

Context

Appendix 1- About Jut Art Museum -----	P.2
Appendix 2- Preface of <i>Civilization</i> by Jut Art Museum -----	P.3
Appendix 3- About the FEP and the curator -----	P.4~5
Appendix 4-Themes & Highlight works-----	P.6~11
Appendix 5-Photos-----	P.12~14

NOTE

- The press kits and more photos can be downloaded in the link: <https://reurl.cc/bVX0Mv>
- Standard Usage for Images: Images may not be cropped or changed. Dimensions must be retained. Text overlay is not permitted. Images have to be identified as an artwork using the provided complete image caption as well as the ©.

【Appendix 1- About Jut Art Museum】



© Jut Art Museum

Mission

Jut Land Development's 30th anniversary, and the Jut Foundation for Arts and Architecture (JFAA)'s 10th birthday, culminates in the establishment of the Jut Art Museum (JAM) in 2016. It is a milestone commemorating the history of Taiwan's architectural aesthetics.

We anticipate that JAM to act as a new form of platform, catalyst and think tank devoted to corporate social responsibility fulfillment and addressing the societal dynamics of the 21st century. We also anticipate it to carry on the legacy of "A Better Tomorrow" that defines much of JFAA's work, to become the first museum in Taiwan that is focused on the issues of "future" and "city."

Vision

The Jut Art Museum, located in the heart of Taipei, is also where the Jut Foundation's debut exhibition of "Museum of Tomorrow" is held. After ten years of circuit shows across the city, the exhibition is now back to where it all started, becoming a "showpiece in the heartland of the city and urban inhabitation."

As an up-and-coming art establishment, JAM serves to explore what our future might hold, and transdisciplinary issues. The curation process of JAM is three-pronged: "future," "urban architecture," and "contemporary art."

Japanese architect Jun Aoki is tasked with spacing designs of JAM. The identification system is developed by Atsuki Kikuchi. This is their first museum collaboration project in Taiwan. JAM – a statement of both sophistication yet cutting-edge conception – is downtown's new architectural and art landmark; and it is poised at remaking and bringing new energy into Taipei's cityscape.

【Appendix 2- Preface of *Civilization* by Jut Art Museum】

Photography, a manifestation of contemporary eyes, not only gazes at our civilization but also greatly illuminates our contemporary life.

Humankind is in an era of rapid progress, and human civilization is evolving, expanding, and mutating with an unimaginable force in this globalized world. The development and spread of images have rendered them part of our daily existence. Our ability to receive images is humbled by the sheer quantity and speed of their appearance before our eyes. No sooner did the camera shutter click, than a piece of the world was recorded in the picture. Photography is not so much a statement about the world as part of it, whether witnessed by our own eyes or viewed through photographic works. “Photographs, which cannot themselves explain anything, are inexhaustible invitations to deduction, speculation, and fantasy,” Susan Sontag wrote in her seminal book *On Photography*. Today, human civilization has fused with the fast-evolving medium of photography in an indisputable fashion and with an unprecedented degree of closeness to every dimension of our contemporary society.

Having toured seven cities since its debut at the National Museum of Contemporary Art, Korea in 2018, *Civilization: The Way We Live Now* is hosted by the Jut Art Museum in 2024. This exhibition has been co-produced by the Foundation for the Exhibition of Photography, Minneapolis/New York/Paris/Lausanne, and the National Museum of Modern and Contemporary Art of Korea in collaboration with the Jut Art Museum, Taipei. The Jut Art Museum, as the first museum in Taiwan focusing on issues about the “future,” seeks to comprehensively explore human civilization through this exhibition, by bringing together works by artists from around the world; to wit, this exhibition documents and interprets the development of contemporary human civilization via photographic art. “Photography” is tantamount to a mirror that reflects every aspect of human civilization and our life. From dwelling and traveling as well as ways of production and consumption to working, entertainment, thinking, creation, cooperation, and conflict, all of them are the fruits of human collective endeavors that highlight the complexity and contradictions of contemporary civilization.

This exhibition uses photographic art as a reminder of the events that have already occurred in our century or are about to take place on this planet, in an attempt to prompt extra attention and broader discussion. We also expect this exhibition to stimulate the visitors to contemplate the future of human life and the world, and how our contemporary civilization will be presented in the foreseeable future.

Jut Art Museum

【Appendix 3- About the Foundation for the Exhibition of Photography】

The Foundation for the Exhibition of Photography (FEP)

An independent non-profit organization, the Foundation for the Exhibition of Photography (FEP) produces unique and influential museum-quality photography exhibitions, and circulates them around the world. The Foundation for the Exhibition of Photography (Minneapolis/Paris/Lausanne) aims to enlighten, delight, and inspire people around the world through the presentation of photography exhibitions, publications, related online content, symposia, lectures, and other forms of educational events and materials.

Founded in 2003, FEP is based in Minneapolis, a city with a vibrant tradition of support for the arts. The organization has achieved substantial results in its first two decades, with shows travelling to 35 countries on 4 continents, and with catalogues produced in many different languages.



FEP has always valued collaboration with institutions and individuals, and has worked closely with recognized venues such as: High Museum of Art, **Atlanta**; Auckland Art Gallery; UCCA, **Beijing** and **Shanghai**; Museum of Fine Arts, **Houston**; Musée de l'Elysée, **Lausanne**; Saatchi Gallery, **London**; Museo Nacional Centro de Arte Reina Sofia, **Madrid**; National Gallery of Victoria, **Melbourne**; Jeu de Paume, **Paris**; National Museum of Modern and Contemporary Art of Korea, **Seoul**; Art Gallery of Ontario, **Toronto**, among others. Having celebrated its 20th anniversary in 2023, FEP continues to pursue its goals, partnering with distinguished experts and institutions around the globe.





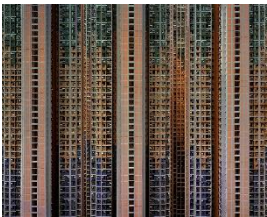
Website <https://www.fep-photo.org>



Facebook <https://www.facebook.com/fep.foundation/>

Instagram https://www.instagram.com/fep_photo/

Executive Director at FEP		Background
<p>Todd Brandow</p>	 © Say Who International	<p>Todd Brandow worked as an art consultant in New York for many years. Since 1997, he has been living in Paris, working as an independent photography curator and book publisher, founding the Foundation for the Exhibition of Photography (FEP) in 2003 to facilitate these activities. He co-produced and co-curated the highly successful Edward S. Curtis vintage exhibitions that were exhibited in European museums between 2000 and 2006. Brandow co-curated a retrospective tour of Finnish photographer Arno Rafael Minkkinen with critic A. D. Coleman, and two Edward Steichen exhibitions with William Ewing and Nathalie Herschdorfer. Recent projects include co-productions with the Harry Ransom Center on Arnold Newman, the Jeu de Paume on Lorna Simpson, the High Museum of Art on Vik Muniz, MIT on <i>Polaroid: Art and Technology</i>, a major survey show on the history of fashion photography at Condé Nast, <i>Coming into Fashion</i>, as well as a major photographic survey of the 21st century, <i>Civilization: The Way We Live Now</i>, in collaboration with the National Museum of Modern and Contemporary Art of Korea (MMCA). New FEP projects include monographs on Thomas Demand and Taryn Simon, as well as three thematic exhibitions, <i>Beyond Fashion</i>, <i>Flora Imaginaria</i> and <i>Taxonomy of Shadows: On Photographic Collectivism</i>.</p>
Curator		Background
<p>William A. Ewing</p>	 © Jut Art Museum	<p>William A. Ewing is a Swiss-based independent curator, having previously been a museum curator and director of the Musée de l'Élysée, Lausanne. Over a career spanning fifty years, he has organized hundreds of exhibitions and published many books, written for dozens of magazines and journals, and taught the history of photography at the University of Geneva. His exhibitions have been shown at museums in the Americas, Europe, Asia and Australia /New Zealand, including the Museum of Modern Art and the International Center of Photography in New York, the Centre Pompidou, the Musée Carnavalet, the Maison européenne de la Photographie and the Jeu de Paume in Paris; les Rencontres d'Arles (most recently, William Wegman: Être humain). He is the recipient of the Prix Nadar and the Royal Photographic Society's Award for Outstanding Service to Photography, as well as being an Officier in the French Republic's Ordre des Arts et des Lettres.</p>

【 Appendix 4- Themes & Highlight works 】

Intro	
	<p>Candida Höfer, <i>Augustiner Chorherrenstift Sankt Florian III 2014</i> © Candida Höfer, Köln; VG Bild-Kunst, Bonn 2019</p> <p>Höfer’s library of the Abbey Augustiner Chorherrenstift at St. Florian, Austria, dating from the year 819, may seem like a strange choice for an exhibition on twenty-first-century civilization. But this library reminds us that our current civilization often values, incorporates, and conserves the wisdom of the past – or ignores it at its peril. Each of the 150,000 volumes in this library, maintained for three centuries, can be considered a building block of our evolving planetary civilization. In them are the historical keys to the sciences and technologies, the arts and philosophies that have guided collective human effort since human history has been recorded.</p>
HIVE	
<p>The novelist Tom Wolfe used the expression, “the Hive”, to refer to the frenetic social life of New York, but the metaphor of the beehive works equally well for any great human agglomeration. The 21st century has marked the definitive end of the long history of rural dominance: for the first time in homo sapiens’ 200,000 years of existence, more people live in urban centers than outside them. The ever-larger urban organisms that we have developed are not only passive hives of day-to-day living, but active hives of learning, production and thinking. Photographers, too, are urbanites, delighting in the pictorial possibilities of the unceasing ebb and flow of crowds.</p>	
	<p>Pablo López Luz, <i>Vista Aerea de la Ciudad de Mexico, XIII</i>, from the series <i>Terrazo</i>, 2006 © Pablo López Luz</p> <p>In the twenty-first century, billions of people around the world live in cities and almost 240 million people live in the ten biggest cities in the world. The sixth biggest megalopolis is greater Mexico City, with a population of around 22 million. How does a photographer evoke such staggering numbers in a single image? In Luz’s case, he does it from the air. As far as the eye can see, waves of humanity wash across the landscape. By denying us a horizon, Luz amplifies the suggestion of an infinite urban sea.</p>
	<p>Michael Wolf, <i>Architecture of Density #91</i>, 2006 © Michael Wolf, courtesy of M97 Shanghai</p> <p>The late Michael Wolf was known for his photography of great Asian cities like Hong Kong, with their massive housing projects and dense social interaction hinting at societal strain, if not actual crisis. Wolf suggests a vision of the future for all human beings as we climb towards almost ten billion humans in 2050. Although ruthless logic, order and rationality predominate in our urban plans for mass housing, Wolf finds beauty in their cliff-like facades. A closer look at his imagery even hints at a sense of pleasure deriving from the aesthetics we humans cannot help but bring to even the most mundane structures.</p>

FLOW	
<p>The people, material goods, raw resources, ideas and even the symbols of 21st century civilization move at speeds unimaginable to humans just one hundred years ago, whether on the ground, across the sea or through the air. A chief lubricant — money — flows through “pipelines” now at the speed of light, as does the other main lubricant, oil. Automobiles have multiplied human mobility fifty-fold. Planes pick us on one continent and put us down on another, in the same day. However, the marvels of the technology that we use daily are largely invisible, like “just-in-time delivery” — until they break down. Photographers revel in the possibilities, working in every conceivable industry to unveil the complexities of our planetary civilization’s intricate moving parts.</p>	
	<p>Alex MacLean, <i>Shipping Containers, Portsmouth, VA, 2011</i> © 2011 Alex S. MacLean / Landslides</p> <p>MacLean is a pilot, never tiring of the wonders of human civilization that are revealed from the air. His view of massed containers – shot on the diagonal to convey a sense of movement, perhaps even of instability – obviously speaks of the transport of goods but also represents the coming together of a host of technologies. For millennia, the transport was unstandardized. The standardized container – stackable, easy to load and unload, secure, and deliverable by sea, truck, and rail – has had nothing less than a revolutionary effect on commerce worldwide, with many claiming that containers have been the single largest driver in globalization over the last sixty years.</p>
	<p>Hong Hao, <i>Book Keeping of 2007 B, from the series My Things, 2008</i> © 2019 Hong Hao, courtesy of Pace Gallery</p> <p>Picasso said: “You are what you keep.” The <i>My Things</i> photography series is the result of daily observations of Hao Hong’s own life, being a record of the accumulation of things over time – “like a laundry list”. Begun in 2001, the series was made by scanning, one by one, the items he consumed or used each day, then saving the images as digital files in computer folders, and then waiting until the next year to create a link of highlights. Hong describes this as “the daily repetitive work of an accountant”, work which gave him “an anchor in a fast-changing material world”. Could we not all do the same?</p>

PERSUASION

Getting things done often means convincing others of a course of action. We educate and train; explain and argue; encourage and threaten. Persuasion can be subtle or heavy-handed. Sometimes it means getting people to do things that are not necessarily in their interest, but that are presented to them in such a way that they appear to be. Advertising and propaganda, marketing and promotion... these are commercial arts that have risen to exceptional levels of sophistication in modern societies, often to the extent that large numbers of the population do not realize that they are being directed. Photographers lift the lid on these manipulations, allowing us to glimpse the subtle strategies others use to have us do their bidding.





Robert Walker, *Times Square, New York, 2010* © Robert Walker

Marketeers, promoters, politicians... almost everyone is bombarded daily with messages encouraging people to buy this or that product, adhere to this or that ideology. For many years, Walker has focused his camera on that epicenter of incessant, strident messaging – New York City’s ever-pulsating Times Square. He keenly observes the interplay between monumentally scaled flashing signs and their moving targets – the tiny human figures of the tourists constantly streaming through this glittering playground, spellbound. Do they not recognize that, for a brief moment, they are actually part of the spectacular tableau? Walker suggests that people are complicit in the theater of persuasion.



Alec Soth, *Grand Palais, from the series Paris / Minnesota, 2007* © Alec Soth / Magnum Photos

Soth’s *Grand Palais* conveys subtle messages on several levels. It is, of course, “about” the theater of Parisian fashion, which still manages to maintain its gold-standard position in the global fashion world. It is also a portrait of someone for whom the word “icon” is – for once – appropriate: the late Karl Lagerfeld, who understood Soth’s game and played his part in it. But, by pulling back and including another photographer, peeking in from the side, Soth is willing to puncture our assumption of exclusivity, showing that he is not alone, merely another pawn in the construction and maintenance of celebrity.

CONTROL	
	<p>Suntag Noh, <i>Red House I #13</i>, from the series <i>Red House</i>, 2005 © Suntag Noh</p> <p>Celebrated South Korean photographer Suntag Noh fills the frame with dancers clothed in identical yellow gowns and presenting a highly coordinated performance. From the series <i>Red House</i>, this image is one of a larger group of photographs taken during an official press trip through North Korea. This scene from an official act of state at the Pyongyang stadium shows the breathtaking tableaux vivants, a subtle show of force and order from the North.</p>
	<p>Luca Zanier, <i>FIFA I Executive Committee Zurich</i>, from the series <i>Corridors of Power</i>, 2013 © Luca Zanier</p> <p>The FIFA executive committee meets on the third of five underground floors at the Home of FIFA in Zürich, in a bunker- like room worthy of Stanley Kubrick’s <i>Dr. Strangelove</i>. Swiss architect Tilla Theus calls the headquarters she designed for the International Federation of Football Association in Zürich’s exclusive Zürichberg neighborhood “a private residence for the family”. The football family’s decision-makers gather in the subterranean conference room lit by a crystal chandelier in the shape of a football stadium. Ex-FIFA president Joseph (Sepp) Blatter thought that the light “should come from the people themselves who are assembled there”.</p>

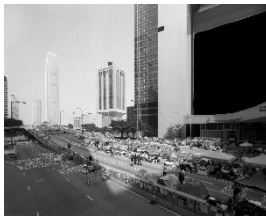
RUPTURE

Collective troubles, breaks in the natural order, obstructions of justice, human rights violations, forced displacements, armed conflict, the slow or abrupt death of industries — photographers have been diligently telling the tales of rupture throughout the turbulent early years of our 21st century. Their provocative works, some taken at great personal risk, others meticulously staged to bring attention to emerging crises, address a variety of subjects, including environmental degradation, border conflict and management, war and violence, mass migration, and the failures of political and ideological systems. They force us to confront our civilization’s blind spots and its failures, with images varying from the dispassionately abstract to the emotionally engaging.



Sheng-Wen Lo, *Diergaarde Blijdorp Rotterdam, The Netherlands*, from the series *White Bear*, 2016 © Sheng-Wen Lo

As the artist says, this series “depicts polar bears on display in their artificial habitats around the world; I attempt to engage with dilemmas concerning captive animal programs. As natural habitats are being destroyed, it may be reasonable to keep certain species in controlled environments; however, I think it is questionable whether some results are a true reflection of the original motive. The existence of captive white bears embodies this ambiguity. Promoted as exotic tourist-magnets (mega fauna), the bears stand at the point where the institutions’ mission of conservation, research and education is challenged by their interest in entertainment.”



South Ho Siu Nam, *Open Door III*, 2014 © South Ho Siu Nam, courtesy Blindspot Gallery

Open Door is a series inspired by the Occupy Movement surrounding the Hong Kong government headquarters. The building is famous for its design, joining the two wings at the upper level, creating the visual metaphor of an open door in the space below. In the image, the open door becomes a blackout. The effect is achieved by the artist cutting out the opening directly on the negative film. It is a stark comment on China–Hong Kong relations, currently more tense than ever.

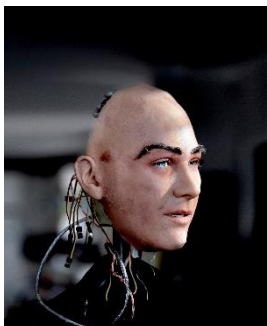
NEXT?

What's next? We ask ourselves daily. Driverless cars and planes are soon to be a reality, whilst robots already mow our lawns and operate surgically on our bodies — often doing a more reliable job than our fellow humans! Once the stuff of science fiction, new technologies now move in short order from laboratories to consumer shelves. We expect innovation and change in every area of our lives. But who dares to predict what our world, its cities and machines, will look like in 2100? And what will we look like? What is clear is that this brave new world is increasingly a collective endeavor. Photographers look for signs of this not-so-distant world; they locate the seeds being sown and the new forms sprouting up everywhere.



Michael Najjar, *orbital ascent*, 2016, from the series *outer space* © Michael Najjar

In this photograph, Najjar describes the ways in which he is concerned with “the latest developments in space exploration and the way they will shape our future life on Earth, in Earth’s near orbit and on other planets. Today the human species is facing growing threats on planet Earth, including overpopulation, climate change, diminishing resources, and shortages in the energy, food and water supply.” He feels that the survival of the human species might rely on terraforming, and that we “need to extend our existential framework of reference from one that is purely Earth - bound to one which includes Earth’s orbit and outer space in general.”




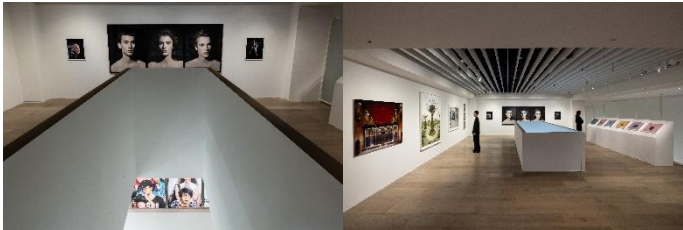

Max Aguilera-Hellweg, *Joey Chaos, Android Head, Rock Star, Extremely Opinionated on Political Issues, Especially Capitalism and What It Means to be Punk. Hanson Robotics, Plano, Texas, from the series *Humanoid*, 2010 © Max Aguilera-Hellweg*

The human species continues to experiment and explore its own capacity, and the capacity of the human body. Human ingenuity has also restored bodily functions to those who have lost them, often dramatically so. To build a rocket-powered arm, it suffices to combine a mechanical arm with a miniature rocket motor, resulting in a prosthetic device that is the closest thing yet to a bionic arm. The prototype can lift (curl) about nine to eleven kilograms – three to four times more than current commercial arms and three to four times faster.

【 Appendix 5- Photos 】

Key Visuals	
Caption	Photos
<p>Civilization: The Way We Live Now (vertical) featuring Michael Najjar’s work “orbital ascent” © Jut Art Museum</p>	
<p>Civilization: The Way We Live Now (horizontal) featuring Michael Najjar’s work “orbital ascent” © Jut Art Museum</p>	
<p>Civilization: The Way We Live Now (square) featuring Michael Najjar’s work “orbital ascent” © Jut Art Museum</p>	

Installation views	
Caption	Photos
<p>“Civilization: The Way We Live Now”, Installation view “INTRO” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Installation view “INTRO” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Installation view “HIVE” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Installation view “FLOW” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Installation view “PERSUASION” ©Jut Art Museum</p>	

<p>“Civilization: The Way We Live Now”, Installation view “CONTROL” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Installation view “RUPTURE” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Installation view “NEXT?” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Michael Najjar’s work “orbital ascent” ©Jut Art Museum</p>	
<p>“Civilization: The Way We Live Now”, Cássio Vasconcellos’s work “Aeroporto (Airport)” & Jeffrey Milstein’s work “Newark 8 Terminal B, Newark, NJ” ©Jut Art Museum</p>	