

**Weekend Seminars:  
The Seven Relations in Exhibition-Making and Beyond**

Exhibitions as the common form of contemporary art production as well as its communication vehicle compose elaborated dialogues in the system to construct meanings and rhetorics in relation to artworks. In order to contemplate on the trajectory of art creation, audience are often challenged to read not only the artworks in display or the exhibition as a whole, but also the contextual relations beyond exhibitions today. What kind of cultural agency does an exhibition play during its very own production—from the research phase, work-in-progress to the knowledge circulation? How does an exhibition enact its speech to communicate with diverse roles involved in the system and to respond to its situated environment? How can we begin to understand the aesthetic language and visual culture that are informed by the form and technology of exhibitions?

All these questions attempt to explore subjects around curatorial consciousness, artist's incentives and political and economical contexts. They further concern the history and the currents of art movement while confronting varying institutions and participants. TCAC's weekend seminar series "The Seven Relations in Exhibition-Making and Beyond" invites cross-cultural art professionals to address exhibition-making from multiple perspectives via a series of discussions on curatorial grammars, media and actions. It shall create a discursive investigation on art production and expose the complex collaboration relations in exhibition-making to call for new ways to read and make exhibitions today.

The artist – curator session invites artists and curators to talk about their collaborative experiences. Their conversations are often the key element to the forming of an exhibition, and are often full of unexpected developments through their different modes of collaboration. This session will try to investigate the most dynamic relation in the exhibition-making process.

The backstage – representation session touches on the productive relations invisible in the exhibition presentation. It will examine curatorial research, field study, archiving, and multilateral collaboration. This session will look at the backstage of exhibition production to understand the complicated parameters of curatorial work through real case studies.

The context – place – site session explores the relation between geographical cultural environment and the human matters. In the contemporary art contexts, there is a particular tendency that leads art projects responding to people in a specific context in our complicated society. We can see such historical development from conceptual art, land art, institutional critique, and so on, and each of them develops its own trajectory in considering spatial relations. Recently, there are more thoughts generated from the expressions of public art, participatory art, community art based with more local field research, and they often develop sophisticated relations between aesthetics and politics via complex human connection. This session will try to understand how to contemplate this set of issues in exhibition-making from field work to audience communication, and how best to deploy curatorial agency.

The post-production – circulation session considers how exhibitions and their archives are used as tools for knowledge production, including documentation, commentaries, reviews, collections, seminars, conferences and publications. These tools frequently relate to production in external professions, audience and other culture practitioners. This session also includes perspectives from publishing industry.

The institutional – individual relation is an issue of bio-politics that artists and curators have to come across through the exhibition-making process. It contains a wide range of subjects, from institutional operations to internal and external collaborations, as well as connections between individuals. They constitute complex relations in art production systems. This session will focus on local contexts and various curatorial and institutional models to think about logics and potentials in various roles.

The audience – display session considers the parameter that requires particular attentions from curators in communication with the public and various audience. It involves narrative approaches that communicate via spatial and visual design as well as text distribution. It connects to how exhibitions are understood by audience from different cultural backgrounds. This session is also related to cultural analysis, spatial movement, and intellectual engagement.

In the art – money session, it does not only address to the real conditions of funding the exhibition-making process, but also to the art and economy ecosystem in a bigger global picture. This session follows observations from artists, curators, galleries and art agents to explore alternative production methods that connect resources and ethical concerns.



Relation # 1 Artist – Curator

Chen Chieh-jen, *My “View of the Deaf”*

Pauline J. Yao, *Curating and Collaborating across Exhibition Contexts*

### *My "View of the Deaf"*

As the North American Free Trade Agreement (1992) and WTO (1995) were established in the 90s while internet became a popular technology, capitalism has been rapidly developed and transformed into the new global mode of governance in motion. The traditional art mechanism and operation model found it more and more difficult to respond to the complex reality with its ontological approach. Independent curators and biennials arose in every corner, and artists from the non-western world began to involve in the war between globalization and alternative globalization. In the recent years, as the United States declared its "return to Asia Pacific" strategy, EU experienced its economical crisis, China and ASEAN demonstrated their arising power, Japan military legislation changed to pave way for self-defense, and the booming of nationalism everywhere generated a new cultural cold war to fight for new political, economical orders in the mixed right and left-wing languages, how can any curator offer an alternative view on this "great chaos", or become a subordinating follower of the new cultural cold war paradoxically?

### **Chen Chieh-jen**

Born in 1960 in Taoyuan, Taiwan, Chen Chieh-jen currently lives and works in Taipei, Taiwan. Chen employed extra-institutional underground exhibitions and guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda and martial law (1950 – 1987). After the martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with local residents, unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that was obscured by neo-liberalism, Chen embarked on a series of video projects in which he used strategies he calls "re-imagining, re-narrating, re-writing and re-connecting."

### ***Curating and Collaborating across Exhibition Contexts***

This presentation will look at various roles of collaboration in the curatorial process. In recent years, contemporary art curators and artists around the world have responded to the tune of collaboration by forging deeper and more expansive bonds with one another through shared knowledge building and process-oriented approaches. But to what degree can exhibition curators be viewed as collaborators? as facilitators? as organizers? Collaboration may be the process, but where and how can audiences witness the result? Guided by these inquiries, I will reflect upon examples from my own experience as a 'collaborator' and co-founder of Arrow Factory (art space in Beijing) and in my current role as Curator at M+, Hong Kong.

### **Pauline J. Yao**

Pauline J. Yao is Curator, Visual Art at M+, the new museum for the 20th and 21st century visual culture being built in Hong Kong. She has held curatorial positions at the Asian Art Museum of San Francisco and worked as an independent curator and writer in Beijing for six years, during which time she helped co-found the storefront art space Arrow Factory. A co-curator of the 2009 Shenzhen Hong Kong Bi-City Biennale of Architecture and Urbanism, Yao is a regular contributor to *Artforum*, *e-flux Journal*, *Yishu Journal of Contemporary Chinese Art*, and *Journal of Contemporary Art Studies*. Her writings on contemporary Asian art have appeared in numerous catalogues, online publications and edited volumes. She is the author of *In Production Mode: Contemporary Art in China* (Timezone 8 Books, 2008) and co-editor of *3 Years: Arrow Factory* (Sternberg Press, 2011).



## Relation # 2 Backstage – Representation

Zoe Butt, *The Discursive Birthing of an Artwork*

Water Yang-Huei Chiang, *Exhibition's Infrastructure Engineering:*

*A Polyhedron of Material and Method*

### *The Discursive Birthing of an Artwork*

My own interpretation of 'backstage - representation' would look at it as 'production - discourse': in my own practice I place prime meaning and value on the period of 'production' in the realization of an artwork. This is a result of working in a context where the display of art is extremely politically difficult, but it is also resulting from my experience of transferring from museum platform to artist-led initiative where I've come to value the research of an artist in ways that exhibitions usually don't/can't give credit/value. I tend to work closely with a small number of artists, on a recurring basis, and am always invited to the fine-tuning of the concept and form of an artwork from the very beginning. This 'backstage' is where I feel a curator gleans crucial depth of understanding artists and their art. This time and space provide a perspective on artistic practice, a doorway to emotional and intellectual issues in a work, in a creative mind, that is not afforded from analyzing the object alone on display. The discourse at the site of production is phenomenal, inspirational, meaningful and connective. Some might say this approach akin to an ethnographic methodology - that such an approach removes the autonomy of a work of art - but authorship for me is inherently connected to context and its site of production. Indeed I believe authorship of contemporary art today to be a collective process, particularly in the contexts I live and work. I will focus on two particular projects - 'Erasure' by Dinh Q Le (commissioned by Sherman Contemporary Art Foundation) and 'San Art Laboratory' (our artist-in-residency program).

### **Zoe Butt**

Zoe Butt is a curator and writer. Currently she is the Executive Director and Curator of Sàn Art, Vietnam's most active independent contemporary art space in Ho Chi Minh City. From 2007 to 2009, she was the Director, International Programs, Long March Project, Beijing, China. From 2001 to 2007, she was Assistant Curator, Contemporary Asian Art, Queensland Art Gallery, Brisbane, Australia where she assisted in the development of the Asia-Pacific Triennial of Contemporary Art (APT); key acquisitions for the Contemporary Asian art collection, and other associated gallery programs. Her curatorial referral work is pan-Asian, working with private collectors and researchers, independent curators and major museums globally. Her works have been published by Hatje Cantz, Germany; *Art Review*, London/Hong Kong; *Art Asia Pacific*, Hong Kong; Independent Curators International, New York; Lalit Kala Akademi, India; Artlink, Australia; Printed Projects, Ireland, JRP-Ringier, Zurich; Routledge, London amongst others.

Zoe is a PhD candidate at the Centre for Contemporary Art and Politics, National Institute for Experimental Arts, Art & Design, University of New South Wales in Sydney, Australia. Her thesis examines her experience of working with artists in China and Vietnam whose artistic labor challenges interpretations of history as dictated by socially prohibitive ideologies or pervasive Western-oriented constructed histories. It will challenge the social responsibility of curatorial labor; in relation to particular artist-initiated organizations in the role both have to play in these societies where 20th century art archives are relatively non-existent.

### ***Exhibition's Infrastructure Engineering: A Polyhedron of Material and Method***

"Curators are foremen! It is a role which meets all the inquiries for brainstorming, doing the talk and making the move. You need to learn how to communicate with all kinds of people, manage the tasks, work on risk control and deal with crisis (with guts). It takes a lot of various calculation and planning to decide methodology, material and method to build a fitting infrastructure for a project to be able to reach a quality performance." This presentation employs the metaphor of infrastructure engineering to unfold how curators create a contextual research method for a specific fieldwork and archiving to represent the curatorial concept and to further consolidate the exhibition narratives to respond to the site and open dialogues accordingly. A peculiar exhibition production model could be shaped to produce agencies for discussions before and after the collaborative process with artists.

### **Water Yang-Huei Chiang**

Chiang is the director and founder of VERY Conception Co., Ltd.. He is also the co-founder of artist collective P8.

Since the establishment of VERY Conception, Chiang has dedicated to the practice of art and culture, switching his role among artist, curator and designer. When involved in complicated production relations, he is always able to craft a proper position, applying unique creativity in response to the context according to the local logic. Chiang believes that "any creative concept must be equipped with the agencies for communicating with its context as an organic structure to propose valid questions." As an art producer, Chiang particularly concerns art in the public realm in the attempt to seek for the imagination exchange possibility between art and life, and regards society and its conception as important references for art. In his art and curatorial practices, he investigates the production meanings among artwork, context, public subjects and artists, and creates a friendly and active interface for participation in relation to sites.



Relation # 3 Context – Place – Site

David Teh, *Making Manifest: Festivity and the Contemporary*

Wei-Li Yeh, *On Curatorial Practice as Artistic Practice or Vice Versa*

Esther Lu, *Meet the Elephant: Questions around Making the Curatorial in Participatory Art*

### ***Making Manifest: Festivity and the Contemporary***

What is the role of festivals in contemporary art's global system? Can the recurring international surveys that are its dominant forms of exhibition even be considered festivals? How should we construct a history of such gatherings, and how specific should that history be to particular places? These questions become more urgent as our art festivals are assimilated into a global event calendar, as they increasingly resemble events held elsewhere, and merge with the market in the form of art fairs. What becomes of the festival's supposed *raison d'être* (collectivity, community, participation, localism, liveness and spontaneity, conviviality...) in this integrated international circuit for the production, distribution and marketing of contemporary art? As that market recuperates the uncommodified fringes of late modernism, critics, curators and historians now obligingly compose the histories of these non-objective practices in which we locate the seeds of our contemporary, across an ever wider, 'global' geography. This talk begins with a brief introduction to my recent research on the 'currencies of the contemporary' in Southeast Asia. Many of the contexts (big and small) in which contemporary art first emerged in this region – perhaps most of them – could be characterised as festive; that is, they were contexts of celebration and expenditure, rather than work and accumulation. One might even say that festivity was the source of Southeast Asian contemporary art. What are the ramifications of this for its history and theory? Has this festive dimension survived? How might it change our understanding of art in the region today, of its international currency, of its modes and sites of exhibition, its key players and roles?

### **David Teh**

David Teh is a curator, art advisor and researcher based at the National University of Singapore, specialising in Southeast Asian contemporary art. After receiving his PhD in critical theory from the University of Sydney, Australia, David worked as an independent curator and critic in Thailand (2005-09). More recently he was curator of *The More Things Change...* (5th Bangkok Experimental Film Festival, 2008), a co-curator of *Unreal Asia* (55. Internationale Kurzfilmtage Oberhausen, Germany, 2009) and a convenor of *Video Vortex #7* (Yogyakarta, Indonesia, 2011). His latest gallery exhibition was *TRANSMISSION* (Jim Thompson Art Center, Bangkok, 2014). As a director of the Singapore gallery and project platform, Future Perfect, since 2012 he has made solo exhibitions with a range of artists including Apichatpong Weerasethakul, Charles Lim and Arin Rungjang. David's writings have appeared in journals including *Third Text*, *Afterall* and *Theory, Culture and Society* and his first book, about Thai contemporary art, will be published by MIT Press in 2016.

### ***On Curatorial Practice as Artistic Practice or Vice Versa***

The conception of *The Lake: Towards a Cross-Cultural Dialogue, Recent Photography, Sound and Text from Australia and Taiwan* begins with my inclusion in the Asialink Artist Exchange Residency Program to represent Taiwan in Australia. As a means to further the idea of 'cultural exchange' and maximize the capacity for this exchange, I chose to utilize a combination of curatorial and collaborative practice as a strategy to instigate a dialogue with photographic practitioners in Sydney. This approach allows me to understand this new land, its histories and landscape through the perspectives and voices of those who are most familiar with the place: its residents. My positions as both an artist and project organizer allow me to be a colleague-like inquirer, while the slightly formal air added by the title of curator helps to distill the dialogue and exchange.

### **Wei-Li Yeh**

Born in Taipei, Taiwan, in 1971, Yeh emigrated to the United States at the age of eleven and returned to Taiwan in 2002. He obtained a Master of Fine Arts Degree in Photography from the Rhode Island School of Design, USA, in 1997 and has exhibited internationally since 1990s. Yeh's various photographic and textual based projects for the past decades explore the dynamics of the individual within collective and collaborative practices that centralize on the personal and socio-political relationships between oneself and the city in which he resides. Yeh's work is represented by Hanart TZ Gallery, Hong Kong, China. He currently lives and works in Yangmei, Taiwan.

### ***Meet the Elephant: Questions around Making the Curatorial in Participatory Art***

The talk attempts to understand the negotiation and collaboration of participatory art through the curator's investigation into social fabric, environment, time and aesthetics. The diversity of social, ethical and political consciousness involved in participatory art projects often shifts with the parameters of participation, appreciation, disruption and representation that are embedded in the non-traditional display relation and sensible means in social field. Borrowing the question from an Indian fable, do we have the same elephant in front of us, or are we just short and blind? Politics of spectatorship are regarded as important argument in Claire Bishop's related discussion to read these projects that employ "people" as the main medium, and she further addresses the history of theatre to rethink the development of twentieth century art. In this talk, we will further explore the tension from curatorial incentives in relation to the politics of spectatorship to illustrate a few curatorial concepts around "contextual curating", "performative research" and "cultural body" that inform the forming of aesthetics in return.

### **Esther Lu**

Esther Lu is a curator based in Taipei, and currently the director of Taipei Contemporary Art Center (TCAC). She received her MA from Goldsmiths' College, University of London and participated in Konstfack University's CuratorLab program in Stockholm. Lu's practice focuses on creating different interplays with institutions and visibility. Her conceptual projects often address the agency of art and initiate alternative artistic productions in-between social scenes and artistic platforms in order to investigate the critical role of art today. Her curatorial projects include *This is not a Taiwan Pavilion* (2013) — collateral event in the 55th Venice Biennale, and *Never Odd or Even* (2014). Her recent articles have been published in art magazines including *Artco Journal*, *ArtReview Asia*, *Pipeline*, and *Artist*.

## Relation # 4 Post-production – Circulation

Dong Bingfeng, *Publishing “Contemporary Art”: Research, Curating and Publishing in the Knowledge Production Network*

No Man's Land, *Self-Practice: Circulation with Imagination*

Mary Pansanga, *Exhibition Archives - Capturing Differing Perceptions*



*Publishing "Contemporary Art": Research, Curating and Publishing in the Knowledge Production Network*

If we regard the publication of "A History of Contemporary Chinese Art 1985-1986" as one of the significant research references for Chinese contemporary art, it could be fair to say that Chinese contemporary art in the past thirty years has been a history writing process itself, one that has been revisited and identified with. An inquiry occurs here: when Chinese contemporary art has been writing its own history, it also confronts the need to open its boundary and territory to other neighboring fields. Or, we may say that Chinese contemporary art since the 80s has been connected to the concurring movements of intellectual history that is charged by the political and economical changes, not developed only within the autonomy of art or creative expression. Therefore, when we investigate the problematic ecology and working models of Chinese contemporary art in light of "publishing" or "art publishing", these related evolution of thoughts and timely cultural subjects appear to be critical in providing possibilities for deeper insights.

The presentation and workshop discussion will be based on my publishing work in contemporary art categorized into "art history," "contemporary art," and "moving image." They are interconnected, responding to the research, curating and publishing in Chinese contemporary art to address the conditions of knowledge production.

## Dong Bingfeng

Dong Bingfeng is an independent curator and producer based in Beijing. Since April 2013, he has been the Artistic Director at OCAT Institute. From 2005 to 2012, he worked as a curator in Guangdong Museum of Art, Ullens Center for Contemporary Art, Deputy Director of Iberia Center for Contemporary Art, and the Artistic Director of Li Xianting's Film Fund. He was the chief-editor of four magazines: Art&Investment, Contemporary Art & Investment, ARTINCHINA, and The Independent Critic from 2008 to 2012. In 2013, he won the Contemporary Chinese Art Critics Award (CCAA) with his writing proposal Cinema of Exhibition: Film in Chinese Contemporary Art.

In these ten years, Dong Bingfeng curated and organized over than 50 exhibitions in China and overseas including: *The 1st Unrestricted New Image Festival* (Beijing Film Academy, 2001); *The 1st Northern Independent Image Exhibition* (Loft New Media Art Center, 2002); *Rǎn: A contemporary Art Exhibition* (Esplanade Theatre, Singapore, 2006), *Form Polar Region to Tie Xi Qu: Exhibition of Contemporary Art in Northeast China 1985-2006* (Guangdong Museum of Art, 2006), *TRAFFIC-Art Highway* (Musée des beaux-arts et d'archéologie, Besancon, France, 2009), *Work in Progress: How do artists work* (Iberia Center for Contemporary Art, Beijing, 2009); *The Seventh China Independent Film Festival* (Nanjing, Shangdong Center for Contemporary Art, Nanjing, 2010); *Looking through Film: Traces of Cinema and Self-Constructs in Contemporary Art* (OCT Contemporary Art Terminal, Shenzhen, 2010); *FAT ART 2010* (Today Art Museum, 2010); *Museum on Paper: 12 Chinese Artists* (Iberia Center for Contemporary Art, Beijing, 2011); *60 Minute Cinema* (Manchester Chinese Centre, 2012), *Focus On Talents Project* (Today Art Museum, 2012). He was the academic secretary of *The 2nd Guangzhou Triennial* (Guangdong Museum of Art, 2005) and assistant curator of *85 New Wave: The Birth of Chinese Contemporary Art* (Ullens Center for Contemporary Art, 2007).

He also focuses on the field of independent films and art films. He was the jury of International Competition at *Documenta Madrid Festival 2012* and curated a special unit *Moving Image in China for Open City Docs Fest 2012*, London. He was the curator of the program *Das Kapital Neu Lesen-Annäherungen An Marx in Film, Kunst und Theater* (Beijing, Hangzhou, Nanjing, Shanghai, 2012), *the China Independent Animation Film Forum* (Iberia Center for Contemporary Art & Ullens Center for Contemporary Art, 2011) and *the 7th China Independent Film Festival*. From 2000 to 2006, he was the jury of Chinese Film Media Award and the final jury in 2006.

### **Self-Practice: Circulation with Imagination**

Based on user experience, No Man's Land is positioned between public and personal, and covers various media and communities-in-practice. Alienation of professional terminology and jargons in the field of contemporary art becomes normal today. There are some curators unconcerned with rhetorics, some artists thinking artistic statement should not be evaluated by standard of mutual intelligibility, some writers muddling up metaphorical or functional rhetoric, aesthetic and purposeness, even thinking that the purpose is to operate aesthetically. The talk will begin with writing on the Internet, and how "circulation" becomes significant in the era of shared economy (when it's hard to monopolise on message), from limitation of writing, to collectively imagining and building our new platform.

### **No Man's Land**

No Man's Land, founded by Rikey Tēnn, is a media platform that continues to reorganize itself. No Man's Land positions itself peripherally in the field of contemporary art, technology, performance, narrative and imagination by utilizing creative connections and circulations among "networking/internet", "discourse" and "social community" as practice. In light of geographical proximity, the organizers in No man's Land aim to connect the art scenes in Malaysia, Thailand and the Philippines through decentralized media maneuvers. It invites the audience to take a turn on the monopolized perception of mainstream contemporary art under globalization/single capital market.

### **Exhibition Archives - Capturing Differing Perceptions**

Today, exhibition platforms come in many forms and formats and the question of how the audience perceives them has also expanded. The circulation of the exhibition itself helps to enhance this perception according to space, place and context. How can archives capture these differing perceptions with a changing format?

This talk will cover the question of accessibility of the exhibitions and the post exhibition formats available. It is now possible to reach a wider cross-cultural audience in the digital era. How can we use this to our advantage, post exhibition? A number of projects will be discussed as examples. The talk will also touch on problems arising with experimentation in reaching audiences, changing conditions and under-resourcing.

### **Mary Pansanga**

Mary Pansanga (b.1984, Bangkok) is an independent curator. She studied Film and Photography at Thammasat University and has an MA in History of Film and Visual Media from Birkbeck, University of London. She was an intern at the British Artists' Film and Video Study Collection and LUX, London. She has participated as an assistant curator and curator for the 5th and 6th Bangkok Experimental Film Festivals and on the upcoming 7th Festival. She has curated several exhibitions including *Cinema and Space*, *Extracting the Unrecognized* (2013), *In Transit* (2013). Since 2014 she has worked as founder of the project 'cloud', a space serving as a meeting platform for communication, education and open-ended dialogue for contemporary art and moving image work in Chinatown, Bangkok.



### Relation # 5 Institutional – Individual

Amy Cheng, *Vagabond and Freedom: The Production of "Art - Space" (Case Study of TheCube)*

Ping Lin, *Art Power in Institutional Curating*

Ho-Jang Liu, *The Virtual Border of Substance - B5*

### *Vagabond and Freedom: The Production of "Art - Space" (Case Study of TheCube)*

Founded in 2010, TheCube Project Space is located in an old apartment near Gongguan night market and traditional market. Originally the building was a hotel closed down in the process of urban regeneration. The local landscape displays the modernisation process in Taiwan: The Taipei Water Plant built during Japanese colonial period, and Taihoku Imperial University (now National Taiwan University), are both just a few hundred meters away. Nearby Treasure Hill is now an artist village; however, about a decade ago, it had been "illegally inhabited" for over sixty years by retired soldiers and their families, immigrants in the city, as well as civilians from different classes. The purpose of founding TheCube is to try to realize the local history and the meaning of the changes to this urban space, and thus to develop related studies. Although artistic exhibitions are the main practice, TheCube's goal is to self-reflexively investigate our historical development, including that of art production, and to map out a worldview rooted in a local perspective.

#### **Amy Cheng**

Independent curator and art critic Amy Cheng lives and works in Taipei, Taiwan. Cheng has curated numerous exhibitions, including: *Traversing the Fantasy* (2010) and *Re-envisioning Society* (2011-2013) at Taipei's TheCube Project Space, *The Heard and The Unheard – Soundscape Taiwan*, Taiwan Pavilion at the 54th International Art Exhibition – La Biennale di Venezia (2011), *Unhomely: Tales of An Island* (2012) at Chinese Arts Centre in Manchester, *The 3rd Taiwan International Video Art Exhibition* at Hong-Gah Museum of Taipei (co-curated 2012), *Shamans and Dissent* at Hanart Square, Hong Kong (2013), and *ALTERing NATIVism – Sound Cultures in Post War Taiwan* at MoNTUE and KMFA (Co-curated, 2014).

With music and cultural critic Jeph Lo, she founded Taipei's TheCube Project Space in 2010, which aims to explore local culture, establish long-term relationships with artists, and promote contemporary art exchanges between Taiwan and the international community.

### *Art Power in Institutional Curating*

Different institutions play different roles in the social or art ecology. Consequently, their purposes, policies, resources, relations, functions and maneuvers operate in equally diverse manners. Curation is only one way in which an institute yields its own art power, yet it is the most direct, influential and visible way. It is unique in terms of form, but also its own limit.

This presentation will be based on my own experiences and feedback:

- Museum Coordinator v.s. Chief of Exhibitions Department: 1995 Venice Biennale
- Independent curator: *Forest Calling; Ta Hsueh Shan Project* (2002)
- Chief convener: *CO6 Avant-Garde Documents in Taiwan* (2006)
- Director of university art center: cooperation with International Biennial Print Exhibition
- Art director of Stock 20: organizational and collective curating: *Mediating/Transgressing, Post-Lighting Era, In/Side/Out, The Proverbs in the Living Room*; space creating: art platform, wooden grid showcase, historical area; community enhancement: cleaning and furnishing
- Curator/Teacher of art center in university: *Tung-Hai as an Adjective* (2014)
- Director of Art Museum: exhibition/collection/research/education=collective results.

### **Ping Lin**

Currently Lin is the Director of Taipei Fine Arts Museum.

Ping Lin received her B.A. from the National Taiwan Normal University in 1979 and went on to pursue an M.A. in Art Education and a M.F.A. at the University of Cincinnati, Ohio, USA. She has worked as chief curator in two major art museums in Taiwan, Taipei Fine Arts Museum and National Taiwan Museum of Arts, in both exhibition and collection departments. She has taught studio art and curatorship courses in the Fine Arts programs at Tunghai University since 1998 and was the head of the program as well as the chief curator in the Tunghai University Art center. From 2010 to 2012, Lin served as the art director of Stock 20, Art Network of the Railway Warehouses.

Lin organized the first official showcase for Taiwanese art in the Venice Biennale in 1995. After drawing back from the curatorial frontline to engage with teaching for a couple of years, Lin, now, sometimes curates shows independently for specific occasions. For *Forest Calling*, Lin developed a community-based event, site-specific installations, shows and activities in an old government forestry at Tung-Shih. The project was honorably nominated as one of the top eight exhibitions in Taishin Award 2002.

Along with the career as an art professor and independent curator, Lin is also involved with educational projects in art museums and institutions either as curator/designer of the educational exhibitions or as consultant for related issues. Two major contributions were the commissioned projects *Home Sweet Home—SEE •PLAY* Educational Exhibition, Taiwan Museum of Art, 2005, and *A Piece of Cake—Touring Educational Exhibition on Contemporary Art for primary and secondary school students* for the National

Culture and Arts Foundation and Quanta Foundation at Museum of Contemporary Art, Taipei, 2006. The later is the first of its kind in Taiwan in terms of scale and contemporary art topics.

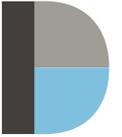
In parallel to these roles, Lin is strongly dedicated to her fine art practice, involved with studio arts for at least 20 years. She was the prize-winner of Tunghua Rotary Arts Award in 2001 and held a solo show for this event in the International Art Fair in Taipei the same year where her works were taken as the headline feature photo for newspaper coverage. Lin was originally a draftsman/painter and, then, shifted into the media installation around 2003 installing shows at a variety of spaces. Trivial moments in daily life and the memories of our times as a woman recurrent themes in her feminist writing in recent years. Lin held a solo show, Found Memory in October, 2008.

### ***The Virtual Border of Substance - B5***

"B-5. Project" is based on the concept of a "mediator" producing a cooperative relationship with artists. It is my experimental way of having a social function in the role of an artist. Max Weber once emphasized that the conduct of life, guided by ideas, has its significance in historical development, and that social changes are not determined solely by substance, but both substance and conception. I call it "power of substance", and what I conceive of "conception" is the social relation produced by the power of substance.

### **Ho-Jang Liu**

Ho-Jang Liu's photographic works and projects concern more than image-making or technological quality. His peculiar artistic practice often reflects the social context and politics behind the surface. Be it an object, a place, or a community, his works shed light on their individualities and differences. By appropriating the relation between the visible and the invisible, he provides an authentic narratives to the social functions and sensibilities of art to transform the value of human networks into forces that sustain art in its becoming.



## Relation # 6 Audience — Display

Jun Yang, *Art Space Sex Man Woman*

Ya-Chun Chin, *What Are Curators Afraid of?*

Misal Adnan Yildiz, *SKY-SCREEN: A Cognitive Approach for Rethinking Exhibition Displays  
and Audience Behaviour*

### ***Art Space Sex Man Woman***

Art Space Sex Man Woman discusses the visualization of content, needs, and attitudes to reveal the relationship between contemporary art and contemporary space on case study of Taipei Contemporary Art Center's Space.

The spatial design of an art space is not simply decorative, but also the content and definition of the art space. The space of an art institution, and its spatial design in particular, are by no means fixed or to be taken for granted. As much as an art center needs to redefine and question itself and express this attitude through its program and content, this should also be reflected in its spatial design and architecture.

### **Jun Yang**

Jun Yang is an artist based in Vienna, Taipei and Yokohama. His works encompass various media—including film, installation, performance and projects in public space. Exhibitions: *Gwangju Biennale 2012*, *Taipei Biennial 2008*, *Liverpool Biennial 2006*, *51st Biennale di Venezia 2005*, and *Manifesta 4* in 2002.

Yang is a co-founder of the Taipei Contemporary Art Center, which emerged from a project he initiated at the Taipei Biennial 2008. With his brother Tie Yang and friend Dong Ngo, he co-founded the restaurant/bar ra'mien, 2002 and the ra'mien go chain, 2012. Most recently, Yang and his partners opened mitte Café and Gyoza Brothers. All of them are located in Vienna.

Jun Yang is represented by Galerie Martin Janda, Vienna; Vitamin Creative Space, Beijing and Guangzhou; and ShugoArts, Tokyo.

### ***What Are Curators Afraid of?***

Most curators would like to say something to the audience no matter what kinds of exhibitions they are working on. But, who is the imaginary audience in curators' minds as they play as the broadcaster in his or her curatorial game? What kind of methods could be employed to communicate with this imaginary audience? How can we identify and understand what really has been processed during the communication? How can we further respond to the consequences of these communications? How can we deal with the silence otherwise? This presentation attempts to trace and reflect these questions from personal experiences in the manner like having a smoke after sex, or to unfold these inquiries from a position of self-questioning and answering.

### **Chin Ya-chun**

Chin is a Ph.D. candidate in Fine Arts Department at Taipei National University of the Arts. She received her M.A. in Arts Administration and Management at the same school.

She has been a chief editor of ARTCO Magazine, a manager of Resource Development Department, National Culture and Arts Foundation (NCAF), and an executive chief editor of Art Collection + Design Magazine.

She has curated the following exhibitions: 2010, *Double-Blind Trial*, ESLITE GALLERY, Taipei Taiwan; 2011, *An Exception to Reality: Liao Chien-Chung, Lee Ji-Hong and Lai Chih-Sheng*, Eslite Gallery, Taipei, Taiwan; 2013, *Curators Serve Artists: Lee Ji-hong : Anachronism / Dong Fu-qi: Un-words*, IT Park and VT Artsalon, Taipei, Taiwan; 2013, *Me at Liu's Home, Intersecting Vectors - Experimental Project from the TFAM Collection*, Taipei Fine Arts Museum, Taipei, Taiwan; 2014, *Artists at TAV, Taipei Artist Village*, Taipei, Taiwan; 2014, *Art for Oneself*, TKG+, Taipei, Taiwan.

She is also the author of *Cai Guo-Qiang*, Taipei: Eslite Corporation, 2009; *Art Proposals for Today's Corporations : Case Studies of Cooperative Projects between Art and Business in Taiwan*, Taipei: Artist Publishing, 2011; *An Exception to Reality: From National Oxygen to Post National Oxygen and Others*, Taipei: Garden City Publishers, 2011.

### ***SKY-SCREEN: A Cognitive Approach for Rethinking Exhibition Displays and Audience Behaviour***

The curiosity for knowing what will happen in the future has been an important dimension of human psychology. From astrology to tarot, geography to science, the sky we share seems to operate as an open field to imagine a future and create a perspective for human beings. Today's visual technologies are based on translating, distributing and editing information via screens, projectors and monitors, which are getting smaller and more personal. In most of the designs and structures, the sky keeps its archetypal role for developing a conceptual base. However the virtual reality takes over the physical understanding of space, the instinctive motif of looking at the sky is still embodied in the experiments and methodologies of science and technology. Associations with the sky always bring curiosity and interest to what will happen next. The levels of predictability differ from practical to spiritual; for example, from the condition of whether it will rain or not, to the presence or absence of god(s).

#### **Misal Adnan Yildiz**

Misal Adnan Yildiz has been the Director of Artspace NZ since November 2014. Previously, he was the Artistic Director of Künstlerhaus Stuttgart between 2011 and 2014, one of curatorial collaborators of Fulya Erdemci for the 13th Istanbul Biennial (2013), and manifested *A History of Inspiration* as part of *Nouvelle Vagues*, Summer program 2013 at Palais de Tokyo, Paris. Yildiz was a participant of Curatorlab/Konstfack between 2006 and 2008, and collaborated with IASPIS, both in Stockholm. He produced significant number of solo exhibitions with Slavs and Tatars, Cevdet Erek, Ahmet Ögüt, and Hito Steyerl, among others as well as some group shows after his proposals were being selected through open calls or closed competitions: *There is no audience at Montehermoso*, in Spain (2009), *Time Challenger*, HISK, Belgium (2009), *Correct me if I am critical* multi venue project in Berlin (2010). He was shortlisted for ICI Vision Award in 2012 and shared Curate Award 2014 (Fondazione Prada & Qatar Museum) with two others.



Relation # 7 Art – Money

Margaret Shiu, *Creative Assessment of Different Available Resources*  
Chi-Wen Huang & Bart Dekker, *Surviving the Art World - Perspectives from A Collector and  
A Gallerist*  
LuxuryLogico, *Art for Survival*

### ***Creative Assessment of Different Available Resources***

Money is resource! Let us look how the business world look at resources and compare it to the arts field. There are many types of resources that all programs must need and it is best to have a variety of resource besides money. The more one have, the more effective and easy to carry on a project, to achieve the goal and the influence envisioned at the beginning.

If we are to do what is meaningful to us, let us try to examine six to seven different non-monetary resources that we artists or cultural NGOs must acquire, whether we decide then to keep going or give up. We always underestimate intangible resources that we artists uniquely have, and also often forget the non-monetary ones and how they are easily acquired if we know how to approach it in the right way.

We will give one or two Bamboo Curtain Studio's past projects as examples for analysis, and also to show our real strength and weakness!

### **Margaret Shiu**

Founder and director of Taiwan's Bamboo Curtain Studio which just celebrated its 20th anniversary. It is a residency program, and also an international cultural exchange research and facilitation hub. The studio promotes public and private support for international exchange. Margaret's vision is to promote art and culture as vital components for global understanding, and local sustainability, by sharing, connecting and co-creating new practices. Local Action: Global Connection is the mission for the past 20 years. The studio focuses on serving talents by providing artists with time and space for creative incubation. Margaret serves as a regional representative of TransCulture Exchange in Boston. She also works closely with the Taiwan Ministry of Culture and Taipei city government on cultural policies for support of creative talents.

[www.bambooculture.com](http://www.bambooculture.com)

### *Surviving the Art World - Perspectives from A Collector and A Gallerist*

Speaking from their own experience, Chi-Wen Huang and Bart Dekker will address the rapidly changing art market and how this affects both Gallery and Collector. Over the last 10 to 15 years there have been several major developments in the art world that had a huge impact, such as the globalisation of the art world, the fast growing numbers of collectors of contemporary art, the rise of the Art Fair as the focal point of the art market, and the emergence of multinational galleries and auction houses as global art brands, among others. They will also discuss the trend for the different participants in the art world to assume multiple roles, such as the collector/curator, the collector/dealer, the museum/dealer, the auctioneer/gallery, the artist/collector, etc. and the ramifications this may have on the market.

#### **Chi-Wen Huang**

Huang studied Fine Arts at National University of Tainan, Taiwan. After managing a gallery for six years, in 2004, she established her own eponymous gallery in Taipei. Since its inception, the gallery has had a special focus on video art for which it is widely known internationally. She has identified and supported the careers of numerous Taiwanese contemporary artists who regularly exhibit in important institutions, biennales, and art fairs.

#### **Bart Dekker**

A keen collector of Contemporary Asian art since the early 1990's, initially with a focus on Contemporary Art from China, Hong Kong and Japan. In 2007 he founded [artinasia.com](http://artinasia.com), which was one of the first comprehensive online directories of Asian artists, galleries, events, and institutions. Lately his art collecting has concentrated on New Media and Photography as well as Erotic Ex Libris Prints.

### *Art for Survival*

Artists employ the economic process of art production that involves a series of social exchanges to survive with creative skills in the art ecology. The resource distribution situation in Taiwan and how to create a circulation and exchange with the artist-possessed resource are parameters when considering art for survival. The economic growth experience from both the artist's personal and collective work will be addressed as another reference for thinking through the related issues.

### **LuxuryLogico**

Based on the concept of "hybrid," LuxuryLogico is created by four contemporary artists born in the 1980s: Chih-chien Chen, Kun-ying Lin, Keng-hau Chang, Geng-hwa Chang, known by their lighthearted style that centers on the idea of "DELIGHTFUL WEIRDLAND." Inspired by natural environment, tackling thoughts and ideas that filled the spectacles of contemporary society, integrating modern technology and cultivation of humanities, representing their ideas via "music," "visuality," "installation," and "text," their works of fantasies manifest in various forms and genres, including drama, movies, dance, architecture, pop music and economic behavior. Given force by the unceasing integration, LuxuryLogico comes into being.