

【Embargo till October 14<sup>th</sup> 2021, 12pm】

【Press release】

## 2021 Asian Art Biennial A look into the multi possibility of future in the (post) pandemic time

Taichung, Taiwan - 2021 Asian Art Biennial to return in full force at the end of October. The 8th edition of the biennial will run from October 30th 2021 to March 6th 2022, at the National Taiwan Museum of Fine Arts (NTMoFA). With the title “Phantasmapolis”, the biennial invites viewers to explore and to ponder upon the multi possibility of future with the works of 38 artists from 15 countries, in a (post) pandemic time.



### An Asian curatorial network in the (post) pandemic time

Against all odds and the global pandemic, instead of being conservative or downsizing the exhibition, 2021 Asian Art Biennial hasn't stopped to continue to challenge itself as a platform and supporter of the contemporary art scene in Asia. The curatorial team is formed of 5 co-curators from different countries and backgrounds to think about the possibility of cross-border curation at a time when global mobility is difficult. Works and discussion via internet, and other forms of technology also echo with the theme of the exhibition in another way.

The international curatorial team of 2021 Asian Art Biennial are Nobuo Takamori (Taiwan), Ho Yu-Kuan (Taiwan), Tessa Maria Guazon (The Philippines), Anushka Rajendran (India), and Thanavi Chotpradit (Thailand). With “Asian Futurism” and “Asian sci-fi culture” as the main themes, 38 artists/artist groups from 15 countries are invited to re-examine the past and the present of Asia through sci-fi perspectives. The curators are given the mission to invite artists and to lead different sessions of the exhibition based on their field of expertise, each part of

the physical showcase will then be intertwined and provide the audience with various ways to understand their own position in history and present, and to further picture where they're going to be in the flow of time.

Nobuo Takamori and Ho Yu-Kuan join hands to map out the exhibition, and chooses works to relate to the theme, encouraging the discussion on "Asian Futurism" and "Asian sci-fi culture", inclusive of issues about the established boundaries of sex and gender, formation of intimate relationships, and the superstructure's restrictions on the body and family. Tessa Maria Guazon looks after the archive project sector where archives are proposed as a modality for thinking about futurity, shifting our focus towards a more urgent and cogent future thinking.

Within the video art project "Phantasmapolis: Looking back to the future", Anushka Rajendran works with artist collective Pad.ma (CAMP & 0x2620, India/ Berlin) (Public Access Digital Media Archive) to propose an alternative to how we popularly encounter the moving image on the internet by making use of technologies and footage that conventional methods of spectatorship and narrative-making have tried to suppress or overlook. Thanavi Chotpradit will bring in different ways of "reading" the exhibition with the reader-Midnight Sun and the Owl and forums; the former will gather 10 essays serving as a site of knowledge production related to the topics of Asian futurism/sci-fi, academically and creatively; while the forums aim to generate a space for conversations and emergent possibilities in imagining and thinking about sci-fi and futurism in Asian art.

*"With the global pandemic strongly influencing our life and the way we interact with the world, the opening of 2021 Asian Art Biennial will indeed mark an important milestone for the history of the biennial itself but also the development of the Asian art scene. We hope it continues to serve as a unique platform to support and nurture contemporary art creations in the region, and most importantly that the artworks and the exhibition get to create a space where viewers can think, exchange, experience and rehabilitate with the power of art."* The Director of the NTMoFA, Liang Yung-Fei, shares his expectation toward the upcoming biennial.

### **Asian futurism, a look into the multi possibility of future**

The theme of 2021 Asian Art Biennial "Phantasmapolis" is adopted from the English sci-fi novel, Phantasmagoria ("幻城" in Mandarin), by renowned Taiwanese architect Da Hong Wang . The newly coined word comprised "phantasma" and "polis," meaning respectively "apparition or specter" and "city" in Greek. Within the phantasmagoric city, the curators and artists return to their Asian roots and investigate the idea of "Asian Futurism", the historical context of how sci-fi topics and materials have been utilized and represented in Asian modern and contemporary art, and to further ideate the multi possibility of future.

*"The top Asian cities serve as bridges between the world and the future and are themselves the epitome of the near-future world. [...] Through the works exhibited, we can say that Asian modernity is where utopia and dystopia overlap. [...] organically connects the past and the future, foreign countries and technology, illusion and reality, humbleness and glory."* Takamori said in his curatorial notes.

## Multidisciplinary works to create a unique visual experience and discussion on future

In 2021 Asian Art Biennial, a wide variety of works ranging from contemporary visual artworks, the NTMoFA collection, archive studies, publications, to architectural works will be showcased alongside each other. Producing not only a unique visual experience, but the biennial is also expected to be a platform where Asian artists can exchange and open up to new discussions.

Many artists are taking this opportunity to reflect on the influence of COVID-19 pandemic on human life with works presented in the Biennial. Taiwanese artist Joyce Ho's new creation *DOTS* invites viewers to transform the standardized procedures and record-keeping under the "new normal" of COVID-19 before entering the museum into a ritualistic experience. The work of Bakudapan Food Study Group (Indonesia) *The Hunger Tales* takes the form of a board game to explore political relations regarding food crisis, particularly due to the break out of the disease. South Korean artist Kim Ayoung's *At the Surisol Underwater Lab* will also be transforming surreal sci-fi scenes into carriers for real-life social issues.

Tessa Maria Guazon envisions the archive project "Prospecting" as an invitation to think along where documents from the past can be prompts to understand why we have arrived at our current situation. The works by Catalina Africa (The Philippines) articulate the archival through the ways materiality is encountered through the artistic process. Mark Salvatus's (The Philippines) *Human Conditioned* references landscapes, the built environment, digital technology and the human body to revisit the different revolutions and uprisings in Asian history. Visual artwork *Transient State* by Alvin Zafra (The Philippines) is shaped by the dynamic yet complex dialogue between people and the built environment.

In video art project, Pad.ma (CAMP & 0x2620) (India/ Berlin) conceptualized and executed the online platform that hosts the virtual manifestation of the exhibition, proposing alternative ways of mining the connectivity and democratic possibilities that still exist in theory vis-à-vis the internet towards ethical digital infrastructures to engage with art. The platform gathers together video works such as Mariah Lookman's recent film *Hayy in Serendib* where she attempts to decentre the colonial lineage of rationalist approaches in philosophical inquiry and the scientific method. *The Island* by Tuan Andrew Nguyen depicts a dystopian future featuring differentially articulated existential concerns between the last man and woman on earth.

Thanavi Chotpradit's curation focus on different aspects of time and powers, she invited Chulayarnnon Siriphol (Thailand), Mattie Do (Laos) and Genevieve Chua (Singapore) to exhibit together. Siriphol's work *Give Us A Little More Time (2020)* is deeply engages with the current political conflict in Thailand, addresses the role time plays in reinforcing dictatorial power. Mattie Do's *The Long Walk* delicately portrays the colonial continuum in Laos that has stretched into the future. Among the two video artworks is Genevieve Chua's visual artwork *Seconds Accumulating on a Hundred Years (2017)*, a visual representation of a soundscape parsed from extracted sound samples of riverbeds, The painting is about "a sense of time, or a reality of time". In this work, flatness and surface become the layers without depth, debunking the notion of linear time.

Besides the meticulously curated works, Phantasmapolis – The 2021 Asian Art Biennial, a series of online and offline programs will be opened to art lovers around the world, all details please refer to the Facebook page of the [NTMoFA](#) and the [Biennial](#).

More information can be found in the attached press release and media assets are available through this [link](#).

### **An Invitation from Phantasmapolis-online screening platform**

- YouTube : <https://reurl.cc/eEq007>
- Facebook : <https://reurl.cc/6aAVLM>

### **Phantasmapolis: 2021 Asian Art Biennial**

- Time: October 30<sup>th</sup>, 2021 - March 6<sup>th</sup>, 2022
- Exhibition Coordinators:  
Lin Hsiao-Yu, Liao Chia-Cheng, Tel: (04)23723552 #304 、701
- Media Contacts:  
May Yan (NTMoFA, [may523@art.ntmofa.gov.tw](mailto:may523@art.ntmofa.gov.tw) )  
Odele Tseng (Hao Liao Creative, [odeletseng@gmail.com/pr.haoliao@gmail.com](mailto:odeletseng@gmail.com/pr.haoliao@gmail.com) )
- Facebook: <https://www.facebook.com/aabntmofa>

### **National Taiwan Museum of Fine Arts**

- Opening Hours: Tuesdays to Sundays, from 09:00 to 17:00; closed on Mondays
- Address: 2, Sec. 1 Wu-Chuan W. Rd., Taichung 403 TAIWAN
- Tel: (04) 2372-3552
- Official Website: <http://www.ntmofa.gov.tw>

## **Appendix**

### **1. About Asian Art Biennial**

Asian Art Biennial was first organized by National Taiwan Museum of Fine Arts In 2007. The mission of this Biennial intent to explores how a multiplicity of perspectives have come to inform our contemporary reality, and how such reality, characterized by high degrees of equivocality, has in turn enriched the cultural perspectives of Asia.

As the economic performance of Asian countries continues to attract global attention, issues related to cultural perspectives and aesthetic foundations of Asia have become key points of interest in the world of contemporary arts. Enriched by the diversity of cultural perspectives, Asian contemporary arts have flourished and expanded to meet the aesthetic needs of our time. Serving as an important platform of artistic exchange between Taiwan and the international arts community, the National Taiwan Museum of Fine Arts has always been keen to facilitate intercultural dialogues through art. We hope that extensive communication and discussion on the subject will enhance our understanding of contemporary Asia and its dynamic artistic creativity.

### **2. About National Taiwan Museum of Fine Arts**

The National Taiwan Museum of Fine Arts (NTMoFA) was founded in 1988. The NTMoFA is dedicated to the education and promotion of visual arts. It places great emphasis on collecting works by Taiwanese artists and exploring unique characteristics of modern and contemporary Taiwanese arts. Its aims are to organize the most diverse range of themed visual art exhibitions, to foster long-term art exchanges with overseas institutions, to actively participate in major international events, to promote art education, and to provide the public with a pleasing and multi-faceted environment for viewing art.

The outdoor courtyard of the Museum comprises a total area of 102,000 square meters (inclusive of the Public Outdoor Sculpture Park), making the NTMoFA one of the largest art museum in Asia. The newly-renovated museum building provides an open and friendly educational environment. The newly added Picture Book Area, the Family Room, the Media Art Center, the Teacher's Resource Center and other educational and recreational areas cover a total of 5,319 square meters. During the twenty years since its establishment, the NTMoFA has held close to 900 exhibitions and over thousands of related events.



### 3. 2021 Asian Art Biennial participating artist list


**Phantasmapolis – The 2021 Asian Art Biennial**  
**Full list of the 38 participating artists/artist groups**  
(listed according to alphabetical order of last name)

Catalina Africa (Philippines)  
Bakudapan Food Study Group (Indonesia)  
Bang & Lee (South Korea)  
Shu Lea Cheang (Taiwan)  
CHEN Chen Yu (Taiwan)  
CHEN Chun Yu ((Taiwan)  
Genevieve CHUA (Singapore)  
Sharbendu De (India)  
Mattie Do (Laos)  
GAN Siong King (Malaysia)  
HE Kunlin (China)  
HIRATA Minoru (Japan)  
Joyce HO (Taiwan)  
HUNG Tung Lu (Taiwan)  
ISOMURA Dan + UNNO Rintaro (Japan)  
KIM Ayoung (South Korea)  
KIMURA Tsunehisa (Japan)  
LÊ Giang (Vietnam)  
LEE Yung Chih (Taiwan)  
LI Yi Fan (Taiwan)  
LIN Shu Kai (Taiwan)  
LIU Kuo Sung (Taiwan)  
LIU Yu + WU Sih Chin (Taiwan)  
Yuko MOHRI (Japan)  
Hootikor (Lama-Motis & Cheku-Chelagu, Taiwan)  
UuDam Tran NGUYEN (Vietnam)  
office aaa (Taiwan)  
OGINO Shigeji (Japan)  
Pad.ma (CAMP & 0x2620, India/ Berlin)  
Monira Al Qadiri (Kuwait)  
Mark Salvatus (Philippines)  
Chulayarnnon Siriphol (Thailand)  
Lim Sokchanlina (Cambodia)  
TAN Zi Hao (Malaysia)  
WANG Jun Jieh (Taiwan)  
Yuyu YANG (Taiwan)  
Tuguldur Yondonjamts (Mongolia)  
Alvin Zafra (Philippines)






#### 4. 2021 Asian Art Biennial (2021 AAB) Artists and Artworks details



Artist	Artwork	
Catalina AFRICA (The Philippines)	<p>〈The Way Into Myself Featuring Conversational Adornments by Tanya Villanueva〉</p>  <p>Catalina Africa, The Way Into Myself Featuring Conversational Adornments by Tanya Villanueva, 2018, tarpaulin, styrofoam and cement sculpture, wooden chair, LED lights, mirrors, fabric, paintbrush, floormat, framed photograph, dimensions variable. Courtesy of the artist.</p>	<p><i>Time Moving in All Directions, The Way into Myself and A View from the Womb (Remix)</i> is a collection of mixed media artworks that explore the genre of landscape painting expressed and reconfigured in the artist's visual language that combines abstraction and narrative.</p> <p>The work <i>The Way into Myself</i> is a portal that leads to illumination. Catalina Africa collaborated with her husband and artist Tanya Villanueva for the piece. The installation explores the fracturing of space, where landscapes are contained within landscapes, where our perceptions of the real can also be facades for something other than what we perceive.</p> <p>The works by Catalina Africa articulate the archival through the ways materiality is encountered through artistic process. She goes back and forth across the timeline of her practice, reflecting about the nature of space and time, very much like an explorer who is both witness and agent not only of her inner cosmos but also of a larger, more encompassing world.</p>
Bakudapan Food Study Group (Indonesia)	<p>〈The Hunger Tales〉</p>  <p>Bakudapan Food Study Group, The Hunger Tales, 2021, mixed media, dimensions variable. Courtesy of the Artist. (This project is collaboratively developed with Pandhu Vandhita and Kanosena Hartadi.)</p>	<p>Bakudapan Food Study Group is a research group focused on food, established in Yogyakarta, Indonesia.</p> <p>In the Asian Art Biennial, the collective exhibits <i>The Hunger Tales</i> that explores political relations regarding food crisis. The work continues their thinking and research about food as a subject with socio-cultural implications and re-examines food production, distribution and other related social conditions in the midst of scarcity. The group transforms this process into a board game. By experiencing the process of circulating and plundering food, players are encouraged to further reflect on the suppression and exploitation of food providers.</p> <p>As mega-corporations have gained global control over the production, distribution, and consumption of food, the ecology of food now does not revolve around the needs of the people but caters to the industry and is centered on the interest of powerful figures and capital holders. Discussions on the food crisis prompt us to reconsider the issue of dominance over food</p>



		even further, one which is becoming clearer ever since the world started facing the effects of the COVID-19 pandemic.
Bang & Lee (South Korea)	<p>〈The Place that Has No Name〉</p>  <p>Bang &amp; Lee, <i>The Place that Has No Name</i>, 2021, Three-channel video/sound installation with projectors, stereo sound system, wall text, drawing, 3D animation, 3D printed ceramic sculpture, round table, dimension variable. Courtesy of the artist.</p>	<p>The South Korean artist duo Bang &amp; Lee is founded by Bang Jayoung and Lee Yunjun. They are known for often using various media and technological materials to produce art projects, which are sarcastic comments on contemporary life and its absurdities. With projects that connect and intervene in global metropolises, the artist duo has developed a series of highly interactive projects featuring urban space. Their work focuses on the effects of social networks and technologies while creating an interactive and immersive environment for the audience through collaborations and friendly formats.</p> <p>For the biennial, Bang &amp; Lee specially creates a new work, titled <i>The Place that Has No Name</i>. The work revolves around “terra incognita”, a creative concept that has been developed by the artist duo. Using multi-channel video, animation and 3D printed sculpture, a theatrical installation is produced, which serves as their response to the surreal situations they have experienced personally. The fragmentary landscapes and memories that are private, absurd yet from real experiences become representational fragments and puzzles. For the artists, their work is not an attempt to respond to geopolitics, nor does it convey any abstract implication. Instead, the “terra” explored in their work is appropriately given a new space for interpretation in this era of pandemics.</p>
Shu Lea Cheang (Taiwan)	<p>《I. K. U.》</p>  <p>Shu Lea Cheang, <i>I.K.U.</i>, 2000, Fiction, 74 min. Courtesy of the artist.</p>	<p>Taiwanese multimedia artist, Shu Lea Cheang, is seen as a heroic figure to female and queer arts in Taiwan and throughout Asia. She uses her work to candidly confront ironies of the body, sex, Internet culture, contemporary society, and technology, with sci-fi narratives employed to present bold visual expressions and create stimulating sensory viewing experiences through her signature wise and sophisticated video work.</p> <p>Cheang’s iconic film <i>I. K. U.</i> created two decades ago will be showcased in the 2021 AAB. The title is a pun on the Japanese word, “iku” (行く), which is commonly used in Japanese pornography meaning “proceeding” or “taking place”, similar in meaning to the English sexual slang, “cumming”. Pointing at Japanese pornography culture to make a satirical remark</p>





		<p>on Japan's gender politics, the film is set in 2030, and in this future time period about a decade from now, people no longer need to physically engage in sexual intercourse and instead use a chip implant called "I.K.U." to virtually experience orgasm. In order to collect human orgasm data for commercial use, a human-like sex cyborg roams through various spaces to embark on a "research" mission.</p> <p>The film's gender-fluid character comes to serve as a prophecy, and as Shu Lea Cheang overturns how sexual orgasm is visually expressed, a subjective viewpoint seen from the vagina is presented in animation, and it leads from the inside out towards a future world that is already upon us.</p>
<p>CHEN Chen Yu (Taiwan)</p>	<p>〈Anxious Flicker〉</p>  <p>CHEN Chen Yu, <i>Anxious Flicker</i>, 2018, PVC pipe, LED light tube, acrylic, printed acrylic, stainless steel bar, control panel, cable, plants, soil, dimensions variable. Courtsy of the artist.</p>	<p>In <i>Insentient Multitude Sentient Assemblage</i>, Chen mix-matches various messages, objects, and images, which are further woven together with machinery, plant sensing technology, and the human perception and experiences of information. Chen envisions a contemporary scene of chaos and composes sci-fi and allegorical images through materials and images.</p> <p>Extending the principles of his previous work <i>Vapor Equilibrium</i>, Chen explores how desires in society propel the integration and fluidity of images, information, and materials. This work presents the integration of different objects and materials that are connected to the human body and structures. Through sensing equipment, the physiological changes of plants are translated into flashing light signals while the lighting stimulates the energy of the plants. Through flashing lights and the circuit of imagery, Chen depicts the anxiety of attempting to harness the physical surroundings.</p>
<p>CHEN Chun Yu (Taiwan)</p>	<p>〈Back to Glory: Make __ Great Again〉</p>  <p>CHEN Chun Yu, <i>Back to Glory: Make __ Great Again</i>, 2021, video, lightbox, mixed media,</p>	<p>Chen Chun-Yu's works are inspired by observations of the microworld and correspond to an exaggerated (impossible) method of realization. Chen humorously tackles moral principles and ethics that seep through irrelevant associations and to paralyze social imaginations that require restructuring.</p> <p>In <i>Back to Glory: Make __ Great Again</i>, Chen proposes a hypothetical future through promotional materials commonly seen in the</p>

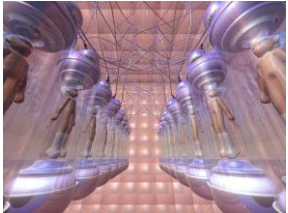
	<p>dimensions variable. Collection of the artist. Courtesy of the artist. Animation collaboration: Mao-Mao, sound production: Immanuel Danennbring, graphic design: Chen Lin-Lung /Peng Yu-Tian. (Motion capture equipment sponsored by Digital Art Center.TW.)</p>	<p>streets to spread political views and strategies, and raise the question on human's responses to an aging society. As the time frame of human "usefulness" is carved out by the ability of labor, how do we use leftover labor in a more "efficient" manner? Chen presents his imagination of militarizing the senior population as a solution, fighting against the imagination of "becoming great again" through dystopian thinking. The contents of the video seem absurd but are, in fact, logical. The work invites viewers to vote and express their thoughts on the concept while receiving the information.</p>
<p>Genevieve CHUA (Singapore)</p>	<p>〈Seconds Accumulating on a Hundred Years〉</p>  <p>Genevieve Chua, <i>Seconds Accumulating on a Hundred Years</i>, 2017, acrylic on linen, 230 x 550 cm. Courtesy of the artist and STPI Gallery.</p>	<p>"The most critical thing about abstraction is that everybody can tag something that exists in their reality to the work." - Genevieve Chua</p> <p><i>Seconds Accumulating on a Hundred Years</i> is a visual representation of a soundscape by Singaporean artist Genevieve Chua. Chua describes the painting as being about "a sense of time, or a reality of time". In her work, time is both stretchable and compressible as she envisions the infinity of temporal layers that allow the unknowable nature of time to be, metaphorically, representable. Just like the Chauvet Cave that contains prehistoric paintings from 37,000 years ago, Chua's pictorial space is seen as a liminal space where an amount of unimaginable time: "seconds in a hundred years" is compressed and preserved. A frozen accumulation of the transience.</p> <p>The title of the work recalls Stephen Hawking's famous book <i>A Brief History of Time</i> that explores questions on time, space, universe and creation. While <i>Seconds Accumulating on a Hundred Years</i> "compresses" time within a frame of painting.</p> <p>Chua's admiration of the aesthetics of flatness is a core of her depiction of time passing. Flatness and surface become the layers without depth, debunking the notion of linear time. On the flat surface, the "seconds that accumulate over a hundred years" permeate the canvas synchronously, at once.</p>
<p>Sharbendu DE (India)</p>	<p>〈Fish in the River is Still Thirsty, An Elegy for Ecology〉</p>	<p>Sharbendu De's <i>An Elegy for Ecology</i> (2016-ongoing) narrates a tale of the loss of habitat, human survival and the loneliness of humans in an assured future of post-climate-crisis dystopia.</p>


	 <p>Sharbendu De, <i>Fish in the River is Still Thirsty, An Elegy for Ecology</i>, 2016, inkjet print on Hahnemühle Photo Rag®, 61 x 91 cm. Courtesy of the artist (Supported by grants from MurthyNAYAK Foundation and KHOJ).</p>	<p>The mise-en-scènes that the artist has staged depict a world where temperatures have shot abnormally and oxygen in the Earth's atmosphere has been depleted to unsustainable levels leading to accelerated extinction of floral and faunal species. Trees and animals—prized commodities in De's world—have entered private spaces. Clean oxygen has become scarce and entered the realm of commodity. In a moment where we are hyper-aware of our dependency on each other, the value of services that we take for granted, and climate change has slowed down due to a narrowing down of what was regarded 'essential' infrastructure to focus on sustenance, this ongoing body of work contemplates a possible future that we are heading towards.</p>
Mattie DO (Laos)	<p>《The Long Walk》</p>  <p>Mattie Do, <i>The Long Walk</i>, 2019, video, 116 min. Courtesy of the artist.</p>	<p><i>The Long Walk</i> (original title Bor Mi Vanh Chark) is a time-travelling science fiction, ghost-thriller tale set in rural Lao village. Half the film takes place 50 years in the future when people have biochips embedded in their arms and barcodes tattooed to make transactions.</p> <p><i>The Long Walk</i> tells a story of a middle-aged man who has been accompanied by a taciturn female ghost for 50 years after he witnessed her death from a car accident. When he discovers that she is able to transport him to the past, he asks her to take him to when his mother was dying from tuberculosis. The man and the spirit keep returning to the past, again and again, like an endless circle of rebirth in Buddhism. The elements of science fiction, futurism, supernatural and local religious beliefs are interwoven gracefully. Do once said in an interview: "Isn't the supernatural really just things that don't have a scientific explanation... yet? Who's to say where science fiction ends and the supernatural starts?"</p> <p>The film implies that Laos is still locked within the colonial time-space relationship with the White supremacy. It reveals the relationship between time, Eurocentrism and temporal resistance. Do's film delicately portrays the colonial continuum in Laos that has stretched into the future. <i>The Long Walk</i> is a cinematic statement about what it means to be a Southeast Asian filmmaker.</p>
GAN Siong King (Malaysia)	<p>〈Chatting with Nik Shazwan about Amplifiers〉</p>	<p>Gan's work defies categorization. From his early painting, to film editing, to the use of contemporary social media, his creative practice</p>



	 <p>Gan Siong King, <i>Chatting with Nik Shazwan about Amplifiers</i>, 2019 - 2021, three-channel video, 30 min. Image Courtesy of Wee Seng.</p>	<p>unpacks orthodoxies in art and social structures, ceaselessly questioning, reflecting and imagining different ways of thinking and being.</p> <p><i>Chatting with Nik Shazwan about Amplifiers</i> is the 3rd video from Gan's on-going project comprising 10 essay films, tentatively titled M.A.W (Malaysian Artist at Work). Focusing on the ideas and imageries of "work," M.A.W centers on identity politics, especially on issues of race and religion, in the current discourses about Malaysia's national policies. The project reflects on the issues related to identity politics by exploring how we are shaped by work/profession as well as how we view and experience the world.</p> <p>In this three-channel video, Gan collaborates with Nik Shazwan, a tube-based electric guitar amplifier maker, and disassembles the device to reveal elaborate details of its production. The details are filmed and displayed like celestial bodies that are assembled into a tube-based electric guitar amplifier. The video is further interspersed with images of political figures, movie stars, films and animations. Microcosmically, it is as if we were viewing an utterly strange technology. In the incessant flow of images, we are surrounded and impacted. Here, technology is domination and science fiction.</p>
<p>HE Kunlin (China)</p>	<p>〈2092: Tale of Moon Trip〉</p>  <p>HE Kunlin, 2092: Tale of Moon Trip, 2021, 4K image, 43min30sec. Courtesy of the artist.</p>	<p>HE Kunlin's practice focuses on the production of East Asian cultural knowledge and theories as well as the relationship between non-Western modernism, pre-modern intellectual legacy and modern science, exploring these topics through his work of painting and writing.</p> <p>In <i>2092: Tale of Moon Trip</i>, the artist fabricates a close-range, moon-observing space trip. In the year 2092, a guide leads a group of passengers to explore several mountains and buildings on the moon that have been constantly named and renamed by humans. Influenced by overseas Chinese studies and discourses of Chinese cultural and intellectual lyrical tradition, He starts with non-rational, non-logical human emotions and knowledge in the lyrical tradition to engage in his subjective reinvention of materials discovered and created by Western science. In this Asian Art Biennial, He exhibits animation, painting, dance and experimental novel to imagine potential issues of culture and beliefs when planetary</p>


		<p>migration becomes possible in the future and use such imagination as a metaphor for the more complex trajectories of modern art history and contemporary geopolitical problems.</p> <p>From the nostalgia of early Chinese artists in diaspora and the longing to explore the moon, His work departs from existing space and time while using fictional text about the future to create new pathways for discussing the diasporic existence of those pining for home in the context of the global cold war.</p>
HIRATA Minoru (Japan)	<p>〈 Itoi Kanji walking at the end of Memorial Parade for Yui Chūnoshin 〉</p>  <p>HIRATA Minoru, Itoi Kanji walking at the end of Memorial Parade for Yui Chūnoshin, 1967, Gelatin silver print, 25.7×32.1 cm. Collection of HM Archive. Courtesy of Taka Ishii Gallery Photography / Film.</p>	<p>Japanese photographer Hirata Minoru used his camera to document the 60s art scene in the streets of Japan.</p> <p>Hirata Minoru not only extensively documented Japanese avant garde artists from that era at the sites of their guerrilla actions, protests, experimental performances and films shooting locations, but also served as a bridge between the art community and mass media.</p> <p>In addition to being on location at live performance art actions which had limited audience, he also documented Japanese art history with visual records and published them regularly on mass media to raise the general public's attention on avant garde artists of the time. With the help of Taka Ishii Gallery in Tokyo, invaluable artworks by Hirata Minoru are on loan to be shown in this edition of the Asian Art Biennial.</p> <p>Furthermore, also included in this exhibition is <i>K.M.'s Challenge</i>, a rare non-documentary creative piece by Hirata Minoru. The work shows a person of ambiguous gender in the nude. With his/her back towards the audience, the person is seen taking a forceful leap. The image is set in Tokyo's West Shinjuku district, which was undergoing major development at the time, and in the background is a newly inaugurated high-rise hotel. The image, fierce and brave, is an apt metaphor of the lesser-known turbulent era of Japanese avant garde art.</p>
Joyce HO (Taiwan)	<p>〈DOTS〉</p>  <p>Joyce HO, DOTS, 2021, single-channel video,</p>	<p>Known for her poetic artworks, Taiwanese artist, Joyce Ho, specializes in expressive transformation and extends everyday objects into exquisite visual experiences. Performance is incorporated abundantly in Ho's recent work, and through performance viewings of "daily routines" and the incorporation of audience participation,</p>






	<p>50min. Collection of the artist. Courtesy of the artist.</p>	<p>Ho's work constructs a state of alienation that's more defined than everyday experiences.</p> <p><i>DOTS</i> is a new artwork created for this edition of the Asian Art Biennial. It is a continuation of the artist's previous creative context, but also responds to a future world that is already upon us. With the outbreak of COVID-19, entrances into museums are now blockaded by makeshift stations, directive signs, temperature measurement devices and computers. As the pandemic lingers, these originally crisis-solving temporary devices have now become a routine for museum visits. When pandemic prevention measures such as temperature measurement, real name registration, and crowd control become the "new normal", we not only need to reevaluate the aesthetics involved in these routine prevention and control setups but also should reconsider the meanings behind these mindless habitual activities. Rather than thinking of <i>DOTS</i> as a performance arranged by the artist, it is more so an invitation extended to the visitors of the National Taiwan Museum of Fine Arts, to transform these standardized procedures and record-keeping under the "new normal" into a ritualistic experience. It is hoped that by passing through <i>DOTS</i>, members of the audience can feel like they are passing through a border before they officially enter into the imaginative realm created for the Asian Art Biennial.</p>
<p>HUNG Tung Lu (Taiwan)</p>	<p>〈The Birth of Xiao Hong〉</p>  <p>HUNG Tung Lu, <i>The Birth of Xiao Hong</i>, 2002, C-print, 90 × 120 × 4 cm. Courtesy of the artist.</p>	<p>Hung Tung-Lu's work demonstrates the avant-garde aspect of Taiwanese contemporary art in the early 21st century. Hung's early work is known for utilizing subcultures, the anime style and multimedia to explore the real and virtual qualities of media's role and the possibilities of media space.</p> <p>For the 2021 AAB, Hung specially "remakes" his Reddie series of 2002. The virtual character "Reddie" (Xiao Hong) created by Hung is a prototype new idol inhabiting the future world. In the virtual land constructed by the artist, Reddie possesses a smooth-looking, genderless body and assumes an endlessly self-replicating/proliferating existence. However, as a virtual doll that is a subject of projected desires, Reddie is virtually trapped in an "eternal hell," a virtual realm characterized by infinite replication, reflection and reincarnation, in which she seeks redemptive nirvana through killing and escape.</p>


		<p>Looking back on the early 2000s, this series indeed brought an unprecedented impact on the Taiwanese contemporary art scene.</p> <p>The Reddie series possesses an importance that not only matters in terms of its newfangled use of media and the sensory experience of entrancement it has introduced, but also how it has critiqued and responded to the then emerging virtual space and technologies of reproduction (in both the biological and digital sense of the word) from an artistic perspective. Hung's work occupies a crucial place in reconstructing Taiwan's queer sci-fi narrative and demands re-examination in the contemporary context and through a contemporary perspective.</p>
ISOMURA Dan + UNNO Rintaro(Japan)	<p>〈Agitators' Dreams or Floating Signages〉</p>  <p>ISOMURA Dan + UNNO Rintaro, <i>Agitators' Dreams or Floating Signages</i>, 2021, iron, wood, jesmonite, polystyrene resin, clothes, holographic LED fan display, dimensions variable Courtesy of the artists. (Supported by the 2021 AAB.)</p>	<p><i>Agitators' Dreams or Floating Signages</i> is co-created by Japanese artists Isomura Dan and Unno Rintaro.</p> <p>Isomura's works represent the splendidly colorful subcultures of Japan, and also engage in queer issues that are rarely touched upon in the country. Rintaro, on the other hand, utilizes image as his chosen medium, through which he embeds metaphors of crises and visualized unease in image narratives that otherwise appear ordinary.</p> <p><i>Agitators' Dreams or Floating Signages</i>, a collaboration by the two artists, employs the double entendre of "agitator" to create a certain visual and narrative "disruptor." Made specifically for the 2021 AAB, the work shows several humanoid sculptures installed at the NTMoFA's "Bamboo Court," and utilizes holographic displays to replace the faces or body parts of the sculptures with something different from itself, such as animal and inorganic substance images.. For the artists, the work does not merely explore the human and non-human relationship, but also serves as a direct response to the topic of "imagination" in sci-fi culture. At the same time, the metamorphosing and unidentifiable body is an inch-perfect rhetoric to convey the meaning of "queer."</p>
KIM Ayoung (South Korea)	<p>〈At the Surisol Underwater Lab〉</p>	<p>The works of Kim Ayoung are often interdisciplinary and cross-national, showcasing qualities of Asian Futurism and deep interests in disassembling, connecting, and constructing narratives. Through the unique narrative of the works, Kim often succeeds in immersing viewers</p>



	 <p>KIM Ayoung, At the Surisol Underwater Lab, 2020, single channel video, 17min 11sec. Courtesy of the artist (Commissioned by Busan Biennale 2020).</p>	<p>in philosophical discourses presented through sci-fi narratives.</p> <p>Kim's At the Surisol Underwater Lab presented at this year's Asian Art Biennial is a work created in 2020 and will be presented as a new installation version for the event. At the Surisol Underwater Lab portrays a future with severe climate change. Humans have abandoned fossil energy and started depending on the new technology of using microalgae to produce energy. Sohila, a former refugee who has escaped from the civil war of Yemen, becomes a researcher at the "Surisol Underwater Lab" in the territorial waters of Busan. After returning to the lab after Ramadan, Sohila recalls memories of Covid-19 that plagued the world in 2020.</p> <p>The leading female character Sohila in the video work is portrayed by Sohila Al Bna'a, an immigrant from Yemen living in Korea. At the Surisol Underwater Lab is more than an imaginary depiction of a future Asian Utopia; Kim's masterful touches of intertwining reality with fiction also hints at our present time and space through depictions of the future, transforming surreal sci-fi scenes into carriers for real-life social issues.</p>
<p>KIMURA Tsunehisa (Japan)</p>		<p>Kimura was an important graphic designer in post-war Japan who became an active figure in the design field of Japan after the 1950s. His works are often created using photomontage or illustration techniques, depicting majestic sci-fi urban landscapes through touches of Surrealism. The four works displayed in this exhibition are from the Tokyo Photographic Art Museum and were exhibited at the "1968: Art in the Turbulent Age" exhibition (curated by Mizunuma Hirokazu and others) that toured Japan from 2018 to 2019.</p> <p>Different from other celebrated commercial works by Kimura, this montage series is rich with political narratives responding to various social issues topics during time, from the worldwide Protests of 1968 to the opposition to Expo '70.</p>
<p>LÊ Giang (Vietnam)</p>	<p>〈Vestige of the land〉</p> 	<p>As a Vietnamese artist of the new generation, Lê Giang borrows classical vocabulary to create her sculptures and installations, which have already begun changing the style of contemporary spatial art in Vietnam. Her work comprises more than just simple appropriation of traditional Vietnamese symbolism that the world is still</p>



	<p>LÊ Giang, <i>Vestige of the Land</i>, 2017, plaster, iron, 230 x 430 x 480 cm. Courtesy of the artist(Supported by Goethe Institut Hanoi).</p>	<p>unfamiliar with; it is often developed into some “artificial ruins” posited between the fiction and the reality based on the artist’s interdisciplinary research and field study.</p> <p>For <i>Vestige of the Land</i>, Lê embarked on a journey of investigating vernacular architecture in the region of Red River in Northern Vietnam. The focal point of this field trip was “đình,” a type of communal house used for religious rituals and public exchange that is considered as the most important architecture and spiritual symbol of villages and towns in Northern Vietnam. Along the journey, many of the “đình” discovered were either abandoned or suffered destruction to various degrees.</p> <p>Formulating her response to the discovery made in the field study, Lê decided to cast and rebuild one of the “đình” in plaster and preserve it as an artefact for the reminiscence of past things. The artist also collaborated with Nguyễn Đình Hưng to produce a fictional “Sino Nom” inscription, entitled <i>Bản quốc tàn chỉ bi kí lục</i> (Records of Ruined Monuments in the Country). Interweaving reality and fiction as well as history and dreamscape, Lê Giang’s ruins have inscribed the past while undeniably capturing the contemporary nostalgia.</p>
LEE Yung Chih (Taiwan)	<p>〈Neo n’ Old: Separation/Integration〉</p>  <p>LEE Yung Chih, <i>Neo n’ Old: Separation/Integration</i>, 2021, multi-channel video installation (HD resolution, 8 synced screens), dimensions variable, 8 min 49 sec. Courtesy of the Artist.</p>	<p>Artist Lee Yung-Chih has long been interested in Asian urban living spaces amid industrial landscapes. Lee’s past works convert billboards, advertisements, and signs as creative components through approaches including ridicule, appropriation, and material transformation.</p> <p>Lee’s <i>Neo n’ Old series</i> was specifically created for the 2021 AAB. Lee attempts to imitate and reconstruct the neon billboards that were seen across Asia in the 1980s. <i>Neo n’ Old</i> mourns past technologies and illustrates “Futurism Out-of-Date” For the artist, the work is not only the gathering and collaging of historical images but also references personal memories and experiences, a paradoxical redisplay of fiction intertwined with reality.</p>
LI Yi Fan (Taiwan)	<p>〈HOW DO YOU TURN THIS ON〉</p>	<p>Li Yi-Fan’s work is informed by a sense of slackness and rebellious characteristics of his generation. In his guerilla fight, he builds a murmuring cosmos of his own that responds to desires, powers, internet and technologies.</p>

	 <p>LI Yi Fan, HOW DO YOU TURN THIS ON, 2021, single-channel Video, 20-25 min. Courtesy of the Artist.</p>	<p>In the 2021 AAB, Li presents HOW DO YOU TURN THIS ON, which depicts a sci-fi scenario in the near future. In this cyberpunk setting, the artist on the one hand contemplates on future possibilities presented by technologies and techniques, and on the other hand, implicitly expresses his concerns about how much human beings understand what they are controlling under the consistent influence of technologies.</p> <p>In a way, HOW DO YOU TURN THIS ON resembles a collage of meeting minutes, psychedelically documenting different people's proposals, refusals and discussions (even duels) about controlling units. Through this disorderly discussion, Li explores our imaginations about digital images, video games and drugs two decades around the arrival of the millennium.</p>
<p>LIN Shu Kai (Taiwan)</p>	<p>〈The Balcony City Civilization Series – Molding Island City Adventure〉</p>  <p>LIN Shu Kai, The Balcony City Civilization Series-Molding Island City Adventure, 2021, video, 10 min. Courtesy of the artist</p>	<p>Lin Shu Kai's works are connected with his family history and convey the artist's imaginations of future cities. Lin's father owned a mold factory in Tainan, and the disappearing industry and labor-intensive process of hand making aluminum from wooden molds have inspired Lin's imaginations about future cities.</p> <p>The project reflects on contemporary life by portraying the past prosperity of Lin's family mold factory, which has been replaced by large machinery and new technology. As machinery technology continues to evolve, the self is also gradually constructed and erased by society. Lin's work is a blueprint for his imaginations of the future city, creating archeological traces of a future civilization. Ultimately, the advancement of civilizations will come to a halt, and the future will become the past. Through the labor of painting, writing, and positioning the molds, civilization and the future is documented and unearthed in the repeated destruction and duplication of molds.</p>
<p>LIU Kuo Sung (Taiwan)</p>	<p>〈Nine Suns in the Sky〉</p>  <p>LIU Kuo Sung, Nine Suns in the Sky, 2007, ink painting, 65.5×193cm. Collection of the National Taiwan Museum of Fine Arts.</p>	<p>Liu Kuo Sung was born in Anhui, China, and currently lives in Taiwan.</p> <p>During the 1950s in Taiwan, Liu Kuo Sung initiated the modernization of art and established the Fifth Moon Group with his classmates from National Taiwan Normal University. Liu is a prominent figure in integrating Eastern aesthetics and Western painting; his contribution includes the reshaping of theory and the philosophy of painting, which has influenced the Taiwanese art scene.</p>




		<p>The works displayed in this exhibition are from the National Taiwan Museum of Fine Arts Collections, including the Space Series created after 1969. Liu was deeply touched by the image of the far side of the moon taken by Apollo 8 spacecraft, which was presented through television, magazines, and newspapers in the end of 1968. Liu portrayed the sharp edges of the moon's terrain using the Cun (textured stroke) method from Chinese painting, constructing a perspective of the Earth from outer space using techniques from Western Hard-Edge Painting. Apart from artistic achievement, the series also manifests Taiwan's position in the Space Race during the Cold War.</p>
<p>LIU Yu + WU Sih Chin (Taiwan)</p>	<p>〈 Lines of flight〉</p>  <p>LIU Yu + WU Sih Chin, Lines of flight, 2021, floating image mesh screen projection, LED light curtain, stage smoke, street lights, national warning messages, sound and light installations, dimensions variable. Collection of the artist.</p>	<p>Liu Yu and Wu Shih-Chin based the narrative of their works on two doomsday prophecies of Taiwan and the United States. Although the prophecies did not come true, looking back on the history of humanity, humans have constantly been rehearsing and preparing for doomsday and salvation, with efforts including new religions and Anarchism that pursue Utopian scenarios. All of these incidents show how humans are anxious to be freed from the unsolvable chaos of the world, such as rapid modernization, overpopulation, the entanglement between world economy and politics, the damage inflicted on the natural environment, and global warming, hoping to reinstate order in a world that is getting out of hand.</p> <p>As the accelerator of modernization is initiated, some attempt to escape from this chaotic world, aiming to return to a primitive, spiritual, pure state of mind. For those who believe in doomsday prophecies, there is a clear escape route, and it needs to coexist with actual life experiences. Furthermore, for ordinary folk, these escape scenarios have not disappeared but instead become fragments of contemporary life, entering the consumer system and scattered in our everyday life, a miniature liberation that appears as the epitome of "salvation."</p> <p>With their work, the artists look into the creativity inspired by the incidents and how they reveal the human need for "salvation." By reconstructing the two doomsday incidents, the artists enter the absolute realm within personal faith, the ineffable but most authentic, pure, and undifferentiated spiritual domain.</p>


<p>Yuko MOHRI (Japan)</p>	<p>〈Three SOLOs〉</p>  <p>Yuko MOHRI, Three SOLOs, 2021, midi-piano, monitor, speaker, microphone, computer, audio-interface, cable, sodium lamp, dimensions variable. Courtesy of Project Fulfill Art Space and Mother's Tankstation Ltd.</p>	<p>Yuko Mohri collects everyday objects and mechanical components usually found in cities to assemble and transform them into new collectives. She uses elements moving between objects, such as electric currents and magnetic force, to highlight unnoticed details in everyday life.</p> <p><i>Three SOLOs</i> on view in the exhibition originated in early 2020 when the pandemic began spreading and travel became impossible. Mohri hopes to record ambient sounds and sounds recorded in performances using microphones, and convert them into piano sounds. With time differences between the microphone-recorded sounds and the piano sounds, as well as the relatively inaccurate sound pitch created through the conversion, the artist believes that the true nature of people and objects can be better revealed. Mohri's work revolves around uncovering clues in the connection and combination of objects to construct perceptions of this world through fragile relations. During this period of the pandemic when even the minimum distance between individuals is prescribed and limited, the artist has started recording sounds of the natural world.</p> <p>As Mohri inquires into these invisible energies coursing through different objects and spaces, she has constructed a world of her own. The video sounds, the ambient sounds and the translated sounds performed by the piano have converged and created dialogues that reveal a serene cosmos.</p>
<p>Lama Motis+Cheku-Chelagu (Taiwan)</p>	<p>〈 Gaia Project-Spirochetes II〉</p>  <p>Hootikor (Lama Motis+Cheku-Chelagu), Gaia Project-Spirochetes II, 2011, vegetable field(Xinyuan base), dimensions variable. Courtesy of the artist.</p>	<p>The Hootikor are an ethnic group that transcends race, consanguinity, and DNA evaluation. In the ancient past, a group of people were brought together by a dream, and they became the Hootikors. The Hootikors may reside in one location or regularly migrate according to astrological cues. At the end of 2021, the Hootikors have settled down temporarily on the periphery of Phantasmapolis.</p> <p>The lifestyle of Hootikors also changes. This time, their basic state of existence is based on each separate physical individuality and basic materials, which becomes the footing for life. The Hootikors retrace their existence by responding to the changing desires and dissatisfaction amid contemporary society. The Hootikors also do everything they can to maintain their own</p>


		<p>survival, creating energy and forming a sustainable cycle between different energies. Lama Motis (Han name Lu Mu Jen) and Cheku-Chelagu (Han name: Shieh Yu Chun) located their residences on the periphery of Phantasmapolis, living with the most minimal requirements, including a house, kitchen, bathroom, and toilet. The Hootikors shape their living according to the soil, vegetation, and water source of their location. The Hootikors are fluid; members may come and go and change their residences as they wish, observing the world and the rise and fall of civilization in the most minimal fashion; they cast a glimpse but have no intention of entering. They are the Hootikors.</p>
<p>UuDam Tran NGUYEN (Vietnam)</p>	<p>〈Serpents' Tails〉</p>  <p>UuDam Tran NGUYEN, <i>Serpents' Tails</i>, 2015, three-channel video, 14 min 53 sec. Collection of the artist. Courtesy of the artist. (Supported by CDEF, Sàn Art Vietnam and QAGoMA @ 2012~2021 UuDam Tran Nguyen</p>	<p>A prominent figure of Vietnamese contemporary art based in Ho Chi Minh City, UuDam Tran Nguyen's art shows clever arrangement of semantics, and he has created many memorable artworks showing exceptional control over media and mediation, technological transition, signs and symbols. UuDam pushes the boundaries of scale and space and uses his art to explore greater scale and scope from the perspective of Vietnamese contemporary art. He also specializes in expanding art projects into complete series of work.</p> <p><i>Serpents' Tails</i> is considered one of the most important recent art series of UuDam . The work both focuses on and imaginatively expands upon the most common mode of transportation in Vietnam, the motorcycle, as exhaust fumes from motorcycles are used as a filling medium to blow up "soft sculptures" made with plastic bags. <i>Serpents' Tails</i> includes a wide-range of video arrangements. While showing a large group of motorcycle riders with fish-like bionic features, the series turns the nation's most common mode of transportation into a performative form of high art. Another scene, with its charged depiction of interactions between the motorcycles and buildings, seems to prophesize the creation of a new Tower of Babel.</p>
<p>office aaa (Taiwan)</p>	<p>〈The Darkside of Moon— Perspective 01〉</p>  <p>office aaa, The Darkside</p>	<p>office aaa was founded by three Taiwanese architects who received training in the UK and the Netherlands in 2013, in Taiwan. The creative concept of office aaa is the pursuit of the essence of architecture and investigations into the deep structure of the city. Apart from architectural works, office aaa has also participated in various interdisciplinary and public</p>


	<p>of Moon – Perspective 01, 2021, wood, metal, 200x560x1360cm. Courtesy of office aaa.</p>	<p>art practices.</p> <p>office aaa is invited to participate in the 2021 AAB, to revamp Gallery Street at the National Taiwan Museum of Fine Arts, with hopes that the perspective of up-and-coming Taiwanese architecture will inspire new viewpoints when tackling the topic of Asian Futurism. The creative strategy of office aaa boldly revisits the creative elements of architect Wang Da-Hong and is interpreted as a contemporary connotation of the lost narrative of Taiwanese architectural history.</p> <p>office aaa's project <i>The Darkside of Moon</i> overlaps the motif of the universe with Modernism and investigates the sentimental, nostalgic elements of Taiwan Postwar Modernism in the architecture of Wang Da-Hong and its metaphors for Futurism through the imagery of the moon. The project retraces Postwar Modernism using contemporary architectural viewpoints while boldly creating “trans-architectural” spatial expressions using metaphors and materials. The work can be seen as a platform for exchange between the past and future and a central nervous system for videos and literature projects.</p>
<p>OGINO Shigeji (Japan)</p>	<p>〈A Day After a Hundred Years〉</p> <p>OGINO Shigeji, <i>A Day after a Hundred Years</i>, 1933, single channel video, 10min. Collection of the National Film Archive of Japan. Courtesy of the National Film Archive of Japan.</p>	<p>Ogino Shigeji worked across various genres and created vividly imaginative films that included personal home movies, commercials, documentaries, and animations. He is considered an important figure for Japan's early avant-garde experimental cinema. <i>A Day After a Hundred Years</i> is a black-and-white silent animated film that was first released in 1933. In this approximately 10-minute film, Ogino's descendant summons his spirit to the year 2032 and introduces to him the sceneries and technologies in Central City (which used to be Tokyo).</p> <p>This is a fictional story with the filmmaker himself playing the protagonist in this film of futuristic imagination. In the film, Ogino's spirit is summoned to 2032 by a machine, after he was killed by a bomb in 1942. He then embarks on a journey seeing what the world has become a century later accompanied by his descendant. In the last part of the film, Ogino and his descendant board a spaceship toward Mars, but just before arriving at their destination, the ship malfunctions for there is a spirit from the past onboard. The intertitles then read: We won't</p>



		<p>make it to Mars. The rocket is headed to Buddha's paradise. After the captain bids the passengers goodbye, the film then comes to an end.</p> <p>Corporeality, spirit, technology, metempsychosis, outer space, the Earth, Ogino's film takes his own spirit on a time travel. While reflecting on how the future was imagined at the time, Ogino also likely pondered on the limits with the transmigration of the soul via this spaceship that didn't return.</p>
<p>Pad.ma (CAMP &amp; 0x2620) (India/ Berlin)</p>	 <p>CAMP and Pad.ma, Good Morning Orwell (slitscan timeline view in <a href="https://NJP.MA">https://NJP.MA</a>), 2021, live satellite TV transmission organised by Nam June Paik and friends, Jan 1, 1984. Courtesy of CAMP and Nam June Paik Art Center.</p>	<p><b>Phantas.ma</b></p> <p>Taking inspiration from the title of the biennial, <a href="https://Phantas.ma">https://Phantas.ma</a> travels through the space-time constellations of Pad.ma and her allied archives.</p> <p><a href="https://Pad.ma">https://Pad.ma</a> was born in Mumbai in January 2008, around the time both Facebook and YouTube were gaining popularity in the west, and at a time when most of South Asia still had patchy internet. Its founding group members in their individual and collective avatars had been at the forefront of artistic and pedagogic interventions around intellectual property, surveillance, free software, access to knowledge, documentary ethics and the capacities of video as a site and container for shared memories and experiences. Having eschewed all capitalist forms of the internet, the group forged their many expertise to rethink received notions of rights, the open-endedness, architecture and future of interpretative archives, the potential of video material as an archive of our times, and the internet as a non-state universal commons.</p> <p>Pad.ma is primarily a footage archive of cared-for, densely annotated video material beyond the finite documentary or video clip. Its content comes from artists, filmmakers, and cultural workers in the region. It is a way of opening up a set of images, intentions and effects present in video footage that conventions of video-making, editing and spectatorship have tended to suppress or leave behind. It is in this</p>


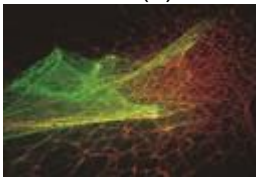


		<p>expanded treatment that takes us into lesser-known territory for video itself, that we find specters, gestures, traces, and truths our present personal, political and collective condition. <a href="#">Phantas.ma</a> takes an online journey through this wealth of material and theoretical citings residing deep inside the online video archive, <a href="#">https://Pad.ma</a> (and her allied archival initiatives).</p> <p>For the biennial, Pad.ma has also created <a href="#">https://Phantas.ma/polis</a>, a new location for the video art programme of the biennial, “Looking Back to the Future”. Using the time-based annotation, timeline and edit features of <a href="#">Pad.ma</a>, <a href="#">Phantas.ma/polis</a> will showcase the participating artists’ videos online along-with extended commentaries by the curator, artists and critics. Over the duration of the biennial, <a href="#">Phantas.ma/polis</a> will evolve to bring the art works in conversation with each other through both formal and interpretative recombination of the featured works.</p> <p><a href="#">Phantas.ma/polis</a> is mainly in support by the Cultural Taiwan Foundation and in cooperation with SEA plateaus.</p>
<p>Monira AL QADIRI (Kuwait)</p>	<p>〈Spectrum 1〉</p>  <p>Monira Al Qadiri, Spectrum 1, 2016 (detail), 3D printed plastic, automotive paint, 20 x 20 x 20 cm each, 6 works in total. Courtesy of the artist; photo credit: Stroom Den Haag. (Commissioned by the Sursock Museum, Beirut, Lebanon.)</p>	<p>Kuwaiti artist Monira Al Qadiri was born in Dakar, Senegal. She holds a PhD in Intermedia Art at Tokyo University of the Arts and has been active in the global art scenes. Al Qadiri’s intercultural background and her experience of pursuing education in the Far East – a rare experience among Arab artists – imbue her early work with many intriguing elements stemming from cultural hybridity. In addition to incorporating the style of Japanese animation into her work, she has sometimes assumed male roles to perform in her video works, a gesture that alters our impression of contemporary Arab art.</p> <p>From 2016 onward, Al Qadiri’s practice has gradually revealed a futuristic style. Nevertheless, her work is still rooted in a deep understanding of the Arabian Gulf culture and tradition. <i>The Spectrum series</i> combines two</p>


		<p>industries characterizing past and future of the Gulf – pearl diving and oil drilling – and creates a spectacular structure that amalgamates oil rigs with the luster of pearls. Revolving around Spectrum, the artist has subsequently developed a series of conceptually similar works, including the levitating, spaceship-like OR-BIT series. Al Qadiri's works can be viewed through an Arab futuristic paradigm, and indeed her contemporary poetry that salutes the spiritual world of the Gulf.</p>
<p>Mark SALVATUS (The Philippines)</p>	<p>〈Human Conditioned〉</p>  <p>Mark Salvatus, Human Conditioned, 2017-ongoing, 4-channel projection, photographs via Google Street View, dimensions variable. Courtesy of the Salvage Projects.</p>	<p><i>Human Conditioned</i> references landscapes, the built environment, digital technology and the human body. Mark Salvatus first conceived the project during an artist residency in Gwangju, South Korea in 2017. It was inspired by Rene Magritte's painting <i>La Condition Humaine</i> (1933). During his Gwangju residency, Salvatus looked into the Gwangju Uprising of May 1980. This led him to research revolutions and uprisings that occurred from the year of his birth 1980 onward, including the People Power Revolution in the Philippines in 1986.</p> <p>Using Wikipedia and <b>Google Street View</b> as tools to navigate and track their histories and locations, he collected traces of bodies recorded by <b>Google Street View</b> and partially blended their images with those of land surfaces. These images are the outcomes of a 365-degree disproportionate stitching of uploaded images to the web, an automated process generated by <b>Google Street View</b>. The bodies themselves are distorted by technology and cyberspace becomes a retroactive and a speculative sphere. It is where the ghostly presence of bodies in digital maps marks an intricate relationship to the physical body where built and natural landscapes are entwined with digital spheres and the 'spirit' of uprisings and revolutions. These traces are ultimately a form of evidence and witness: what are left are the land, the streets, the plazas, parks and nature as solid witnesses to events alongside spirits that may still roam the earth. These new imagined images blur the relationship of the body to the earth and their grounds while simultaneously growing and dying.</p> <p>For the biennial, the project is presented in a four channel video projection that directly references Filipino revolutionary Hermano Pule who led an uprising during the Spanish colonial period. He founded and led the Cofradía de San José in 1832 to protest the racially discriminatory</p>


		<p>practices of the Church in colonial Philippines when Spanish religious orders barred native Filipinos from becoming priests. In retaliation, Pule established a religious order exclusive to Filipinos, incorporating precolonial beliefs and spiritual practices like the use of amulets or the native 'anting-anting'. He was later executed and his body quartered and displayed in four different locations across Tayabas, now Quezon Province in Luzon island.</p>
<p>Chulayarnn on SIRIPHOL (Thailand)</p>	<p>〈Give Us A Little More Time〉</p>  <p>Chulayarnnon Siriphol, Give Us a Little More Time, 2020, 4-channel animation video, sound, color, 12 min. Courtesy of the artist and BANGKOK CITYCITY GALLERY.</p>	<p>On May 22, 2014, Thailand's military announced its taking control of the government, marking the country's 13th coup d'état. Prayuth Chan-ocha vowed to restore order and enact political reform. The campaign called "Restoration of Happiness" was introduced but it was rather seen as a 'political doublespeak' to pro-democracy Thais. The junta augmented a delusion of 'happiness' by launching the song and other forms of entertainment to subdue the resistant citizens who were, in fact, coerced into silence. The song Return Happiness to Thailand includes the couplet: "We will keep our promise, give us a little more time / Then the beautiful country shall return". This absurd lyric lends the title of Chulayarnnon Siriphol's project: Give Us A Little More Time.</p> <p>On the same day of the coup, Siriphol started making a daily newspaper collage, and vowed to keep doing a routine until the national election was announced. He scissored the bureaucratic inertia and hypocrisy with his unique sensibility and examined Thai daily newspapers at how an image-text composition imposed by the doctrine of the military. For the artist, this collage-making is a response towards the heavily controlled newspaper deemed no longer reliable to the concerned Thai citizens.</p> <p>The collage from the first day of the coup in 2014 to the general election on March 22, 2019 visualizes the amount of "stolen time" by the junta. Still, the dictatorial rule has been suspended since the election installed the junta leader as prime minister. Give Us A Little More Time remains contemporary. It addresses the role time plays in reinforcing dictatorial power. When political time is defined by the state authorities, waiting time comes at the expense of lives. In the dark room where the 4-channel animation video installation unfolds the continuous dystopia, the promise to return</p>

		happiness is nothing but futuristic hallucinations.
Lim SOKCHANLINA (Cambodia)	<p>〈 Wrapping Royal Palace, Phnom Penh 〉</p>  <p>Lim Sokchanlina, Wrapping Royal Palace, Phnom Penh, 2018, photography print, 60 x 60 cm. Courtesy of the artist.</p>	<p>One of the most important contemporary artists in Cambodia, Lim Sokchanlina's work captures the past, present and future of Cambodia with a perspective always more precise and accurate than reality. He works across diverse creative media, including documentary, video, installation, performance and photography, and endeavors in the education and promotion of video and photography art in Cambodia. What brings these media together is the artist's consistent passion for Cambodia and Phnom Penh, along with the unease and sorrow that surfaces in his work now and then.</p> <p>In <i>Wrapped Future II</i> on view in the exhibition, the artist places a wall at the center of the image and in various locations, from swamp to rubber plantation, in Cambodian mountains. According to the artist, "The future that I always look for is uncertain, fragility and unrealizable." The wall in <i>Wrapped Future II</i> also hints at the haunting separation, distance and absence in Cambodian society and history. Regarding the question of time, Lim plans to partially exhibit his long-term and on-going photography project, titled <i>Phnom Penh 2043</i>, in the Asia Art Biennial. Featuring the artist's documentation of Phnom Penh throughout the years, the project is not only a photographic portrayal of his own family history, but also reveals an apocalyptic visual fable revolving around unreasonable development projects in modern Phnom Penh. Could the ghosts from the past utter predictions about the future? Lim Sokchanlina's work perhaps, in its uniquely poetic way, offers an answer to this question.</p>
TAN Zi Hao (Malaysia)	<p>〈 Monuments to the Dust We Become 〉</p>  <p>TAN Zi Hao, Monuments to the Dust We Become, 2021, lightbox, household casebearer's</p>	<p>Tan Zi-Hao's work is informed by an unending wordplay of pun montage. His witty approach to creative work is not only a personal artistic trait, but also reflects the psyche of Malaysian society.</p> <p>For the 2021 AAB, Tan has specially created <i>Monuments to the Dust We Become</i>, he focuses on a common household insect known as the household casebearer and gathers their oval-shaped cases. These oval-shaped cases are in fact cocoon-like bags made of dust gathered by the insects around households at the larval stage and eventually provide a space for pupation. For the artist, gathering the cases is a philosophical gesture, especially during times of pandemic and</p>

	case, and microscopic slider, dimensions variable. (This work is supported by A+ Works of Art.)	isolation. The dust gathered by household casebearers is not simply traces of humans' past; through the "inventiveness" of the insects, the dust is refashioned into monuments of the future. The work is a site for mourning, contemplation and imagination, it uses miniscule natural objects to disrupt the architectural language of monuments and creates a Möbius strip that fuses the past and the future through the labour of household casebearers.
WANG Jun Jieh (Taiwan)	<p>〈Project David III: David's Paradise〉</p>  <p>WANG Jun Jieh, Project David III: David's Paradise, 2008, HD video, 5-channel synchronous projection installation, color, sound, 17 min 21 sec. Collection of the National Taiwan Museum of Fine Arts. Courtesy of the artist. (Supported by National Culture and Arts Foundation.)</p>	<p>In the biennial, Wang shows the complete <i>Project David Trilogy</i>. From the first chapter, <i>Project David I: Untitled 200256</i> published in 2004, to second chapter <i>Project David II: Condition Project II</i>, to <i>Project David III: David's Paradise</i> of 2008, the artist commemorated his dearly departed friend through his work in five years.</p> <p>In <i>Project David</i>, upon turning a doorknob and walking into a room, the protagonist – a man in suit and black leather shoes – enters a world of infinite regression. Various objects continue to appear in the video, such as an IV bottle, a gun, falling cherry blossoms, oranges, a vase with red roses, a TV set displaying static images, an aluminum chair, a shower head, etc. These fragments of private memory are elements to form this cosmos. In the exhibition, the looping video constructs a self-regressive cosmos.</p>
Yuyu YANG (Taiwan)	<p>〈Waves (3)〉</p>  <p>Yuyu YANG, Waves (3), 1980, laser, size unknown, Collection of the Yuyu Yang Museum. Courtesy of the Yuyu Yang Art Education Foundation.</p>	<p>Yuyu Yang is renowned as a heroic figure in the scene of post-war sculpture in Taiwan. Yang's <i>Advent of the Phoenix</i>, displayed at the Republic of China Pavilion during the 1970 Osaka World Expo, and the large scale stainless steel sculptures that sit in the university campus of Taiwan are all notable works. However, this year's Asian Art Biennial presents the lesser-known works of Yang: the laser photography series created in the 1980s.</p> <p>Integrating laser as an artistic medium marks Yang's last creative peak before his death. The inherent "sculptural quality" in laser beams not only alters the vision but also equips Yang with the immediacy and freedom to capture the expressions of spatial art amid fleeting time. Before the universalization of digital media and</p>



		<p>3D graphics software, only a few materials had similar qualities. In addition, the analogic aspect of laser material enables a tight-knitted effect that is lacking in digital mediums.</p> <p>Apart from Yuyu Yang's laser photography works, this year's biennial is also presenting the landscape design that the artist developed in Saudi Arabia. In the plan for a park in Riyadh (the project is unfinished), Yang attempted to introduce the "precast screen" system, ingeniously integrating the Moon Passage, which was popular throughout modern, post-war architecture in Taiwan, with geometric patterns in traditional architectural spaces of the Middle East. Yang's Riyadh park design project not only serves as the evidence of cultural exchanges between Taiwan and Saudi Arabia but also a missing piece in post-war Taiwanese architecture.</p>
Tuguldur Yondonjamts (Mongolia)	<p>〈An Artificial Nest Captures a King〉</p>  <p>Tuguldur Yondonjamts, <i>An Artificial Nest Captures a King</i>, 2016, single-channel film, 25min20sec. Courtesy of Tuguldur Yondonjamts. (This work was commissioned by Sculpture Center LIC, NY.)</p>	<p>Most of Tuguldur Yondonjamts's works are videos and installations, and the artist excels at integrating stories and experiences from different time and space through unique narrative and a sense of mystery. Tuguldur's works are surreal prophecies of contemporary life in Mongolia.</p> <p>Presented in this exhibition is video work <i>An Artificial Nest Captures a King</i>. The work narrates how the artist traveled from the grassland to the Gobi desert in an old jeep from the Soviets, following the artificial nests built for raptors. This journey leads the artist to discover the fossil of Tsagaan Suchus, a mysterious crocodile. Tuguldur performs a shamanic ritual and gives a performance in the desert wearing a crocodile costume. <i>An Artificial Nest Captures a King</i> combines fiction with reality, mythology with history, and technology with religion, not only touching on the theme of "entering the wildness," a common topic throughout the contemporary art of Mongolia, but also reminding viewers of the paleontological exploration project of the Soviets. The shamanic narrative and unsteady, eerie images succeed in transporting viewers into a wilderness of Futurism.</p>
Alvin ZAFRA (The Philippines)	<p>〈The Sound of One Hand Clapping〉</p>	<p>Transient State comprises two drawings that depict streetscapes. They take from images of the city where artist Alvin Zafra lives, which he documented from bicycle rides during the pandemic. Quezon City happens to be one of the most densely populated and highly urbanized</p>

	 <p>Alvin Zafra, The Sound of One Hand Clapping, 2021, white stone, sandpaper, frosted plexiglass panel, 86.6 x 116.8 x 0.75 cm. Courtesy of Artinformal Gallery.</p>	<p>sites in Metro Manila, the Philippine capital. The impetus for collecting these images is shaped by transit and a fascination with built structures, interested as he is in the dynamic yet complex dialogue between people and the built environment.</p> <p>These images were drawn using white stone on sandpaper. This technique of scratching objects on sandpaper or an abrasive surface harnesses the destructibility of the material world. It is an act borne by the desire to bridge the gap between a real object and its representation. It is an approach Zafra calls Object/Medium, his revolt against traditional image making that relies on oil paint and similar commercially available materials. Drawing, performance art and the readymade are intertwined within the Object/Medium rubric.</p> <p>The structures we see and inhabit are mostly built from a conglomeration of concrete and stone. Using stones to depict the image therefore is an exercise in reflexivity. These obscured visions present a mirage of our current state, a stalled gaze that complements images coming into being.</p>
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