# NEW DIPLOMATIC ENCOUNTERS

Taipei Biennial 2020 Symposium

外交新碰撞:2020台北雙年展論壇

11.21 (六) 臺北市立美術館 地下樓視聽室 / 全程中英同步口譯



| 리크 **** *** *** # # # # # # # # # # # # #  |
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| 引言 臺北市立美術館 林平 館長   |
| 專題演講<br>主持人   馬汀·圭納 (2020台北雙年展策展人)<br>講者   布魯諾·拉圖* (2020台北雙年展策展人)<br>回應人   林怡華 (2020台北雙年展公眾計畫策展人)<br>*受疫情影響,布魯諾·拉圖無法親臨現場,演講採預錄方式現場播放 (附中文字幕);<br>現場保留QA時間,布魯諾·拉圖將於線上與觀眾對談。   |
| 中場休息   |
| 外交新碰撞<br>主持人   布魯諾·拉圖 / 馬汀·圭納<br>講者   許煜*(香港城市大學創意媒體學院副教授)<br>*受疫情影響,許煜無法親臨現場,演講採預錄方式現場播放(附中文字幕);<br>現場保留QA時間,許煜將於線上與觀眾對談。   |
| 中場休息   |
| <ul> <li>圓桌論壇:如何加入這場外交新碰撞?</li> <li>主持人 布魯諾·拉圖/馬汀·圭納</li> <li>與談人 吳瑪悧(高雄師範大學藝術學院跨領域藝術研究所副教授)</li> <li> 黃建宏(臺北藝術大學藝術跨域研究所副教授兼所長)</li> <li> 張君玫(東吳大學社會系教授)</li> <li> 彭保羅(中央研究院社會學研究所副研究員)</li> </ul>   |
| 中場休息   |
| 對談 1 主持人   馬汀・圭納 / 林怡華 與談人   張永達 (2020台北雙年展參展藝術家)  蘇郁心 (2020台北雙年展參展藝術家)  對談 2 主持人   洪廣冀 (臺灣大學地理環境資源學系副教授) 與談人   秦政德 (2020台北雙年展參展藝術家)  李佳溫 (2020台北雙年展參展藝術家)  林傳凱 (2020台北雙年展參展藝術家)   林傳凱 (2020台北雙年展參展藝術家)   陳怡君 (2020台北雙年展參展藝術家)  對談 3 主持人   馬汀・圭納 / 林怡華 與談人   莫奴 (獨立策展人)   史帝芬・維列・波特羅 (2020台北雙年展參展藝術家)   歐利 (獨立策展人) |
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# NEW DIPLOMATIC ENCOUNTERS Taipei Biennial 2020 Symposium

| 13:30-13:40 |            | Introduction speech Ping LIN (Director, Taipei Fine Arts Museum)   |
|-------------|------------|--|
| 13:40-14:45 | Section    | Keynote & QA  Moderator   Martin GUINARD (Curator, Taipei Biennial 2020)  Speaker   Bruno LATOUR* (Curator, Taipei Biennial 2020)  Respondent   Eva LIN (Curator, Taipei Biennial 2020 Public Program)  * Due to the pandemic, Bruno Latour is not able to travel and present in person. Instead, pre-recorded video lecture will be played on the day of the symposium (with Chinese subtitle); there will be time for Q&A. Latour will join the symposium via the internet to conversate with audiences.   |
| 14:45-14:55 |            | BREAK  |
| 14:55-15:25 | Section    | New Diplomatic Encounters  Moderators   Bruno LATOUR & Martin GUINARD  Speaker   Yuk HUI* (Associate Professor, School of Creative Media, City University of Hong Kong)  * Due to the pandemic, Yuk Hui is not able to travel and present in person. Instead, pre-recorded video lecture will be played on the day of the symposium (with Chinese subtitle); there will be time for Q&A. Hui will join the symposium via the internet to conversate with audiences.  |
| 15:25-15:55 |            | BREAK  |
| 15:55-16:50 | Section    | Roundtable: How to Engage in the New Diplomatic Encounters?  Moderators   Bruno LATOUR & Martin GUINARD  Panelists   WU Mali (Associate Professor, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University)    HUANG Chien-Hung (Chairman/Associate Professor, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts)    CHUANG Chun-Mei (Professor, Department of Sociology, Soochow University)    Paul JOBIN (Associate Research Fellow, Department of Sociology, Academia Sinica)  |
| 16:50-17:00 |            | BREAK  |
| 17:00-18:30 | Section IV | Panel Discussion I  Moderators   Martin GUINARD & Eva LIN  Panelists   CHANG Yung-Ta (Participating Artist, Taipei Biennial 2020)   SU Yu-Hsin (Participating Artist, Taipei Biennial 2020)  Panel Discussion II  Moderator   HUNG Kuang-Chi (Associate Professor, Department of Geography, National Taiwan University)  Panelists   CHIN Cheng-Te (Participating Artist, Taipei Biennial 2020)   LEE Chia-Hung (Participating Artist, Taipei Biennial 2020)   LIN Chuan-Kai (Participating Artist, Taipei Biennial 2020)   CHEN Yi-Chun (Participating Artist, Taipei Biennial 2020)  Panel Discussion III  Moderators   Martin GUINARD & Eva LIN  Panelists   Lou MO (Independent Curator)   Stéphane VERLET-BOTTÉRO (Participating Artist, Taipei Biennial 2020)   Olivia ANANI (Independent Curator) |

TB20: 概念(論壇)

# 外交新碰撞

藝術家和思想家齊聚 2020 台北雙年展這場座談會,為的是共同應對一個日益緊迫的情勢:生活在土地上到底意味著什麼,對此,世界各地的人們對此已再無共識。例如,在川普執政之初,很多人都說他缺乏一貫戰略。然而情況恐怕相反,他的戰略其實很連貫,過去三年來一路推展下來,毫無例外。他的戰略便是撤銷管制,並把美國人自己隔絕於任何國際計畫。話說得很明白:「我們和你們不在同一個地球上。」當交戰各方都當別人是外星人,完全屬於別的星球,在這種情況下,政治的意義是什麼呢?問題看起來似乎不再是大家對同一個行星有何不同願景,而是好幾個互相衝突的行星,各自具有怎樣的成分與形狀。多元主義如今有了更明確的本體論面貌,彷彿我們確實生活在不同土地上,並且互相交戰。

新情勢凸顯出,「地緣政治」一詞中的「地」一直遭人忽視。井然的「世界秩序」向來 視地球為相當同質的場所,認為在這行星上,儘管資源形式有別,利益種類不同,主權 類型各異,但一切仍統一在「一個自然」這均質且總體的概念下。況且這自然,還應受 人所支配。當前,我們離一連串的傾覆點愈來愈近,同時又見證到一種分歧。一派人似乎已離棄地球,一派人則試著讓這行星更不宜居,還有一些人,他們的宇宙論從一開始 就不符合全球化計畫的理想。用 Dipesh Chakrabarty 的話來說,你經歷的是怎樣的「行星性」(planetarity),實屬當前至為關鍵的問題。

不同世界相互爭戰,這種新的戰爭狀態與 20 世紀人們闡述的眾多生態理念完全背道而 馳。尤其,原本大家以為政治生態學議題既然如此重要,應當可以繞過所有政治行動都 得經歷的繁冗談判過程。人們以為既然大家都同意這些議題的重要性,群眾便能凝聚在 一起,以強大的革命力量來「拯救行星」。然而過去 40 年來我們卻看到,生態學不只沒 團結群眾,還**撕裂大家**。它撕裂世代,一些世代將要面對問題,一些則不會付出代價: 它撕裂地區,有的地區已遭逢氣候災害,有的則受保護:它撕裂每個地區裡的階級,一 些階級做出決定,其他階級則因此承受不同程度之苦:而且,它還在個人層面上撕裂我 們每個人,因為我們知道每下一個決定,都將產生一連串意外後果,這讓決定孰好孰壞 變得非常困難。

那麼我們該何去何從?一旦分裂的處境完全確定了,一旦我們的殖民歷史粉碎了普世主義的理想,一旦我們發現自己身處的脆弱局面,正被民粹主義用來服務於自身計畫,那麼,我們究竟該往哪裡去?

眼前當務之急並非促進多種觀點間的討論,因為這麼做,很難不回到舊的普世主義模型,即調和**同一個**自然界的**多種**願景。我們的目的是要探索其他程序。儘管這些程序多少仍是為了安頓好問題,但在這之前,我們得先承認,當前的分歧遠比過去普世主義願景所預期的要大得多。不然,我們至少要證明為何分歧不可能解決,並且從此困境中得出政治與倫理結論。

由於缺乏共同的世界,我們必須想像一些不同的程序,至少用以解釋為何不能只是「坐在同一張桌子前」。當分歧如此之深,戰爭與和平會是如何?如果你我不住在「同一個行星」,關鍵便在於探索一些讓我們免於徹底毀滅的替代方案,又不致屈從某個最高權威。這就是我們所謂的「外交新碰撞」。正因為想像新型態的外交是那樣的困難,我們的第一步便是召集幾位思想家,他們已走得更遠,因為他們**並未簡化**拋棄較舊的普世主義時將碰上的困難。

# **New Diplomatic Encounters**

The symposium will gather artists and thinkers around the 2020 biennale to deal with a situation which is becoming more and more pressing: people "around" the world no longer agree on what it means to live "on" earth. For example, it was said in the beginning of the Trump administration that he had no coherent strategy, but it seems on the contrary that he had one that unfolded over the past three years without fail: deregulating and isolating themselves from any international project. It clearly said: "We are not on the same Earth as you". What is the meaning of politics, when the warring parties are taken each other as aliens belonging to another planet altogether? It is as if the question was no longer about different visions of the same planet, but about the composition and shape of several planets in conflicts with one another. Pluralism has taken a much more explicit ontological shape, as if we were literally living on different earths — and at war.

The new situation underlines that in fact the "geo" in "geo-politics" has been continuously ignored: the successive "world orders" have treated planet Earth as a fairly homogeneous place where there would be different forms of resources, different kinds of interests, and different kinds of sovereignties, but all still unified by one homogenic and overarching concept of One Nature. A Nature which ought to be dominated. As we come closer to a series of tipping points, we simultaneously witness a division between those who seem to have abandoned planet Earth, those who try to make it more inhabitable, and those whose cosmology never fitted within the ideals of the globalizing project in the first place. Which planetarity do you live through, to use Dipesh Chakrabarty's notion, is now what is at stake.

This new state of war between worlds flies in the face of many ecological ideals elaborated during the 20th century; especially the principle that its topics were of such paramount importance that political ecology could bypass the tedious process of negotiation that any political action would require. Unanimity was supposed to rally the masses in a strong revolutionary push to "save the planet". However, for the last forty years, we have seen that ecology does not unify, *it divides*. It divides the generations who will deal with it from

those who are not paying the consequences; it divides the regions already affected by climate disasters from those which are protected; it divides inside each region the classes that do not suffer to the same extent the decisions taken by other classes; furthermore, it divides every one of us at the personal level: for each decision we take, we know there are cascades of unintended consequences that make hard to decide what's good and what's bad.

But where do we go from here? Where do we direct ourselves once this position of division is fully assumed, once our colonial history has shattered the ideal of universalism, once we find ourselves in a fragile situation that is being taken advantage of to serve populist agendas?

The present imperative is not simply to foster discussion amongst a multiplicity of perspectives, which would inevitably fall back to older models of universalism — reconciling *multiple* visions of the *same* natural world. The aim is to explore alternative procedures that still aim at some sort of settlement but after having fully accepted that divisions go much further than what previous universalist visions had anticipated. Or show why this is impossible and draw the political and ethical conclusions of this quandary.

For lack of a common world, it is crucial that we imagine different procedures that will at least explain why it is impossible to simply "sit at the same table". What is peace and war when levels of dissent go this deep? If you and I don't live on "the same planet", it is crucially important to explore alternatives to avoid total destruction, while not being submitted to an overarching authority. This is what we mean by "new diplomatic encounters". It is because of the immense difficulty of imagining those new forms of diplomacy, that we start by assembling virtually several of the thinkers who have gone the further in *not simplifying* the difficulty of abandoning older versions of universalism.

場次 1

# 專題演講

主持人 | 馬汀·圭納 (2020 台北雙年展策展人) 講者 | 布魯諾·拉圖\* (2020 台北雙年展策展人) 回應人 | 林怡華 (2020 台北雙年展公眾計畫策展人)

\* 受疫情影響,布魯諾·拉圖無法親臨現場,演講採預錄方式現場播放(附中文字幕) 現場保留 QA 時間,布魯諾·拉圖將於線上與觀眾對談。

Section I

# Keynote & QA

Moderator | Martin Guinard (Curator, Taipei Biennial 2020)

Speaker | Bruno Latour\* (Curator, Taipei Biennial 2020)

Respondent | Eva Lin (Curator, Taipei Biennial 2020 Public Program)

\* Due to the pandemic, Bruno Latour is not able to travel and present in person. Instead, pre-recorded video lecture will be played on the day of the symposium (with Chinese subtitle); there will be time for Q&A. Latour will join the symposium via the internet to conversate with audiences.

#### 主持人

### 馬汀・圭納

獨立策展人,現居巴黎。具視覺藝術與藝術史研究背景,曾多次參與以生態型變(ecological mutation)為題的跨領域計畫。圭納已數度與拉圖合作國際策展,如 2016年 ZKM 中心「重置現代性!」(Reset Modernity!);以及隨後該計畫以工作坊形式於另外兩地的延伸,包含於中國策劃執行「重置現代性!上海站」(Reset Modernity! Shanghai Perspective)作為 2016「Shanghai Project|上海種子」的子計畫;以及與伊朗佩吉曼基金會(Pejman Foundation)的雷札·黑里(Reza Haeri)、德黑蘭大學科技史研究中心(Institute of History of Science of Tehran University)共同發展的系列計畫「重置現代性!德黑蘭站」(Reset Modernity! Tehran Perspective)。目前參與 ZKM 中心展覽「臨界區:地球政治的觀測站」(Critical Zones, Observatory for Earthly Politics)之策劃委員會,擔任客座策展人。

#### Moderator

### Martin Guinard

Martin Guinard is an independent curator based in Paris, with a background in visual arts and art history. He has worked on several interdisciplinary projects dealing with the topic of ecological mutation. He has collaborated with Bruno Latour on several international projects over the last few years, including *Reset Modernity!* at ZKM in 2016 as well as a reiteration of the project through two workshop platforms in different geographical contexts: the first in China, *Reset Modernity! Shanghai Perspective* as part of the 2016 Shanghai Project; the second in Iran, *Reset Modernity! Tehran Perspective* curated with Reza Haeri at the Pejman Foundation and the Institute of History of Science of Tehran University. He is now a member of curatorial committee at ZKM for the ongoing exhibition *Critical Zones, Observatory for Earthly Politics*.

### 布魯諾·拉圖

1947 年生於法國博訥(Beaune)。現為巴黎政治學院(Sciences Po Paris)政治藝術學程(the Program in Political Arts, SPEAP)及媒體實驗室(Médialab)榮譽教授。自 2018 年 1 月至今常駐德國卡斯魯爾(Karlsruhe),分別於 ZKM 媒體藝術中心(Zentrum für Kunst und Media, ZKM)擔任為期兩年的訪問學者,並於卡斯魯爾藝術設計大學(Karlsruhe University of Arts and Design, HfG)擔任教授。拉圖同時身任多所學術機構學者身分並擁有六個榮譽博士學位,另於 2013 年榮獲挪威霍爾堡獎(Holberg Prize)。曾撰著主編書籍 20 餘本、正式出版文章超過 150 篇。拉圖曾策畫重要國際展覽包含:2002 年與彼得·韋伯(Peter Weibel)共同策劃「打破偶像:科學、宗教和藝術的圖像的製造與摧毀」(Iconoclash: Beyond the Image Wars in Science, Religion and Art),2005 年獨立策劃「讓物件公共化:民主的氛圍」(Making Things Public: Atmosphere of Democracy),以及 2016 年「重置現代性!」(Reset Modernity!)。三個展覽的專書由 MIT Press 出版。目前參與 ZKM 中心展覽「臨界區:地球政治的觀測站」(Critical Zones, Observatory for Earthly Politics)之策劃委員會,擔任客座策展人。

#### Speaker

### **Bruno Latour**

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

#### 回應人

### 林怡華

擅長跳脫常規展域,進行跨文化領域的實驗性操演,關注藝術的在地實踐,延展藝術能動性與作用力。近期策展包含 2017 年映像節「破壞控制」、2018 年「南方以南」南迴藝術計畫、2019 年北埔藝術小鎮「未來的昔日」、2019 年「池田亮司個展」(與蕭淑文共同策展)、2020 第七屆台灣國際錄像藝術展「ANIMA」(共同策展人游崴)。現任山冶計畫藝術總監。

Respondent

### Eva Lin

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

場次 2

# 外交新碰撞

主持人 | 布魯諾·拉圖 / 馬汀· 圭納 講者 | 許煜 \* (香港城市大學創意媒體學院副教授)

\* 受疫情影響,許煜無法親臨現場,演講採預錄方式現場播放(附中文字幕):現場保留 QA 時間,許煜將於線上與觀眾對談。

Section II

# **New Diplomatic Encounters**

Moderators | Bruno Latour & Martin Guinard Speaker | Yuk Hui\*

(Associate Professor, School of Creative Media, City University of Hong Kong)

\* Due to the pandemic, Yuk Hui is not able to travel and present in person. Instead, prerecorded video lecture will be played on the day of the symposium (with Chinese subtitle); there will be time for Q&A. Hui will join the symposium via the internet to conversate with audiences.

#### 講者

### 許煜

許煜在香港大學修習電腦工程,於倫敦金匠學院取得博士學位之後,赴巴黎進行博士後研究。自2012年起任教於呂訥堡大學,並於該校完成哲學教授資格的論文,之後任教於德國威瑪包浩斯大學,目前任教於香港城市大學。許煜的研究重心為技術哲學,曾於《現象學研究》、《形而上學》、《Cahiers Simondon》、《Angelaki》、《文化理論及社會》等期刊發表論文。他是「哲學與科技研究網絡」平台的發起人,著有《論數位物件的存在》(明尼蘇達大學出版,2016)、《論中國的技術問題:宇宙技術》(Urbanomic/麻省理工學院出版,2016/2019)、《遞歸與偶然》(R&L出版,2019)以及即將出版的《藝術與宇宙技術》(明尼蘇達大學出版)。

Speaker

### Yuk Hui

Yuk Hui studied Computer Engineering at the University of Hong Kong, did his PhD thesis at Goldsmiths College in London, and postdoctoral studies in Paris. Since 2012 he has taught at the Leuphana University, where he also wrote his *Habilitationsschrift*, and later at the Bauhaus University in Germany, currently he is teaching at the City University of Hong Kong. Hui's research focus is on philosophy of technology and he has published in periodicals such as *Research in Phenomenology*, *Metaphilosophy*, *Cahiers Simondon*, *Angelaki*, *Theory Culture and Society*. He is the initiator of the Research Network for Philosophy and Technology, and author of *On the Existence of Digital Objects* (University of Minnesota Press, 2016), *The Question Concerning Technology in China. An Essay in Cosmotechnics* (Urbanomic/MIT, 2016/2019), *Recursivity and Contingency* (R&L, 2019) and forthcoming *Art and Cosmotechnics* (University of Minnesota Press).

# 圓桌論壇:如何加入這場外交新碰撞?

主持人 | 布魯諾·拉圖 / 馬汀·圭納

與談人 | 吳瑪悧 (高雄師範大學藝術學院跨領域藝術研究所副教授)

| 黄建宏 (臺北藝術大學藝術跨域研究所副教授兼所長)

| 張君玫 (東吳大學社會系教授)

| 彭保羅(中央研究院社會學研究所副研究員)

Section III

# Roundtable: How to Engage in the New Diplomatic Encounters?

Moderators | Bruno Latour & Martin Guinard

Panelists | Wu Mali (Associate Professor, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University)

Huang Chien-Hung (Chairman/Associate Professor, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts)

| Chuang Chun-Mei (Professor, Department of Sociology, Soochow University)

Paul Jobin (Associate Research Fellow, Department of Sociology, Academia Sinica)

### 吳瑪悧

藝術家,國立高雄師範大學跨領域藝術研究所副教授,曾以《樹梅坑溪環境藝術行動》 (2013)獲得第 11 屆台新藝術獎,2016 年獲頒第 19 屆國家文藝獎,2018 年共同策劃台北雙年展《後自然:美術館作為一個生態系統》。致力於以藝術探討環境與政治社會的變遷,透過藝術建立學習社群,作品包括《北回歸線環境藝術行動》 (2006-2007)、《台北明天還是一個湖》 (2008)、《舌尖上的旗津》 (2016 ~)等。現正進行《藝術轉動社區》的相關研究。

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#### **Panelist**

#### Wu Mali

She is an artist and associate professor at Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University. In 2013, she won the Taishin Arts Award with the project *Art as Environment — A Cultural Action at the Plum Tree Creek* (jointly produced with Bamboo Curtain Studio). In 2016, she won the 19th National Award of Art. She was co-curator of the 11th Taipei Biennial, titled *Post-Nature — A Museum as an Ecosystem*, with Francesco Manacorda in 2018. She is committed to using art as the method to explore the environmental and socio-political changes and to build learning communities through artistic practices. Her recent works include *Art as Environment — A Cultural Action on Tropic of Cancer* (2006-07), *Taipei Tomorrow as A Lake Again* (2008), *Cijin's Tongue* (2016-). She currently works on the project *Art for Social Change*.

### 黄建宏

出生於台灣高雄,畢業於東海大學化學系,之後前往巴黎。在賈克·洪席耶的指導下於 2004 年取得巴黎第八大學哲學所美學組博士。現任國立臺北藝術大學藝術跨域研究所副教授兼任所長,2019 年起接任關渡美術館館長。研究領域包括影像研究、美學理論、當代藝術思潮、哲學、策展。從事法國當代理論,如吉爾·德勒茲、尚·布希亞與賈克·洪席耶等人著作的翻譯。著有《一種獨立論述》(2010)、《從電影看》譯文論集(合編)、《渾變:編織未知的亞洲工作日誌》(與後藤繁雄合編,2011)、《蒙太奇的微笑:城市影像/空間/跨領域》(2013)、《N度亞洲:穿越劇調研》(2017)、《潛殖絮語》(2018)。策展工作有 2015 年起,與神谷幸江(Yukie Kamiya)、金宣廷(Sunjung Kim)、盧迎華(Carol Yinghua Lu)共同策畫「失調的和諧」(Discordant Harmony)系列展覽(2017),以及「穿越一正義:科技 @潛殖」(台北當代藝術館,2018)、「災難的靈視 Co/Inspiration in Catastrophes」(與潘小雪共同策展,2019)、「酷兒藝境 Queering Umwelt」(Tao Art Space,2020)。

**Panelist** 

### Huang Chien-Hung

Huang Chien-Hung was born in Kaohsiung, Taiwan. After studying Chemistry in Tung-Hai University, he received Jacques Rancière's supervision at the University of Paris 8 Vincennes-St. Denis and obtained his PhD degree in 2004. He is currently an associate professor and chairman of Graduate Institute of Trans-disciplinary Arts and, since 2019, the director of Kuandu Museum of Fine Arts, at Taipei National University of Arts. His research has focused on film studies, aesthetic theory, contemporary art thinking, philosophy, and curation. He has worked on the translation of works by Gilles Deleuze, Jean Baudrillard, and Jacques Rancière. He is the author of *An Independent Discourse* (2010), *Looking through Films* (2010, edit. & coll. in China), *New Directions: Trans-Plex Weaving Platform Agenda* (2011, edit. & coll. with Shigeo Gotō), *Smile of Montage* (2013), *Trans-fiction: Investigation project of Asia* (2017), *Fragaments on Paracolonial* (2018). He has collaborated with Yukie Kamiya, Sunjung Kim, and Carol Yinghua Lu on the curatorial project *Discordant Harmony*. Other curatorial practices include *Trans-Justice* (MOCA, Taipei, 2018), *Co/Inspiration in Catastrophes* (coll. with Pan Sheau-shei, 2019), *Queering Umwelt* (Tao Art Space, 2020).

### 張君玫

東吳大學社會學系教授。研究與教學領域為社會學理論、後殖民論述、女性主義理論、生態與動物研究等。主要著作包括《後殖民的陰性情境:語文、翻譯和欲望》(臺北:群學,2012)、《後殖民的賽伯格:哈洛威和史碧華克的批判書寫》(臺北:群學,2016)及〈分子化翻譯〉、《臺灣理論關鍵詞》,史書美、梅家玲、廖朝陽、陳東升編,頁 21-34。(臺北:聯經出版社,2019)。

#### **Panelist**

### Chuang Chun-Mei

Chuang Chun-Mei is a Professor at the Department of Sociology, Soochow University, Taipei, Taiwan. Her research interests include feminist theories, sociological theories, postcolonial discourse, science and technology studies, animal studies and ecology, psychoanalysis. Her works include *The Postcolonial Feminine Situation: Language, Translation and Desire*. (Taipei: Socio Publishing, 2012, in Mandarin Chinese), *The Postcolonial Cyborg: A Critical Reading of Donna Haraway and Gayatri Spivak* (Taipei: Socio Publishing, 2016, in Mandarin Chinese), and "Molecular Translation" in *Keywords of Taiwan Theory*, eds., Shih, Shu-mei et al. (Taipei: Linking Books, 2019, in Mandarin Chinese). pp. 21-34.

### 彭保羅

法國高等社會科學研究院(EHESS)社會經濟學博士,目前為中央研究院社會學研究所的專任研究人員。專長研究領域為風險社會學(工業污染、健康危害、地緣政治風險)、公衛社會學、科技社會學、社會運動、台灣當代社會與政治、日本當代社會。

**Panelist** 

### Paul Jobin

Jobin received his Socio-Economics PhD from Ecole des Hautes Etudes en Sciences Sociales in France; he is currently an associate research fellow at the Institute of Sociology, Academia Sinica. His field of research is Sociology of Risk (industrial pollution, health hazards, geopolitical risk), Law and Society, Science Studies, Social Movements, Contemporary Taiwanese Society and Politics, Contemporary Japan.

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# 對談 1

主持人 | 馬汀·圭納 / 林怡華 與談人 | 張永達 (2020 台北雙年展參展藝術家) | 蘇郁心 (2020 台北雙年展參展藝術家)

# 對談 2

主持人|洪廣冀(臺灣大學地理環境資源學系副教授

與談人 | 秦政德 (2020 台北雙年展參展藝術家)

| 李佳泓(2020台北雙年展參展藝術家)

| 林傳凱(2020台北雙年展參展藝術家)

| 陳怡君(2020台北雙年展參展藝術家)

# 對談 3

主持人 | 馬汀·圭納 / 林怡華

與談人 | 莫奴 (獨立策展人)

| 史帝芬·維列-波特羅 (2020 台北雙年展參展藝術家)

|歐利(獨立策展人)

#### Section IV

### **Panel Discussion I**

Moderators | Martin Guinard & Eva Lin
Panelists | Chang Yung-Ta (Participating Artist, Taipei Biennial 2020)
| Su Yu-Hsin (Participating Artist, Taipei Biennial 2020)

### **Panel Discussion II**

Moderator | Hung Kuang-Chi (Associate Professor, Department of Geography,
National Taiwan University)

Panelists | Chin Cheng-Te (Participating Artist, Taipei Biennial 2020)

| Lee Chia-Hung (Participating Artist, Taipei Biennial 2020)

| Lin Chuan-Kai (Participating Artist, Taipei Biennial 2020)

| Chen Yi-Chun (Participating Artist, Taipei Biennial 2020)

# **Panel Discussion III**

Moderators | Martin Guinard & Eva Lin
Panelists | Lou Mo (Independent Curator)
| Stéphane Verlet-Bottéro (Participating Artist, Taipei Biennial 2020)

Olivia Anani (Independent Curator)

### 張永達

1981 年生於臺灣,現居臺北。創作關注於生活中細微、易於忽略的物理現象和聲響,透過對於聲音、材質、科學、資料數據之間的實驗和研究,思考人與科技、環境之間的關係,意圖在重度視覺導向的現今環境之下,喚起用身體其他感官去觸診與開發這個世界。作品包含多種形式,如聲音一影像(Audio-Visual)、實驗聲響、聲音裝置和現場演出,除了個人的創作,也與劇場、舞蹈和音樂等其他領域的藝術家進行合作計畫。個人作品於亞洲、歐洲、北美和南美洲多個美術館個展、聯展和藝術節展演呈現,包含:「2020台北雙年展」(2020)、臺中國家歌劇院(2019)、「ARTEFACT: Chernobyl 33」(2019)、「臺北數位藝術節」(2017)、「City Sonic 國際聲音藝術節」(2015)、香港藝術中心(2013)、「01SJ 聖荷西雙年展」(2010)、「404 國際電子藝術節」(2006)、韓國「首爾新媒體藝術節」(2006)等。

**Panelist** 

### Chang Yung-Ta

Born in Taiwan in 1981, Chang Yung-Ta lives currently in Taipei. His oeuvre features the subtle, negligible physical phenomena and sounds in our quotidian existence. By virtue of rigorous experiments and studies on sound, materials, science and data, the artist specializes in tackling the relations among humankind, technology and environment, whereby he endeavors to heighten our haptic perception of the world of fantasy within the heavily vision-oriented mainstream. Chang's works encompass multiple forms that range from audio-visual and experimental sound to sound installation and live performance. Apart from his personal creations, the artist also engages in collaborative projects with artists in other fields like theater, dance and music. His works have been presented in many solo exhibitions, joint exhibitions and art festivals around Asia, Europe, North America and South America, such as the Taipei Biennial 2020, National Taichung Theater (2019), *ARTEFACT: Chernobyl 33* (2019), *Digital Art Festival Taipei* (2017), *City Sonic: International Sound Art Festival* (2015), Hong Kong Arts Center (2013), 01SJ Biennial (2010), 404 International Festival of Electronic Art (2006), and Seoul New Media Art Festival (2006).

### 蘇郁心

現居德國柏林。實踐大學媒體傳達設計學系畢業後,赴歐深造,就讀英國皇家藝術學院 視覺傳達研究所、萊比錫視覺藝術學院媒體藝術擴延電影研究班。曾獲巴塞隆納 LOOP Discover Award 優選(2018)、萊比錫視覺藝術學院學生獎優選(2018)、美國 ACM SIGGRAPH SpaceTime Digital Print 優選(2009)。主要影片作品有《2020 生態之後的自然:工業、社群和環境記憶——去殖民的地景:從不可見到可見策展人》。主要展覽有「2020 台北雙年展:你我不住在同一星球上」(臺北市立美術館,2020)、「臨界區:地球政治的觀測站」(ZKM 媒體藝術中心,2020)、「漫遊者藝術節」(世界文化宮,2019)、「另一時間次序蘇郁心 2019 個展」(台北國際藝術村,2019)、「休眠模式 hibernatemode 蘇郁心個展」(鳳嬌催化室—隱室,2019)、「土地的未來」(秋吉台國際藝術村,2018)、「第 29 屆馬賽錄像藝術節」(Friche la Belle de Mai,2016)等。

Panelist

### Su Yu-Hsin

Su Yu-Hsin is based in Berlin. After graduating from the Department of Communication Design at the Shih-Chien University, she studied art visual communication at the Royal College of Art and Media Art Expanded Cinema at the Academy of Fine Arts Leipzig. She was shortlisted in LOOP Discover Award (Spain, 2018), Studienpreis 2018 des Freundeskreises der HGB und der Sparkasse (Germany, 2018), ACM SIGGRAPH SpaceTime Digital Print (USA, 2009). Her film work is 2020 Ecology After Nature: Industries, Communities, and Environmental Memory — Decolonizing the Landscape: From Invisible to Visible. She has participated in the Taipei Biennial 2020: You and I Don't Live on the Same Planet (Taipei Fine Arts Museum, 2020), Critical Zones, Observatory for Earthly Politics (ZKM Karlsruhe, 2020), Flaneur Festival (Haus der Kulturen der Welt, 2019), Another Order of Time: Su Yu Hsin 2019 Solo Exhibition (Taipei Artist Village, 2019), hibernatemode Su Yu Hsin Solo Exhibition (Fenko Hidden Chamber, 2019), The Future of This Land (Akiyoshidai International Art Village, 2018), the 29th Festival Les Instants Vidéo - Etat d'Urgence Poétique (Friche la Belle de Mai, 2016).

#### 主持人(對談2)

### 洪廣冀

地理學家出身,美國哈佛大學科學史博士,目前在國立臺灣大學地理環境資源學系任教,並從事研究。專長研究領域為臺灣環境史、演化論史,以及科技與社會。因緣際會與臺灣的藝術社群有所互動,對藝術家如何製作作品、如何運用理論構思作品之形式感到著迷。目前正從中汲取靈感,以更有創意與想像力的方式,書寫臺灣森林與人群的歷史。

Moderator (Panel Discussion II)

### Hung Kuang-Chi

Hung Kuang-Chi is a geographer and received his PhD in the history of science from Harvard University. He currently teaches and researches at the Department of Geography, National Taiwan University as an associate professor. His research focuses on the history of Taiwan's environment, evolutionary theory, and the Technology and Society studies. Occasionally, he works with Taiwan's art community. He is fascinated by how artists produce their works and how they apply theories to conceptualize work forms. He is currently drawing inspiration from the interactions with artists to compose the history of Taiwan's forests and people in a more creative and imaginative approach.

### 秦政德

1971年生於新竹,現生活、創作於台北。近期個展有「冷藏摘要」(mt.black,2014)。主要聯展有「城市震盪」(空總臺灣當代文化實驗場,2019)、「白男人文件展(Whiteumenta)」(濕地空間,2018)、「和而不同(Divided We Stand)」(第九屆釜山雙年展,2018)、「現實秘境」(總體美術館,2018)、「基進的書寫形式」(鳳甲美術館,2017)、「現實秘境」(耿畫廊,2016)、「迷宮中的青鳥」(日動畫廊,2016)、「森人——太魯閣藝駐計劃」(台北當代藝術中心、大同大禮部落、花蓮,2016)、「城市・魅感」(高雄市立美術館,2015)、「野生傳說」(朱銘美術館,2015)、「誓・逝」(北師美術館,2014)、「藝術家們在 TAV」(台北國際藝術村,2014)等。主要公共藝術作品有《藝居——家的進形式》(2019)、《偶・桃園人》(2020)。

**Panelist** 

### Chin Cheng-Te

Chin Cheng-Te was born in Hsinchu in 1971, and is currently based in Taipei. His latest solo exhibition is *Refrigerated Abstract* (mt.black, 2014). He has participated in group exhibitions include *City Flip-Flop* (C-Lab, 2019), *Whiteumenta* (Venue, 2018), *Divided We Stand* (the 9th Busan Biennale, 2018), *Towards Mysterious Realities* (the Total Museum of Contemporary Art, 2018), *Radical Forms of Writing* (Hong-gah Museum, 2017), *Towards Mysterious Realities* (Tina Keng Gallery, 2016), *Blue Bird in the Labyrinth A Walk from Japanese Modern Art to Asian contemporary Art Scene* (galerie nichido, 2016), *Tree Tree Tree Person — Taroko Arts Residency Project* (MOCA, Taipei, Dali and Datong Villages, Hualien, 2016), *Urban Synesthesia* (Kaohsiung Museum of Fine Arts, 2015), *2015 Keywords: Wild Legen* (Ju Ming Museum, 2015), *Eternal Fading Words* (MoNTUE, 2014), and *Artists at TAV* (TAV, 2014). His main public artworks are the *Living Humanity project* (2019) and *Me, a Taoyuaner* (2020).

### 李佳泓

畢業於臺北藝術大學美術學系,曾入圍第15屆台新藝術獎(2017),並曾獲桃源創作獎首獎(2016)及龍顏創作獎(2015)等獎項。主要個展有「動作:走路、一起走路李佳泓個展」(海桐藝術中心,2019)、「錢江衍派」(絕對空間,2016)、「生伙計畫:家庭洄游」(南北畫廊,2013)。主要聯展/影展包含「綠島人權藝術季:如果,在邊緣,畫一個座標」(2020)、「第一季駐村藝術家聯展」(台北國際藝術村,2020)、「合力組裝米克斯」(台北當代藝術館,2020)、「當代國際紀錄片共學:其後」開幕放映(香港,2019)、「標誌不義一不義遺址視覺標誌與紀念物示範設計展」(國家人權博物館,2018)、「台灣國際紀錄片影展」(2017)、「捷克伊赫拉瓦國際紀錄片影展」(2016)、「2016台灣美術雙年展」(國立臺灣美術館,2016)。

#### **Panelist**

### Lee Chia-Hung

Lee Chia-Hung graduated from the Department of Fine Arts, Taipei National University of the Arts. He was shortlisted in the 15th Taishin Art Award (2017), and won the first prize of the Taoyuan Contemporary Art Award (2016) and Long Yen Art Award (2015). His solo exhibitions include Movement: Walk, Walk Together, A Solo Exhibition of Lee Chiahung (Haiton Art Center, 2019), Time Splits in the Rive (Absolute Space for the Arts, 2016), Hearth Project: Family Migration (Nanbei Gallery, 2013). He has participated in group exhibitions/film festivals include the Green Island Human Rights Art Festival 2020 — If On The Margin, Draw A Coordinate (2020), 2020 Season 1 Residency Artists Exhibition (Taipei Art Village, 2020), Assembly of Communities: MIX (MOCA, Taipei, 2020), International Contemporary Documentary Programme: Aftermath (Hong Kong, 2019), Prison Island of Taiwan: Landscape of Injustice and Memorial Object of Monuments of Injustice (National Human Rights Museum, 2018), Taiwan International Documentary Festival (2018), FID Marseille — Marseille International Film Festival (2016), Ji.hlava IDFF, Jihlava International Documentary Film Festival (2016), the 2016 Taiwan Biennial (National Taiwan Museum of Fine Arts, 2016).

### 林傳凱

研究者,現服務於中山大學,長期研究戰後臺灣的抗爭與鎮壓史。自 2018 年起,與一群創作者、教育工作者串聯,組成「安魂工作隊」與多個群眾組織,期望將 1949 至 1992 年間島嶼群的歷史,連結地方與日常,轉化成各種常代重思的契機。

**Panelist** 

### Lin Chuan-Kai

Lin Chuan-Kai is a researcher and currently works at the National Sun Yat-sen University. He has long been researching the history of resistance and repression in post-war Taiwan. Since 2018, he co-founded "The Libera Work-gang" and several organizations with a group of artists and educators, aiming to connect the local and everyday life and transform the history of the island group from 1949 to 1992 a variety of opportunities for contemporary reflection.

### 陳怡君

現居新北市,目前就讀國立臺灣大學地理所碩士班。出於對 STS 研究以及當代藝術實作的好奇,因緣際會下參與 2020 台北雙年展的展出。在此之前,在出版業工作了三年左右,與趣是科學史及自然書寫。主要編輯作品有《我們都是時間旅人》(臺北:時報出版,2018)、《最後一個知識人》(臺北:臉譜,2016)。

**Panelist** 

### Chen Yi-Chun

She is now based in New Taipei City and studies in the graduate school of Geography, National Taiwan University. Departing from her curiosity about STS researches and contemporary art practices, she participates in the Taipei Biennial 2020 by chance. She worked in the publishing industry for three years and her interests include the history of sciences and natural writing. Her main editorial works include *Time Travel: A History* (Taipei: China Times Publishing Co., 2018) and *The Knowledge: How to Rebuild Our World After an Apocalypse* (Taipei: Faces Publishing LTD., 2016).

### 莫奴

於修習藝術史及生物學之後,莫奴曾在加拿大和法國的博物館、拍賣行與國際畫廊工作。她對當代藝術研究中的離散、身分及感知等議題感興趣,尤其是曾被視為非中心的地區。莫奴受邀為塞內加爾第 14 屆達卡雙年展(14th Dakar Biennale)策展,她來自加拿大蒙特婁,現以獨立策展人之身分居住及工作於台北。

Panelist

#### Lou Mo

After studying art history and biology, Lou Mo has worked for museums, an auction house and an international gallery in Canada and in France. She is interested in investigating current issues related to themes such as diaspora, identity, and perception through contemporary art, especially in regions previously considered as non-centres. She is invited curator of the 14th Dakar Biennale. Originally from Montreal, she now lives and works in Taipei as an independent curator.

### 史帝芬·維列-波特羅

藝術家、環境工程師及策展人,居住於巴黎。他的創作跨藝術研究、社會實踐和行動主義,並以地域性的策略探索政治單一化和環境行動。自 2018 年以來,他與塞內加爾導演亞梅定·肯內合作發展「突變者學校」計畫,對達卡的土地鬥爭和政治烏托邦進行研調。他在巴黎中央理工學院擔任講師,「城市自然」網絡的合作者,並於 2011 年起擔任 NA 藝術與環境獎助計畫策展人,Inland 藝術與農業平台的共同創辦人,於 2017 到 2018 年間擔任藝術與永續文化平台 Zone Sensible (巴黎聖德尼區)的策展人。2017 年共同出版了《即便我們認為一切已搞砸》,探討草根性的替代方案與抵抗。

**Panelist** 

### Stéphane Verlet-Bottéro

Stéphane Verlet-Bottéro is an artist, environmental engineer and curator. He is based in Paris. At the crossroads between artistic research, social practice and activism, his work develops territory-based strategies that explore political singularization and environmental action. Since 2018 he develops, in collaboration with Senegalese filmmaker Hamedine Kane, *The School of Mutants*, an investigation into land struggles and political utopia in Dakar. He is lecturer at Ecole Centrale Paris, collaborator of The Nature Of Cities network, curator of the NA Project fund for art and environment since 2011, cofounding agent of the art and agriculture platform Inland, curator in 2017-2018 of the art and permaculture platform Zone Sensible (Saint-Denis, France). In 2017, he co-published *Même si on pense que c'est foutu* (L'Harmattan, Paris), a book on grassroots alternatives and resistances.

### 歐利

居住在巴黎,身兼作家、策展人和藝術市場專家的身分,並擁有亞洲研究及橫跨三大洲當代藝術研究的背景。作為一名作家及策展人,歐利對全球視野下的藝術感興趣,曾與達卡非洲當代藝術雙年展、坎帕拉藝術雙年展、北京雜家藝術空間、法國國立藝術史研究所、龐畢度中心、里斯本古本江基金會、巴黎哥倫比亞大學全球中心等機構合作。她在2014年於北京雜家藝術空間策畫了《快轉:非洲及其他地區錄像藝術展》,該展覽於2020年在巴黎龐畢度中心再度展出。她目前正在進行「價值體系間的兼容性」研究計畫,試圖探索藝術創作中的前殖民美學,並作為非洲與亞洲之間的連結。其研究探討塞內加爾哲學家蘇萊曼·貝希爾·迪亞涅著作中的侘寂、金繼修復、「氣」、「養生」等概念:藝術品保存及展示的政治和方法,以及這些概念如何落實於現今的當代藝術實踐。這項研究計畫已取材於貝寧、剛果、日本、中國與韓國。

#### **Panelist**

### Olivia Anani

Olivia Anani is a writer, curator and art market specialist based in Paris. She has a background in Asian Studies and Contemporary Art spanning three continents. As a writer and curator, she is interested in art from a global perspective, working with the Dakar and Kampala Biennales, Zajia Lab in Beijing, France's Institut national d'histoire de l'art, Centre Pompidou, Fondation Gulbenkian and the Columbia University Center – Reid Hall in Paris. In 2014, she curated *Fast Forward: Video art from Africa and beyond* at Zajia Lab in Beijing. The exhibition was revisited in 2020 at Centre Pompidou in Paris. Her ongoing research project titled *A compatibility between value systems* seeks to explore pre-colonial aesthetics in the arts, as a link between Africa and Asia, touching on concepts such as *wabi sabi, kintsugi* and repair, philosophy of the *qi* and the concept of *force vitale* in the work of philosopher Souleymane Bachir Diagne; the politics and modes of conservation and display of works of art and how these concepts find their way in contemporary art practice today. The project has already touched on Benin, Congo, Japan, Mainland China, Korea.



13:30 LIVE STREAM English Channel



13:30 網路直播 中文頻道



論壇小冊 Symposium Brochure

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