

艺术界

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

LEAP

ISSUES



PROJECTS



ABOUT



SUBSCRIBE



RETAIL



ADVERTISE



Join our email list.

SEARCH

TRADING FUTURES

Post in: Reviews | August 8, 2012 | Tag in: LEAP 15 | Reviews Date: 2012.03.04-2012.03.31 | Reviews Venues: TAIPEI CONTEMPORARY ART CENTER, TAIPEI



Yu-Cheng Chou, *A Working History* Lu Jie-De, 2012, print materials, newspaper, dimensions variable

Over Taipei Contemporary Art Center's (TCAC) two-year pilot period, in addition to organizing exhibitions, performances, and hosting short-term residencies, the minds behind TCAC have curated a wide variety of lectures. Now, on the eve of its relocation, they mounted the last exhibition and conceptual interrogation to take place on TCAC's founding campus. In "Trading Futures," TCAC asks, "What is ultimately created in the process of art making?" as a point of departure for exploring the ways in which art—infix in this massive system at the intersection of labor, social values, consumerism, and even an economy of desire, especially in the context of capitalist art exchanges—maintains its independent kinetic energy and sustains its role in reversing the situation within such a huge system. "Trading Futures," co-curated by Meiya Cheng and Pauline J. Yao, invites artists Heman Chong, Yu-Cheng Chou, Minja Gu, Hu Xiangqian, Kao Jun-honn, Lee Kit, Sun Yuan and Peng Yu, Koki Tanaka, Charwei Tsai, and Xu Tan to create on-site. In so doing, the exhibition attempts to open up new worlds of possibility through a diversified spectrum of media and action.

First, with *Open Sesame*, Sun Yuan and Peng Yu exhibit two exquisite BB guns purchased in Taipei by the artist pair and "lent" to the exhibition's sponsors. The guns are in the "long-term care" of the sponsors, until some hopeful day in the future—one that likely will never arrive—when a legal modification permits that they be returned to the loving embrace of their owners. Heman Chong's *A Little Story About Money and Fathers (for CELR)* inserts 13 Taiwanese bills, amounting to TWD 26,000 in total, into the pages of 13 different books by Chilean exile poet Roberto Bolaño, on loan from the Taipei Public Library. Somewhere in each book, one bill sits poised for chance discovery by future readers. Yu-Cheng Chou, always setting the bar in the strength of his conceptions, contributed the piece *A Working History—Lu Jie-De*. In compiling the up-to-date work history of a man named Lu Jie-De, Chou engages us in a discussion of the instability of contemporary society's "odd jobs" ecology. Chou placed a want ad for a temporary worker in the newspaper and, after following up over the phone and in person with a heap of potential candidates, he selected 50-year-old Lu to act as guardian of the artwork until the end of the exhibition. Upon their arrival, visitors discover a middle-aged man quietly sitting in a corner, then organizing books on a shelf. Finally, they understand that this unassuming man is Lu Jie-De himself, the central axis of the entire piece. Koki Tanaka's *Let's Discuss What His Future Project Should Be* is a continuation of his 1988 work, again inviting a group of artists, curators, authors, and one gallery worker to talk about the direction of his work. Through recorded images in which Tanaka himself is absent, we may observe what happens on a battlefield of intellectual engagement when different personalities adopt different thought processes, viewpoints, and narrative approaches to the question at hand.

About this article

First published in LEAP 15



Subscribe

Share this article



Other Articles in REVIEWS

VIEW ALL

THE 12TH BIENNALE DE LYON: "MEANWHILE...SUDDENLY, AND THEN" LEAP 24

ROPPONGI CROSSING 2013: OUT OF DOUBT LEAP 24

SINGAPORE BIENNALE 2013: IF THE WORLD CHANGED LEAP 24

LIU HAN-CHIH: WALKING IN PLACE LEAP 23

WANG CHUNG-KUN: SERIES OF ANOTHER SOUNDSCAPE LEAP 23

BRILLIANT COLLABORATORS LEAP 23

FRANCIS ALYS: GIBRALTAR FOCUS LEAP 23

LIAO GUOHE: BANANAS, EGGPLANTS, MEAT PATTIES LEAP 23

WOLFGANG TILLMANS LEAP 22

SHI QING: THEATRE FOR CLIMATE CONTROL LEAP 22

Related posts

SENSORY TRAINING LEAP 15

HE AN: WHO IS ALONE NOW WILL STAY ALONE FOREVER LEAP 15

KEREN CYTTER: ANXIETY AS AN ARTISTIC TOOL LEAP 15

TRADING FUTURES LEAP 15

YUAN GOANG-MING: DISAPPEARING TRACES LEAP 15

CHENG RAN: SILENT CONVERSATION LEAP 15

CHENG RAN: WHAT WHY HOW LEAP 15

LIGHT BENDING ONTO THE RETINA

COMING SOON

COMING SOON

COMING SOON

COMING SOON

ARCHIVES



LEAP 24



LEAP 23



LEAP 22



LEAP 21

This exhibition speaks to multiple levels of meaning. Along with inquiring into the absurdity of the capital-driven art world and its myriad "transactions," it also asks the question: for works like these—whose production is so linked to the environment they inhabit, whose conceptions are so time sensitive and so based in behavior and pure action, and whose value is so utterly impossible to "exchange"—how are we meant to collect them? Amidst an increasingly rigidified system of artistic thinking, the curators attempt to provoke and draw out other possibilities, shedding light on new models to absorb into the creative process, and reminding us that within manifold states of "transaction" hides a still wider range of sensibilities that we have yet to expose, perceive, and humanize. **Wang Yunglin** (Translated by Katy Pinke)

| LA CHAMBRE CLAIRE LEAP 15




LI SHURUI LEAP 15

THE SEMBLANCE OF CIVILIZATION
LEAP 15



LEAP 20

Post in: Reviews | August 8, 2012 | Tag in: LEAP 15 | Reviews Date: 2012.03.04-2012.03.31 | Reviews Venues: TAIPEI CONTEMPORARY ART CENTER, TAIPEI

Share this article   



YUAN GOANG-MING: DISAPPEARING TRACES

KEREN CYTTER: ANXIETY AS AN ARTISTIC TOOL



One thought on "TRADING FUTURES"
Einar on August 13, 2012 at 12:13 pm said:
Sorry about that! Fixed now.
Reply ↓

Leave a Comment

Name *

Email *

Website

Comment

Send Comment

[ABOUT](#) | [CONTACT](#) | [ADVERTISE](#)

© LEAP MAGAZINE, MODERN MEDIA 2013 | SITE BY MAZZYBOX & JILICHEN