



1. What type of spaces are Halfhouse (Barcelona) and Equal (Taipei)? How long have they been operating? Tell us a little about your space.

Halfhouse: Halfhouse is a nonprofit project that began in 2009, during the height of the crisis, and functions as a meeting space and a catalyst for situations that occur in the city within contemporary art.

Equal: EQUAL™ ©, since its establishment in 2020, has never referred to itself as a "gallery," but rather as an open art "brand" entity. This concept comes from the founder's background in both design and art, through his study and work experience. We strive for a balance between rationality and emotion, seeing art as a methodology that intervenes in life, communities, and industries. The core of promoting artistic activities is not limited to the traditional aspects such as art work sales or collaborations with various institutions. More importantly, we aim to break out of the echo chamber of the art industry, exploring creative ways to communicate between art and the public, with a goal of renewing the old paradigms within the cultural industry!

In our various exhibition projects, we do not rely solely on traditional white cube spaces, nor are we transforming into alternative spaces. Before implementing the concept of art, we will introduce a lot of spatial thinking so that the art and exhibition space can form a complementary unity, without being bound by a certain tradition of how to display works. This is why we often collaborate with brands or spaces from non-art fields, enabling audiences from different industries to infiltrate and interact with each other through every artistic project. This approach is fundamentally different from the traditional gallery model that stays fixed in one location, hosting static exhibitions.

2. How is your relationship with the institutional environment? And with the artistic context?

Halfhouse: At the institutional level, we are an entity with public funding and a clear awareness of the public function of the space. In the artistic context, we are connected to a network of people and structures that are part of the artistic community.

Equal: We didn't intentionally establish certain cooperative relationships with various art institutions. In various exhibition plans, we are more interested in letting artistic content cross into non-art fields.

3. What are the main difficulties faced by a space like yours? And the advantages?

Halfhouse: The main difficulties are economic and the ongoing precariousness. As for the advantages, it would be the proximity to the artists' work.

Equal: A deep self-introduction to let others know that you are making some new attempts in the art industry, aiming to establish new perspectives. At the same time, the biggest challenge of it is ensuring that the public or any of the art galleries and institutions can also accept and understand these concepts.

4. How do you think dialogue and collaboration between different cultures and territories can continue to be fostered in the field of contemporary art?

Halfhouse: These types of projects operate through the individual passion of the people involved in them; improvement would come from having better conditions, not only economic but also in terms of valuing these types of spaces, recognizing and promoting them.

Equal: Like we all know how art changes the way we see it in different periods of time, so tracing back history and finding the roots of what caused who we are, what we are doing is important. For example, If we look back at Taipei (Taiwan), this island has been colonized by different countries, we have multiple identities (such as the relation with China now), but it also can be our resources to start a new dialogue with the past. Be dare to face who we were, making new statements, a new idea of the contemporary art field can be found by searching history, just like we searching ourselves.

5. Do you think the dialogue between artists from Barcelona and Taipei contributes to the internationalization of local proposals?

Halfhouse: I don't know. Swab can be a bridge to establish a relationship between these two cities. The truth is that I find it interesting for them to get to know each other and learn more about one another.

Equal: I do believe the importance of communication, and a dialogue is a terrific beginning to open a door to each other in many different ways, and of course especially in culture. However, I also think that the depth of it, in exchanging ideas and seeing different aspects of culture, needs a long term relationship and time, perhaps not only just a quick show in an art fair. If SWAB could constantly link up all these units (gallery or institutions) from every year's participants to do projects together (whether it's during the art fair or not). It will help to build up an accessible platform in observing projects through art.