

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

2021 Asian Art Biennial invites viewers to explore possibilities of Asian Futurism and the formation of an Asian curatorial network in the (post) pandemic time.

TAICHUNG CITY, TAIWAN, October 18, 2021 /EINPresswire.com/ -- [2021 Asian Art Biennial](https://www.einpresswire.com/2021-Asian-Art-Biennial) will run from October 30th 2021 to March 6th 2022, at the [National Taiwan Museum of Fine Arts \(NTMoFA\)](https://www.ntmo.gov.tw/). With the title

“Phantasmapolis”, the biennial invites viewers 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

The international curatorial team consist of 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, artists are invited to re-examine the past and the present of Asia through sci-fi perspectives. Each part of the physical showcase will 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.

Takamori and Ho join hands to map out the exhibition, and chooses works to relate to the



2021 Asian Art Biennial



KIM Ayoung, At the Surisol Underwater Lab, 2020.
Courtesy of the artist (Commissioned by BusanBiennale2020)

theme, encouraging the discussion on “Asian Futurism” and “Asian sci-fi culture. 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”, Rajendran works with artist collective Pad.ma (CAMP & 0x2620, India/ Berlin) 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. Chotpradit will be heading the reader and forums in the biennial; the former will gather 10 essays serving as a site of knowledge production related to the topics of Asian futurism/sci-fi, while the forums aim to generate a space for conversations and emergent possibilities in imagining sci-fi and futurism in Asian art.

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 the biennial, a wide variety of works ranging from contemporary visual artworks, archive studies, publications, to architectural works will be showcased alongside each other.



Shu Lea Cheang, I.K.U., 2000, Fiction, 74 min.
Courtesy of the artist.

Many artists are taking this opportunity to reflect on the influence of COVID-19 pandemic on human life with works presented. 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.

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.

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). 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, 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 museum and that of the biennial.

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