

## **National Taiwan Museum of Fine Arts Names Nobuo TAKAMORI to Convene a Multi-national, Interdisciplinary Curatorial Team for the 2021 Asian Art Biennial**

The 8<sup>th</sup> Asian Art Biennial organized by the National Taiwan Museum of Fine Arts (NTMoFA) will open on October 30, 2021. Taiwanese independent curator Nobuo TAKAMORI is named to convene a multi-national, interdisciplinary curatorial team for this edition of the Asian Art Biennial with curators from various countries, including Taiwanese curator Yu-Kuan HO, Filipino curator Tessa Maria GUAZON, Indian curator Anushka RAJENDRAN, and Thai curator and art historian Thanavi CHOTPRADIT. Through Takamori's long-term study and research about non-Western cultural regions, including Asia, Africa and Latin America, it is hoped that the close collaboration between the Southeast Asian and East Asian curators can explore and develop the potentiality of a curatorial methodology based on Asian curatorial network while decolonizing and reconstructing Asia's unique cultural history and regional politics.

This edition adopts the theme of "Phantasmapolis," which pays tribute to celebrated architect Da-Hong WANG's English sci-fi novel, *Phantasmagoria* (titled "幻城" in Mandarin). Whereas the word "phantasmagoria" refers to a building constructed of spectral, illusory light, the newly coined word "phatasmapolis" comprises "phantasma" and "polis," which respectively mean "apparition or specter" and "city" in Greek. With the city as a framework, *Phatasmapolis* investigates the idea of "Asian Futurism" as well as the historical context of how sci-fi topics and materials have been utilized and represented in Asian modern and contemporary art. The exhibition will examine related topics and their histories, including Taiwanese modern art in the era of the space competition; the "Republic of China Pavilion" in the Osaka World Expo '70; imaginations of modern lifestyle and future culture embraced by Taipei and other emerging metropolis in Asia in the 1990s; reproducing Taiwan's gender-based, sci-fi related art creations in the 2000s; and latest artistic creations by contemporary Asian artists in response to urbanity, technologies and the present situation brought on by the pandemic. As the exhibition addresses to Asian contemporary life, it also reviews and re-examines Asian perspectives regarding sci-fi imagination and the future. The biennial will showcase works by artists from various Asian countries, and encompass a wide spectrum of expressive forms, ranging from contemporary artworks, the NTMoFA collection, archive studies, publications, architectural works, etc.

Considering the current pandemic, the objective of the biennial is to contemplate on possibilities of transnational connections and collaborations through the formation of the curatorial team when global travel becomes challengingly difficult. In addition to Taiwanese curators, three emerging Southeast Asian curators with profound potentials and varying expertise are invited to enrich the multidimensional thinking about this issue through diverse art practices, such as academic art theory journals and publications, archive exhibition and space construction, as well as video art projects. With the curators'

specialties, the biennial hopes to move beyond an exhibition predominantly featuring visual artworks and instead engender new possibilities of practices in non-exhibition forms. In comparison to previous editions of the biennial, which have primarily focused on in-depth investigation of real histories, this edition will look into the future and assume the perspectives of several Asian countries to link together heterogeneous ideas about the future from multiple disciplines to formulate responses to the diverse possibilities of Asian Futurism.

It is anticipated that this edition will not only explore the complexity of “Asian Futurism” with accessible discussions that will prompt Asian audience’s and academia’s interest in the subject, but will also validate the prospect of a curatorial methodology based on Asian curatorial network through the multinational and interdisciplinary curatorial collaboration. The biennial plans to invite and showcase about 35-40 artists and art groups from the Asian region.

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

- Time: October 30, 2021 to March 6, 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 CO., LTD. [odeletseng@gmail.com](mailto:odeletseng@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>
- Facebook: <https://www.facebook.com/ntmofa>

## **About the Curatorial Team**

### **Nobuo TAKAMORI › Taiwan**

Nobuo TAKAMORI is an independent curator, assistant professor of the Graduate Institute of Trans-disciplinary Arts at Taipei National University of the Arts, and the director of a curators' collective, "Outsiders Factory". Selected important exhibition curatorial projects include "Post-Actitud" (2011, Ex Teresa Arte Actual, Mexico DF), "South country, South of Country" (2012, Zero Station, Ho Chi Minh City & Howl Space, Tainan), "The Lost Garden" (2014, Eslite Gallery, Taipei), Taiwan International Video Art Exhibition 2014 "The Return of Ghosts" (Hong Gah Museum, Taipei), "I Don't Belong" (2015, Galleria H., Taipei), "Wild Legend" (2015, Jumin Museum, Jinshan), "Blue Bird in the Labyrinth: A Walk from Japanese Modern Art to Asia Contemporary Art Scene" (2016, Galerie Nichido, Taipei), "Tabaco, Carpet, Lunch Box, Textile Machinery and Cave Men: the narratives of craftsmanship and technologies in contemporary art" (2017, Hong Gah Museum, Taipei), "Is/In-Land: Mongolian Taiwanese Contemporary Art Exchange Project" (2018, 976 Art Gallery, Ulaanbaatar & Kuandu Museum of Fine Arts, Taipei), "The Middleman, the Backpacker, the Alien Species and the Time Traveler" (2019, TKG+, Taipei), "The Secret South: from Cold War Perspective to Global South in Museum Collection" (2020, Taipei Fine Arts Museum, Taipei).

### **HO Yu-Kuan › Taiwan**

HO Yu-Kuan is a curator and art writer based in Taipei, Taiwan. In 2013, HO obtained his MA at Graduate Institute of Art History and Art Criticism, National Tainan University of the Arts. HO's working experience include an independence art space curator, art magazine correspondent, museum and experimental institute researcher. HO's curating experience focuses on localism under globalization, and the making and transgressing of borders between cities and nations. His recent curatorial projects include "My Hometown Nan-Du: Deconstruct Nations, Reconstruct Home" (Taipei Economic and Cultural Representative Office in Japan, Tokyo, Japan, 2016), "Crossing the Straits" (Run Amok Gallery, Penang, Malaysia, 2017), "Rhetoric of Shame" (Kuandu Museum of Fine Arts, Taipei, Taiwan, 2017), "Here & There: Treasure Hill Light Festival" (Treasure Hill Artists Village, Taipei, Taiwan, 2018), and "MASHUP all the CREATORS" (C-LAB, Taipei, Taiwan, 2019). In 2012, he co-authored and co-published *In the Twilight, Starting from the South: Tainan Art Space New &*

*Remembered 1980-2012* with YANG Chia-Hsuan, CHENG Wen-Hsien and CHEN Yu-Ning. His writings can be found in various art journals as well. In 2018, HO conducted residencies respectively in Ibaraki, Japan (ARCUS Project) and Seoul, Korea (Taiwan Art Space Alliance and TOTAL MUSEUM Exchange Residency Program), and then with the support of the Goethe-Institut, traveled to Hamburg and Berlin for an independent space exchange. In 2019, he conducted a survey trip to Indonesia's Yogyakarta and Singapore for the Asian Art Biennial with the support of the Cultural Taiwan Foundation.

**Tessa Maria GUAZON · Philippines**

Tessa Maria GUAZON is a contemporary art curator and associate professor at the Department of Art Studies, University of the Philippines Diliman. Her curatorial and research interests center on contemporary art, culture-led urban development programs, and art's mediation of the public sphere. Her most recent research and curatorial projects include the Southeast Asia Neighborhoods Network (SEANNET) organized by the IIAS (International Institute of Asian Studies) Leiden, the Netherlands and funded by The Luce Foundation New York; and the travelling exhibition Notes for Tomorrow organized by the ICI International (Independent Curators International) New York. She has been invited to the Interlocutors Program of the 10<sup>th</sup> Asia Pacific Triennial organized by the QAGOMA (Queensland Art Gallery and Gallery of Modern Art) Brisbane, Australia. She curated the Philippine Pavilion for the Venice Art Biennale in 2019, and the segment 'Plying the Seas, Divining the Skies' for the exhibition Tropical Cyclone at the Kuandu Museum of Fine Arts in 2017. Her recent writings include chapters for the book Adhika on the University of the Philippines Diliman art collections, and forthcoming book chapters for anthologies on vernacular resilience (Amsterdam University Press) and Southeast Asia and the COVID-19 pandemic (London School of Economics Press).

**Anushka RAJENDRAN · India**

Anushka RAJENDRAN is a curator and art writer based in New Delhi. She is the curator for the Prameya Art Foundation (PRAF), a non-profit arts organization based in New Delhi committed to approaches that enable audience-thinking for contemporary art in India. She is also the Festival Curator of the 2021 edition of Colomboscope and was assistant curator for Kochi-Muziris Biennale 2018. As a research scholar, Anushka is completing her PhD in Visual Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Her research traces how the notion of 'public' has acquired alternative significance to contemporary Indian art. Her previous MPhil research focused on the adoption of

installation art by artists in India in the early 1990s to address collective and personal trauma. For her curatorial practice, she has been awarded fellowships that supported residencies with Aomori Contemporary Art Center, Aomori, Japan; the International Studio & Curatorial Program (ISCP), New York (by Inlaks Shivdasani Foundation); and Theertha International Artists' Collective, Colombo.

**Thanavi CHOTPRADIT · Thailand**

Thanavi CHOTPRADIT is a lecturer in modern and contemporary Thai art history in the Department of Art History, Faculty of Archaeology, at Silpakorn University, Bangkok, Thailand and a member of the editorial collective of *Southeast of Now: Directions in Contemporary and Modern Art in Asia*. She completed her PhD in art history from Birkbeck, University of London. She has contributed essays for both Thai and international scholarly journals such as *Aan*, *Fah Diew Kan*, *Journal of Asia-Pacific Pop Culture* and *South East Asia Research*, art magazines as well as exhibition catalogues. In 2015-2016, she participated in a cross-regional research program, 'Ambitious Alignments: New Histories of Southeast Asian Art'. Her current research on photographs of the 6<sup>th</sup> October Massacre (1976) is funded by Thailand Research Fund (TRF) for 2019-2021. Thanavi's research interests include modern and Thai contemporary art in relation to memory studies, war commemoration, Thai politics and archival practices.