

TAIPEI BIENNIAL 2016

**Gestures and archives of the present,
genealogies of the future**

**: A new lexicon
for the biennial**

【基調講演】 “ HapticSensations Beyond the Visual Culture: Redefining “ Modernity
in Museology so as to Readjust the Digitalized Global Scale Model ”
台北ビエンナーレ 台北市立美術館 2016年9月11日



9.11

10:00–12:00

Manon de BOER & Chia-Wei HSU

A conversation

A conversation between Manon de Boer and Chia-Wei Hsu about their respective working processes and their ways of approaching the medium of film in relation to their subjects. The discussion will be preceded by the screening of Hsu's short film *Ruins of the Intelligence Bureau* (2015, 13 min).

Chia-Wei Hsu and Manon de Boer met each other in 2014/2015 at Le Fresnoy's postgraduate program in France where Hsu studied and de Boer was guest teacher for a year. For further information on de Boer and Hsu's contributions to the biennial, see pages 58–59, 66–67

13:30–15:00

Shigemi INAGA

Haptic Sensations Beyond the Visual Culture: Redefining "Modernity" in Museology so as to Readjust the Digitalized Global Scale Model

The talk will focus on the ways modernity has been perceived globally, addressing first two preliminary questions: What does "modernity" mean and what is indicated by "global"? Without entering into philosophical discussions, the talk will examine some concrete cases where the dichotomy between "western modernity" and "non-western tradition" causes conflict. Then, it will analyze "globalization" from a critical point of view. "Critical"

here implies the questioning of the overwhelming schema of “the West and the Rest;” an opposition that excludes, by definition, third parties, i.e. the realities of non-western modernity.

15:00–17:00

Angela FERREIRA & Ella RAIDEL

Angela Ferreira, *Underground Cinemas & Towering Radios: The Mozambique Series*

&

Ella Raidel, *Projection and Presentation*

***SUBVERSES: China in Mozambique*, 2011, 45 min.**

In English with Mandarin subtitles

Followed by a conversation between Ferreira and Raidel

Angela Ferreira’s presentation will focus on the part of her practice that is concerned with developing metaphoric and political statements from critical investigations on buildings and built structures in the history of Mozambique. Through this series of works she has explored and problematized colonial ethnographic practice, as well as decolonizing and revolutionary utopias (cinema and radio) from the euphoric post-independence period of national construction. The artist will present projects such as *For Mozambique* (2008), *Political Cameras* (from the *Mozambique Series*—2010), *Studies for Monument to Jean Rouch in Mozambique* (2012–13), and *A Tendency to Forget* (2015). For further information on Ferreira’s contribution to the biennial, see pages 60–61.

In *SUBVERSES: China in Mozambique*, Ella Raidel investigates the contingent political-economic situation of growing Chinese investments in Africa, using a performative act of local and foreign workers as a poetic device. Taking the voice of a Chinese worker in Africa as a starting point, the film concludes with commentaries done in the local slam poetry, which serve not only to underscore the presence of subcultures in flux around the world, but also as footnotes to the film, referring to the African oral tradition in the telling of history. Her method of filmmaking involves creating a discursive space that bridges the making of art and that of knowledge. Filmmaking in this sense can be seen as an artistic research, not only because of the processes involved in writing and shooting but also because of the complex archiving process in narratives, scenarios, subjects, and finally different politicized realities. *SUBVERSES* can also be read as a sequel to Godard’s attempts to establish an independent television network in Maputo during the 1970s. For further information on Raidel’s contribution to the biennial, see pages 130–131.

boundaries between architecture, urban research, and visual arts. FIG Projects curated the exhibition *The World in Our Eyes* at the 2016 Lisbon Architecture Triennial. Gallanti was architecture editor at *Abitare* magazine from 2007 to 2011 and Associate Director of Programs at the Canadian Centre for Architecture in Montreal from 2011 to 2014.

Chia-Wei HSU's creative method involves a specific kind of "narrative"—a way of documenting that interferes with the reality of the text, by focusing on site-specific and peculiar characteristics, such as memory, imagination, or identification. Through a process of merging the languages of contemporary art and film, he develops a mythical narrative that occupies an interstitial space between fiction and reality. Maintaining a critical attitude toward filming, he strives to use the power of film creation to move art to locations outside museums and to develop his political practice.

His work has been shown in museums and international film festivals, including at the *Jeu De Paume* (2010), the 39th International Film Festival Rotterdam (2010), the 55th Venice Biennial (2012), Liverpool Biennial (2012), Taipei Biennial, the 8th Taiwan International Documentary Film Festival, and *Rencontres Internationales Paris/Berlin/Madrid* at Centre Pompidou, Paris (2009), *Haus der Kulturen der Welt Berlin*, and *Reina Sofia National Museum, Madrid* (2010).

Devenir Chien-hung HUANG, associate professor, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University of Arts, was born in 1968 in Kaohsiung, Taiwan and is a film, contemporary art, and performance art critic. He is the author of *An Independent Discourse* (2010), and *Smile of Montage* (2013), and has translated into Chinese books by G. Deleuze, J. Baudrillard and J. Rancière. Since 2007, Huang has curated such projects as *Schizophrenia Taiwan 2.0* in Linz (2013), *POST-movements* at Kuandu Museum (2014), *Discordant Harmony* in Seoul and Hiroshima, and *Exhibition Histories in Asia: Taiwan at the Asia Cultural Center, Gwangju* (2015).

Shigemi INAGA, professor at the International Research Center for Japanese Studies, Kyoto, was born in 1957 in Tokyo and grew up in Hiroshima. He defended his Ph.D. at Université Paris 7 in 1988. He taught in Mie University (1990–1997) before moving to the International Research Center for Japanese Studies (1997–) where he was appointed deputy director in 2016. His publications in Japanese include *The Orient of Painting: from Orientalism to Japonism* (1999), *Images on the Edge: A Historical Survey of East-Asian Trans-cultural Modernities* (2013), and *In Search of Haptic Plasticity*.

Mixing genres, reflecting upon and redefining formats, **Latifa LAÄBISSI's** work seeks to bring on stage multiple offstage perspectives; an anthropological landscape in which stories, figures, and voices are placed and highlighted. Going against the prevailing abstract aesthetic, Laäbissi extrapolated a movement vocabulary built on the confusion of genres and social postures, from the beginnings of modernity. In 2001, she created *Phasmes*, a work haunted by the ghosts of Dore Hoyer, Valeska Gert, and Mary Wigman. She then came back to German dance of the 1920s with her piece *La part du rite* (2012) with dance historian Isabelle Launay, and with a lengthened version of Mary Wigman's *Witch Dance*, which she called *Écran somnambule* (2012). The use of voice and face as vehicles for minor states and accents is indivisibly linked to the danced act in *Self Portrait Camouflage* (2006), *Histoire par celui qui la raconte* (2008) and *Loredreamsong* (2010). Recent creations include *Adieu et merci* (2013) and *Pourvu qu'on ait l'ivresse* (2015). For Latifa Laäbissi the artistic action implies a displacement of traditional modes of production and perception: the transmission and sharing of knowledge and materials, and the porosity of formats are inseparable from the creative process.