

Mind Rising Spirits Tuning

마우리는 마음
빛이하는 영



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Minds Rising, Spirits Tuning

13th Gwangju Biennale

제13회 광주비엔날레

떠오르는 마음, 맞이하는 영혼



광주비엔날레
GWANGJU BIENNALE

2021년 4월 1일 - 5월 9일

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Introducing *Minds Rising,*
Spirits Tuning

Defne Ayas and
Natasha Ginwala

Across Asian visual cultures, social histories, and philosophies, there is a foregrounding of the indivisible connection between mind and body, human and nonhuman cognition, and ways of worlding that bring together spirit beings, practices of healing and reparation, and polyvalent desires. Furthermore, multi-species relations subvert anthropogenic supremacy by interrogating a singular and pure ideal of nature without culture. By mobilizing a life-framework of interdependence from the position of this Earth, humans number just one among the countless species that are indebted to and responsible for the planet. The binary imperative or structural dualism that ruptures this web of embodied intelligence has led to false universalisms spun by colonial modernity and the planetarization of western technoscience.¹ *Minds Rising, Spirits Tuning* sets out to challenge the structural divisions imposed on corporeal, technological, and spiritual intelligence, and seeks to bring forth dynamic aspects of the communal mind and its artistic and restorative potential in current struggles toward social justice.

“Humans make their own brains, and they do not know that they do so. Our brain is a work, and we do not know it,” philosopher Catherine Malabou notes of the brain’s plasticity to refute early comparisons between the brain and computer as “thinking machines.”² Given the historically imbricated burden of social constructions of humanness as living bodies that accrue and leak networked data, we strive to examine the spectrum of the extended mind through the rapidly shifting registers of organic and inorganic intelligence. As artificial intelligence is already in the process of shaping the very notion of the human, how then can we interpret the incomputable nature of this transition? In the Biennale, artistic propositions tap into machine learning while addressing what lies in excess of algorithmic perception, how to use data differently, and the restructuring of the relationalities between private and public. What can we learn from feminist practices that call for slowness, dropping out, and targeted unavailability, as technology researcher Maya Indira Ganesh posits?³

We feel convinced—living through a traumatic interregnum—that the present co-evolution with electronic intelligence and algorithmic regimes needs to be addressed from a planetary perspective. At the same time, we must deliberate what exceeds the rational subordination of machine vision and quantification enacted through matrilineal, anti-systemic kinship, and ecological practices that for centuries have harnessed the equation of metabolic elements—air, water, wind, soil, and fire—and human consumption to sustain Earth’s resources.

As augmented information cycles reprogram the limits of thought and rewire the core relations of society from the family unit to systems of governance, a paradox has emerged between human-machine collaboration and technocratic hegemony in a global environment of

rising authoritarianism. Amid the growing challenges posed by on-screen realities, biased bots, artificial neurons, and digitally-monitored alienated labor, sociologist Ruha Benjamin reminds us that “the road to inequity is paved with techno fixes.”⁴ In seeking to decode technological promises and discrimination, the kernel of intelligence that we tap into includes not only adaptability, vulnerability, and social resilience but also the schisms of trauma, racial violence, and vocabularies of dissidence that refuse to keep the cogwheels turning.

“Maybe we should aim for a goal that is the opposite of that of Enlightenment philosophy: to fragment the world according to difference instead of universalizing through a presumed absolute. A new world history has to emerge in the face of the meltdown of modernity,” philosopher Yuk Hui notes.⁵ *Minds Rising, Spirits Tuning* delves into a broad set of cosmologies, activating planetary life-systems and modes of communal survival. The Biennale examines how such diverse practices interact with multitudinous forms of life and contend with the future horizon of cognitive capitalism and planetary imperialisms and the present dimension of neural networks and other techno-spiritual emergences that populate our computational biosphere. As an act of resistance to the pervasive tentacles of militarism, homogenizing algorithmic surveillance regimes, and authoritarianism globally, the Biennale argues for the primacy of plurality, positing that points of origin and influence ought to be accessed not only through dominant western technological systems and machinic vocabularies but also with heterodox philosophies that can be found in ancestral wisdoms, indigenous life-worlds, and shamanism.

As such, and as an acknowledgment of the liberatory potential of collective forms of intelligence, *Minds Rising, Spirits Tuning* stages an inquiry into the ritual systems of Korean shamanism, especially the role of female shamans in encountering and healing communal trauma, patriarchal violence, and the work of mourning. These visual and performative registrations are assembled through ceremonial amulets, hand-illustrated manuals, folding screen paintings, relics, and folk paintings from the collections of The Museum of Shamanism and Gahoe Minhwa Museum in Seoul. We ask how modes of intelligence that address the cleansing of energies, protections for the ailing body, and forces of renewal for frayed and toxic relations may be harnessed through these sacred and ancestral forms of representation, beyond their surface readings as an aesthetic practice. In many ways, such somatic and communal practices have been treated as oppressed knowledges through imperial erasure, the influential rise of Christian missionaries, and the embedded moral codes of Confucianism. These voices have long spoken from within catastrophes in different hemispheres and across divided geographies to imagine non-extractive methods of life and to call forth diversified futures through nonlinear

communication between the living and the undead. A facsimile archive of manuscripts and paintings from the Wellcome Collection in London presents mappings of the diseased body and personified organs, from a Tibetan bloodletting chart to a depiction of Yama, the lord of death from Hindu cosmology, holding the *Bhavacakra*, wheel of life. The Biennale integrates these broader cultural ontologies of health and systems of cure within the gradient of life and death.

In Gwangju, a city that has long been acutely familiar with communal trauma but also resistance building, it has always been our intent to direct an expanded Biennale program that addresses living processes— aesthetic, high-spirited, historically conscious, and, as such, evermore inclusive—to aid our movement beyond linear and hierarchical genealogies of knowledge that are shaped by and through extractive forces and colonial modernity. To navigate theoretical, physical, sonic, olfactory, and spiritual vocabularies in forms of communality, we have engaged with artistic practices that enable mutating, itinerant, hybrid, and at times undisciplined alliances and act outside of insider-outsider, legal-illegal, and masculine-feminine binaries. As well, to engage with the forty-year lineage of the traumatic events of the Gwangju Uprising through the agency of our public programs, we recognize citizen movements that have taken place since 1980 and reflect upon ongoing protests and revolutionary movements in so many parts of the world—from Turkey, Hong Kong, and Brazil to India, Nigeria, Tibet, and Lebanon. These mobilizations may provide an impetus to metabolize journeys across the threshold of life and death—the middle world of the undead—and to extend analyses of current strategies of solidarity building and global alliances.

Minds Rising, Spirits Tuning is a collaborative initiative to harness and channel these modes of spherical thinking toward a socially and ecologically desirable world ethic. Striving for a deeper understanding of the intrinsic relationship between healing, dissent, and renewal, the 13th Gwangju Biennale has been assembled over the span of two years of extraordinary global intellectual, technological, political, and social ferment exacerbated by pandemic-induced tumult and alienation. Now more than ever, the hierarchy of knowledge is being shaken as planetary forces compel a rethinking toward the “communal mind.” Connections between our scientific and social readings of the world have never been as urgent as they are today, as we strive forward to understand past and future forms of “intelligence” and dimensions of organic and inorganic intelligence shaped by feminist knowledge and the pursuit of racial justice. What kind of systems, institutions, and protocols will be imagined and conceived that might be more relevant to the twenty-first century? What sort of civic models, epistemological and political engagements, and practices of care will emerge in the aftermath of COVID-19? We offer a humble grouping of augmented

readings by scientific and social thinkers throughout the exhibition as our attempt to consider the timely engendering of reciprocal carry-overs between disciplines and methodological hybridity.

Against currents of hostile individuation and the singularity of techno-social futures, these artistic processes summon the vibrant potential of all living beings. In *The Undying: A Meditation on Modern Illness*, Anne Boyer writes, “The history of illness is not the history of medicine—it is the history of the world—and the history of having a body could well be the history of what is done to most of us in the interest of the few.”⁶ Held in a time of grief, when the Earth faces a new degree of psychic collapse and entropy in the forced detachment from the world we knew to be a sphere of social intimacy, migratory linkage, and terrain of daily negotiation between the individual and the collective, this Biennale seeks to provide space for all that is still “nameless and formless—about to be birthed but already felt,” such that the sensibility of rising (떠오르는) and attuning (맞이하는) invoked in the exhibition title takes account of mutuality, loss, and commemoration for that which lies beyond universal calculability.⁷ We keep in mind that intelligence is a matter of planetary consciousness constantly turning, fragmenting, and reconstituting the living-thinking self.

Defne Ayas and Natasha Ginwala
Artistic Directors of the 13th Gwangju Biennale

- [1] Henri Lefebvre, Neil Brenner, and Stuart Elden, *State, Space, World: Selected Essays* (Minneapolis: University of Minnesota Press, 2009), 196.
- [2] Catherine Malabou, *What Should We Do With Our Brains?* (New York: Fordham University Press, 2008), 12.
- [3] Maya Indira Ganesh, “Between Flesh: Tech Degrees of Separation,” 13th Gwangju Biennale, <https://13thgwangjubiennale.org/minds-rising/ganesh/>.
- [4] Ruha Benjamin, *Race After Technology: Abolitionist Tools for the New Jim Code* (Cambridge: Polity, 2019), TK.
- [5] Yuk Hui, “Singularity Vs. Daoist Robots,” NOEMA / 13th Gwangju Biennale, <https://13thgwangjubiennale.org/minds-rising/yuk>.
- [6] Anne Boyer, *The Undying: A Meditation on Modern Illness* (New York: Macmillan Publishers, 2019), 30.
- [7] Audre Lorde, “Poetry is Not a Luxury,” in *Sister Outsider: Essays*



Stone Grandmother, no date, stone and silk, 25 × 17 cm,
courtesy of The Museum of Shamanism, Seoul
〈돌할머니〉, 연도미상, 돌과 천, 25 × 17 cm, 서울 샤머니즘박물관 제공



Small Round Folding Fan of Young Girl and Boy Gods, no date, color on paper, 52 × 62 cm, courtesy of The Museum of Shamanism, Seoul
〈애기동자씨등글부채〉, 연도미상, 지본채색, 52 × 62 cm, 서울 샤머니즘박물관 제공



Painting of Diamond Mountain, 18th century, color on paper,
101 × 48 × 6 cm, Gahoe Minhwa Museum, Seoul
〈금강산도〉, 18세기, 지본채색, 101 × 48 × 6 cm, 서울 가회민화박물관 제공



Illustrated Books of Divination, 20th century, paper, various dimensions,
courtesy of The Museum of Shamanism, Seoul
〈당사주〉, 20세기, 종이, 가변크기, 서울 샤머니즘박물관 제공



Unification of the Gods of the Three Religions, 20th century, color on paper, 74 × 46 cm, courtesy of the Gahoe Minhwa Museum, Seoul
〈만법통일〉, 20세기, 지본채색, 74 × 46 cm, 서울 가회민화박물관 제공



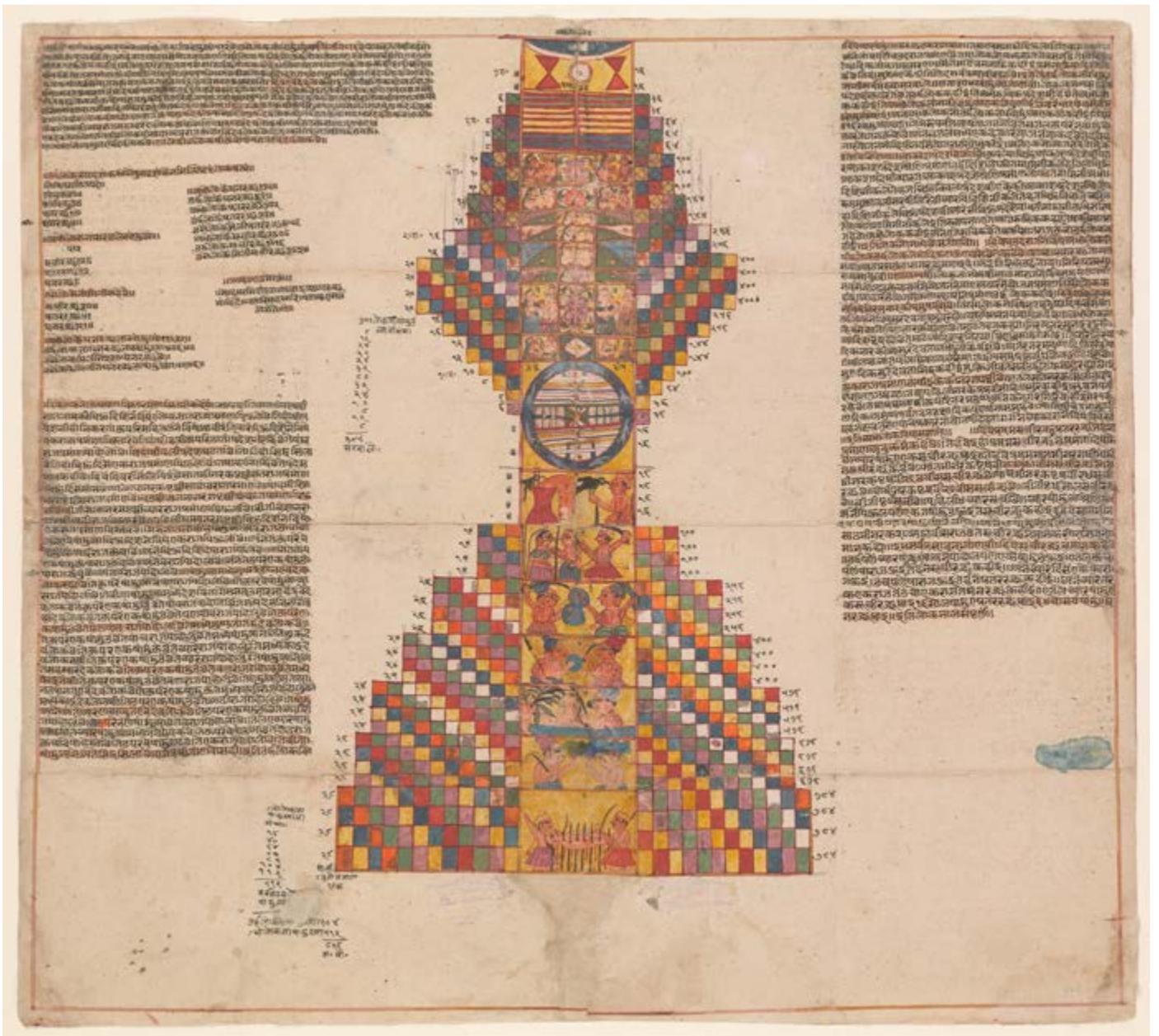
Daeshin Grandmother, color on paper, 85 × 64 cm, courtesy of the
Gahoe Minhwa Museum, Seoul
〈대신할머니〉, 20세기, 지본채색, 85 × 64 cm, 서울 가회민화박물관 제공



Smallpox God, 20th century, color on silk, 85 × 58 cm, courtesy of the
Gahoe Minhwa Museum, Seoul
〈호구마마〉, 20세기, 견본채색, 85 × 58 cm, 서울 가회민화박물관 제공



Buddhist deity Yama holding the Bhavacakra or Wheel of Life,
c. 19th–20th century, gouache on textile, 95 × 70.8 cm,
courtesy of the Wellcome Collection, London
윤회를 관장하는 불교의 신 야마, 19-20세기 천에 구아슈(복제) 95 × 70.8 cm,
런던 웰컴 컬렉션 제공



Illustrated manuscript depicting Jain cosmology, date unknown, gouache and ink on paper,

47 × 51.7 cm, courtesy of the Wellcome Collection, London

자이나교의 우주론을 묘사하는 삽화, 연도미상 종이에 구아슈, 잉크, 47 × 51.7 cm, 런던 웰컴 컬렉션 제공

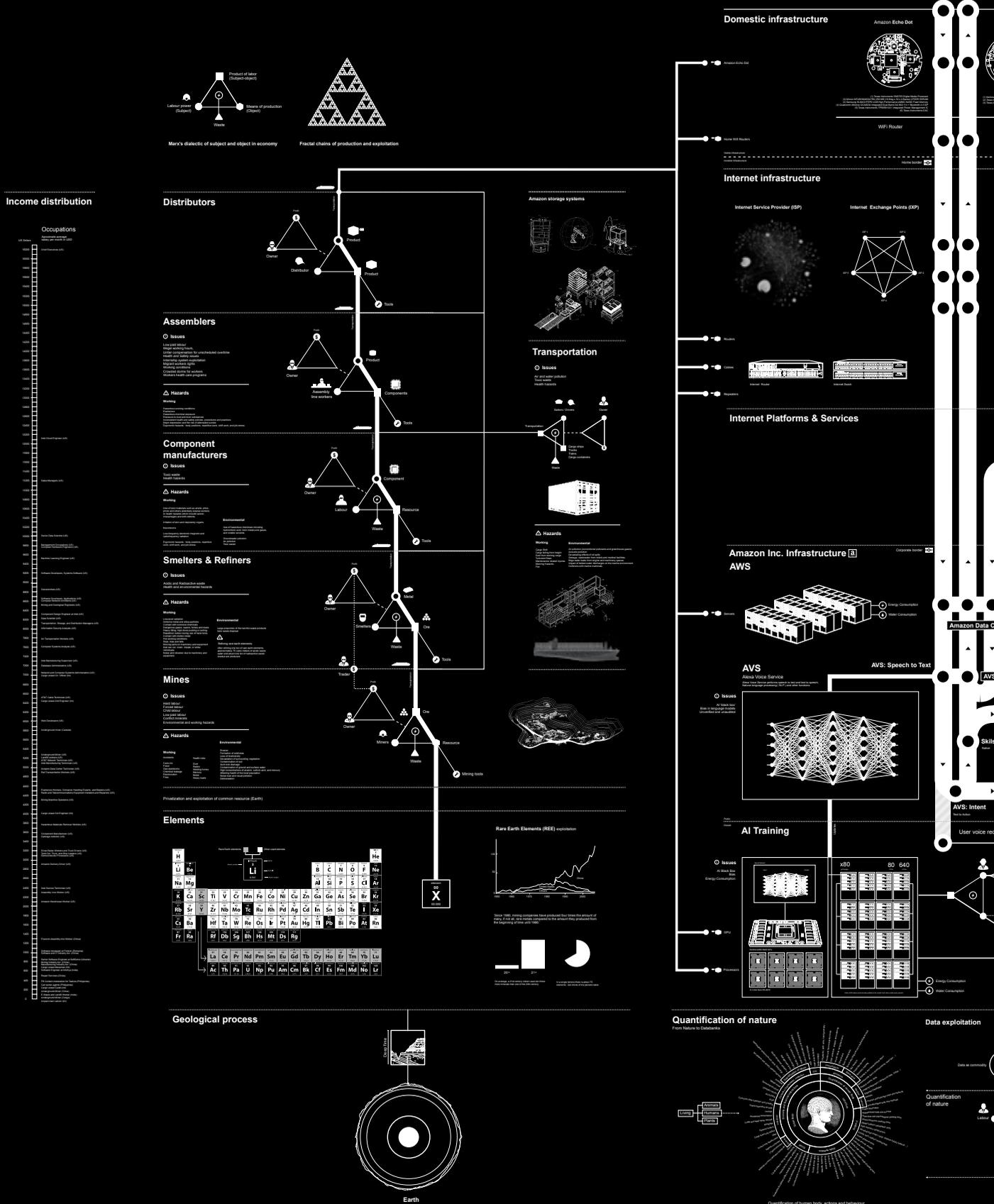


Illustrated Medical Symbols of the *Four Tantras*, Tibeto-Mongolian, 19th century, pages from loose leaf manuscript, leaf size 10 × 32 cm, courtesy of the Wellcome Collection, London

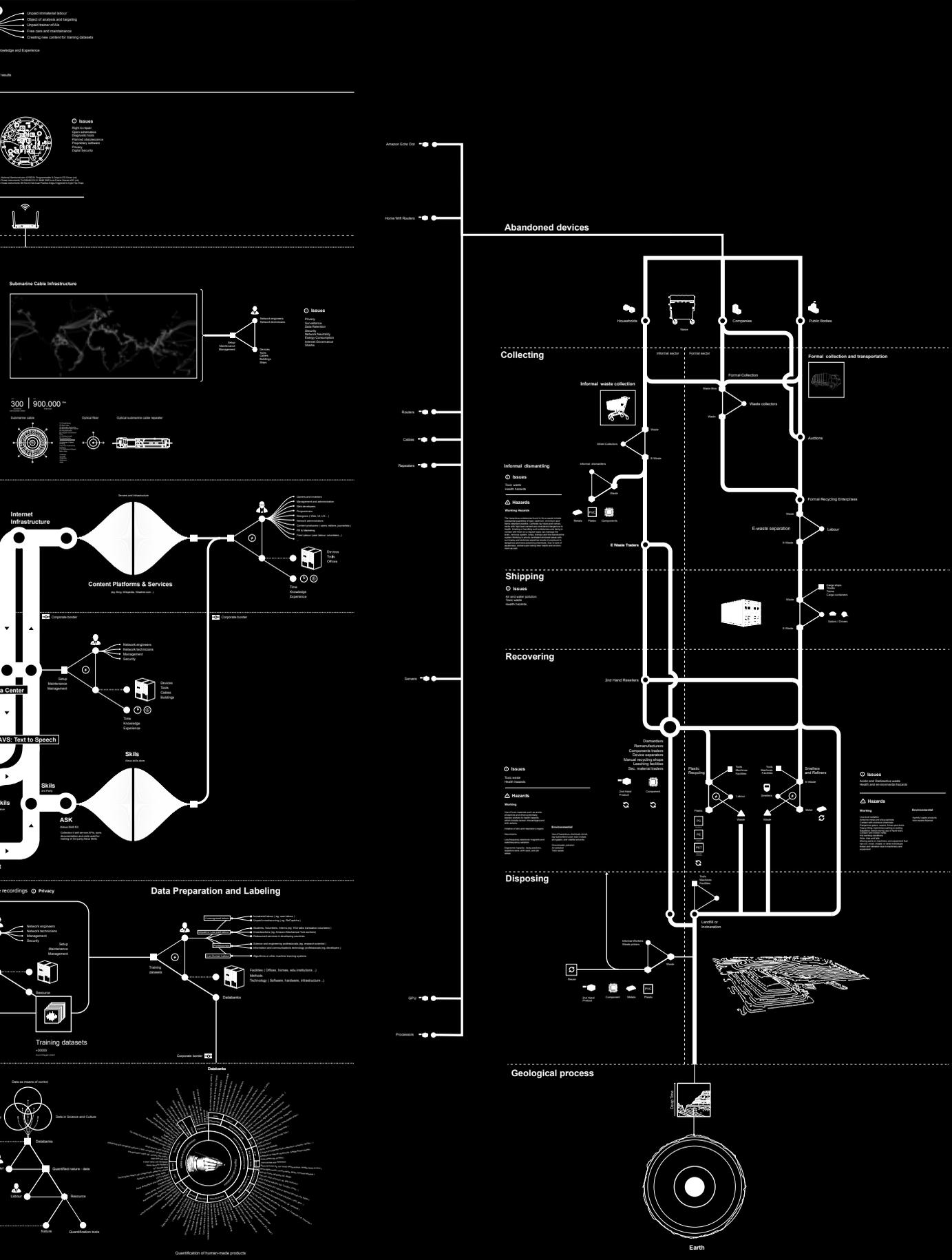
『사부의전(四部醫典, 티벳 의학서)』에 실린 의료 표본 삽화, 19세기 낱장 필사본, 리프 크기 10 × 32 cm, 런던 웰컴 컬렉션 제공

Anatomy of an AI system

An anatomical case study of the Amazon echo as a artificial intelligence system made of human labor



Kate Crawford and Vladan Joler, *Anatomy of an AI system*, 2018, diagram
 케이트 크로퍼드와 블라단 올러, <AI 시스템의 해부학적 구조>, 2018, 도표



Kate Crawford and Vladan Joler, *Anatomy of an AI system*, 2018, diagram
 케이트 크로퍼드와 블라단 율러, <AI 시스템의 해부학적 구조>, 2018, 도표

Gwangju
Biennale
Exhibition Hall

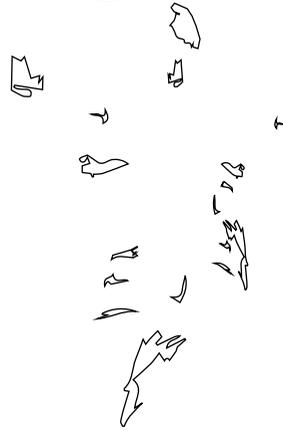


광주비엔날레
전시관

The Gwangju Biennale Exhibition Hall has served as the primary location of the Gwangju Biennale since its inception in 1995. Opening its gates for the first time fifteen years after the violent repression of the Gwangju Democratization Movement, it commemorates the spirits of the uprising and addresses their significance in light of contemporary and historical civic struggles that connect Gwangju, South Korea, and Asia with the rest of the world.

The largest of the exhibition venues of *Minds Rising*, *Spirits Tuning*, brings together over fifty artists and thinkers and organizes each of its five large-scale galleries as a meta-score. The works on view conjure sensorial entryways into the present while inviting audiences to experience commemorative aesthetics, indigenous life worlds, legacies of militarism, and strategies of survival devised by matrilineal collectivities and queer cultures, laying bare the groundwork of collective intelligence in a networked society.

Rising Together



John Gerrard 존 제라드, Sangdon Kim 김상돈, Gap-Chul Lee 이갑철, Ana María Millán 아나 마리아 밀란,
Min Joung-Ki 민정기, Moon Kyungwon 문경원, Outi Pieski 오우티 피에스키, Angelo Plessas 안젤로 플레사스

함께 떠오르기

전시관 — 갤러리 1



Reconfiguring the gallery as a prism, *Rising Together* invites audiences to pass through a spectrum of commemorative aesthetics, virtual terrains, forms of gathering, and sacred emblems of protection and recovery. John Gerrard's intensive engagement with neural networks and deep learning and Ana María Millán's virtual world-building exercise both animate protagonists as a means of spatializing narrative logic and chronicling ecological precarity, gender disparity, and state-led militarist violence. Kate Crawford, Vladan Joler, and Matteo Pasquinelli present diagrammatic lexicons that reveal the complex networks of human labor, data extraction, wealth distribution, and planetary exhaustion. Moon Kyungwon generates a platform of collective intelligence that weaves the building's history as social tapestry, while Outi Pieski's monumental textile architecture of hand-woven knots inspires and celebrates convivial and non-hierarchical modes of creation.

New commissions and historical works by artists like seminal Korean painter Min Joung-Ki, a pioneer of the Minjung art movement, and photographer Gap-chul Lee delve into and map hidden aspects of Korea's spiritual life, landscapes, and devotional practices. *Rising Together* also assembles ceremonial amulets, ritual paintings, and relics integral to The Museum of Shamanism and Gahoe Minhwa Museum, both major collections of Korean Shamanism and folk painting. Sangdon Kim and Angelo Plessas set the stage for the procession through a mobile installation addressing funerary aesthetics, the cycle of life and death as well as techno-shamanic costumes. In the spirit of the commons, the ground floor of the Biennale Hall provides free access for the very first time, proposing a setting for an intergenerational public to return to, circumambulate, and communicate with *Minds Rising*, *Spirits Tuning* and, in turn, its vocabularies that reckon with the volatile state of this world.

John Gerrard

존 제라드



John Gerrard, *Corn Work (Corrib)*, 2020, video still
존 제라드, <옥수수 작업(코리브)>, 2020, 비디오 스틸

Can data be continuously drawn from the perpetual dance of life? Can it make visible the structures of power and networks of energy that have emerged through the expansion of human endeavor? How can the alarming global rise in temperatures and humanity's addiction to carbon-based fuels be arrested? John Gerrard has been a vigilant observer of these developments, and in his work, he transforms data into large-scale, real-time simulations and algorithmically-produced imagery by employing cutting-edge programming languages and gaming engines once used by militaries. His practice culminates in long-term, interdisciplinary engagements that expand modes of circular thinking and holistic visions of life.

Gerrard's latest piece, *Corn Work (Corrib)* (2020) is a simulation projected on a cube cast in polished mirror aluminum that features four Straw Boys, figures drawn from Celtic paganism. Still present in rural areas, these young men wear costumes made of straw and are said to visit brides in advance of weddings, recalling rituals in which anonymized human figures unleash celebratory and often ecstatic behaviors. Gerrard collaborated with contemporary dancers, aged sixteen to seventy, who "performed" and animated these figures in suits made from heirloom Irish grain types that correspond to the annual cycle: barley (spring), oat (summer), rye (autumn), and wheat (winter). Each dancer arrives and leaves in a formal exchange on seasonal solstices and equinoxes, echoing the production of flour through the circular motion of the mills as well as an early sun symbol, the solar cross. Through novel forms of technology like motion matching and neural networks, both time and space are captured as data, and a perpetual choreography is produced. In the backdrop, the landscape follows the temporal cycles of Galway, Ireland—where the work was initially presented as a site-specific commission—and the flow of the river Corrib against the rise and fall of daily and annual temperatures.

For Gerrard, these figures originate from a time when a more equitable relationship between humans and the landscape was still intact. Their movements carry the melancholic legacy of exhausted ecologies across the globe and follow a choreographic logic with a keen capacity to "learn," respond to, and transform a landscape. The artist has described their movements as "a lament, a slow circular solar performance informed by motions of denial, pain and suffering. This is a grieving work for a nonhuman world that perishes as human populations thrive and expand."

(KH)

Gap-chul Lee

이갑철



Gap-chul Lee, *Shaman wearing a cow's head on her head, Taeon*, from the *Conflict and Reaction* series, 1992, digital print, 100 × 150 cm
이갑철, <충돌과 반응 - 소머리를 머리에 인 무당, 태안>, 1992, 디지털 프린트, 100 × 150 cm

Gap-chul Lee began his career as a documentary photographer and recently gained prominence in the contemporary art field for works that confuse the boundary between the real and the unseen. Photography serves as a medium to draw out the deeply embedded unconsciousness of the mind and to portray the Korean peninsula—its landforms and countryside, its agrarian and folk cultures—as the site of profound spiritual and emotional presences. Lee conceives images through long silences in which he explores the unconsciousness of a sensibility that has removed reason from the heart and mind.

Thirteen black-and-white photographs selected from the series *Conflict and Reaction* (1990–2002) express the joy, sorrow, and gaiety that have persisted throughout Korean history. Lee captures the invisible through the most visual medium via shamanic and Buddhist rituals meant to console the soul of the dead. Photographs depicting a shaman woman removing a bloody ox head mask during a ritual for protecting people from evil, people preparing for a traditional ceremony for their deceased relative, and a solemn Buddhist ceremony for the one who attained nirvana to probe the realm of the unconscious beyond the perceptible world. Informed by Confucian, Buddhist, and Taoist thinking, as well as ancestral shamanism and indigenous religion, these images reveal the death, sorrow, and souls that wander around or are embedded in all creations and the unpredictable yet vital spiritual energy of Korean culture. By exposing this dynamic ambience through the pictures' distorted figuration, composition, focus, and rough black-and-white particles, Lee expands the work of his *Energy* series (2004–ongoing), which documents the profound existence of feeling beyond appearing.

(JP)

Ana María Millán

아나 마리아 밀란



Ana María Millán, *Happy People*, 2020, video game
아나 마리아 밀란, 〈행복한 사람들〉, 2020, 비디오 게임

Drawing from the performativity of digital subjectivities and playing hostess to many persuasive political discourses, Ana María Millán's artistic practice is shaped by a strong feminist ethic and marked by her participatory projects in collaboration with different constituencies. The artist works with gaming, live-action role-play, reenactment, and virtual worldbuilding as a means of social commentary. Her hypnotizing digital animations and drawings animate protagonists that embody a temporal experience and spatialize a narrative logic to chronicle present-day realities of ecological precarity and state and militaristic violence.

For the new video game *Happy People* (2020), Millán collaborated with a group of local LARPerS, gamers, art students, and cosplayers in a character-building workshop in Gwangju. A special exploration of Korean animation history and reflections on gendered dimensions of online gaming and political unrest emerged from her collaboration with FAMERZ, a collective of feminist gamers active in South Korea. Alluding to the politics of coalition building and representation, the collective and participatory process of live-action role-play that involves mirroring and reinventing existing realities served as the starting point for *Happy People*.

Elevación / Elevation (2019) is a digital animation that Millán created during "Human Not Human," a three-week role-play workshop hosted by the Bogotá Museum of Modern Art. Working with numerous co-participants, the artist explored narratives tangent to pop culture, violence, populisms, and the recent history of Colombia's civil war. The project was inspired by the 2011 Colombian comic *Marquetalia, Raíces de la Resistencia*, which takes its name from the rural birthplace of Colombia's FARC guerrillas. Millán refers to FARC and the armed conflict ongoing since 1964 to create a meta-text that hybridizes diverse languages sourced from online subcultures and vocabularies of land ownership, violence, and the optimism of the resistance.

(DA)

Min Joung-Ki

민정기



Min Joung-Ki, *Poetical Circles' Pavilions in Mudeung Mountain*,
2020, oil on canvas, 295 × 217 cm

민정기, <무등산 가단문학 정자도>, 2020, 캔버스에 유채, 295 × 217 cm

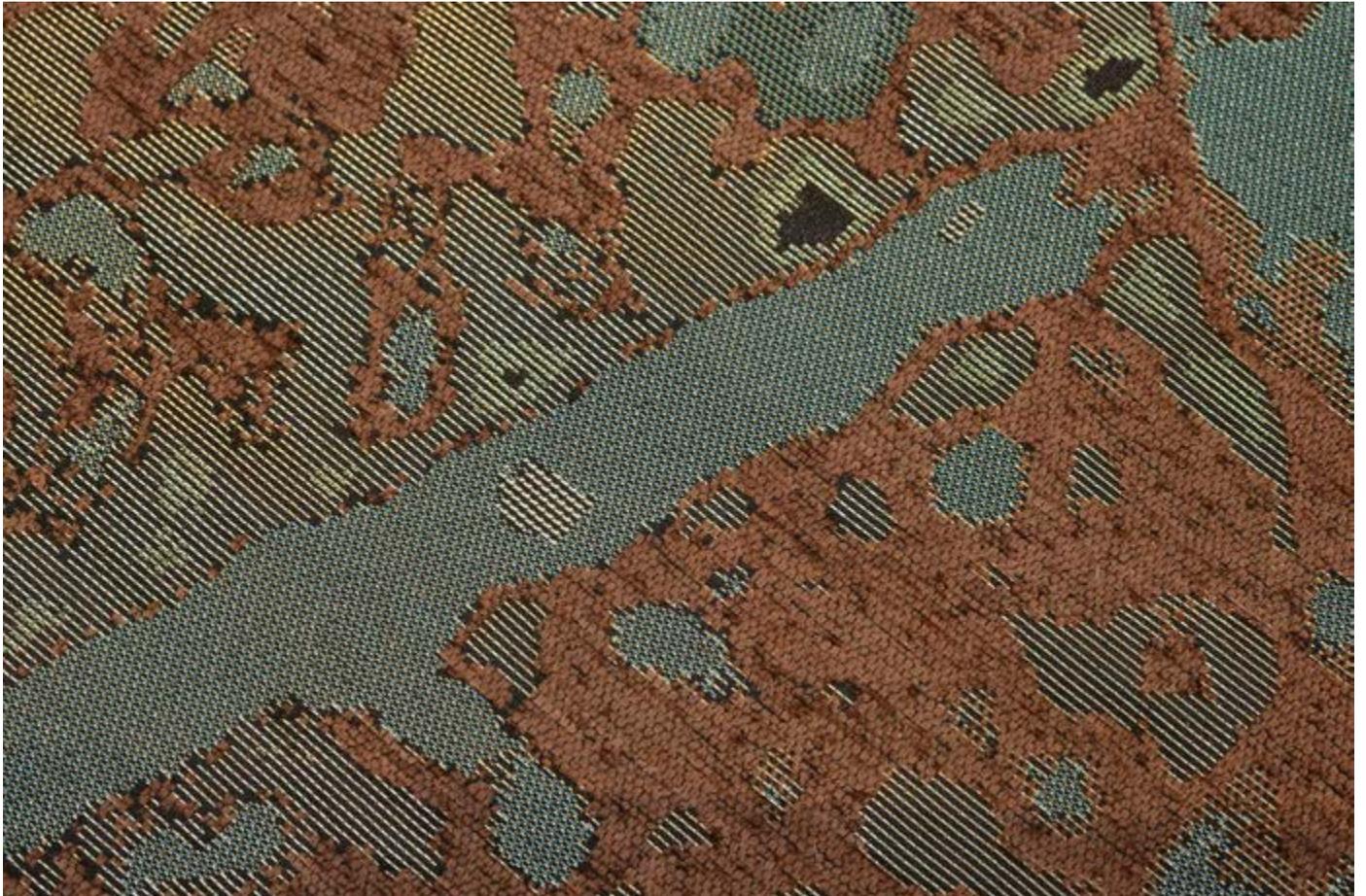
Veteran artist Min Joung-Ki's newest work, *Poetic Circles' Pavilions in Mountain Mudeung* (2020), traces the presence of circle pavilions—sites around Mudeungsan, the mountain in the center of Gwangju—that provided space to heal people's character defects amid the chaotic political disputes and conflicts of the late Joseon Dynasty. *Altar of Heaven in Mountain Mudeung* (2020) depicts temples and old streets around Cheonjedan, a place where ancestral rites were observed in the sky against the backdrop of Mudeungsan. In Min's interpretation, the site figures not only as a place of simple worship and shamanic tradition but also as the origin of the spirit and creative force of Koreans, embracing past and present time cycles and capturing the mountain's long spiritual history. Connecting landscape forms to ancient maps and internalized interpretations of society, Min has said, "Painting landscapes is not merely depicting what is seen but representing history as a means of communication between the past and present. What I do is not to feel nostalgia but to portray the landscape of today through the remnants of the past and human traces left on nature."

When the height of democratic protests against Korea's military dictatorship coincided with the Minjung art movement in the 1980s, Min created major works that actively reflected his critical view of society. In particular, *Reality and Remark* (1980) vocalized the criticisms of an artist group rooted in the intellectual movement of the 1970s to call for fundamental changes in the art world. The anger and skepticism felt by the artist during this period is apparent in the social jeer and satire of the *Rumor* series (1980). Fragments representing a split consciousness, eyes, mouth, and ears appear haphazardly stuck on the figure's body or to be escaping it to convey an allegory of anxiety and discontent. Through these expressions, the works reflect the artist's abstract and symbolic experience of reality and its contradictory structure. This sentiment is also evident in *In the Street - People* (1983), which critiques a fast-developing capitalist society through the exhausted faces of people tired of their mundane lives. The "wall" in the work symbolizes a society that the artist has perceived as isolated and disconnected.

(JP)

Moon Kyungwon

문경원



Moon Kyungwon, *PROMISE PARK_Rendering of Future Pattern* (detail), 2015, woven carpet installation with light and sound, YCAM – Yamaguchi Center for Arts and Media
문경원, <프라이스 파크_렌더링 오브 퓨처 패턴>, 2015, 직조 카펫 설치, 조명, 사운드, 야마구치 정보예술센터

Promise Park (2021), Moon Kyungwon's new work, is an extension of the artist's project series of the same title that explores the urban environment, relationships between human cognition, sociality, and technology, and the historiographic becoming of humanity. The "park" is an abstract space for assessing tumultuous episodes of Korea's modern history and socioeconomic development, a transformation manifested in the textile factories that were the site of Japanese exploitation in the 1950s and the foundation of modern industries in Gwangju and South Jeolla in the 1960s that are now invisible in the city, palimpsests of an industrial past. This history has been erased by the development of large residential complexes and a historical park surrounding the region's waterways and mountain paths. Tracing the transformation of the urban landscape across old maps of Gwangju, Moon teases out a pattern of invisible traces of time and weaves different stories into a cohesive narrative, rendering *Promise Park*—a public garden where viewers can experience shared temporality and space in its entirety—into a gathering site for communal empathy and solidarity.

Moon recognizes the gap between the visual production of an idealized world as constructed through human and scientific fantasy and the complex operations of social intelligence across lived reality. Since 2015, she has adapted *Promise Park* to different contexts as a pivotal model of inquiry. For the Biennale, the artist has collaborated with cognitive scientists, architects, regional cultural researchers, scholars of Chinese astrology, and other specialists to explore transformations of the built landscape, social practices, and neurocognition. Free to access in Gallery 1, *Promise Park* provides a platform for the social exchange of intergenerational perspectives while taking account of Gwangju's traumatic past and ongoing solidarity alliances.

(JP)

Outi Pieski

오우티 피에스키



Outi Pieski, *Beavvit II / Rising Together II*, 2020, installation:
metal, thread, 250 × 250 × 250 cm, exhibition view
13th Gwangju Biennale, 2021, photo: Sang tae Kim
오우티 피에스키, 〈보빗 II / 함께 떠오르기 II〉, 2020, 설치: 철골, 실,
250 × 250 × 250 cm, 제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

In the curators' first meeting with Sámi artist and activist Outi Pieski in 2018, she invoked the landscape encountered during her frequent fifteen-hour commute between her base in Ohcejohka (Utsjoki) and Helsinki as intrinsically enlivening her practice. Pieski's paintings and installations converse with the Arctic region and give form to the interdependence of nature and culture that has shaped the life practices of the indigenous Sámi community. Combining craft traditions as somatic and familial vocabularies called *duodji*, several of Pieski's installations include wood, silver, and textile handicrafts threatened by Scandinavian colonialism, assimilation policy, religious conversion, and transformations in material culture. Pieski opens intergenerational dialogues around knowledge of the handmade as a feminist articulation and toward a transfer of consciousness that avows the Sámi principle of "agreeable life" (*soabalaš eallin*) and counters forgetting.

Since 2017, she has collaborated with archaeologist Eeva-Kristiina Harlin on the project *Máttaráhku ládjogahpir* (*A Foremother's Hat of Pride*). Women in the Northern part of Sápmi wore the *ládjogahpir* hat during the nineteenth century, but the spread of Laestadianism, a pietistic Christian movement, erased this practice. Through this project, on view at Gallery 2, and in their essay within the Biennale's online journal and reader, Pieski and Harlin rekindle ancestral links through the *ládjogahpir* as cultural heritage and mobilize the terms of "rematriation" as a matrilineal mode of belonging, collective remembering, and entitlement. For Pieski, violence against women is synonymous with the plundering of the Earth and the ruthless disrespect of natural resources as they are guarded by the *áhkkás*, Sámi female spirits depicted in her ongoing series of goddess paintings.

Beavvit II/ Rising Together II. (2020), Pieski's major installation greeting visitors in the entrance area of the Biennale Hall, alludes to community dress and social modes of gathering. Created collaboratively, the artist imagines this "three-dimensional painting" as a textile architecture of handwoven knots that echoes calls for self-determination and kinship, and, inevitably, destabilizes the hierarchy between contemporary art and artisanal creative processes.

(NG)

Kinship of Mountains, Fields and Rivers



Pacita Abad 파시타 아바드, Farid Belkahlia 파리드 벨카하야, Seyni Camara 세이니 카마라, Quishile Charan & Esha Pillay (aka The Bad Fiji Gyals) 퀴이쉴레 차란 & 에샤 필레이(더 배드 피지 걸스), Yin-Ju Chen & Li-Chun Lin (Marina) 인주 첸 & 리춘 린(마리나), Hyun-taek Cho 조현택, Gerard Fortuné 제라드 포투네, Sonia Gomes 소니아 고메즈, Jumaadi 주마디, Sangdon Kim 김상돈, Fernando Palma Rodríguez 페르난도 팔마 로드리게스, People's Archive of Rural India - PARI 피플스 아카이브 오브 루랄 인디아 - 피에이알아이, Outi Pieski 오우티 피에스키, Arpita Singh 아르피타 싱, Shannon Te Ao 샐넨 테 아오, Tuguldur Yondonjamts 투굴두르 윤돈잠츠

산, 들, 강과 의 동류의식

전시관 — 갤러리 2

Modes of kinship figure not only between humans but also with the beyond human world(s), as in this gallery we converge amidst transforming ecologies from mountainous terrain to river currents and with communal practices from the Korean peninsula to Sápmi and Aotearoa (New Zealand). Works in this gallery actively draw from the visual culture of Korea beyond the field of contemporary art and focus on oral cultures, rural cosmologies, and forms of labor in agrarian life to lay the groundwork for intelligences of the “communal mind” to continually emerge.

Seyni Camara’s looming ancestors with multiple heads and arms draw strength and refuge from Senegalese soil, the Casamance River, and its surrounding forests. In the Trapunto tapestries of Pacita Abad, we experience the material inheritances of a worldly traveler, from the richly textured doorways of villages and souks in Yemen, to the monumental cloth banner *100 Years of Freedom: Batanes to Jolo* (1998), a celebration of Philippine independence. The late Haitian painter Gerard Fortuné brings to life the syncretism of Vodou deities known as *loa* and Afro-Haitian rituals as a form of social commentary. We travel through sonic registers and shamanic figurations of the lower, middle, and upper worlds with Yin-Ju Chen and Li-Chun Lin (Marina) and land in Fernando Palma Rodríguez’s kinetic field of butterflies as intermediaries between the sky and the earth that channel the Nahua worldview. Secular storytelling about the multiple and anti-colonial relationalities fostered in Javanese lives surfaces in Jumaadi’s cloth paintings as lingering ghosts, animals, migrants, and dissidents that each claim a ground. Outi Pieski and Eeva-Kristiina Harlin share from their long-term engagement with matrilineal traditions and female divinity in Sámi societies. Gwangju-based artist Hyun-taek Cho carries us into panoramic scenes of stone icons at rest by night time, examining the role of sacred emblems, belief systems, and commercialization. Sangdon Kim’s procession of icons mobilizes elements from Korean shamanism, contemporary politics, and circuits of hyper consumption. Arpita Singh’s paintings conflate the politics and poetics of everyday life through visual fables of female bodies and intimate social relations, powerfully tracing the fragility

of the human condition. These concerns resonate in works by Sonia Gomes that unravel Afro-Brazilian spirituality through found and discarded material assemblages.

Shannon Te Ao's film resounds with the sonic grains of Māori songs and *whakataukī* (proverbs) expanding outward into the oceanic horizon. In Aotearoa there exists a belief challenging the linear currents of time: when one walks into the future, they walk into it backwards staring at the past; *ka mua, ka muri*. PARI – People's Archive of Rural India accrues oral cultures and poesies of rural women who convene around the grind mill, unveiling lessons on seasonal changes, women's labour, caste politics, familial relationships, and festivities. An encounter with Farid Belkahia's visionary oeuvre brings insight into the visual lexicon he developed from traditions of Morocco's pre-colonial past, from Neolithic painting, Tifinagh script, Sufi mysticism, Berber patterns, and tattoos to the Amazigh culture of indigenous peoples of North Africa. The Bad Fiji Gyals (Quishile Charan & Esha Pillay) mobilize ancestral craft practices to produce a series of applique, natural-dyed, and embroidered banners commemorating women's lives and the resistance of Fiji's Girmit community. Piecing together poetry and mythologies from nomadic traditions, Tuguldur Yondonjamts's installation ventures into mystical readings of Mongolian landscapes and cultural legacy. This ensemble attunes to intelligences buried in the Earth's skins, the dance of atmospheric particles in which the voice transmits its message, and the incessant memory of flowing water.

Pacita Abad

파시타 아바드



Pacita Abad, *100 Years of Freedom: Batanes to Jolo*, 1998, oil, acrylic, Philippine cloth (abaca, pineapple, jusi and banana fibers; Baguio ikat; Batanes cotton crochet; Ilocano cotton; Chinese silk and bead; Spanish silk, Ilonggo cloth; Mindanao beads; Zamboanga and Yakan handwoven cloth and sequins) stitched on dyed cotton, 564 × 500 cm, courtesy of the Pacita Abad Art Estate

파시타 아바드, <100년의 자유: бата네스에서 홀로까지>, 1998, 유화물감, 아크릴 물감, 필리핀 천(마닐라삼, 파인애플, 후시, 바나나 섬유; 바기오 지역의 병직물; бата네스 지역의 면 크로세; 일로카노족의 면직물; 중국 비단과 구슬; 스페인 비단; 일롱고의 직물; 민다나오 지역의 구슬; 삼보양가 지역과 야칸족의 수직(手織)천과 시퀸), 염색된 면직물에 바느질, 564 × 500 cm, 파시타 아바드 에스테이트 제공

Filipina-American artist Pacita Abad was a cosmopolitan feminist figure who pursued worldly compositions and conceived a vibrant correlation between cultural vocabularies, subjective political experience, itinerancy, and civic struggle. Abad developed distinctive approaches to social realism and abstraction while learning about and sampling from a range of techniques, including Korean ink brush painting, African mask-making, mirror embroidery of Gujarat and Rajasthan, Indonesian ikat and wayang puppetry, and Papua New Guinean shell decoration.

Abad left the Philippines in 1969 after being involved in protests against the dictatorship and election fraud of the Ferdinand Marcos regime and eventually made her way to San Francisco, where she studied Asian history. A yearlong trip hitchhiking overland with her husband, development economist Jack Garrity, through Iran, Afghanistan, Pakistan, India, Sri Lanka, Myanmar, Thailand, Laos, Taiwan, and Hong Kong became seminal to her practice and autonomous study of textile arts, material research, and indigenous life practices.

This selection includes a range of Abad's large-scale *trapunto* paintings begun in the late 1970s that extend the technique of quilting to perform as a repository of invented forms—allegorical and narrative—integrating objects like buttons, sequins, printed fabric, shells, beads, and other found materials. The epic wall hanging *100 Years of Freedom: Batanes to Jolo* (1998) celebrates the Philippines' independence by foregrounding its living traditions, architecture, and diverse communities that survived centuries of Spanish colonial rule. *Door to Life* (1998) is a suite of paintings made in response to travels to Yemen in which Abad intimately observed mountain villages, souks, places of worship, and the old town of Sanaa, elaborately sketching *Gamariya* windows and doorways made of steel, carved wood, stained glass, and even clay and straw as the leitmotif. These doors unfasten thresholds of interior subjectivity and social architecture while also standing as an imaginary gateway into a region currently embroiled in civil war. *The Sky Is the Limit* (2000) is premised on the artist's journeys to India, particularly Rajasthan, where she was inspired by traditions of mirror work, embroidery, silver ornamentation, and geometric stained glass. *Turmoil* (1991) and *White Heightens the Awareness of the Senses* (1998) include moments of processing deep grief after the passing away of Abad's mother, conveying emotional texture entwined with the sonic residues of her favorite blues and jazz music and histories of political strife.

(NG)

Farid Belkahia

파리드 벨카이아



Farid Belkahia, *Totem*, 1998, dyes on parchment stretched on wood, 207.5 × 135.4 × 4 cm, courtesy of the Arab Museum of Modern Art, Doha
파리드 벨카이아, <토템>, 1998, 혼합매체(목판에 펼친 양피지에 염료), 207.5 × 135.4 × 4 cm, 도하 아랍현대미술관 제공

Returning to a newly independent Morocco after spending his formative years in Paris and Prague, Farid Belkahia was appointed director of Casablanca's École des Beaux-Arts in 1962, a time when the school was ripe for a sweeping artistic revolution. Together with friends and members of the Casablanca School, including Mohammed Melehi and Mohammed Chabâa, Belkahia confronted the legacy of France's long colonial occupation to revitalize the country's artistic vocabulary and build transnational solidarity with Third World networks, participating in events like the Pan-African Cultural Festival in Algiers in 1969 and the First Arab Biennial in Baghdad in 1974. Belkahia's approach toward new forms of pedagogy rooted in Berber Tuareg and Arab artisanal traditions led him to reform the curriculum of the school and incorporate rug making, weaving, jewelry, and pottery in the education of a new generation of Moroccan artists. "It is only through our past that we can accede to modernity. I know of no ahistorical modernity," he claimed.

For decades, Belkahia incessantly explored the primeval knowledge of materials' alchemical transmutation through media like copper sculpture, Tifinagh calligraphy on sheepskin that evokes the sacredness of tattooed bodies, and local natural dyes and pigments, which gave his works a rare color gradient and vivacity. An archetypal dimension of birth and renewal is invoked by two Corten steel sculptures of trees (*Arbre*, ca. 1980s) and a colorful dawn (*Aube*, 1983) in which ideas of beginning and emergence are incorporated into the tactility of an abstract desert and mountain landscape. The spiritual connection with planetary cycles recalled by these themes echoes in the ceremonial symbolism of two works titled *Procession* (1995; no date). These compositions are scored in a gestural manner in which organic symmetry infuses movement and structure to circles and arrows that indicate fields of energy. Seeking to overcome human corporeality, *Irresistible Ascension* (1985) and *Totem* (1998) both manifest Belkahia's innate spiritual intelligence, expressed in ecstatic experiences and novel forms of kinship through memory and heritage for, as the artist once said, "tradition is the future of man."

(MC)

Seyni Camara

세이니 카마라



Seyni Camara, *Untitled*, 2020, baked clay, plant-based coating, 165 × 45 × 40 cm, exhibition view 13th Gwangju Biennale, 2021, photo: Sang tae Kim
세이니 카마라, <무제>, 2020, 구운 흙, 식물성 코팅,
165 × 45 × 40 cm, 제13회 광주비엔날레 전시 전경, 사진: 김상태

As a child, Seyni Camara once ventured into the forest with her brothers to look for dead wood, a task their mother, who was a potter, asked them to do every day. All four children were about ten years old: a sibling group of quadruplets who surrounded Camara with a fertile abundance of life. On that day, Camara disappeared, and despite the search by the whole family and then the whole village, she was nowhere to be found, alone in the middle of the great forest, only to miraculously emerge a week later with a piece of clay in her hand. With time and infinite care, Camara has distilled through the language of clay the secrets that the forest entrusted to her during this mysterious excursion, translating her ancestral and sacred land into majestic cosmic creatures.

Camara's work forms a cosmological narrative constructed according to a precise and specific grammar that articulates the universe. A symbolic alphabet of forms and images of ancestors and descendants, paternal and maternal figures, elder and younger brothers, human, nonhuman, and super-human beings, the deceased and unborn offers a notion of family in its widest conception. This language reveals a prosperous and joyful world unified by a solar maternal principle that embraces the abundance of life in its bosom. It tells of the existence of a celestial and sacred "we" at the origin and end of everything.

The largest sculpture depicts a super-human grandmother, a nurturing ancestor, founder of the universe, and emblem of the land of fertility and abundance that is the artist's native Casamance region. The smallest symbolizes a super-human mother. Her character is double, multiple, and indivisible: at once a father and mother, a future grandmother, and descendant of the grandfather in her womb. In both pieces, growing up with several siblings appears as a fraternal principle in which arms, hands, and feet interlock with each other in precise patterns like tree bark or fruit, methodically linking each particle within a unified whole. Imbued with village life, Camara pays powerful homage to the women of Casamance, emblems of strength and generous fertility, singular emanations of the primordial feminine principle to which she gives body and soul through her work.

(MVZ)

Quishile Charan &
Esha Pillay
쿠이실레 차란 &
에샤 필레이



Quishile Charan, *We Do Not Have Enough to Satisfy Our Bellies*, 2019,
cotton, textile ink, natural dye (aal bark and kumkum seeds),
493 × 117 cm

쿠이실레 차란, <우리 배를 채울 만큼 충분한 음식이 없다>, 2019, 면, 섬유용
잉크, 천연염색(반얀나무 껍질, 쿨쿨 씨앗), 493 × 117 cm

“I once asked my Fua about the ghosts of indenture, did they still exist? She looked to the setting sun and replied: ‘We must only talk of these things at the house and not at nightfall. But beta, they are everywhere.’”

—*Quishile Charan*

How to honor the repressed histories of such ghosts and how to heal the trauma endured by Indo-Fijian communities? Working under the punchy name of *The Bad Fiji Gyals*, Quishile Charan and Esha Pillay call attention to the legacy of Girmitiya women, indentured laborers from the Indian subcontinent recruited by British colonial authorities to work on Fiji’s sugarcane plantations. Their collaborative work originates in archival testimonies and oral accounts sourced within their own community to initiate processes of resistance and remembrance. Through discursive studies, like the essay “Undoing History’s Spell on Bad Women: Counter-colonial narratives of the female Girmit role in the 1920 labour strike,” (2020) Charan and Pillay question official histories that cast Girmitiya women as immoral sources of corruption and expose their systematic erasure from historical research. Adding to the archive and network created and nurtured by *The Bad Fiji Gyals*, the podcast series *Fiji Baat: Oral Histories & Interviews* (2020–ongoing) presents research and oral histories collected by the duo that are enriched by encounters with activists and theorists like Rohini Balram, Romitesh Kant, Roshika Deo, and Zakiyyah Ali.

A series of textile banners complementing this work materialize the physical and corporeal memory of Charan’s family’s legacy of craft and the wider ancestral craft practices found across the Indo-Fijian community. Charan learned this cultural knowledge system at a very young age from her *aaji* (paternal grandmother). In a series of appliqué, naturally dyed, and embroidered textiles, the agency of domestic manual work coalesces into a form of protest through the labor of healing and ritual *pyaar* (love). The banners memorialize the Girmitiya’s 1920 labor strike in slogans chanted by Charan and Pillay’s ancestors like “We do not have enough to satisfy our bellies” and in reproductions of historical documents like the letter from strike leader Sushila, who demanded in the name of the Girmitiya community a minimum living wage for plantation workers.

(MC)

Yin-Ju Chen and Li-Chun Lin (Marina)

인주 첸 & 리춘 린 (마리나)



Yin-Ju Chen and Li-Chun Lin (Marina), *Sonic Driving*,
2018-21, video stills
인주 첸 & 리춘 린(마리나), <소닉 드라이브>, 2018-21, 비디오 스틸

Yin-Ju Chen is preoccupied with dissecting historiographies that are both minute and astral in scale. She makes use of sacred geometry, astrological forecasts, and tarot decks to acknowledge circuits of violence and corruption at psychosocial and systemic levels amid rising totalitarianisms and unfinished imperialisms.

Shamanic ritual drumming induces an altered state of consciousness and has historically served the purposes of social cohesion, grief, and healing in diverse indigenous and communal settings. The mapping of mental journeys while immersed in acoustic pulsation and deep meditation is rarely attempted, but in their collaborative project, Yin-Ju Chen and shaman Li-Chun Lin (Marina) dive into their knowledge of drumming techniques to study traditional forms of spirituality. Deeply engaged with visualizations of extracorporeal journeys in mystical territories and cosmic visions of intangible realities that extend far beyond the boundaries of conventional mind-body relations, their explorations probe the thresholds of consciousness.

Sonic Driving (2018–21) questions the madhouse of rationality via the methods of “core shamanism” that were originated, researched, and developed by Dr. Michael Harner. With repetitive drumming, the work visualizes a tripartite collective reality: the upper world appears in video footage shot in Mongolia and Lake Baikal, evoking a world where the Tengri, the chief deity worshipped by Turks, Mongols, and Magyars across the Central Asian steppe, made human beings who at first lived happily and knew neither suffering nor sickness. The middle world, channeled through a tunnel of reverberations, is the dimension in which “right” and “wrong” emerge and humans coexist with ghosts, ancestors, and spirits. The lower world is portrayed in luminous drawings of a journey into the realm of animal wisdom. *Sonic Driving* not only sheds light on the possibilities of self-experience and the subjective demarcation of the self from others and collective reality but also shares insights into the future of humanity through the consultation and guidance of oracular spirits. In an age when subjectivities are formed through globalized digital technologies, this work corresponds with sacred intelligence between worlds.

(DA)

Hyun-taek Cho

조현택



Hyun-taek Cho, *Stone Market – Woongchun 3*, 2020,
inkjet print, 150 × 300 cm
조현택, 〈스톤마켓 – 웅천3〉, 2020, 잉크젯 프린트, 150 × 300 cm

Gwangju-based photographer Hyun-taek Cho captures the changing faces of neighborhoods and community spaces to question the spiritual charge of inhabited realms and the medium of photography. Cho has observed the impact of Gwangju's gentrification on the city's older quarters and its replacement of traditional life practices. He conceives experimental and sensitive portrayals through techniques ranging from camera obscura to panoramic imaging to document the traces of transformation in modern Korean ways of life.

Cho's photographs record haunting palimpsests of sites and communities in transit that probe hidden alleyways, domestic abodes, and residual landscapes. The photographer's tactility and experimentation with light are highlighted by his camera's capturing of the edges of peeling wallpaper, used clothing, and overgrown scenery from the window of an abandoned home. These works maintain a distinctive effort to annotate the thresholds of social transformation to prevent collective memory from becoming a "motion blur," similar to his other series *Boys! Be Ambitious* (2007–2009), which investigates Korean masculinity, adolescent dreams, and the erosion of aspiration through aging and growing cynicism with the world.

In his most recent work, Cho records the tensions between modern and traditional cultural values and sacred beliefs amid the rapid spread of Christianity on the Korean peninsula. Since 2018, he has traveled the country taking panoramic photographs of stone statue markets that manufacture and sell grave markers. While working on the project, the artist witnessed people putting their hands together and bowing to the stone sculptures for sale or bringing drinks and fruits as prayer offerings. Such public acts of reverence animate the presence of bygone faiths and ancient gods, recognizing the stone sculptures not as mere products but sacred icons, and acknowledge the active presence of animism and shamanism within Korea's capitalist economy. Cho's high-definition, dimly lit panorama fills the long, wide Biennale Hall. The artist leads us along a series of life-size prints of stone statues documented over long exposures to record in the dark and in solitude luminescent scenes that reckon with the vivid life of spirits and deities in a deserted marketplace.

(NG/JP)

Gerard Fortuné

제라드 포투네



Gerard Fortuné, *Multitasking*, 2018, acrylic on canvas, 76.2 × 60.96 cm,
courtesy of Private Collection Galerie Monnin, Pétion-Ville
제라드 포투네, <멀티태스킹>, 2018, 캔버스에 아크릴, 76.2 × 60.96 cm,
갤러리 몬닌 개인소장

Gérard Fortuné began painting in the 1970s and developed a distinctive style as a self-trained artist drawn equally to representing Christian imagery like the Crucifixion and the Last Supper as Haitian Vodou figures like Papa Legba, gatekeeper of the spirits; Ogun, spirit of metalwork and rum production; and Damballah, a snake god with a cigarette. Little is written about Fortuné's early years, but he worked as a handyman at a private residence in a suburb of Port-au-Prince and developed a lifelong attachment to gardening and Haitian recipes through his mother. Kanaval, the Haitian Creole carnival, became central to the artist's sensibility, adding playful, vibrant colors and protagonists to his pictorial lexicon, and Fortuné observed and joined in disguise its masquerades, percussive rhythms, community processions, ceremonies honoring family spirits, and sacrificial offerings.

During the 1980s, Fortuné was introduced to Haitian artists like Hector Hyppolite, the Saint Soleil Group, and André Pierre, among others. Women feature prominently in his oeuvre, from motherhood to more contemporary scenes of multitasking in which we meet a female body sprouting multiple heads much like the divine twins Marassa, who are guardians of children and representations of La Sirene (the mermaid) at the threshold of terrestrial life and oceanic cosmology and a protection figure for sailors and traffic of the waterways. Other paintings not shown in the Biennale that depict Haitian politics, presidential rule, and policing acquire humorous allegorical tones and operate as chimeras of human-animal characters. When visiting the artist in 2016 with photographer and curator Leah Gordon, Fortuné welcomed his visitors generously, unfurling several paintings at once on the ground amid his chickens and vegetable patch. He stated that he dreamed his paintings each night, and they continued to haunt him and stir visions that he applied to canvas through a daily embodied rhythm.

(NG)

Sonia Gomes

소니아 고메즈



Sonia Gomes, *Untitled*, from the *Raiz* series, 2019, stitching, bindings, different fabrics, wire, and laces on wood, 280 × 150 × 80 cm, courtesy of the artist and Mendes Wood DM, Brussels / New York / São Paulo
소니아 고메즈, <뿌리> 시리즈 중 <무제>, 2019, 바늘땀, 바인딩, 나뭇가지에 다양한 천과 레이스, 280 × 150 × 80 cm, 작가, 상파울루/뉴욕/브뤼셀 멘데스 우드 디엠 갤러리 제공

Suspended from the ceiling, leaning against the wall, or resting on the floor, Sonia Gomes's sculptures recall bodies frozen between calmness and tension, capturing a distinct combination of fragility and rigor. Crafted from an array of found and gifted materials, most prominently colored and patterned fabrics, branches of driftwood, and fragments of discarded furniture, her structures enfold their own corporeal will between tightening and releasing. While her work is influenced by African folk traditions, Surrealist forms, and Brazilian modernism, Gomes locates her practice as "about my interior, about a hidden part of the body, the part that we do not see."

The concealed becomes visible in the *Torções* (2017) and *Raiz* (2018) series in which textiles, netting, and ropes tangle into womb-like landscapes or tie along wooden torsos like contracting muscles. Nerves, blood vessels, delicate roots, or rhizomes adorn the plywood collage from the *Madeira* series (2013–14), while other pieces resemble unidentifiable animals or microscopic beings. The most figurative piece on display, *Aninhado* (2019), suggests a tormented (female) body resisting an enclosing metal case—a crib, a nest, a cage—at the verge of breaking free from its confinements, metaphorically hinting at the ongoing struggles against racism, patriarchal dominance, and sexual abuse.

Gomes began her intuitive process of deconstructing and reassembling materials at a young age. Growing up in Caetanópolis, the birthplace of the Brazilian textile industry, the early passing of her Black mother left her in the care of her white father's Christian traditions. She came to craft as a form of escapism, commemoration, and self-healing, celebrating the Afro-Brazilian spirituality that was passed down to her from her maternal grandmother. It is with this solemn attention to detail that Gomes incorporates her own memories and dreams into each element, creating pieces of captivating resilience that offer protective habitats on the one hand and loopholes for novel ways of existing on the other.

(KH)

Jumaadi

주마디



Jumaadi, *Fish Bone Migration*, 2019,
pigment on cloth, 135 × 150 cm

주마디, <사랑은 길을 찾을 것이다>, 2019, 천에 아크릴, 150 × 285 cm

Splitting his time between his birthplace in East Java, which serves as a creative meeting place for artists, writers, and craftspeople; Kamasan, the traditional art center of Bali; and Imogiri, in Yogyakarta, where his studio is located, Jumaadi creates “art as a vehicle to connect with other like-minded people outside of the academic sphere, outside of reports, even outside of ‘official’ artworks—in a way that uses metaphors, shapes, lyrics, notes.” His works are inspired by the ancient practice of finding relief in the communal bond and joint rituals of storytelling, listening, and fabulation. It is in this manner that Jumaadi connects us with various guises of reality that are informed by the tales told during his childhood, the Hindu epics *Ramayana* and *Mahbharata*, fables from Ovid’s *Metamorphoses*, lessons from the Old Testament, and contemporary Indonesian literature and poetry.

Through his ongoing engagement with different communities, Jumaadi has mastered techniques from painting on metal and buffalo hide to conceptualizing shadow theater performances accompanied by complex musical arrangements. His cotton cloth paintings follow the craft and iconographic tradition of Balinese narrative temple paintings in which two-dimensional characters and landscapes are arranged in flat compositions that recall puppets in a shadow play or the reliefs of Javanese Hindu-Buddhist kingdoms. Jumaadi spent a decade experimenting with cloth, crafting a process in which the material is starched with rice paste, painted, stretched, dried in the sun, and finished with a cowrie shell glaze. The cloths are vessels for hopeful narratives, the prospect of love, belonging, and interdependencies among animal, mineral, and vegetal beings.

Composed of seven chinagraph drawings on mulberry paper, *Painkillers* (2016) responds to a sinister chapter of forced migration and exploitative labor under the weight of colonization. Inspired by Javanese laborers’ painful addiction to anti-sleeping pills, the piece represents the artist’s tragicomic response to neoliberal alertness for profit maximization.

(KH)

Sangdon Kim

김상돈



Sangdon Kim, *Cart*, 2021, mixed media, dimensions variable,
exhibition view 13th Gwangju Biennale, 2021, photo: Sang tae Kim
김상돈, <카트>, 혼합매체, 가변크기, 제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

Sangdon Kim makes use of a wide range of media and engages with core systems of representation in Korea through materials of everyday life and social relations. In the sculptures on view in the Biennale Hall, he mobilizes elements from Korean shamanism, colonial memory, contemporary politics, and circuits of hyperconsumption. According to Kim, shamanistic polytheism and pluralism serve as important modes of understanding the world as they do not refuse the secular but rather pursue the sacred. The outlook of shamanistic faith is rooted in the realization and integration of community and Korea's indigenous culture. Kim has said that when all of human civilization is in crisis, we are once again bound to turn toward long-standing spiritual cultures based on collective catharsis and reconciliation. The prevailing pandemic, combined with current structures of power, has contributed to deeper class divisions. A unifying approach based on shamanism facilitates the healing of social wounds, mourning, and remorse.

Upon returning to Korea from his studies with Lothar Baumgarten in Berlin in 2004, he started working with materials and metaphors that are deeply entrenched in animism, Korean myths, and fairy tales—fire, dragons, water, and wind, including 'invented' totems. With his works *Bulgwang-dong Totem* (2003–2010) and *Solveig's Song* (2011) he offers a singular vision: the revival of the spirit of an older, more unruly Korea.

Included in the Biennale's procession is a parade of Kim's new works, *The Gate of Hell* (2021), which were created with motifs from *dashiraegi*, the traditional funeral culture of Jindo, to emphasize the collective act of mourning and overcoming crises. The ensemble includes a cart in the shape of a *sang-yeo*, a traditional structure for carrying the dead, that reflects the unstable reality obscured by the glamors of contemporary capitalism, the power of mass media, and conveniences of a thoroughly sterilized, outwardly uniform society. Through these projects, Kim demonstrates that collectivity and cohabitation are inherent to the human condition. Works such as *Fire Cart* (2017), installed at Yangnim Mountain, reveal how hybrid vehicles and antennas hold an integral place in his practice, as these are animated devices through which transmissions endure between the Earth, sky, and divine power.

(NG)

Fernando Palma Rodríguez

페르난도 팔마 로드리게스



Fernando Palma Rodríguez, *Tocihuapapalutzin*, 2012, electronic control, servo motors, PIR sensors, electronic software, aluminium, soft drink and beer tin can, courtesy of the artist and Gaga, Mexico City / Los Angeles

페르난도 팔마 로드리게즈, <토시후아파팔루친(우리의 존경하는 나비 숙녀)>, 전자식 제어, 서보 모터, 적외선 인체감지 센서, 전자 소프트웨어, 알루미늄, 음료캔, 작가, 가가 멕시코 시티 / 로스앤젤레스 제공

For Fernando Palma Rodríguez, the grammar of his native Nahuatl language, which distinguishes animate and inanimate nouns, inspires expansive conceptions of personhood. “When you speak Nahuatl, you have to acknowledge that all things in life—whether it’s a car, an airplane, a house, or an animal—are indeed people,” he said in a public presentation during his first visit to Gwangju in fall 2019. Trained as an engineer and artist, Palma Rodríguez’s work stems from his investment in the preservation of the environment and indigenous cultures with the nonprofit organization Calpulli Tecalco, which he co-founded and runs in Milpa Alta, Mexico, to revitalize traditional knowledge, language, gastronomy, and agriculture as forms of political resistance. The animating force behind his robotic representations of Mesoamerican goddesses, coyote-headed soldiers, and shamanic congregations is not only the mechanic assemblage of Arduino microcontrollers, servomotors, DC motors, and sensors but also the epistemic and ontological shift that situates their existence within indigenous cosmologies and Nahua ancestral knowledge.

In the work *Toicnohuan* (2021), two stone sculptures of coyote deities are placed at the intersection of north-south and east-west axes, indicated by four barrels that are rolled back and forth by mechanical buggy robots. After the exhibition, the stone sculpture produced in Mexico will remain in Korea, while the other, created by the Korean sculptor Han Rim Jeong, will return to the artist’s studio in Milpa Alta, completing a symbolic exchange of gifts between the two countries.

Composed of fifty-two mechanical butterflies, the work *Tocihuapapalutzin* (2012) expands Palma Rodríguez’s statement with a poetic and commanding invocation of the swarm intelligence of monarch butterflies. These insects complete an astounding migration cycle from the north of the American continent to Mexico over four generations and in the work, to quote Palma Rodríguez, symbolize prayers pleading “for the healing of our mind and acts, and the taking of responsibility for our actions, especially the dying of insects, birds, animals, and our own home—the world.”

(MC)

People's Archive of Rural India — PARI

피플스 아카이브 오브 루랄 인디아 — 피에이알아이



People's Archive of Rural India — PARI, *The Grindmill
Songs Project*, photo: Sinchita Maji
피플스 아카이브 오브 루랄 인디아 - 피에이알아이, <맷돌노래 프로젝트>
사진: 신치타 마지

*At the Chavdar Tale, just for the right to a sip of water
A crowd has gathered for the sake of women and children*

The crowd celebrated in these verses is a group of three thousand Dalits that gathered in 1927 to drink water from the Chavdar Tale, a public water tank, in a transformative *satyagraha*, a form of nonviolent resistance based on civil disobedience, to protest their exclusion. Led by civil rights leader Dr. B. R. Ambedkar, the crowd challenged the prohibition to drink from the tank and initiated a nationwide struggle for water access that continues to this day, with many marginalized communities excluded from this basic right. Episodes celebrating the social empowerment of Dalits and downtrodden castes are only one of the narratives contained in *The Grindmill Songs Project* (1987–ongoing), a vast collection of *ovi*, couplets sung by women in rural Maharashtra associated with the labor of hand-grinding grain between two round stones to produce flour. This archive of texts, sounds, and videos was initiated by activists and scholars Hema Raikar and Guy Poitevin, who traveled along with their team from one village to the other collecting and transcribing over one hundred thousand *ovi* in the 1980s and 1990s. This collection is a testimony of a literary and musical tradition kept alive by unsung communities of women, sampling poetic impressions of everyday life and seasonal labor, portraits of family life, and fiery pronouncements against caste and patriarchal oppression.

Mainstream corporate media mostly ignores the struggles of people living in rural India, shifting their attention to the agendas of neoliberal political reform and agribusiness. Yet the lives and livelihood of hundreds of millions of Indians, their unique tribal languages, oral histories, and ancestral professions are threatened by the dramatic transformations to the economies and ecologies of the Indian peninsula. For over four decades, veteran rural journalist Palagummi Sainath has published articles on farmers' suicides, minority rights, agrarian resistance, and rural livelihoods and founded the People's Archive of Rural India – PARI, bringing together a network of writers, documentary filmmakers, and photojournalists. Since 2016, the *Grindmill Songs Project* has been entrusted to the collective care of PARI and Namita Waikar as part of “a living, breathing journal” where the voices of women, migrant laborers, and Adivasi tribal communities can rise against an emerging water crisis, the global mining industry, and, more recently, a public health emergency.

(MC)

Arpita Singh

아르피타 싱



Arpita Singh, *Perhaps My Mother*, 1995, oil on canvas,
121.9 × 182.9 cm, courtesy of Nitin Bhayana, New Delhi
아르피타 싱, 〈아마도 나의 어머니〉, 1995, 캔버스에 유채,
121.9 × 182.9 cm, 뉴델리 니틴 바야나 제공

In conversation at her studio in New Delhi, Arpita Singh reminded the curator, “Shamans, in fact, have been the first chemists.” The suite of watercolor drawings and paintings on view, made from the 1970s to the early 2000s, creates a passage through Singh’s microcosms and addresses the subversive tones of ritual structures, mythology as a mode of bearing witness to collective reality, ironic interpretations of political cruelty, and subjective truths. Her myriad fabulations are grounded in psychic states and spin narratives from the directness of bodily testimony sensing vulnerability, strength, and despair.

The textile arts, as art historian and curator Deepak Ananth has observed, “claimed Singh’s attention, specifically the traditional *kantha* embroidery practiced by women in the rural areas of her native Bengal.” Soon after graduating from the Delhi College of Art, she worked as an artistic consultant for the Weaver’s Service Centre, a state-funded cooperative. In her oeuvre, familial and mythological protagonists are interchangeable and often hover over the scene or lie in a dreamlike state. Singh rejects the rules of perspective and scale to conceive a scenography in which discordant temporal journeys are shown in dense simultaneity. Alluding to India’s painted manuscript traditions, Singh relays a circulation of happenings as evoked in legends and recursive refrains of popular and sacred verse with inventive energy. *Figures Around the Table* (1993), *Suitors in Disguise* (2000), and *The Western Sky: July July* (1996) mark Singh’s intimate engagement with female sexuality, the cycle of motherhood, and womanliness in moods of wildness and refusal and as a force of brave future-building.

Time codes, numerals, and letter arrangements in English and Devanagari frequently stream into the background of Singh’s paintings, as in *Perhaps My Mother* (1995) and *Feminine Fable* (1994), and indicate the way she threads visual storytelling, folklore, and news headlines as conflated literary sources integral to an artist’s toolkit. With her artist husband Paramjit Singh, she experienced the anti-Sikh pogrom of 1984 in Delhi and the social turmoil and censorship during the years of Emergency (1975–77) under the regime of Indira Gandhi. Chronicles from these historical experiences enter Singh’s painting as Surrealist figurations with a jagged and menacing charge: powers play among men in uniform, with weaponry, floral motifs, and avian characters provoke the convulsion of nightmares.

(NG)

Shannon Te Ao

샤넌 테 아오



Shannon Te Ao, *Ka mua, ka muri*, 2020, video installation,
courtesy of Oakville Galleries, photo: Laura Findlay

샤넌 테 아오, <카 무아, 카 무리>, 2020, 비디오 설치, 오크빌 갤러리 제공, 사진: 로라 핀들리

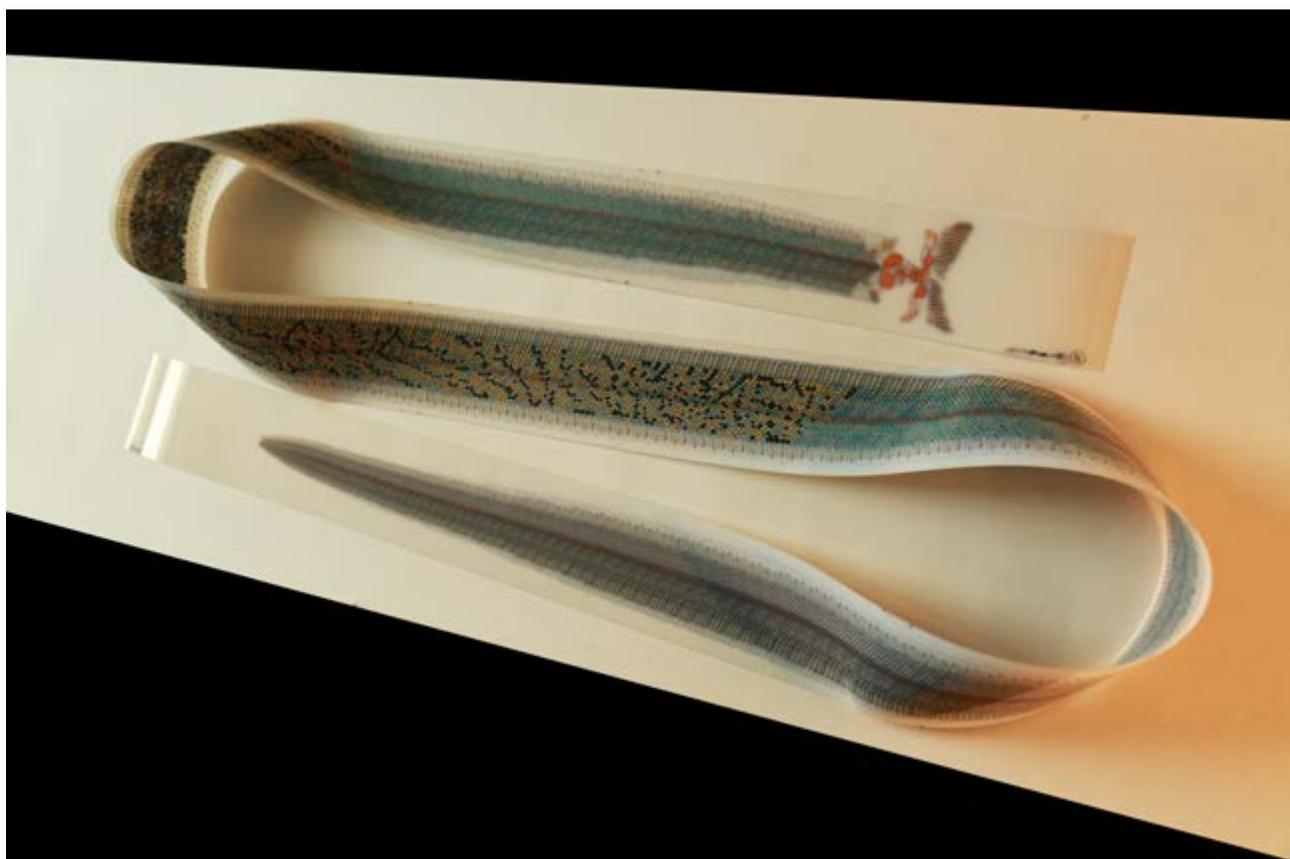
Wandering there
Wandering here is the Albatross in the sky
It is dawn
It is dawn
Daylight emerges
In this world of life
Crashing forth
To the large waves
The burgeoning waves which rest here!!!

Activating and restoring codes of expression rooted in indigenous lyrical traditions of Te Reo Māori language, Shannon Te Ao entwines voice and filmic sensibilities to create portals to generational loss and the erasure of indigenous culture by settler violence, nationalism, and ecological ruin. Te Ao embraces modes of collective authorship in his work, often through writing, composing, and translating. His practice negotiates with schemes of articulation, literary conventions, and translatability as a field of agency for trespassing the colonality of tongues. Familial ties become elements of creative exchange, as Cameron Ah Loo-Matamua notes, “It is protocol within ceremony, or even the casual meeting, to share one’s *pepeha*. *Pepeha* serve to locate the speaker in the context of their *papakāinga* (direct ancestral geography) and their *whakapapa* (genealogy).” In this way, Te Ao’s films conceive a circular frame of relatedness with planetary elements, ancestral paths, and Māori ideas of coevolution. His brother is often involved in the filming process; his artist grandmother Makere Rangitoheriri has also been a collaborator in his work while being involved in the restorative ecology of a wetland near Lake Taupō, where she resides. The film *Ka mua, ka muri* (2020) involves two original Māori language *waiata* (songs) developed by Te Ao in collaboration with Kurt Komene (Te ātiawa, Taranaki Whānui) set to slow-moving monochromatic sequences that refer to the road trip genre of film. Portability is conditioned here through acoustic sensibilities that render the listening body prone to metabolize a unity with terrestrial and oceanic horizons. The visual language is languid yet steady like the mighty albatross, and the slow evolving arc of Te Ao’s works exhibits a definite endurance. *Ka mua, ka muri* alludes to a circular concept of time, as the artist reflects, “When we walk into the future, we walk into it backwards while staring at the past,” stringing together ancient evocations of transformative being and continuum.

(NG)

Tuguldur Yondonjamts

투굴두르 윤돈잠츠



Tuguldur Yondonjamts, *81 Meters Backwards to the Darkest Dark*,
2020, drawing on mylar, turquoise, malachite, magnetite, jarosite, Gobi
sand pigments, 9 × 300 cm

투굴두르 윤돈잠츠, <가장 어두운 어둠의 81m 뒤로>, 2020, 마일라, 터키석,
공작석, 자철석, 자로사이트에 그림, 고비사막의 모래 염료, 9 × 300 cm

“I tried multiple times to alter the speed of sounds made by birds and insects and to find any Mongolian words or dialects in it,” writes Tuguldur Yondonjamts to explain his interest in living beings’ sonic and linguistic dimension. Trained in traditional *thangka* painting and later a student of Lothar Baumgarten, his relation to Mongolia’s land and traditional culture is mediated by an array of symbolic connections to a world where there is no distinction between nature and poetry. The desire to decrypt the visual information contained in petroglyphs, rocks, and fossils also prompted him to travel through the Altai mountains while revisiting the work of the eighteenth-century mathematician D. Ishbaljir, who gave large numerals poetic names like “Great limited event,” “Beautiful light,” and “The Great Eye.”

Yondonjamts’s intricate installations connect to an experience of the territory of transhumance and shamanic journeys across temporal and spiritual planes. They are composed of objects and drawings mapping a liquid landscape of mountains, falcon feathers, dinosaur skeletons, and coordinates charting the moves of a chess game with natural pigments like jarosite and dragonblood (*Antipode Drawing #2*, 2013). Like an ancient codex guarding a sacred text, *81 Meters Backwards to the Darkest Dark* (2018/2020) is an eighty-one-meter-long skin of a snake transcribing the entirety of the epic poem *Khan Kharangui*, the saga of a heroic journey over a distance of ninety-nine years ciphered by the artist using the binary adaptation of an old Mongolian alphabet. A wearable suit, *Antipode Suit #6* (2019), and a resin figurine, *Fluid Guardian of a 200 years old Siberian Pine* (2019), expand on the animist connotations of language and script, with allegorical references to biomorphic elements that compose traditional Mongolian writing: “crown,” “hair,” “teeth,” “back,” “belly,” “leg,” and “tail.” Channeling traditional knowledge into contemporary conditions of neoliberal reform, the privatization of land, and the uncontrolled exploitation of natural resources, each of these objects works like a portal, restoring a sense of continuity with ancestral genealogies, mythological histories, and shamanic practices that remained suppressed in Mongolia until the 1990s after seven decades of Communist rule.

(MC)

Bodies in Desire, Beyond the Disciplinary Fold



Vaginal Davis 바지날 데이비스, Cian Dayrit 시안 데이리트, Emo de Medeiros 에모 데 메데이로스,
Patricia Domínguez 파트리샤 도밍게스, Lynn Hershman Leeson 린 허쉬만 리슨, Kangseung Lee 이강승,
Sangho Lee 이상호, Candice Lin 캔디스 린, Abu Bakarr Mansaray 아부 바카르 만사라이, Min Joung-Ki 민정기,
Sahej Rahal 사헤지 라할, Jacoby Satterwhite 자콜비 새터화이트, Cecilia Vicuña 세실리아 비쿠냐

욕망 어린 신체, 분과적 경계 너머

전시관 — 갤러리 3



What forms of intelligence become dominant formations—technocratic or heteronormative—in today’s globalized societies? As authoritarian forces rise and agents of militarism proliferate, we consider here the ways in which collective freedom is harnessed through social imaginaries that resist the grip of incarceration and surveillance to mobilize systems of care and move from injurious models of society toward conditions of repair and restorative justice. On this floor, we explore plural conditions of bodies and the hybridity of pleasure and desire beyond the disciplinary logic imposed on mind-body relations.

The active interplay around surveillance, racial profiling, and predictive policing is exposed in Lynn Hershman Leeson’s *Shadow Stalker* (2019). Legacies of militarism and martial cultures in neocolonies are examined in Cian Dayrit’s survey of military paraphrenalia, anticommunist propaganda, and ephemera from paramilitary recruitment and training institutions in the Philippines and South Korea that are tied to U.S. imperialism. Gwangju-based artist and activist Sangho Lee’s *Anatomical Chart of Authority* (1989) and *The Map of Hell* (2000) reveal enduring aspects of military rule and the groundswell of dissent, memorialization, and subjective experiences of trauma that evolve toward peace. Dissecting global power dynamics through meticulously drawn manuals, Afrofuturist visionary Abu Bakarr Mansaray makes visible the mechanisms of war, disease, and conspiracy theories. The work of Cecilia Vicuña revisits networks of solidarity in Pinochet’s Chile and the Vietnam War in the 1970s.

Vaginal Davis and Jacolby Satterwhite navigate the inheritances of structural violence and enslavement of the queer body through punk aesthetics, refuge in chosen kin, and radiant love. Kangseung Lee’s *Untitled (QueerArch)* (2021) excavates queer activism and sexual liberation to counter the profound erasure of minority histories in his homeland. Sahej Rahal’s digital character animates a mythological landscape to simulating live dramas of tyranny, while Emo de Medeiros’s *Vodunauts* (2017–ongoing) connect the increasing omnipresence of augmented intelligence in our everyday surroundings with figurations relating to the spiritual

heritage, masks, and carnival cultures of Benin. This gallery is watched over by Patricia Domínguez's totemic figure *Cosmic Weeping* (2019), connecting indigenous tears to society's fatigue accelerated by neoliberal labor performance standards, novel forms of enslavement, and capitalist greed.

Vaginal Davis

바지날 데이비스



Vaginal Davis, "Dirty Mariah" bread sculpture as part of *HAG—small, contemporary, haggard*, 1982–89/2012/2021, exhibition view 13th Gwangju Biennale, 2021, photo: Sang tae Kim
바지날 데이비스, <해그>의 일부로서 빵으로 만들어진 <부정한 마리아> 조각 작품, 1982–89/2012/2021, 제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

The urban landscape of Central Los Angeles has long been shaped by successive arrivals of different immigrant groups. During the 1960s and '70s, Korean immigrants settled among local Latinx, Black, and other communities considered outsiders to the predominating heteronormative white American society. Eventually becoming the city's Koreatown, this ethnically diverse neighborhood, however, was haunted by racial tensions and constant police surveillance. Growing up in the area, performing artist, composer, and filmmaker Vaginal Davis draws on this heritage to develop a queercore practice marked by her intersectional position that uniquely challenges binary categories of sex, gender, race, and class. In Koreatown, Davis carved out temporary autonomous zones for other misfits and professed freakazoids like herself to break the rules of social compliance. It was where she started the infamous apartment gallery *HAG—small, contemporary haggard* (1982–89), led the no-budget film studio, and production house *The Cheese Endique Trifecta* (1990–2005), and organized delirious parties at *Club Sucker* (1994–99).

Brought together for the first time in Gwangju, the installation presents formerly unknown works from Davis's archive and pays tribute to these three initiatives. The spatial reconstruction, photographs, zines, and audiovisual pieces are mementos from a lifestyle that continuously refuses to adhere to the norm and uses parody as a form of social critique. In the installation, Davis appears dressed in a sparkling robe on tour with Asian-American stand-up comedian Margaret Cho, on the pages of her DIY fanzine *Fertile La Toya Jackson*, and with her art punk band *Afro Sisters*. *HAG—small, contemporary, haggard* takes the form of an Ames room of distorted proportions inhabited by a human-sized bread sculpture. Fragile paintings made from substances ubiquitous to Davis's everyday life—mascara, nail polish, pain pills—depict visionary women from Koreatown and the Harlem Renaissance who worked to overcome the limitations imposed upon them because of their gender. The reconstruction of *Club Sucker* allows visitors to join the ecstatic atmosphere of events that questioned the aesthetics of flawlessness and celebrated freakiness as an act of organic resistance.

(KH)

Cian Dayrit 시안 데이리트



Cian Dayrit, *Schemes of Belligerence, Theatrics of Power: Honor*, 2021,
wood, brass, various objects, glass and plastic bottles, plaster, resin,
paper, 61 × 76.2 × 10.1 cm

시안 데이리트, <전쟁의 책략, 권력의 연출법: 명예>, 2021, 나무, 놋쇠, 다양한 오브제,
유리와 플라스틱 병, 석고, 레진, 종이, 61 × 76.2 × 10.1 cm

How can lives damaged by the weight of militarism and shadow terrains of incarceration be accounted for? Cian Dayrit composes projects that unfold as long-drawn serial narratives, mapping events to interrogate imperial histories, the expanding lexicon of state terror, and the foundations of the neoliberal economy that “unmake” common practices of ownership and environmental justice. Dayrit has also designed workshops in counter-cartography, which he regularly organizes with groups of students, peasants, and activists across the Philippines. As Frantz Fanon writes 1961 in *Wretched of the Earth*, “Imperialism leaves behind germs of rot which we must clinically detect and remove from our land but from our minds as well.” In his work, mapping is an infographic landscape and an instrument to unfasten the toxic knot of colonial and corporate violence while also denoting how peasants and minorities are targeted, internally displaced, surveilled, and always left vulnerable to the hardening of nationalist boundary-making.

Schemes of Belligerence (2021) is an immense multipart installation of embroidered quilts and sculptures, both crafted out of wood and assembled, plotting sequences of masculine valor that reckons with schemes of torture, the centuries-long trap of indebtedness, and martial culture in neocolonies. Taking the format of a trophy room, *Theatrics of Power* (2021) is made of found uniforms, patches, badges, photographs, totems, and weaponry that deliberate on the emboldening spell of disciplinary authority. The carved wooden sculptures of *Methods of Madness* (2021) relay the embodied trauma of corporal punishment, circuits of manipulation by puppet governments, and indoctrination strategies that rattle the nerves and sanity of everyday life.

Dayrit’s collaboratively-made tapestries further expose the United States’ interventionist politics, including the massive exports of weapons technology under Rodrigo Duterte’s strongman regime and the Philippines’ recent Anti-Terror Bill. His pictographic references include satellite images of American military bases in the Philippines and South Korea, air raids, and waves of brutality against the Filipino people carried out in the name of defense, allegiance, and development.

(NG)

Emo de Medeiros

에모 데 메데이로스



Emo de Medeiros, *Kaleta Power* from the photo series *Kaletas*, 2016,
Hahnemühle print mounted on aluminum, 160 cm × 100 cm
에모 데 메데이로스, <카레타> 사진 시리즈 중 <카레타 파워>, 2016, 알루미늄 마운팅
잉크젯 프린트, 160 × 100 cm

Emo de Medeiros investigates the diasporic rhythm of cultural exchange as it is defined by the history and lasting effects of colonialism, multipolar globalization, and increased digitization with his own mixed Beninese-French heritage in mind. His multimedia works link different knowledge systems exploring how the scientific and the magical are entangled in our everyday experience, from the transformative logic of readymades and the healing energies of the placebo effect to the algorithmic logic of the Ifá oracle, an ancient technique of futurology still present in Vodun religions of Nigeria and Benin. The latter is at the center of his installation *Vodunaut* (2017), which consists of seashell-covered helmets resembling indigenous headgear or characters from science fiction novels. Built-in screens play brief video sequences from various global sites and simulations of outer space. De Medeiros taps into the iconographic matrices of cowry shells that not only represent ancient currencies of exchange, symbols of wealth, fertility, and voyage but also serve as evocative tokens for Ifá diviners. *Vodunaut* connects the increasing omnipresence of mechanical brains in our everyday surroundings to spiritual heritage, stipulating that everything from artificial intelligence to divine oracles thinks according to binary logics.

An exploration of the space between the physical and the digital, memory and vision, lies at the center of de Medeiros' *Kaleta/Kaletá* (2014–17), on view at Gallery 4. The work draws on the eponymous two-hundred-year-old tradition of young boys improvising performances accompanied by musicians on makeshift drums and objects hastily transformed into percussion instruments on the streets of Benin between Christmas and New Year's Eve. By randomly combining five hundred video loops of dancers synchronized at the tempo of 133 beats per minute, de Medeiros creates an immersive setting of ecstatic folk rhythms, breakbeat, and contemporary street dance. The improvised costumes made of discarded secondhand clothing, French cement sacks or Indian rice bags, and colorful masks replicating Beijing opera makeup follow the amalgamated tradition of the Kaletas blending elements passed down from Afro-Brazilian Batebola, Carnival, ritual Fon masquerades, and Halloween traditions. The scenery shifts between an abstract empty void and the backdrop of the Fort of São João Baptista de Ajudá in Ouidah, Benin, which for centuries served as the center of the exploitative slave economy. Today, the fort is both a museum and a memorial overtaken by the performers and symbolically converted from a place of brutality into a locus of communal resistance.

(KH)

Lynn Hershman Leeson

린 허쉬만 리슨



Lynn Hershman Leeson, *Water Woman, Red / Violet Shadow*,
2004, digital print, 151 × 111.5 cm
린 허쉬만 리슨, <물의 여성들, 빨강/보라 그림자>, 2004, 디지털 프린트,
151 × 11.5 cm

Over the last five decades, artist and filmmaker Lynn Hershman Leeson has built an artistic practice investigating issues at the heart of authoritarian forces active in the present: the relationship between humans and technology, the contours of human evolution and genetic manipulation, and the politics of surveillance and algorithmic violence. Underlining her work is an emphasis on the ethics and implicated risks of technological advancements and planetary connectivity.

Hershman Leeson's *Twisted Gravity* (2021) is a "living" installation produced in a cross-disciplinary collaboration with a team of scientists—Dr. Thomas Huber of Almirall and Dr. Richard Novak, Elizabeth Calamari, Ramses Martinez, Dr. Vasker Gnyawali, and Dr. Donald Ingber of the Wyss Institute for Biologically Inspired Engineering at Harvard University—to conjure a possible sustainable future through the latest technologies for killing bacteria, parasites, and viruses and the smart microbes that evolved to degrade human-generated microplastic. Containing technology that purifies contaminated water using only electricity, the sculpture aligns issues of water contamination from both natural and human sources with the symbolism of the artist's *Water Women* series (1975–ongoing), which underscores ideas of disappearance, evaporation, alchemical, and atmospheric transformations to air, water, and electrical currents and the fragile nature of life itself. In the words of Hershman Leeson, "water is a process, like life, that embraces the gravity of survival by simmering time into a perpetual and recyclable essence." An image of a woman appears etched on an acrylic sheet above a reactor for the bacterial metabolization of plastic contaminants. Installed on site in collaboration with Dr. Mingkyung Song, a Korean biochemist and molecular biologist, the work is a reflection of the transformative and cyclical engagement with microbes that purify water while eliminating the plastic it contains. It is also a symbol of survival and resilience and the transition from contamination to cooperation with living ecosystems.

Her latest film *Shadow Stalker* (2020) outlines the history of predictive analytics and policing technologies and stars Tessa Thompson and January Steward as "The Spirit of The Deep Web." It addresses algorithmic violence like the denial of basic rights, racial bias, and the aggravation of social injustice as the result of increasing presence of artificial intelligence. As technology continues to infiltrate every layer of society and shape our neural networks, Hershman Leeson's works can be considered harbingers of a near future, vital reminders mobilizing awareness that the improvements technology brings to our lives can result in irreversible incursions into our freedoms.

(DA)

Kangseung Lee

이강승



Kangseung Lee, *Untitled (QueerArch)*, 2018–21, mixed media, dimensions variable, exhibition view 13th Gwangju Biennale, 2021, photo: Sang tae Kim
이강승, <무제(퀴어락)>, 2018–21, 혼합매체, 가변크기,
제13회 광주비엔날레 전시 전경, 사진: 김상태

Kangseung Lee was born in South Korea and lived in the Middle East and Latin America before relocating to Los Angeles, a background that informs the artist's interest in challenging narrow western-biased historical perspectives. In his early work, Lee visualized the narratives of the marginalized and proposed alternative histories through texts based on diverse archives. In recent works, Lee has re-presented the memories of forgotten individuals whose existence was denied and persists in history only as faint traces of the past.

In one such work, Lee links memories that travel beyond space and time, connecting a transgender woman's diary in the Korean Queer Archive (Queer Arch) to a cactus belonging to Harvey Milk, the first queer politician in the United States. Julie Tolentino, a Filipina-Salvadorean artist based in California included the cactus in an installation work titled *Harvey* at an exhibition in New York. The cactus was handed down for generations and became a symbol of Milk's historical value. The shared memory of solidarity appears in the Queer Arch, established in Seoul in 2002 as the personal archive of Chae-yoon Hahn, a prominent activist who was the editor-in-chief of *BUDDY*, one of the first queer magazines in South Korea. Today, the ongoing project includes not only Hahn's personal archive but also more than seven hundred films and thousands of private and official documents. A part of this archive was exhibited for the first time in Seoul in 2019; an expanded presentation appears here in Gwangju.

The records of Queer Arch reveal the invisible memories of queer Koreans that have been preserved and supported for posterity by the caring and creative potential of generations of writers, activists, and scholars in and out of Korea. Through this project, Lee juxtaposes the records of Korean sexual minorities, who were not even given a proper name for their existence, with those of Milk; Derek Jarman, the renowned experimental filmmaker; and William Dorsey Swann, a man born a slave in the American South who is presumed to be the first American drag queen. By doing so, Lee positions Korea's queer history as part of the global movement for queer liberation. The work shows how lives marked by discrimination, oppression, and resistance to hegemony are closely interconnected and part of an alternative world history.

(JP)

Sangho Lee

이상호



Sangho Lee, *Long for Korean Reunification*, 2014,
acrylic on fabric, 274 × 179 cm
이상호, <통일염원도>, 1987, 캔버스에 아크릴, 274 × 179 cm

Gwangju-based artist Sangho Lee was a vital figure of the Gwangju Democratization Struggle in the 1980s, voicing his criticism against South Korea's military dictatorship. In 1985, he formed the Visual Media Research Society, which was reorganized in 1986 into the End of the Land group and produced numerous prints, scroll paintings, and elegies spreading anti-dictatorship and pro-democratic sentiments. During his senior year at Chosun University in 1987, Lee created the scroll painting *To the New Days of Reunification at the Foothills of Mountain Baekdu* with his peers, for which he was accused of representing North Korea's national flower and arrested for violating the national security law, being the first artist to be imprisoned under this law. While in prison, Lee was severely tortured and has since suffered psychological trauma. Despite this, he was steadfast in his belief in art's capacity to resist power and to share narratives of impoverished and agitated communities, including workers and farmers. Continuing his political struggles through artistic means, his practice has come to advocate for the unification of Korea.

Anatomical Chart of Authority (1989) and *The Map of Hell* (2000) manifest Lee's critical views of South Korea's pro-American agenda of economic and military interests and condemn the politics of military aggression. Other works in the exhibition, such as *Anti-Iraq War* (2003) and *Long for Korean Reunification* (2014), borrow elements from Buddhist paintings of the Goryeo Dynasty and are influenced by the artist's academic background in Buddhist art and his two temporary renunciations of the secular world and entry into priesthood. Amitābha, the Buddha who leads the deceased to the Paradise of the West, often appears in his paintings, a reference to the reconciliation of the Earth and the heavens. *Long for Korean Reunification* envisions South and North Korea as one land connected by an umbilical cord, with the mother symbolizing the South and the son the North. The figures are surrounded by three mountains—Halla of South Korea, Baekdu of North Korea, and Mudeung in the center—along with historical figures related to pivotal events and movements in Korea's struggle for democracy: the 1948 Jeju uprising, the 1960 April 19 Revolution, the Unification Movement, and the 1980 Gwangju Democratization Movement.

(JP)

Candice Lin

캔디스 린



Candice Lin, *Verdant Curtain*, 2021, tapestry curtain, electric motor, production image

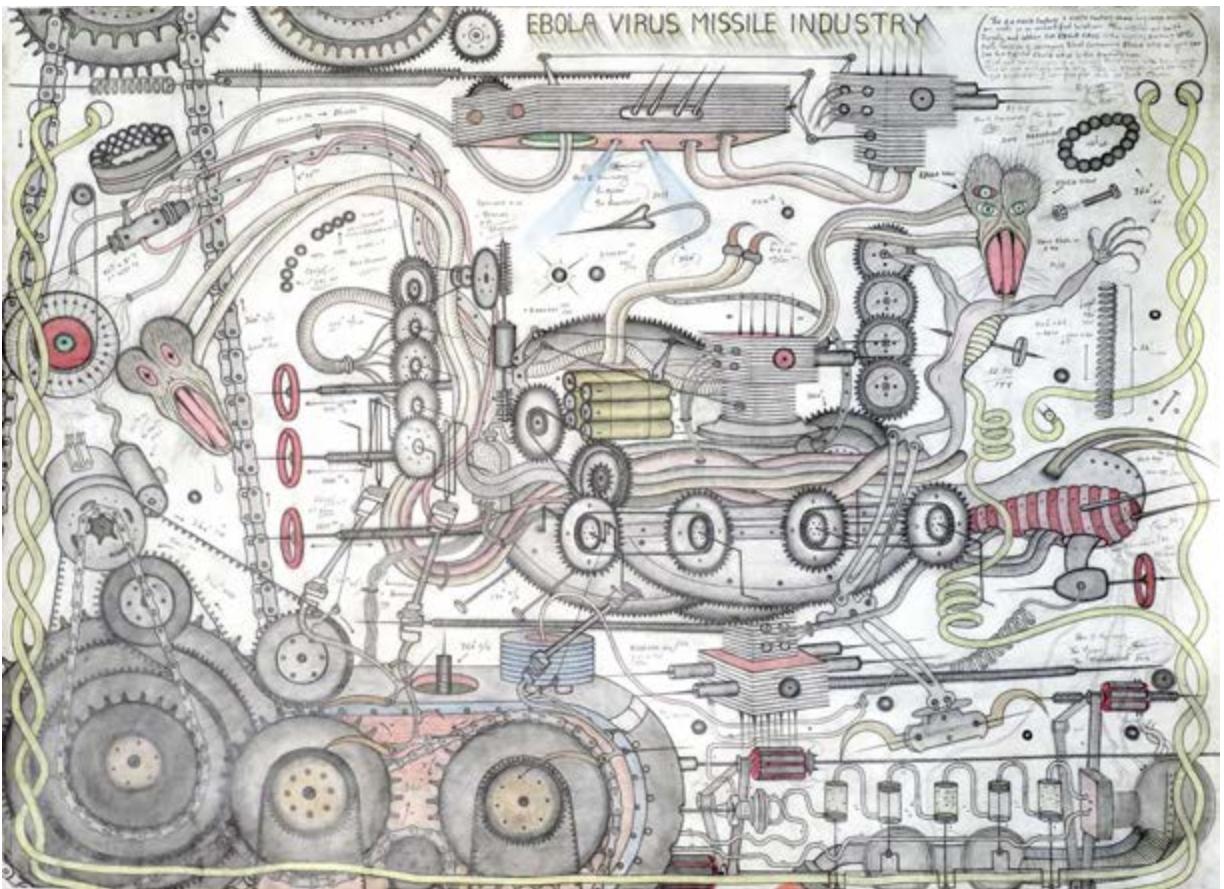
캔디스 린, 〈푸른 커튼〉, 2021, 태피스트리 커튼, 전기 모터, 제작 이미지

Perhaps the best introduction to Candice Lin's work grappling with landscapes as sites of toxicity, conflict, and militarization is Mel Y. Chen and Jih-Fei Cheng's characterization of it as "ecologies of trauma and resistance." Lin brings into play the interdependence of living and nonliving systems and surveys the circuits of extraction and trade of pigments, microorganisms, and intoxicants: at once opaque objects that resist investigation and components of wider ecosystems imbricated within human life and broader natural and political histories. The alchemical transmutations created by Lin's installations reveal the will of plants, fungi, and viruses, distilling narratives that expose the racial undertones of the birth of virology, the colonial history and sexualization of cochineal and other red colorants, or the dark aura of conflict and militarization that surrounds poisons and substances like mercury and opium.

Verdant Curtain (2021) is a tapestry representing an imagined landscape of the demilitarized zone in which Lin collaged rare flora and fauna drawn from scientific reports commissioned by the DMZ Ecology Research Institute and visitors' pictures from the Peace and Life Zone (PLZ), a buffer area along the DMZ that has been rebranded as an ecotourist attraction. According to South Korea's Ministry of Environment, more than 5,097 species of plants and animals, 106 of which are rare and protected, have been found in the DMZ, including Siberian musk deer, white-naped and red-crowned cranes, Asiatic black bear, Amur leopard, Siberian tiger, cinereous vulture, and long-tailed goral, a kind of wild goat. Interrogating the second nature of the DMZ as an "accidental nature preserve" is for Lin an attempt to think through interspecies relationships and the toxic landscape humanity has created, mapping an entanglement of relations, historical and natural processes of contamination, cooperation, and survival.

(MC)

Abu Bakarr Mansaray 아부 바카르 만사라이



Abu Bakarr Mansaray, *Ebola Virus Missile Industry*, 2017, ballpoint pen, coloured pencil and graphite on paper, 120 × 150 cm, courtesy the artist and Galerie MAGNIN-A, Paris

아부 바카르 만사라이, <에볼라 바이러스 미사일 산업>, 2017, 종이에 그래파이트, 색연필과 볼펜, 120 × 150 cm, 작가, 파리 갤러리 마닝가 제공

Abu Bakarr Mansaray is a devoted autodidact of visual arts, industrial design, engineering, mathematics, and physics who persistently studies these disparate knowledge systems to give order to the physical world. Growing up in Sierra Leone, he witnessed the country's most brutal period of civil war, which left fifty thousand dead and many more injured, raped, or mutilated and faced with impending economic, political, and social collapse. The artist narrowly escaped the 1999 Freetown massacre but has since returned to his country, fostering within his work a desire to alter the sinister political forces at play by revealing their concealed mechanisms and suggesting methods for disrupting their devious courses.

Mansaray has developed a unique mode of designing, engineering, constructing, and inventing simultaneously, first by making small sculptures from scraps of wire and metal and then through intricate drawings of futuristic-looking machines. Drawing is a vehicle for the artist's social critique and connects his own wartime memories with current upheavals and ongoing issues like border control, the military-industrial complex, and the dictatorship of technology. Well before the current pandemic, he envisioned human-machine hybrids governing the Earth in works like *Ebola Virus Missile Industry* (2017), *Suffisticated Hell Lizard* (2011), or *A Nuclear Mosquito from Hell* (2004). His latest works depict tentacles, clawed mechanical fingers, and venomous tails stretching from a device's brain that resembles a nuclear bomb. These technical designs are executed in pencil, ball-point pen, and colored crayons and are rife with dense annotations and calculations that perform like DIY handbooks for self-empowerment.

Drafts of Afrofuturist visions interwoven with Rube Goldberg machine logic and images from comic books, Mansaray's drawn inventions also recall Leonardo da Vinci's polymathic eagerness to overcome physical obstacles and invent the heretofore nonexistent. Each drawing serves as a preparatory sketch for an elaborate machine and thus operates as a construction manual to guide human imagination towards overtaking, reconquering, and eventually shifting the seemingly automated course of social, biological, technological, or militaristic (self-)destruction.

(KH)

Sahej Rahal

사헤지 라할



Sahej Rahal, *Bashinda*, 2020, AI simulation, courtesy of the artist and Chatterjee & Lal, Mumbai

사헤지 라할, <바신다>, 2020, AI 시뮬레이션, 작가, 뭄바이 채터지 & 랄 제공

Dusting off Robert Enthoven's 1924 colonial account *The Folklore of Bombay*, Sahej Rahal formulates a sharp commentary on the global health crisis created by the coronavirus pandemic. He cites the Mahamari Devi, the cholera mother worshipped by lower castes, as one of the many instances in which propaganda falsely associated an outbreak of disease with people at the bottom of caste hierarchies or in religious minorities. For Rahal, mythology and speculative fiction, just as much as lived and historical reality, are territories to reflect on issues of social justice. In much of his work, spaces of political solidarity and resistance are central to his engagement with mythmaking, which informs a critique of the mythoi fabricated by India's current far-right nationalist regime.

The junction of natural history, folklore, and metaphysics is the ground on which Rahal realized the *Missing Pages* series (2018–ongoing). Presented at the Yangnim Mountain, this ongoing collection of paintings is informed by encyclopedic representations of imaginary beasts and characters in the format of *a'jā'ib al-makhlūqāt* literature, a genre of classical Islamic illustrated manuscripts. Djinnis, drummers, and celestial birds are just some of the characters in the cosmological fiction that Rahal has assembled to look at citizenship vis-à-vis the appropriation of religious symbols that proliferate along casteist, patriarchal, and nationalist ideologies in contemporary India.

Similarly, Rahal's digital simulation *Bashinda* (2020) disputes cosmological views that liken society to the body of a patriarchal figure called Manu, a cosmic man that lies at the center of the universe, to counter a metaphysical premise of caste hierarchy. The traditional metaphorical association of the elites with the head and the laboring lower castes with the feet forms the basis of what Rahal calls the "mythological system of oppression," which he contests through code and gaming technologies. In this digital biome, the division between the mind and body of society is reflected in the somatic functions of the bizarre creatures that endlessly stroll across the screen. The movement of their limbs is determined by independent scripts that operate, according to Rahal, as a "consortium of ungoverned organs" each endowed with a mind and a will of its own.

(MC)

Jacolby Satterwhite 자콜비 새터화이트



Jacolby Satterwhite, *We Are in Hell When We Hurt Each Other*, 2020,
video still, courtesy of the artist and Mitchell-Innes & Nash, New York
자콜비 새터화이트, <우리가 서로를 다치게 할 때 그곳은 지옥이 된다>,
2020, 비디오 스틸, 작가, 뉴욕 미첼 인 & 내쉬 갤러리 제공

From family VHS tapes and 3D printed sculptures to a virtual reality album made in collaboration with Nick Weiss of TeengirlFantasy to accompany his feature-length animation series *Birds in Paradise* (2017–19), Jacolby Satterwhite defies the limits of materiality, genre, and western canonizing to build universes that centralize the body as a portal. In seductive and disquieting ways, he unveils the operations of technocapitalism, the ever-present codes of enslavement, and planetary toxicity.

His inspiration ranges from 1990s video games to New York's queer nightlife and from Caravaggio paintings to Grace Jones, yet Satterwhite's most enduring influence has been his mother Patricia Satterwhite, who opened his mind to the possibilities of art as a restorative space to plot a deeper consciousness of the world through her fragmented, schizophrenic mental state. She made thousands of illustrations of various fantastical inventions, which not only enabled her to attune with the functionality of things in her midst but also harnessed her desire for success on the Home Shopping Network. Her archive of drawings, song lyrics, and a capella, folk, and gospel-inspired cassette tape recordings are a steady pool of reference. "I didn't understand how poignant that practice was, as this cathartic self-care ritual that went into place when she couldn't get insurance or proper mental health help," Satterwhite noted.

In Satterwhite's work, the circuit of consumption is plotted in libidinal flourishes but also brutal extractions, as gender-fluid bodies entangle amid scenes of dancing, flogging, and spinning. In the film's floating space, generated through the 3D animation program Maya, the artist keys himself and his associates into transforming landscapes to play hybrid protagonists that unleash a pleasure matrix of domination and submission. *We Are in Hell When We Hurt Each Other* (2020) features a performance arena and luminous, revolutionary Black CGI fembots that reenact in the artist's body movements to animate their truth from a society of pain, the muscle memory and generational trauma of racial violence. Over trip-hop and electronic beats, Patricia Satterwhite's voice reminds us how pain divides but also stitches us together in common anguish.

(NG)

Cecilia Vicuña

세실리아 비쿠냐



Cecilia Vicuña, *Camillo Torres*, 1978, oil on cotton canvas, 139,4 × 118,7 cm, courtesy the artist and Lehmann Maupin, New York / Hong Kong / Seoul, photo: Matthew Herrmann

세실리아 비쿠냐, <카밀로 토레스>, 1978, 캔버스에 유채, 139.4 × 118.7 cm, 작가 및 뉴욕/홍콩/서울/런던 리만 머핀 제공, 사진: 매튜 혈만

“I heard her as a distant relative coming home to nothingness.”

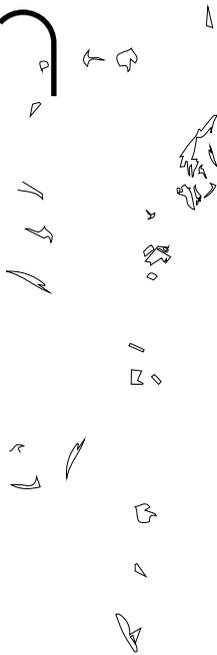
—Cecilia Vicuña

Cecilia Vicuña introduces us to Theresa Hak Kyung Cha’s literary tour de force *Dictée* (1982) in her installation *Rain Dreamed by Sound* (2020), composed in collaboration with musician Ricardo Gallo, laying emphasis on the work of mourning, poetry’s commemorative function, and the way women-centered language might reverberate and overpower the enduring nightmares of gender violence. As two artist-poets who migrated to New York from Chile and Korea, respectively, Vicuña and Hak Kyung Cha have manifested poetry and improvisational performance as connective signs from feminist, shamanic, and matriarchal traditions. Though a meeting between the two never materialized, Vicuña encircles Hak Kyung Cha in her sonic encounter as a “distant relative” and muse, a relatedness as unstoppable as rain. Whispered longings for a return from trauma and broken silence eventually carry forth from piano notes and breath chants to a shared pause in the waiting grounds where language is reparation.

Lucy Lippard describes Vicuña as “an archaeologist of language—excavating, dissecting, recreating meaning and communicating it to the inhabitants of today.” She closely regards the passage of memory across generations and the preservation of indigenous practices. On the interwoven quality of text and textile across her work, Vicuña prompts, “Do threads speak in knots?” For decades she has created *quipus*, mnemonic devices and offerings to the seas, mountain cliffs, and forests, that are assembled as spontaneous monuments in the streets and, more recently, in museum spaces. These constellations of unprocessed wool, stones, and debris symbolize the womb, indigenous ties, and planetary cycles, foregrounding sensorial knowledge from Andean philosophy and pre-Columbian cultures stretching from Colombia to Chile. In exile in London and Colombia since the early 1970s, a response to the military coup against elected president Salvador Allende, Vicuña made several paintings, including *El Paro* (*The Strike*) and *Homenaje a Vietnam* (*Homage to Vietnam*) (both 1977), that were later lost. She has recently revisited these works to make what she considers as “doubles,” recomposing them from memory and old contact sheets. Artistic processes have served as vehicles for ritual and solidarity-building since the artist responded to the My Lai massacre during the Vietnam War with a performance in Santiago, and continues to demonstrate the feminist alliance building that unfolds to this day through the revolution in Chile.

(NG)

Matters of Mutation



Cecilia Bengolea 세실리아 벵골리아, Tishan Hsu 티산 수, Gözde Ilkin 괴즈데 일킨,
Sylbee Kim 김실비, Timoteus Anggawan Kusno 티모테우스 앙가완 쿠스노, Kwak Duck-Jun 콧덕준,
Ad Minoliti 애드 미놀리티, MOON & JEON 문경원 & 전준호, Pedro Neves Marques 페드로 네베스 마르케스,
Angelo Plessas 안젤로 플레사스, Rajni Perera 라즈니 페레라, Angelo Plessas 안젤로 플레사스, Tcheu Siang 추 시옹,
Alexandra Sukhareva 알렉산드라 수하레바, Ouattara Watts 우아타라 와츠, Shen Xin 셴 신

돌연변이에 관해



전시관 — 갤러리 4



Accelerated capitalism stirs crises within and between bodies amid the paradoxical textures of time. The jagged and atonal moment we are living through unleashes mutant beings—both microscopic and colossal—that quickly replace dated concepts of beauty, race, and western constructs of “nature.”

Works by Gözde Ilkin and Rajni Perera conceive synergies between humans, animals, and plants. As the contours of public suffering and sickness drastically shift, works by Tishan Hsu interpret these affective surfaces and conflate robotic parts, human orifices, and clinical aesthetics. Visual poems by Pedro Neves Marques grapple with the domineering militarization of language by questioning political and biotechnological regimes that confine and regulate non-binary life forms. Abstract works by Kwak Duck-Jun from the 1960s envision dimensions of trauma and illness as other-worldly cartographies. Alexandra Sukhareva’s chlorine-painted canvases mix abstractions of contamination with powers of empathy and attunement. While weaving multilingual dialogues among ghostly presences, post-industrial lands, and ancestral figures, Shen Xin’s five-channel film installation plots the embodied tensions between an assumed point of origin, censorship of thought, belonging, and the unfinished circuit of statelessness. Ad Minoliti’s *The Feminist School of Painting* (2018–ongoing) and Angelo Plessas’s extension of *The Noospheric Society* (2016–ongoing) offer spaces of (un)learning, improvisation, and collaborative techniques. Sylbee Kim convenes a choir of elements that hum of indebtedness, the geology of memory, and diasporic subjecthood. Tcheu Siong’s *Me nyuam dab nriag* (2018) uses fabric appliqué to invoke spirits that govern communal life in Hmong diaspora communities and hold the key to unseen worlds.

Paper lanterns cascade and crows survey from above in Timoteus Anggawan Kusno’s installation grappling with the power dynamics of oppressor and prey as well as the long shadows of colonization. MOON & JEON project the interplay of imperfection and the eternal desire for

perfection through the lustrous surface of a moon jar and the story of souls becoming monstrous. Cecilia Bengolea's pulsating three-channel video installation converges live-networked algorithms to shuttle between scenes from Jamaican dancehall to movements that synchronize liquidity within the body and the biosphere. Ouattara Watts's large canvases transmit frequencies of jazz, Afrobeat, reggae rhythms and the mythopoesis of Pan-Africanism. What future body awaits us? How might collective ways of being and being held together and apart affect our understanding of where the body begins and ends?

Cecilia Bengolea

세실리아 벵골리아



Cecilia Bengolea, *Dancehall Weather, Tryptique*, 2019, video still
세실리아 벵골리아, <댄스홀 날씨, 트립틱>, 2019, 비디오 스틸

Over the past decade Cecilia Bengolea has developed a collaborative practice rooted in the reconfiguration of the human relationship with nature and its merger with the body. To produce her films and performances, the Paris-based Argentinian dancer and choreographer has conducted research on community dance forms, deep-sea habitats, animal behaviors, animist beliefs, gang semiotics, and observational studies of the body's fluid systems to interpret the ecological and social effects of human activity.

Presented in an algorithmically-generated sequence and captured across various locations in Jamaica, *Oneness* (2020) is Bengolea's video archive of dynamic footage of dancehall culture that builds to a fluid dance performance choreographed for the Jamaican national synchronized swimming team. "Working on steps is just one part of the endeavor to synchronize and compose ourselves within a state of greater liquidity," Bengolea explains. "The movements I'm drawn to are those in which the body is driven by a physical intelligence of its own. Through ritual and repetition, arms, legs, and torso seem to develop an independent memory. Relieved of the cumbersome call-and-response mechanism that separates action from thought, the body begins to describe a life of its own."

Her newly commissioned performance continues Bengolea's choreographic experiments that test the spiritual contours of collectivity, consciousness, empathy, and healing. To do so, she integrates centuries-old systems of energy mobilization and coordinated body-posture, movement, breathing, and meditation and her training in kung fu, Thai boxing, qi gong, and tai chi with western somatics like Body-Mind Centering, a movement practice that allows practitioners to perceive their internal rhythms, bodily fluids, and structures and inform their gestures through sensations and not only anatomical imagination. Proposing an inside-out transformation by aligning internal cellular movement with external expression, Cecilia Bengolea has created workshops in collaboration with Gwangju-based Taekkyeon practitioners between seven and eleven years of age for the Biennale procession. Children are called to lead the audience and perform instructions of respiration, giving form to the conditions of sensing, the sculpting of our future in oneness and in togetherness with life, in transit between the physical and spiritual, in one body and mind.

(DA)

Tishan Hsu

티산수



Tishan Hsu, *Double Bind*, 1989; *Natural Language*, 1990, exhibition view 13th Gwangju Biennale, 2021, photo: Sang tae Kim

티산수, <더블 바인드>, 1989; <내추럴 랭귀지>, 1990,
제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

Tishan Hsu created the work *Double Bind*, a two-part vehicular display case showing an X-rayed pair of lungs, in 1989, a time when the widespread effects of televisual and computational advancements that swept into our domestic, public, and work spaces were mostly unknown. The concurrent reconceptualization of the image of our body, brain, and entire environment brought on by the digital age was merely a speculative futuristic scenario. Hsu's seminal piece reads as a programmatic allegory of our dual relationship with technology: machines that treat and regulate the body expand our knowledge but limit our awareness to statistical and institutional patterns. The body becomes a patient, victim, or specimen of machines that, to quote Elaine Scarry, "scan, clean, and store the body, that might well torture it while also offering it opportunities for renewal."

Hsu studied environmental design and architecture at MIT and was especially sensitive to these developments. Questions about the embodiment of technology led him to explore the threshold of biomorphic material experimentation and theoretical concepts in postmodern and post-structural semiotics. His 1990s silkscreen prints combine images of imagined bodily skin mounds and ATM machine slots created with pastels with photographic media visuals from biomedical textbooks, gaping fish mouths, and thermostat dials to evoke epidermal topographies of visceral sensation that oscillate between object and painting, manual and digital construction.

From his early projects to the present, Hsu has responded to the intrinsic relationship between technology and the body by adapting his palette to the most current image-making techniques, including forms of modularity, reproducibility, cloning, and morphing. The site-specific work *Interface Wall 3.0 – Gwangju (2002–21)* blankets the industrial Biennale Hall with a membrane-like wallpaper of fleshy orifices, tongues, and nipples. Dissolving the boundaries between the digital, architectural, and corporeal, the machine seems to produce its own image while it interrogates the margins of technological visibility. Traversing from tile pieces to silkscreens and Photoshop-manipulated images, the skin becomes a paradigmatic motive, a human architecture of sociopolitical significance.

(KH)

Gözde Ilkin

괴즈데 일킨



Gözde Ilkin, *The Tide, Myself's Several People*, 2020, stitching, painting and patchwork on naturally dyed fabric with plant extract (Woad), 112 × 185 cm, photo: Nazlı Erdemirel

괴즈데 일킨, <물결, 내 안의 여러 사람들>, 2020, 식물 추출물(대청)로 천연염색한 천에 바느질, 채색, 패치워크, 염색한 천에 자수, 112 × 185 cm, 사진: 나즈리 엘데미렐

Gözde Ilkin collects used textiles from domestic environments and transforms them into tools for memory and material archives of their social processes and cultural contexts. Combining embroidery, painting, collage, natural dyes, and audiovisual components, the artist considers the fabrics “stages” for her elusive visions of fantastic beings that transcend human, animal, and plant categories and allow her to question power relations, gender attitudes, and urban transformations. Suspended from the ceiling, *As the Roots Spoke, the Cracks Deepen* (2019–20) continues Ilkin’s engagement with plant intelligence, an acknowledgment of symbiotic forms of interspecies coexistence.

The project began in Vitry-sur-Seine, an ethnically diverse neighborhood in the southeastern suburbs of Paris, where the artist sought the fleeting presence of plants in urban isolation. Transplanted to Jungo Park, the largest leisure and cultural area in Gwangju, new site-responsive works turn the focus to the power of healing and transformation that plants assume as integral parts of shamanic rituals. The installation is accompanied by a sound environment whispering a prayer by Sema Kaygusuz, an ecofeminist author known for her critiques of the Turkish politics of ethnic and religious homogenization. Both Ilkin and Kaygusuz challenge the concept of roots as defined by national and religious affiliations and interpret them as natural and imaginary bonds passed down through generations. Evoking the refuge of rural environments, the politics of land in Anatolia and Mesopotamia, and theories of the migration of souls in the service of the reclamation of culture, Kaygusuz’s verses suffuse the work with an underlying political dimension.

The bed sheets, curtains, and tablecloths—sewn, stitched, and collaged by Ilkin and her mother—blend various ancestral knowledges of materials and techniques. The radiant colors are extracts of medicinal and ceremonial plants, like the blue woad, one of the first known natural dyes, or the yellowish brown of *peganum harmala*, valued for its hallucinogenic effects. In Gwangju, the *hibiscus* that leaves its deep pink mark on *The Entrustment Shaman* (2020) is more commonly referred to as the Korean rose, a symbol of the South Korean people and their land. By weaving together meanings from different cultures, each piece becomes a story, dwelling in the interstitial spaces between plants and humans, mourning and birth, the dead and the living.

(KH)

Sylbee Kim

김실비



Sylbee Kim, *Unindebted Life*, 2021, video still
김실비, 〈빛지지 않은 삶〉, 2021, 비디오 스틸

Sylbee Kim's *Unindebted Life* (2021) is a single-channel video installation with retroreflective screens and mobile phone flashlight, premiering at the Biennale. The work unravels stories of people who are judged according to various social standards such as class, appearance, age, and identity and reflects the artist's life sense of non-belonging. Focusing more on the shared problems of the human experience than on a specific group of identities, the artist argues that in order to accept the cycle of life on this planet, one must examine the validity of accepted ideas and actions. The artist asks whether there can be a time and place where we can be genuinely comfortable with the body and mind with which we are born and raised and if such a world can be achieved in the future as promised by technology, capital, and life sciences. It is worth reconsidering what ideology can compartmentalize and who asserts the legitimacy of history; by doing so, it is possible to reject normative criteria and explore heterogeneity as a mode of future coexistence. *Unindebted Life* shows how five performers' songs overlap to create an unexpected harmony, with lyrics that imagine a time where people are free from biases of the past and finally able to live as they are.

Kim has divided her life between Berlin and Seoul since 2005. Her work addresses concerns about daily political and social issues, and her video installations experiment with digital production processes, light, and sound. The artist is also committed to creating display structures to produce a parallel reality that proposes different possibilities of audio-visual languages. In *Unindebted Life*, flashes of light illuminate the retroreflective, manipulated calligraphic motifs on the screen, a metaphor for signals of cell energy and the light of change from within, projecting the faint yet persistent hopes that trigger fundamental shifts over generations.

(JP)

Timoteus Anggawan Kusno 티모테우스 앙가완 쿠스노



Timoteus Anggawan Kusno, *Shades of the Unseen*, 2021, exhibition view 13th Gwangju Biennale, 2021, photo: Sang tae Kim
티모테우스 앙가완 쿠스노, 〈보이지 않는 것의 그림자〉, 2021

Timoteus Anggawan Kusno is based in Yogyakarta, Indonesia, and a former student of social and political sciences. His work is influenced by Javanese traditions and examines how texts exist with and challenge “official narratives” of history. Kusno questions the noises and silences of post-dictatorship experience and their subtle resonance with the bangs and whispers of colonial history through ethnographic methods and institutional approaches that incorporate techniques including drawing, graphic design, film, photography, writing and editing literature, performance, and installation.

In 2013, Kusno established The Centre for Tanah Runcuk Studies (CTRS) to produce knowledge of and research on Tanah Runcuk, an imaginary territory in the Dutch East Indies, with historians, anthropologists, fellow artists, and academics. This fictional institution is an alternative instrument to experience how a text is produced, read, and reproduced and to interpret the fiction of reality through invented histories and vice versa. Commissioned for the 13th Gwangju Biennale, *Shades of the Unseen* (2021) emerged from his research on how the supernatural world, or the world of the unseen, has become a space for abstraction, encounter, and documentation of things that are invalidated or made unrecordable by the ruling regime and “history”.

In this installation, the “Unseen” is a cosmic space in which the supernatural resides, a place to accommodate all that is invisible—an environment for buried things. The invisible world is an arbitrary one, a dark, forlorn space in which traumatic memories expelled by the authorities persist, coexist with ghosts, and haunt people. The memories, every so often, are rendered covert beneath inherited sacred belief. To encounter the “Unseen,” people chant mantras and prayers and illuminate lanterns—rituals of exorcism made metaphorical in the work.

(JP)

Kwak Duck-Jun

곽덕준



Kwak Duck-jun, *Abyss II*, 1967, plaster, shell powder, resin, watercolor, acrylic on wood panel, 183 × 133 cm
곽덕준, <심연 II>, 1967, 판넬에 석고, 호분, 수지, 수채, 아크릴, 183 × 133 cm, 작가, 갤러리 현대 제공

Kwak Duck-Jun was born in Kyoto, Japan, in 1937 after his family left Korea during the Japanese occupation. As a consequence of the San Francisco Peace Treaty following World War II, he was stripped of his Japanese nationality and left with an immigrant status, unable to identify as either Japanese or Korean. Kwak suffered a serious illness as a youth, and the realm of suffering and recovery became part of his imaginative spirit, inward journeys, and subversive conceptualism.

Well known for his experimental performance and video works from the 1970s, his painting series are largely under-recognized and reflect Kwak's early struggles and frustrations during his hospitalizations. Each painting on display was made between 1964 and 1969 through a special technique for creating ceramic-like textures. Kwak colored, coated with wood glue, and scraped with a nail the thick, rugged surface of plaster and shell powder on wood panels to produce spontaneous drawings of liberated curves and organic forms. Unconcerned with western techniques or painting on canvas, the paintings' use of shell powder and the ceramic-like surfaces of the works evoke his education in Japanese painting.

In *Smile of the Hypocrite 667* (1967) and *Journey* series (1967), the freely flowing curves of the spontaneously drawn lines on the glazed surface and the numerous ferocious eyes among the shapes recall shamanistic spells or pictographs. At a distance, the organic forms of the paintings often read as a jumble of eccentric images, only to cohere into a face or human body. Masked faces, multiple eyes, and maze-like patterns haunt the panels. These symbols derive from his spiritual willpower to overcome physical trauma, dilemmas of identity, and discrimination, evincing a sardonic wit and palimpsestic vision in Kwak's approach.

(JP)

Ad Minoliti

애드 미놀리티



Ad Minoliti, *The Feminist School of Painting*, 2018–ongoing,
dimensions variable, exhibition view 13th Gwangju Biennale,
2021, photo: Sang tae Kim

애드 미놀리티, <페미니스트 스쿨 오브 페인팅>, 2018년부터 현재까지
진행 중, 가변크기, 제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

Ad Minoliti animates the codes of painting and its sphere of action in ideational, pedagogic, and psychosocial modes. As cofounder of the feminist art collective PintorAs, their practice has been driven by nonbinary and interspecies-centered approaches to artistic processes, the aesthetics of solidarity, and lived reality. Often their projects call for total inhabitation and act as sensory fields of worldbuilding, bringing together cultural forms like cartoons, fairy tales, game characters, and internet memes in compositions of geometric abstraction, op-art patterning, and Surrealist landscapes. Minoliti's work has been influenced by the Argentinian constructivist avant-garde groups Arte Madí and the Asociación Arte Concreto-Invención, which pioneered experimental approaches to non-figurative art and departed from the rectangular into irregularly shaped canvases.

The artist adds a material critique to the politics of cuteness to resist hypercommodification and social arrangements of value under late capitalism. They conjure a visual language of plasticity in which animism and the internet converge to map shared utopias refuting human-animal, male-female, and cyborg-cosmos binaries. The cyborg is an essential character in Minoliti's ongoing series *Queer Deco* (2012–ongoing), which addresses how anthropomorphized forms interact with objects, interior architecture, and stylized plant and animal life. In this pictorial space, they replace the “human user” with alternative fantastic protagonists as other typologies of “users,” at times in monstrous forms. In a recent artist talk, they said, “I think it's very important to process data with our entire body.” Going by this logic, the ongoing project *The Feminist School of Painting* (2018–ongoing) turns the exhibition space into a classroom to expand the male-dominated canon of global art history and activate inquiry through workshop sessions around traditional painting genres—landscape, anatomy, history painting, and still life—with invited Korean collaborators who address feminist legacies, the #MeToo movement, speculative fiction, and queer theory among artists and nonartists alike. The newly commissioned murals for *The Feminist School of Painting* advance a common ground for learning and activate new forms of visual literacy.

(NG)

MOON & JEON

문경원 & 전준호



MOON & JEON, *The Molded Moon, Life Within a Vase*, 2016, video still
문경원 & 전준호, <빛는 달, 향아리 안의 삶>, 2016, 비디오 스틸

MOON & JEON is an artist duo formed in 2009 by Moon Kyungwon and Jeon Joonho that pursues fundamental lines of inquiry about power relations and the social function of art. Based in Seoul and Busan, the duo explores the diversification of art and its tributaries, which flow like those of a river in continuous motion. Harnessing multidimensional social relationships and conversing with global ecological and economic realities, MOON & JEON have worked with various advisors and collaborators from the fields of architecture, medical research, fashion, and urban planning on projects that engage with historical trauma, metabolic states of matter, and the transformative role of culture.

Often referencing science fiction in literature and cinema, these artists consider evolutions in the genre as allegories of the contemporary moment and accelerated visions of the approaching future. Their long-term project *News from Nowhere* (2012–ongoing) comprises films, installations, site-specific workshops, and lectures. The project takes its name from a novel by artist, designer, and socialist activist William Morris that denotes the structural inequalities he observed in society and calls for just cultural, environmental, and labor conditions. In turn, MOON & JEON envision a post-apocalyptic world in which human frailty and mutation are exposed through industrial capitalism.

At the Biennale Hall, *The Molded Moon, Life Within a Vase* (2016) operates at the threshold between lucid dreaming and the limits of human consciousness. The video reimagines Goethe's *Faust*, casting the lead character on a quest of perfect knowledge as settlement for a pact with the Devil. Korean white porcelain moon jars are the primary motif, reflecting both their aesthetic imperfections and the continuous human pursuit of perfection.

(NG)

Pedro Neves Marques

페드로 네베스 마르케스

EPIDEMICS

people out on the streets
become military
sweeping the land like a virus
this hatred

my tears
and other more serious threats

the suspense was killing us
—the virus of culture

these times
others become more other
than they've ever been purposely by now
it should be clear why—

the difference accentuated

the violence was always real
—the virus of nature

Pedro Neves Marques, “Epidemics”, from the *Viral Poems*, 2018,
courtesy of the artist and Galleria Umberto di Marino, Naples

페드로 네베스 마르케스, <바이럴 시> 중 <유행병>, 2018, 작가,
나폴리 움베르토 디 마리노 갤러리 제공

Female *Aedes aegypti* mosquitoes, endemic to tropical regions around the world, are known vectors of disease transmission, carrying the Zika and dengue viruses to humans as they seek blood to nurture their eggs. In the ongoing quest to control, regulate, and dominate nature, scientists have developed a weapon that interferes with the reproductive systems of these insects. By injecting male mosquitoes with a “lethal gene,” they turn the reproductive act of impregnation into one of coincidental sterilization.

Stumbling upon the “sterile insect technique” in a São Paulo laboratory in summer 2018, artist, writer, and filmmaker Pedro Neves Marques was reminded of the increasing militarization of language and society as amplified by the election campaign of Jair Bolsonaro and resonant in populist sloganeering around the globe. The artist appropriated the jargon of biotechnology and the aspirational language of care and intimacy in a series of twenty-one *Viral Poems* (2018). Expanding on the idea of infectiousness in pre-pandemic times, Neves Marques uses the example of the *Aedes aegypti* as a reference for corporeal suppression in the service of national and economic interests.

Through their practice, Neves Marques sought to challenge the institutional confinements of nonbinary life forms with a more intimate and caring approach to planetary coexistence. They experiment with novel forms of writing and filmmaking that operate between theory, documentary, and fiction, finding inspiration in suppressed knowledge systems of the Americas and queer lives in parallel with the history of modern science. With fellow artist Mariana Silva, they run the online platform inhabitants-tv.org, which responds to ongoing struggles of visibility through short videos that adapt modes of activist campaigning, academic writing, speculative fiction, and experimental and documentary film.

The *Viral Poems* allude to Neves Marques’s recent discovery of the poetic form as the most honest and intuitive way to channel emotional registers emergent in a society of increased militarization and constant alarmism. As the artist has said, “If we are so obsessed with dystopias, why are we so afraid of the word love?”

(KH)

Rajni Perera

라즈니 페레라



Rajni Perera, *Flood*, 2020, mixed media on marbled paper, 92 × 61 cm, courtesy of Patel Brown Gallery, Toronto
라즈니 페레라, 〈홍수〉, 2020, 마블지에 혼합재료, 92 × 61 cm, 토론토 파텔 브라운 갤러리 제공

“Moving is all our blood knows about. Transition and trajectory become like different ends of the same instruments’ numerous facets in a slow dance with many arms,” writes Rajni Perera in her recent visual essay “A primordial culture” (2020). Her practice is “tentacular” and often unravels scenes from invented futures while conceiving hybrid characters that allude to ancestors, divinity, and monsters. Perera assembles, camouflages, and collages elements of sacred iconography, goddess cults, and popular mythology from South Asia to craft a subversive aesthetic and summons multiform dimensions of female representation and BIPOC lived experience such that her work operates as a restorative and imaginative force.

Perera’s most recent works are inspired by her *Traveller* series (2019), which engaged circuits of loss, rebirth, and planetary extraction through ancestral spirit beings, armored matriarchs, geocosmic fiction, and embodied stories of diaspora personalities in present and ancient times. Working through the pandemic from her studio in Toronto, Perera has been marbling paper, composing murals, and creating functional sculptural works like masks, costumes, and props that signal a transformation of selfhood and innovate protocols of defense, convergence, and protection.

Previously exhibited in Sri Lanka, the artist’s series *Embellished Photography* (2014–18) puts role-play and cross-dressing into action while challenging the hierarchies of representation—norms of visibility and invisibility—in colonial histories of photographic forms. Embellishment is a source of recoding the space of portraiture in theatrical and surreal ways while drawing on historical practices like hand-tinted photography and Persian and Indian miniature painting. Perera’s bejeweled postcolonial subjects challenge class divides and racial prejudice posed amid astral and aristocratic backdrops to unite with more-than-human agents like serpents and flower eaters.

Perera’s projects, including *(M)otherworld* (2018), query the rampant threats of toxicity and ask what sort of avatars we might mutate into as the planet reaches its carrying capacity. She wonders what the aftermath will be once the old world is gone while circling codependent models of life found in indigenous cultures, civilizational records, and mythological fabulation.

(NG)

Angelo Plessas

안젤로 플레사스



Angelo Plessas, *Reading of the Technoshamanist Art Manifesto*,
2020, photo: Leda Maha

안젤로 플레사스, <테크노샤머니즘 예술선언 읽기>, 2020, 사진: 레다 마하

Referring to the mental field of the Earth, the term “noosphere” was coined in the early twentieth century by French philosopher and paleontologist Teilhard de Chardin and Russian geochemist Vladimir Verdansky. The noosphere was conceived as a further evolution of the biosphere, a new layer of humankind’s planetary intellect. Because human cognition is increasingly tethered to technological development, it can be argued that any breakthrough in collective consciousness necessarily entails some synergy between life and technology. It is from this premise that Angelo Plessas launched *The Noospheric Society* in 2017. A long-term project intended to remediate the afflictions of lives that are possessed by a technological “evil eye,” *The Noospheric Society* cultivates new networked forms of communal knowledge and spiritual advancement and continues Plessas’s questioning of the supposed ideals of unlimited connectivity and insistent demands to “become virtual.”

Plessas has instigated pedagogic protocols in the ruins of the sanctuary of Delphi, guided collective meditations inspired by Indo-Greek rituals on the island of Naxos, used his Athens studio as a project space to host artistic residencies and research. During his first visit to Gwangju, he led a meditation and furnished an ancient Greek elixir tweaked with Korean ingredients like soju wine and sesame leaves. Following this research trip, which offered crucial engagement with local quilting guilds and shamanic traditions, Plessas collaborated with Dodam, a shaman and former shipyard welder who taught herself unconventional forms of ritual possession and healing ceremonies, and worked to infiltrate the internet with nascent forms of “technoshamanism.” Dodam’s participation in Plessas’s propitiatory functions unfolds in an immersive installation of wearable quilted mandalas made from unique textiles that shield the wearer from the omnipresent electromagnetic radiations carried by Wi-Fi networks and telecommunications. Once retired as ceremonial vestments, the mandalas hang in the space next to video essays that remix interviews, footage of rituals and performances, and three interactive websites that use artificial intelligence to mediate shamanism into cyberspace.

(MC)

noosphericsociety.com

lifeonthemandala.com

apocalypsemystique.com

everyoneisyou.com

Tcheu Siong

츄 시옹



Tcheu Siong, *Me nyuam dab nriag*, 2018, embroidery and appliqué on cotton, 362 × 445 cm
츄 시옹, <지옥의 유령>, 2018, 천에 아플리케와 자수, 362 × 445 cm

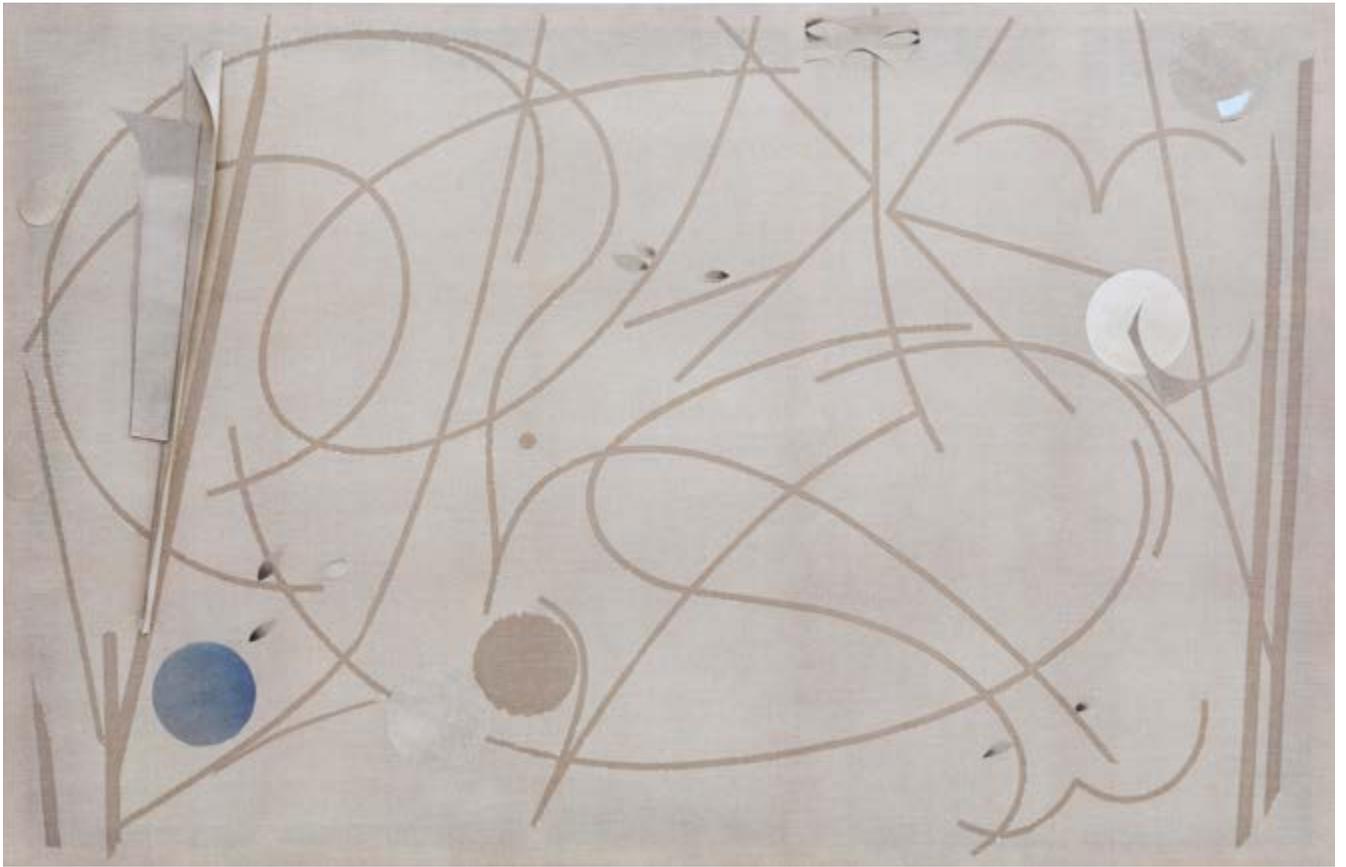
All is animate and relational in Tcheu Siong's world, one in which the inhabitants of physical and spiritual realms coexist and interact, guiding all aspects of life and death. Accordingly, Siong upholds active mediation with the vast population of *dab*, or spirits, including the *dab nyeg* of the domestic realm and the *dab qus* of the natural realm, to maintain harmony and keep the body's many souls in good health.

Central to Siong's hand-cut and embroidered fabric appliqué works is the dreamworld from which figurative images are retained through a dawn drawing practice and later transformed in a communal process with her daughter—laborious cutting, collaging, and stitching shapes—and identification in partnership with her husband, the shaman of their village on the outskirts of Luang Prabang, Laos. These aspects of collectivity, time, labor, and innovation belong to the diverse techniques and designs of the *paj ntaub hmoob* tradition. Coded and recoded by women over time, these textiles signal simultaneous meanings from gender roles and festivity to ethnic and geographic belonging. Forced migration from sustenance highland farming in her Zomian homelands to capitalistic lowland urban settlement gave way to Siong's experiments in appliqué and ultimately to her life as an artist. By giving presence to the unseen, the artist in turn grants agency to the active and complex role of spirits.

Siong departs from the all-over geometric abstraction of *paj ntaub hmoob* in her focus on *moj zeej*, the shadow-spirit motif. Many works narrate oral histories, like *Yawm saub chao* (2009), which refers to the god Saub who gave birth to the original twelve Hmong clans. Others make visible spirits that punish people who harm the land or elder spirits who train adolescents how to govern fairly. Her largest-ever work, *Me nyuam dab nriag* (2018), conjures connections to a ritual text, *qhuab ke*, which is chanted to guide a deceased human through their memories to their place of death and onward to their ancestors—the final reunion that provides the source of renewed life.

(EG)

Alexandra
Sukhareva
알렉산드라
수하레바



Alexandra Sukhareva, *Scene with the Hanged*, 2018,
courtesy of the artist and Osnova Gallery, Moscow,
photo: Ivan Erofeev

알렉산드라 수하레바, <걸려 있는 장면>, 2018, 언프라이밍드 캔버스에 염소처리, 230 × 350
cm, 작가 및 모스크바 오스노바 갤러리 소장, 사진: 이반 에로피브

Alexandra Sukhareva's methods of artmaking derive from her interest in illuminating the unseen capacities of our material and emotional worlds and exploring convergences among matter, language, and cognitive gestures. Her works locate a tranquil excitement in the interactions of substances and thoughts and approximate in vitro chemical reactions. With an intuitive openness and understanding of art as a collective mode to journey between aggregate forms, she creates conditions for her chosen materials, historic references, and collaborators to interact and transform in order to understand "mental habits," the phenomena by which collective and personal psychic forces affect the material world.

In 2010, Sukhareva began experimenting with inorganic chemicals, working on large canvases that she burned with chlorine, a popular and powerful disinfecting agent, which also served as the basis for chemical weapons during World War I. This highly toxic substance induces a reverse painterly effect: it carves, scours, and cleans the surface rather than add new material layers to it. Sukhareva then introduces cut-out scraps of canvas and pasted circles to the vector-like lines left by the chlorine corrosion. Emerging from workshops with the artist's friends and family, the canvases collide materials, minds, and memories into collages of associative narratives. They are "records" of daytime and nighttime visions, references to which appear in the work's titles, like *Case of Bestial Boredom* (2015–16) and *Coral in the Mouth* (2015).

In Sukhareva's practice, corrosion plays an integral part not only on a technical level but a poetical one as well. She interrogates oxide reactions as metaphors of recording and memorializing to reverse the chemical *terminus technicus* of the process that often suggests radical or chemical decay. It is the immanence of material memory, the traces of encounters between matters that ground her work, for "unlike man, things carry within themselves all their 'memories' simultaneously."

(KH)

Ouattara Watts

우아타라 와츠



Ouattara Watts, *TO FELA*, 2011, mixed media on canvas,
265 × 247 cm, courtesy of the artist and Galerie Cécile Fakhoury,
Abidjan / Dakar / Paris

우아타라 와츠, 〈펠라에게〉, 2011, 캔버스에 혼합재료, 265 × 247 cm, 작가,
아비잔/다카르/파리 갤러리 세실 파쿠리 제공

“My paintings refer to the Cosmos.”

—*Ouattara Watts*

How does the infinite intelligence of the cosmos manifest in the face of planetary toxicity filled with histories of looting? According to Ouattara Watts, it exists in the merging of vibratory expressions of spirit and matter. In Watts’s monumental constructions, the cosmos becomes evident in the fusion of music, collages of silkscreen and photographic images, European and African fabrics, numbers and equations, Afrobeat rhythms, and histories of political resistance from his native *Farafina*—“Africa” in Bambara language—that infuse a jazz rhythm into the chaos of the universe. His large canvases are propositions for a kind of a world-reading and offer a spiritual literature that harmonizes complex social and historical readings of the cosmos through symbolic systems that defy national boundaries or institutionalized religions. Born in 1957 in Abidjan, Ivory Coast, Watts completed his artistic formation at the *École des Beaux-Arts* in Paris and, encouraged by his friend Jean-Michel Basquiat, subsequently moved to New York, where he still lives and works. As one of the most distinctive representatives of New Expressionism, Watts has remained for decades a figure uniquely capable of amalgamating in his work the power of Shango, the Yoruba god of thunder and lightning; celestial bodies like Sirius; and jazz and reggae music from Thelonius Monk and Alpha Blondy.

TO FELA (2011) is a tribute to the musical genius of Fela Kuti, the legendary father of Afrobeat and a visionary political activist who, as the insurrectionary president of the self-declared Kalakuta Republic—his music studio and compound—denounced the corruption of Nigeria’s ruling class and the exploitation of African resources by Western countries. *Untitled* (2017) manifests on canvas Watts’s talent for turning rhythm into a synesthetic experience in only a few dots, a crochet doily, and a stylized feminine face painted on a background of vibrating black brushstrokes. Similarly, *Cosmic* (2016) collages a large representation of an atom, references to the legacy of traditional African art, and a series of numbers and vectors to remind us of the inscrutable, magical nature of mathematics and rhythm’s invisible presence as a global unifying force. In *1885* (2019), the depicted numbers refer instead to an ominous date in Africa’s political history: that of the Berlin Conference and the exploitative partitioning of land and resources that European powers agreed to respect only among themselves.

(MC)

Shen Xin

셴 신



Shen Xin, *Brine Lake (A New Body)*, 2020, video still
셴신, <염호(새로운 몸)>, 2020, 비디오 스틸

“As witnesses of new technologies, it is certain that we will never remain unchanged.” —a protagonist, *Brine Lake (A New Body)*

How to map notions of home and land based on shared affinities? How to decipher belonging among the incongruent and fragmented accounts of solidarities that resist uniformity? Shen Xin’s practice in video and performance creates and extends a platform for subjectivities both real and imagined that do not fit neatly into existing taxonomies of nation-states or other mainstream institutional configurations. Their long-term research into sociopolitical affiliations across East Asia amalgamate into emotional landscapes that give voice to the marginalized across time and space. Their recent work *Commerce des Esprits* (2018), for instance, examines statelessness and its potentialities through the writings of fourth-century-BCE philosopher Zhuangzi and comparative readings of anarchist and Daoist thought.

Their new commission *Brine Lake (A New Body)* (2020) is a multichannel video and sound installation rooted in research on Korean immigrants in Russia, Central Asia, and Japan in which iodine recycling and processing becomes a metaphor for statelessness. Two female actors representing fictional companies visit an iodine recycling factory at a nondescript location where they converse with two ghosts, factory employees, whose visions are overtaken by the camera. Choreographed conversations in overlapping episodes reveal iodine’s origin in naturally occurring deep sea brine lakes and its relational becoming—its visibility and versatility—through extractive processes, assimilation, and interaction with other elements and hosts. Relationships between ghost and human are foregrounded and notions of origin—motherlands and fatherlands—are called into question. Mechanisms of power and control within stateless belonging are translated into exchanges that shift between the personal and impersonal and are rife with corporate jargon and encryptions. The human actors’ distinct bilingualism alludes to their respective yet unspoken identities as Zainichi and Koryo-saram, descendants of the 150,000 Koreans who were sent to Sakhalin Island in the early 1940s when Japan ruled Korea as a colony. In the mid-1980s, Japan offered to repatriate several generations of ethnic Koreans in Russia, but only a small number returned. In *Brine Lake (A New Body)*, Xin strives to loosen the knots of these repressed memories, silenced histories, and unresolved sentiments attendant to dominant narratives of nationalist ideologies. The installation as such serves as an empathy machine for a score of these encounters and engages viewer’s active participation as well.

(DA)

Matrarchy in Motion

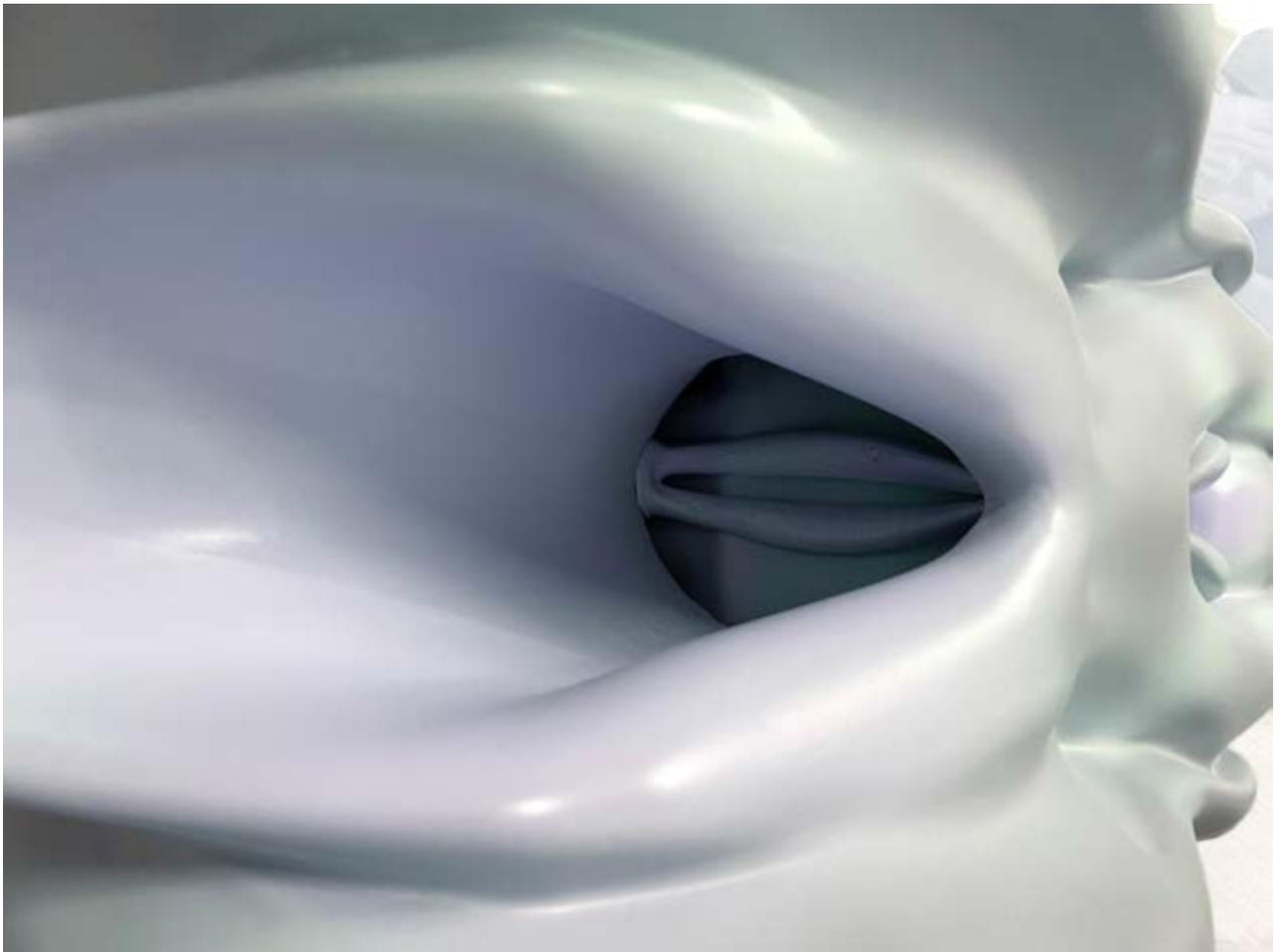
Femke Herregraven 펴케 헤레그라벤, Lynn Hershman Leeson 린 허쉬만 리슨,
Liliane Lijn 릴리안 린, Vivian Lynn 비비안 린, Angela Melitopoulos 안젤라 멜리토폴로스

행동하는 모계문화

전시관 — 갤러리 5

Matriarchal cultures and knowledge acquired through feminine wisdom(s) circulate in the endmost gallery of the Biennale Hall. We convene here amid the unveiling of “dissident goddesses” in historical paintings of dragon queens from popular Korean mythology and cinematic readings of land struggles, dispossession, and matrilineal grounds that connect us with Aboriginal Australia in Angela Melitopoulos’s essay film. Liliane Lijn’s *Electric Bride* (1989) indicates how the “natural” body becomes mechanized and hybrid speaking to technofeminist futures. Lynn Hershman Leeson creates a living sculpture addressing bacterial agency, sustenance, and morphologies that “twist” the very idea of woman. Vivian Lynn draws attention to the recesses of our brain, and composes totemic motifs that exude femme power. And finally, Femke Herregraven places us underwater and in the larynxes of Jeju female divers, evoking an acoustic environment filled with aquatic tonalities. The maternal body acts beyond reproductive duties, moreover it processes and vanquishes societal ruptures.

Femke Herregraven 팜케 헤레그라벤



Femke Herregraven, *Twenty Birds Inside Her Chest*,
detail of the aquatic choir (2021)

팜케 헤레그라벤, <그녀의 가슴 속에 있는 새 스무 마리>, 2021

How can a new voice emerge from a catastrophic moment? *Twenty Birds Inside Her Chest* (2021) by Femke Herregraven explores the aquatic voice and the watery commons as a site of resistance in times of planetary catastrophe to counter “discourses of doom.” Following Elaine Morgan’s controversial hypothesis that humans evolved from isolated, semi-aquatic primates and not the “mighty male hunter,” *Twenty Birds Inside Her Chest* interprets the bodily instincts of the *haenyeo*, female freedivers on Jeju Island, through a living sound archive of the *sumbisor*i, the high-pitched whistle emitted by the *haenyeo* as they surface from deep water. Often described as both lilting and haunting, the sound is the result of the forceful expulsion of carbon dioxide from their lungs followed by a quick intake of fresh oxygen. In the artist’s words, “the *sumbisor*i symbolizes not only their adaptation to water but also the moment of moving between life and death, of overcoming the moment.” Herregraven’s archive is intended to preserve the *haenyeo*’s aquatic voice of communal survival and will be returned to the community following the exhibition.

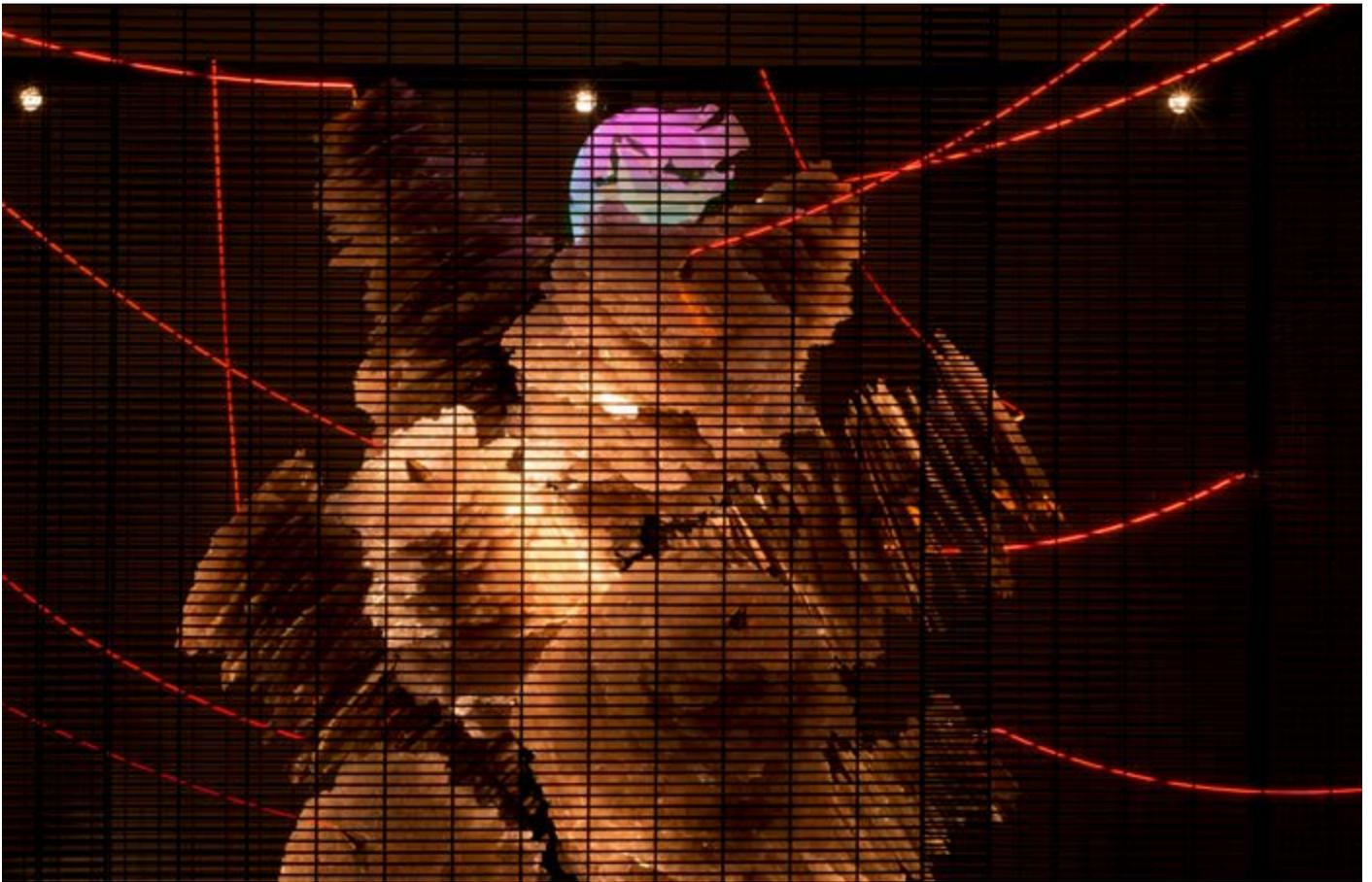
Herregraven and composer BJ Nilsen collaborated with the *haenyeo* community for the recordings. The *sumbisor*i sound compositions are presented through eight sculptures informed by the shape of the human larynx inside a circular installation reminiscent of the *bulteok* structure that the *haenyeo* use for shamanic rituals and community meetings. The aquatic choir will train an artificial intelligence named Elaine whose voice and speech is marked by trauma. Also on view are other objects inspired by the Dutch harpoon that surfaced on the Korean shoreline 450 years ago via an aquatic body, a pierced whale.

Twenty Birds Inside Her Chest amplifies the collective voice and allows us to experience the watery commons of Jeju, the home to matriarchal freediving communities who are known not only for their physical strength and endurance but also their fight for social justice and political freedom. With fragility, resistance, and collectivity, these indigenous marine biologists hold immense experience and knowledge about natural systems, their disturbances and, potentially, our future.

(DA)

Liliane Lijn

릴리안 린



Liliane Lijn, *Electric Bride*, 1989, aluminum, steel, cock feathers, Elmflex micanite, brass, blown glass; 280 × 300 × 240 cm, courtesy the artist and Rodeo, London / Piraeus

릴리안 린, <전기 신부>, 1989, 알루미늄, 철망, 수탉 깃털, 절연재, 낫쇠, 분유리, 섬광등, 284 × 304 × 244 cm, 작가, 런던/피레우스 로데오 갤러리 제공

Born in New York in 1939 to a family of Russian Jewish émigrés, Liliane Lijn began her artistic trajectory in the late 1950s in Paris after encountering members of the city's Surrealist circle, like the poet and alchemist Elie-Charles Flamand, and cultivating a fascination with Milarepa's Buddhist poetry and Richard Feymann's *Lectures on Physics* (1963). Since then, her work has been defined by an existential commitment to poetry and the visual abstractions of movement and light, which Lijn explores through pioneering works that combine concrete poetry with kinetic sculpture and experiment with industrial plastic polymers, Perspex, and acetic acid.

Driven by an interest in archetypes of female deities, Lijn began in the early 1980s to formalize her research on pre-patriarchal nymph goddesses in Greek and Hindu mythologies. In her studio, Lijn transformed these iconographical references into monumental robotic sculptures that employed industrial metalworking, periscopic prisms, and electronic sequencers to summon the poetic and intimidating presence of hieratic sci-fi statuary. It is in this period that Lijn realized *Electric Bride* (1989), a large sculpture made from compressed flexible mica and a handblown glass head covered with cock feathers. Encased in an expanded metal enclosure connected to a 100-volt electric current, Lijn's bride intones a poem whispered by Japanese pop-rock singer Shirai Takako, well known in the 1980s for her act with the band Crazy Boys.

The kinetic sculpture *Gravity's Dance* (2019) continues this investigation thirty years later. Here, a swirling figure materializes from a textile skirt activated in a climactic spinning motion. The revolution of the work speaks to cosmic forces that mobilize matter and spirit, evoking at once the gravitational forces exerted by black holes, the ecstatic whirl of Sufi dervishes, and the Buddhist prayer wheels that inspired some of Lijn's early kinetic works.

(MC)

Vivian Lynn

비비안 린



Vivian Lynn, *Spin: Versor Versari*, 1995–97, nine digital colour prints, eight globe lights with electric cords, courtesy the estate of the artist and Southard Reid, London

비비안 린, <스핀: 베르소르 베르사리>, 1995–97, 디지털 컬러 인쇄 9장, 전기코드가 달린 전구 8개, 작가 에스테이트, 런던 사우사드 리드 갤러리 제공

The term caryatid originates in the cult of Carya, later associated with Artemis, who was venerated as the goddess of the nut tree in pre-Classical Greek rituals. Inspired by a visit to Hadrian's Villa near Rome, Vivian Lynn's *Caryatid* (1986) is a hair-clad, freestanding column drawn from the classical caryatids that refer to sites dedicated to female deities, like the ceremonial pole of the Canaanite mother goddess Asherah. For its first exhibition in 1986, Lynn installed *Caryatid* adjacent to a concrete pillar that was part of the Wellington City Gallery's architecture, eliciting a play between the gendered canons of modernist architecture and the matriarchal lineage of the sacred tree of life, the Babylonian goddess Ishtar, and dilukái figures from Palau. Lynn was among the first artists in Aotearoa, New Zealand, to apply feminist deconstruction to conceptual practices and to the critique of the patriarchal biases inherent in modernism, which manifested in the use of female hair, pharmaceuticals for skin treatment, and damaged *tapa*, a ceremonial bark cloth made by women of the Pacific islands. The latter put Lynn's work at the center of an unresolved controversy among those who saw the "revindication" of destroyed *tapa* as a form of healing or restoration of women's labor and those who criticized it for appropriating the aesthetic potential of the material by the white imaginary.

Pushing the canon of self-portraiture to formulate a critique of Western logocentrism, *Spin: Versor Versari* (1995–97) is a series of nine blown-up MRI scans of the artist's brain that reflects on spaces of interiority and exposes the matter-of-fact inconsistency between the Cartesian ego and the perception of self-identity. With references to the rooms of the Villa of Mysteries, which Lynn saw in Pompeii in 1992, the work embodies intelligence as opposed to the pure disembodied reason in the private domain of the Roman house. The title, a reference to forms of dualism promulgated by quantum mechanics, is a meditation to overcome the idea of a stable and immutable notion of the self towards what Lynn described as "a corporeal, visceral, neural, erotic mind-self in the world, where identity emerges, ebbs, flows, and mutates from behavior in the lived space we inhabit."

(MC)

Angela Melitopoulos 안젤라 멜리토폴로스



Angela Melitopoulos, *Matri-Linear B, Part 2: Surfacing Earth*,
2021, video still
안젤라 멜리토폴로스, <모계 B, 파트 2: 지구를 드러내다>, 2021, 비디오 스틸

Angela Melitopoulos engages with film as a substance of worldly figuration and disfiguration, elaborating on the medium's corporeal and psychic potential in her multichannel experimental works, sound environments, and video essays that examine the screen as a sensing device and technological skin. Her artistic methodologies and collaborative dialogues have inspired philosopher Maurizio Lazzarato's term "video philosophy." Building on the interrelations between time, memory, geography, and subjectivity, Melitopoulos has created cinematic cartographies that chronicle histories of migration, social affinity, animism, resistance movements, anti-psychiatry, and ecological catastrophe under the prolonged impact of neoliberal capitalism.

The four-part video essay *Matri Linear B* (2021–ongoing), her latest work-in-progress, turns the camera eye toward Earth's surface, questioning how modes of viewing and perceiving landscapes inform our understanding of geological and civilizational history as well as the layered codes of modern anthropology and subversive archaeology. Diverging from colonial legacies of anthropocentrism and the positivism of natural sciences, *Matri Linear B* advocates an understanding of the Earth's surface as a "speaking landscape" such that physical geography itself is perceived as a process of social organization. Seeking societal models that build on a mutuality with natural resources, ancestral ties as sedimentary and lawful formations, proto-feminist contexts of community building and familial life, Melitopoulos looks at matrilineal heritage across disparate locales from the ancient past to the present. She has described her endeavor as "looking for embodied relations and connections in the making of visual cine(so)matic recordings of field and landscape. How do conditions of memory and knowledge scale view, form a process of storytelling, and how are potential matrilineal connections linking to Earth histories?"

Premiering at the Biennale, *Surfacing Earth* (2021), the second chapter of *Matri Linear B*, zooms in on the matrix of functions that the landscape plays in the Aboriginal cultures of Australia. The video follows the brushstrokes of Rebecca Wilyuka, for whom painting desert landscapes is a form of active memory and a retrieval of terrains that have been lost to generations of Aboriginal communities, particularly around Alice Springs, Northern Territory. Juxtaposed with image technologies that capture the physical reality of the Earth's surface, the video installation voices indigenous cosmologies and the ongoing struggle against exploitative, settler-colonial conceptions of land rights and ownership, as forest fires sound an apocalyptic call against ecocide.

(NG)

The Undecided from Four Directions

Farid Belkahia 파리드 벨카이아, Ali Cherri 알리 체리, Theo Eshetu 테오 에셰투, Trajal Harrell 트라잘 하렐,
Gala Porras-Kim 갈라 포라스-킴, Chrysanne Stathacos 크리스anne 스타타코스, Cecilia Vicuña 세실리아 비쿠냐

사방천지, 온전히 죽지 못한 존재들

국립광주박물관

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The Biennale here unfolds a dialogue of death and the afterlife, the reparation of spirit-objects, the corporeal limits of the body, and acts of mourning. Theo Eshetu troubles museological conventions and narratives while animating forms and beings trapped in the logic of ethnographic collections. Trajal Harrell develops his latest choreography around butoh's prolific influences and the spectral presence of African-American dance pioneer Katherine Dunham. Rights of the dead and the detachment of the spirit from flesh are invoked in Gala Porras-Kim's project paying respect to human remains in the museum's collection. Located in a garden pavilion, Cecilia Vicuña's *Rain Dreamed by Sound* (2020) is a polyphonic commemoration of fellow poet and artist Theresa Hak Kyung Cha. From the ephemeral aura of a flower mandala by Chrysanne Stathacos to the loneliness of a desert necropolis by Ali Cherri, artistic and historical works attune to links of ancestry, non-western mappings of ailment and cure, and the foundational role of the undead in shaping registers of "the real" across the world(s) of the living.

Ali Cherri

알리 체리



Ali Cherri, *The Digger*, 2015, video still
알리 체리, <땅 파는 사람>, 2015, 비디오 스틸

“If the necropolis is a form of display or a form of a museum, it would be the Museum of Absence.” —*Ali Cherri*

The necropolis, like the museum, is for Ali Cherri a place where the politics of the dead play out as haunting images of voids and silences. Born in Beirut and brought up during the Lebanese Civil War, the experience of loss and survival in a divided city scarred by a long conflict has defined Cherri’s interrogation of the relics of the dead in search of communal anchoring of memory and historical narratives.

The Digger (2015) portrays the ritualistic occupation of Sultan Zeib Khan, the caretaker of the ruined Neolithic necropolis of Jebel al-Buhais and workman of the archaeological excavation mission. Sultan, who left his family in Pakistan to work in the United Arab Emirates for over twenty years, watches over burial grounds that have been emptied as the relics found on the site are transferred to the nearby Sharjah Archaeological Museum. His responsibilities transcend simple maintenance—the task of “keeping ruins from falling into ruins”—and become a ceremonial remembrance of absence. The excavation and relocation of the funerary remains subtends a traumatic gesture of unburial, calling on Cherri’s critical reflection on the emptiness created by disciplines like archaeology that manifest modern museums as places of classification and difference under pretenses of universality that are often laden with colonial histories. The figure of Sultan, emblematic of the South Asian worker in the United Arab Emirates, rises here to the role of mediator, negotiating between forms of conservation at odds with each other, such as the hygienic orthodoxy of museum standards and timeless cultural practices celebrating the dead. His reparative and ritual labor performs a balancing act between the spectral dimension of thousand-year-old tombs and that of museum artifacts haunted by their own self-reflection in an empty grave.

(MC)

Theo Eshetu

테오 에쉬투



Theo Eshetu, *Ghostdance*, 2020, video still
테오 에쉬투, 〈고스트댄스〉, 2020, 비디오 스틸

Theo Eshetu has initiated a range of explorations into cinematic representation and visual grammar of the moving image to develop works in formats across television, Super 8 recordings, documentary, experimental video, installation, and photography. His projects consistently stitch together histories from African modernity and European imperialism to arrive at a unique aesthetic that captures the interrelation of cultural worlds and communal knowledge. Denoting a sonorous overlay and cosmological approach to the electronic imagery, he experiments with mirroring and kaleidoscopic effects to induce hypnotic undertones into the way images are perceived.

His latest audiovisual journey *Ghostdance* (2020) looks at the relations between the ethnographical display of Asian and African collections and the choreographing of their metaphorical death and life as they enter the museum space. What does it mean for objects to possess subjectivity in representing spheres of life and social bonds? This question circulates through the bodies of two exceptional dancers, who channel the kinetic energy as a repository of spirit-objects and rituality suspended behind the museum's walls. Butoh dancer Yuko Kaseki's moves resemble the transmutation of the human body into other forms, resonating between eerie and majestic moments, while Edivaldo Ernesto's improvisation blends contemporary and traditional African dance into an attempt to shake off and escape the confinement of the vitrines.

As the dancers step into the roles of objects and migrate from one space to another from one cultural context to the next, Eshetu taps into the ongoing debate around the restitution of looted goods from colonized territories. *Ghostdance* was filmed at Berlin's Ethnological Museum and the Museum of Asian Art as well as the yet-to-be unveiled Humboldtforum, which takes the form of the reconstructed, reimagined Prussian Stadtschloss in the heart of the city. The video allows a glimpse beyond the logistics of restoration and the taxonomies of storage and display, and exceeds the objectifying descriptions on museum labels. *Ghostdance* temporarily releases the hegemonic museum from its linear narrative into the realms of the polyphonic and the unexpected.

(KH)

Trajal Harrell

트라잘 하렐



Trajal Harrell, *Sister or He Buried the Body*, 2021, installation:
woven mats, passementerie, dimensions variable, exhibition view
13th Gwangju Biennale, 2021, photo: Sang tae Kim

트라잘 하렐, <자매 혹은 그가 시체를 묻었다>, 2021, 설치: 직조한 매트,
파스망트리, 가변크기, 제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

Trajal Harrell gained global recognition for creating a series of works that bring together the tradition of voguing with early postmodern dance. Since 2013, he has looked closely at Japanese butoh dance and its founder Tatsumi Hijikata to develop works that combine a speculative remapping of the history of contemporary dance and composition. Drawing on the mythical origins of butoh and its elevation of an aesthetic of death and decay, Harrell honors Hijikata's aim for butoh "to escape itself," to defy aesthetic categorization and operate at odds with the historical stances of modern and postmodern dance.

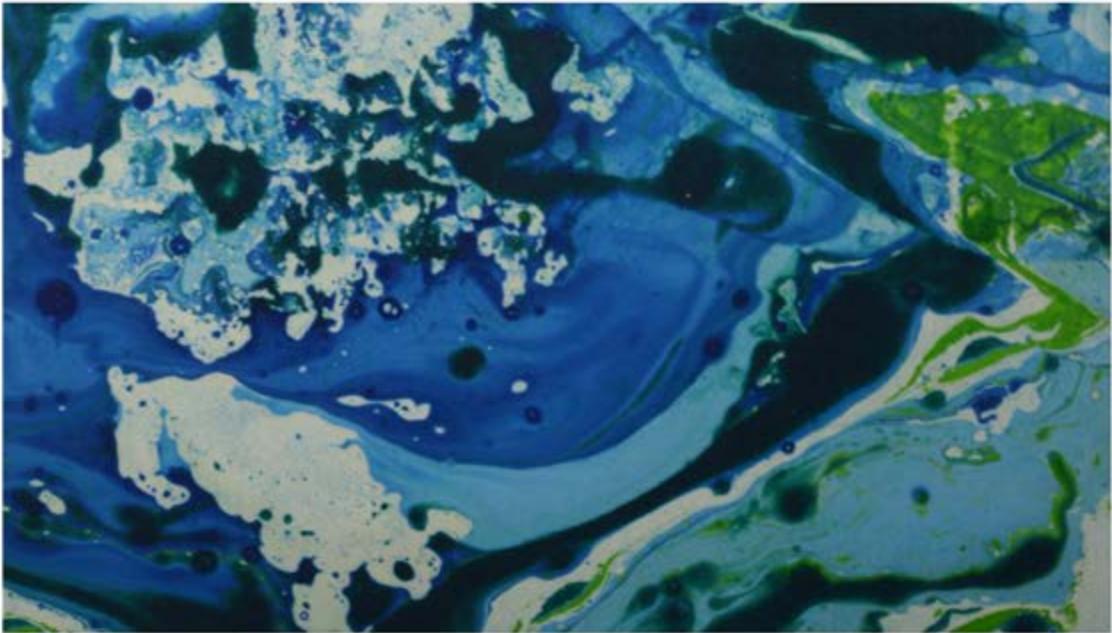
Harrell's solo performance advances many of his long-standing artistic discourses while delving deeper into Hijikata's legacy, his speculative associations with African-American choreographer Katherine Dunham and her seminal research on Haitian Vodou, the death of Hijikata's sister, and his attempt to archive her dead body in his own performance. Hijikata shared a studio with Dunham before he made his first butoh piece, leading to Harrell's speculation that Dunham could be, in his words, "the long-lost mother of butoh." Presented and performed on a makeshift runway made of woven grass mats enclosed by a line of delicate passementerie, the work is strongly inspired by the aesthetics of Japanese folk theater that evolved into the kabuki tradition. Butoh both revolted against and developed from kabuki, as Hijikata encouraged the repurposing of traditional Japanese models of performance as a means of breaking them.

Confirming butoh's relationship with death, Hijikata spoke resonantly of his dead sister dancing through his body, specifically by relating to her sexual body as it danced through his living one in exchange for money. Harrell's *Sister or He Buried the Body* (2021) is an attempt to vogue Hijikata voguing his sister, an attempt to rerun and archive Hijikata's sister's story and Hijikata's reperformance in his physical form through Harrell's dancing body. The piece is also an accusation, given the possibility that the sister figure of Hijikata's own mythology might be a disguised Dunham, Hijikata's disguise of butoh history. In Hijikata's words, "dead sister is my real teacher of butoh. We need to lesson hard with the dead constantly. We need to live together with the dead."

(DA)

Gala Porras-Kim

갈라 포라스-킴



Gala Porras-Kim, *A terminal escape from the place that binds us*
(detail), 2020, ink on paper

갈라 포라스-킴, <우리를 구속하는 장소로부터의 영원한 도피>
세부 이미지, 2020, 종이에 잉크

What do the dead want their bodies to become? The bodies of deceased people are frequently exhumed into an institutional afterlife they may not have chosen. Reclaimed as objects in this sense, the bodies' eternal, irremovable proprietors are the people who inhabited them, and many cultures concur that bodies are entitled to rights after death.

Where then do museum practices intersect with the afterlives and ritual passages of the dead? What does it mean for a body to be an institution's possession, if it can only ever belong to the deceased? In museums, bodies are primarily seen as objects, to the extent that the institution and viewers may forget the humanity they contained. Convinced that there is no dichotomy between body parts as museum objects and bodies within burial grounds or other post-death resting places or cultural positions, Gala Porras-Kim argues that "as with people, people's bodies throughout life are entitled to a baseline of dignity, respect, and in certain cultures and self-regards, sanctity. It should ultimately be the prerogative of the person to determine what their body becomes after death. Museums have the capacity to recognize that humanity at any time, and should do so."

In 2019, Porras-Kim traveled to Gwangju to examine the unplanned worldly afterlife of bodies (1st century B.C., from Shinchang-Dong, Gwangju) in the collection of the Gwangju National Museum, considering the places these bodies have been and how they have been treated since they were taken out of a person's final resting place, a corporal afterlife defined by human laws and institutions. The work is made using encromancy—divination by ink stains—to contact spirits and ask them to manifest a preferred location for their remains. Through paper marbling techniques, vivid pigments are suspended on the surface of water, and spirits are contacted to reorganize the pigment to realize an image that maps the ideal setting for their remains. "Captured" on paper, the control of the image is relinquished to the spirit. Instead of prioritizing the methods of living people that influence the afterlife, Porras-Kim insists on this spiritual approach to inform human actions and hear from the deceased individuals who inhabited these body parts where they would prefer their remains to rest.

(DA)

Chrysanne Stathacos

크리산네 스타타코스



Chrysanne Stathacos, *The Three Dakini Mirrors (of the body, speech, and mind)*, 2021, hand-printed cloth, colored mirrors, glass, bronze Pythia tripod, sea shell, glass evil eye, bodhi leaves, roses, rose petals and stems, exhibition view 13th Gwangju Biennale, 2021, photo: Sang tae Kim

크리산네 스타타코스, 〈세 개의 다키니 거울(신체, 언어, 정신)〉, 2021, 수공 날염한 직물, 색거울, 유리, 청동 피티아 삼각대, 조개껍데기, 유리로 된 악마의 눈, 보리잎, 장미, 장미꽃잎과 줄기, 제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

Trained as a printmaker, Chrysanne Stathacos has worked with textiles, painting and performance for four decades to manifest in her practice a feminist meditation on death and impermanence. Like many artists of her generation, her experience of mortality and loss was mediated by the outbreak of the AIDS pandemic and its attendant sense of existential fragility among artist communities in the early 1980s and through the 1990s. At that time, Stathacos was active in the Toronto and New York art scenes, where she became close with the collective General Idea and AA Bronson, with whom she initiated a lifelong artistic collaboration that lasts to this day. At the same time, her work came to reflect the sense of indelible loss from the death of many friends and artistic partners. She also began queering her paintings with symbols of fragility and love, like ivy leaves, hair, and condoms, and reclaimed Dadaist tactics for feminist artistic practice, with the creation of an alter ego that she named Anne de Cybelle. She also pioneered the use of video chat in the interactive work *1-900 Mirror Mirror* (1993), in which the audience was confronted with their own image reflected in an infinity mirror while talking to the artist over videophone.

In the late 1990s, Stathacos approached Buddhism through an encounter with Jetsunma Tenzin Palmo, a feminist Buddhist nun whom she met while traveling in India. Tenzin Palmo helped Stathacos to finally connect to a female spiritual voice after years of cultivating interests in Tibetan Buddhism, shamanic healing, ancient Greek spirituality, and tarot reading. Today, Stathacos is the founding director of the Dongyu Gatsal Ling Initiatives, an organization dedicated to reclaiming the lost traditions of Tibetan women practitioners by supporting nunneries in India and Tibet.

Stathacos's *Rose Mandalas* are installations made of colored rose petals carefully arranged in concentric circles around mirrors that reflect the sky and allude to higher spiritual spheres. Stathacos's process for making these works is a ritual meditation and offering to the universe. Throughout the duration of the exhibition, the mandala slowly comes apart as a measure of the transience of human and nonhuman life and a celebration of change as a principle of compassion and beauty. As a final act performed by Stathacos, the installation is destroyed, blown by the artist's own breath in a cleansing ritual of end and renewal.

(MC)

Sovereign Image Worlds

Karrabing Film Collective 카라빙 필름 콜렉티브, Judy Radul 주디 라둘, Zofia Rydet 조피아 리데트

자주적 이미지의 세계들

광주극장

At Korea's oldest operational cinema, Karrabing Film Collective activates their cinematic aesthetics through improvisation and hip-hop in the face of toxicity to conceive forms of sovereignty against settler violence. Judy Radul's immersive installation and performance challenges the schematic refrains of image production in both a technological and biological sense. Heat will guide the dimension of visual perception and a live musical performance will accompany thermal cameras scanning bodies for an organic and mechanistic symmetry. What does it mean to 'hijack' a technology that usually appears in connection with weaponry, border regimes, fever scanning, or ghost hunting? Radul's work puts into play in ironic and unexpected ways of both "being screened" and "screening." In the theatre's corridors, photomontages by Zofia Rydet developed in the late 1970s initiate a surrealist dialogue with filmic histories and mise-en-scène.

Karrabing Film Collective 카라빙 필름 콜렉티브



Karrabing Film Collective, *Forward with the Ancestors:
Day in the Life*, 2020, video still
카라빙 필름 콜렉티브, <선조들과 함께 나아가기: 인생의 낮>,
2020, 비디오 스틸

Forward to the bush, but where's he gonna go?
 The crush of lies, leave them behind, leave them behind.
 —lyrics from *Forward with the Ancestors: Day in the Life*

In the indigenous Emiyengal language, the word “karrabing” refers to the lowest point of the tide, the time when the ocean has receded, and an occasion for collective gatherings along the northwestern coastline of Australia, home of the Karrabing Film Collective. Comprising around forty members from different generational and social backgrounds, the collective uses its aesthetic practices as means of self-organization and social analysis through audiovisual experiments with phones or handheld cameras that reveal ancestral and agential narratives of the members’ communities in Beluyen, Northern Territory.

Karrabing Film Collective addresses the harsh realities of settler colonialism, daily police surveillance, resource extraction, religious conversion, indebtedness, and ecologies of “late toxic liberalism,” a term coined by group member and anthropologist Elizabeth A. Povinelli. Referring to their approach as “improvisational realism,” their videos often merge dreamscapes with fiction and archival footage to render family totems and the state of dreaming into forms of surreal role-play and resistance to the trappings of neocolonialism. To escape the constraints of their surroundings, Karrabing reaches into the mangroves, forests, and sacred sites that permit a rekindling of nonlinear time and a reckoning with the collective defiance of the “otherwise.”

The collective’s latest five-channel video installation, *Forward with the Ancestors: Day in the Life* (2020), follows a typical day in the community’s life in five chapters: “Breakfast,” “Play Time,” “Lunch Run,” “Cocktail Hour,” and “Takeout Dinner.” The accompanying hip-hop tunes provide a sharp satiric layer to the otherwise challenging daily routine in which members of the group are regularly interrupted by external influences. Interspersed with archival radio and television clips, the video also narrates the larger social context of Aboriginals forced into state-sanctioned stereotyping and dependency on government aid. As the Karrabing seek refuge in the circular nature of history and art as a means of survival, the display space beyond the screen—graffitied iron sheets and seating made from used tires—offers a visual synthesis of the group’s subversive humor and communal virtuosity.

(KH)

Judy Radul

주디 라둘



Judy Radul, *Good Night Vision*, 2013, with the
Turning Point Ensemble and Arkyo Khakpour,
courtesy the artist and Catriona Jeffries Gallery, Vancouver
주디 라둘, <굿 나잇 비전>, 2013, 터닝 포인트 앙상블과 아르키요 카푸르,
작가, 밴쿠버 카트리오나 제프리스 갤러리 제공

Judy Radul's interdisciplinary practice investigates hierarchies of sight, film as a material force in the world, and the camera eye as an ever-present actor negotiating regimes of truth, evidence, and social choreography. Through reflection, doubling, and refraction, she examines how surveillance—in both practical and etymological senses of the camera's eye overseeing and being vigilant—operates in private and public spheres and how the scrutiny of organic and machine vision reshapes human behavior. The psychological and phenomenological effects of media like curiosity, narcissism, and discomfort play into many of Radul's performative and installation works to charge the ambience of the exhibition space and the visitor experience.

In her 2017 solo exhibition “the king, the door, the thief, the window, the stranger, the camera,” Radul explored the poetic and social agency of doors, windows, entrances, and exits by means of her multi-camera, live-feed “present system,” transforming (formerly known as) Witte de With's exhibition spaces into a dynamic set for live image production. Similarly, the artist has transformed the architecture of the Gwangju Theater's large screening hall, corridors, and former projection chamber into a studio-like environment where live and transmitted proceedings render a fragmentary and collaged visual feed and embodied score. At the cinema, Radul challenges the concept of visual perception and “the image” in a technological and biological sense by pointing thermal cameras at two musicians: Gina Hwang, who masters and electronically challenges the soundscape of the *geomungo*, a traditional Korean six-string instrument; and Hannah Kim, a multi-percussionist who plays traditional instruments including *janggu* drum and gong. While heat-sensitive camera technologies are usually deployed by the weapons industry and for border control monitoring, mechanical inspection, surveillance, ghost hunting, and fever-screening systems, Radul's project mobilizes an active exchange between sonic, cinematic, and corporeal experience. The live performance and installation are the result of a close collaboration between the artist and the musicians to focus on the physical origin of sound: the plucking of a string, the tapping of a drum, and the movement of the body. As a means of visualizing the reverse causality of music, the work is positing the “production” of the instruments and their materiality by way of the constitutional force of sound vibration, timbre, and tone color.

(NG)

Zofia Rydet

조피아 리데트



Zofia Rydet, *Phantoms*, from the *World of Feelings and Imagination* cycle, 1975–1979, gelatin silver hand print, courtesy of Raster Gallery, Warsaw
조피아 리데트, <유령들, 감정과 상상의 세계 연작>, 1975–79, 젤라틴 실버 프린트, 바르샤바 라스터 갤러리 제공

Born in 1911, the first decades of Zofia Rydet's life were shaped by the omnipresent limitations imposed on women in war-torn twentieth-century East-Central Europe. Rydet put her artistic aspirations on hold to study at the Main Girls' Economic School in Snopków, Poland, and later worked as a travel agent and manager of small stationary and toy businesses, only to return to her passion for photography at age forty. After joining the Gliwice Photographic Society, her practice evolved from an amateur fascination into a sincere, lifelong dedication. Central to her black-and-white series is an attentiveness to the human being. Rydet believed in the mnemonic ability of photography to preserve not only people's existence but their values as well, specifically those people at the margins of society or deemed unrepresentative of the socialist way of life. Her unusual practice culminated in the *Sociological Record* (1978–97), an ambitious project to document each and every Polish household, and the resulting 16,000-negative inventory emphasizes women, mostly mothers living in the countryside, among other themes.

Select pieces from *World of Feelings and Imagination* (1975–79)—Rydet's only non-documentary project—speak to the existential aspects of the *conditio humana* through photomontages that evoke Dada and Surrealist forms. The artist stitched together cut-out pieces from her own photographs to create mock-ups that she then photographed and enlarged as reproductions. The series comprises nearly one hundred images that evoke post-apocalyptic scenarios arranged according to fifteen themes, including “Mannequins,” “Phantoms,” and “Threat.” Recurring motifs are uniform mannequin figures, gloves rising from damp soil, parched tree branches scattered in abstract landscapes, and horizons shaped by female curves. The liberating process of collaging allowed Rydet to capture what she called the “feelings and desires, loneliness and fear to which love is the only remedy, and the tragedy of evanescence.” The series is an intimate confession filled with the anxieties of disappearance that linger within Rydet's traumatic experiences of war, feminine existence, and the ever-present threat of cataclysm.

(KH)

Deep Memory, Multi-species Time



Korakrit Arunanondchai 코라크리트 아루나논드차이, Patricia Domínguez 파트리샤 도밍게스,
Sangdon Kim 김상돈, Sahej Rahal 사헤지 라할, Sissel Tolaas 시셀 톨라스

깊은 기억, 다종의 시대

양림산 / 호랑가시나무 아트폴리곤



The sacred Yangnim Mountain—a symbol of Korea’s layered histories from Japanese colonization and anticolonial resistance to Christian evangelization, communal healthcare, and the strategic role of American missionaries in Gwangju—offers a venue for the Biennale for the first time. These legacies can be felt in the neighborhood through well-preserved examples of traditional Korean architecture, colonial-era cave tunnels used as bomb shelters, and the memorialization of missionary sites and learning centers. Select Biennale projects take place in the Horanggasy Artpolygon, a community art space situated at the base of a cemetery that was used as a site for sky burials. Korakrit Arunanondchai’s most recent film installation *Songs for Dying* (2021) investigates the idea of sovereignty, ancestral storytelling, ongoing pro-democracy protests in Thailand, and the transit of distressed spirits, involving shamanic and animist rituals fostering resilience and commemoration in Jeju, Philippines, and Thailand. Sahej Rahal’s suite of drawings reflect on legends that become distorted across generations, chimeras that generate from dystopian futures, and the rise of ethnonationalism. Sissel Tolaas represents sentient memories from the April 3 Jeju massacre and island terrains through the life journey of a single protagonist alongside recent works by Patricia Domínguez and Sangdon Kim that invoke pluralistic mythologies, healing practices, and techno-animistic kin.

Korakrit Arunanondchai

코라크리트 아루나논드차이



Korakrit Arunanondchai, *Songs for Dying*, 2021, video still
코라크리트 아루나논드차이, <죽음을 위한 노래>, 2021, 비디오 스틸

In his 1987 book *Shamanism, Colonialism, and the Wild Man*, Michael Taussig introduced the term “epistemic murk” to speak of forms of fabulation in colonial regimes that are cast upon the space of death. He described it as “the formless form of the reality in which an unstable interplay of truth and illusion becomes a phantasmic social force.” Much of Korakrit Arunanondchai’s work is committed to exploring and narrating the “epistemic murk” in which ghosts are a fragile entanglement of both historical constructs and factual reality. His films’ elusive storylines wander through territories of cultural and spiritual hybridity to conjure snake-like creatures known as *nāgas* and disembodied drone spirits through a mythography of Göbekli Tepe, the world’s oldest known temple; the history of Buddhist ghost cinemas; and rumors of a secret CIA prison in northern Thailand. Following a research trip to South Korea and an encounter with the esteemed anthropologist Seong Nae Kim, Arunanondchai looked at rituals of collective grief and resistance as they form an embodied knowledge for restoring historical erasure.

Songs for Dying (2021) interweaves histories of death and protest through what Kim describes as “the work of mourning,” the memorial activities honoring the forgotten dead that allow for communal healing. It is the narrating voice of a sea turtle—a revered spirit and descendant of a mythical dragon—that tells this story of loss, resistance, and familial love through which Arunanondchai’s memories of the last moments spent with his grandfather flow into the life of the forest, Jeju Island’s mythological origins, the legacy of *haenyo*’s sea farming culture, and their tribute to oceanic living systems. The footage of crowds that marched in protest of the Thai monarchy in 2020 to demand democratic reforms channels distant spirits—invoked in the shamanic rituals commemorating the Jeju uprising of 1948—with the promise of returning life to the anarchic forces of cosmic waters and ancestral currents. While acts of remembrance unite political struggles that are haunted by the militaristic erasure of restless bodies, throughout the film the songs of ghosts form lineages of unrest and sacred unions that dissolve the contours of life and death through loops of awareness, arriving from decomposition to shores of security.

(MC)

Patricia Domínguez

파트리샤 도밍게스



Patricia Domínguez, *Eyes of Plants*, 2019, video stills
파트리샤 도밍게스, <식물의 눈>, 2019, 비디오 스틸

As fires raged in Bolivia's Chiquitania region and in the Amazon rainforests in summer 2019, Patricia Domínguez was volunteering at an improvised animal sanctuary to tend to animals injured by the flames. Her caring for a half-blind toucan is at the center of her installation *Madre Drone* (2020), which contextualizes the wildfires with considerations of indigenous land rights and the whirring of police drones surveilling protesters in Santiago de Chile.

The anchoring motives of vision, healing, and a deep reading of convergences among indigenous rituals, settler-colonial customs, and contemporary corporate wellness schemes inform Domínguez's multipart installations in the basement spaces of Yangnim Mountain. Like vigilant watchmen replicating the artist's eyes, a pair of animated green eyeballs in the work *Green Irises* (2019) hint at European ancestry by their irises' "color of plants." The work traverses the liminal zones of transcultural references: a holographic fan depicting the *jarro pato*, a duck-shaped ceramic vase emblematic for its tears that mourn indigenous worlds; the presence of roses alluding to *mestizo* healing practices; emojis and fast-fashion boxer shorts and suits roping in contemporary reality. Each reference is captured through the artist's own heritage and projected against her own body and everyday surroundings: "The same tears running down the cheeks of indigenous peoples run also through the cheeks of settler colonists, eventually falling down from the eyes of our contemporaries, glued to the screens of their mobile phones. Little by little, all these tears have reshaped my face."

At the heart of Domínguez's approach is bringing together activism, experimental research on ethnobotany, and ancestral and modern healing practices. Her artworks resemble shamanic shrines, cybernetic altars and new age healing facilities. In a counterintuitive strategy, she uses technology to connect with nature: "I turn on my made-in-China LED therapy mask and set it to a green light frequency. I was told that I should irradiate myself in green if I want to see what a plant sees." This playfulness allows the artist to commingle the mythologies of the indigenous and the colonial and their contemporary entanglements, offering a present-day record of our "temples of extractivism."

(KH)

Sissel Tolaas

시셀 톨라스



Sissel Tolaas, *EQ IQ EQ*, 2019–ongoing, exhibition view
13th Gwangju Biennale, 2021, photo: Sang tae Kim
시셀 톨라스, <*EQ IQ EQ*>, 2019년부터 현재까지 진행 중,
제13회 광주비엔날레 전시 전경, 2021, 사진: 김상태

Observing the world while being taken by the nose, smell researcher, artist, and chemist Sissel Tolaas's practice bridges several disciplines by focusing on olfactory sensing to navigate individual and communal emotional intelligence and to correspond with the planet at a molecular level. Having mapped several thousand different olfactory notes from across the globe, Tolaas maintains an unconventional and deeply engaged approach to scent as a means of decoding characteristics of cultural behavior, economic development, social memory, and ecological precarity. In the Biennale's online journal, Tolaas compiled a questionnaire for Bong Joon-Ho, the acclaimed South Korean filmmaker who directed the thriller *Parasite* (2019), which was intended to explore their mutual interest in smell as a reflection of class divisions and collective fear in late-capitalist societies. As part of other projects, Tolaas has identified traces of smell molecules in worn coats, a coastal wetland in Sri Lanka, refugee camps in Jordan, and recreated the scent of extinct flowers, archiving her discoveries with NASALO—her very own “smell language” dictionary.

During her research visit for the Biennale, Tolaas engaged with Korea's emotional intelligence in conversation with linguist Baek Seungjoo and delved into Jeju's legacy of violence and spirituality marked by decades of suppression. Following her introduction to Yang Sinha, who has chronicled in handwriting and illustration every day of his life for seventy years, Tolaas detected an exceptional exchange between language, memory, and emotional triggers. Supported by filmmaker Jwa Seonghan, Yang took upon himself the immense effort of rereading and remembering his life's chronicle of personal and communal traumas to an extent that it is considered today an important testimony of the island's history. Yang selected one significant day of each year with which Tolaas paired scents from her own dictionary of smells, embedding nanomolecules in pumice stones that recall the concept of *seseok*, Confucian scholar's rocks that are harbingers of good spirits and human-cosmic relationships.

The installation enables an alternative understanding of history, tragedy, and faith, guided by notions like *nunchi* and *han*—both nonverbal modes of shared wisdom or sorrow privy to Koreans—as memories are activated through breathing. Humans breathe 23,040 times a day; the COVID-19 pandemic has further disoriented our placemaking as defined by smelling bodies and environments, given the exacerbated use of mass sanitization, digital surveillance, and deodorization.

(NG)

Live Organ

라이브 오르간

Online Commissions

nasa4nasa 나사4나사, Kira Nova 키라 노바, Ana Prvački 아나 프라바츠키

온라인 커미션

Exclusively conceived for online audiences, works by Ana Prvački, Kira Nova, and nasa4nasa are presented in the form of episodes and web series on the Biennale's social media channels and streamed on its website. These artists explore hybrid forms of individual and collective expression, protocols of intimacy, and codes of spontaneity, centering relationships among bodies transiting between the spiritual, the physical, and the virtual, beyond the grip of pandemic-induced alienation and social distancing. Kira Nova's series encourages viewers to access their extraordinary potential, whether through butoh techniques, cellular memories of animal, plant, or insect pasts, or other improvisations that embrace our limbs' intelligence. nasa4nasa experiments with bodily practices of synchronicity, collaboration, symbiosis, and communal intelligence that interacts with and sometimes interrupts virtual mass consumption. Addressing topics that have come to define contemporary culture in Korea and beyond, ranging from environmental matters to movement and meditation exercises, Ana Prvački's videos attempt the subversion of social anxiety through the comedic potential of faux pas.

온라인 관객을 위해 특별히 구상된 아나 프라바츠키, 키라 노바, 나사4나사의 작품은 비엔날레 SNS를 통한 회차 별로 구성된 웹 시리즈의 형태로 공개되며, 비엔날레 웹사이트에서도 영상으로 감상할 수 있다. 세 작가는 팬데믹이 초래한 소외와 사회적 거리두기를 뛰어넘어 정신, 물질, 가상을 오가는 신체 간의 관계를 중심으로, 개인 및 집단의 표현과 친밀함의 양식, 자발적인 규약의 혼성적 형태를 탐구한다. 키라 노바의 작품은 일본의 무용 형식인 부토의 몸짓, 동식물이나 곤충의 과거에 관한 세포의 기억, 우리 팔다리의 지성을 품은 즉흥적 동작을 통해 관객들이 자신의 비범한 잠재력과 마주칠 수 있도록 북돋는다. 나사4나사는 일치와 협업, 공생, 그리고 가상의 대량 소비와 상호 작용하며 때때로 그것을 방해하는 공동체 지성과 관련된 신체의 수련을 탐구한다. 환경 문제부터 신체 운동과 명상 훈련에 이르기까지 한국 안팎의 동시대 문화를 정의하는 주제들을 다루는 아나 프라바츠키의 영상은 실수에 잠재된 희극성으로 사회적 불안을 전복하고자 한다.

nasa4nasa

나사4나사



nasa4nasa, *promises b2b*, 2021, video still
나사4나사, 〈서약 b2b〉, 2021, 비디오 스틸컷

What is dance outside the proscenium? With no audience present, what does dance look like in the age of social distancing? Composed of the gymnastics- and martial arts-trained dancers Noura Seif Hassanein and Salma Abdel Salam, the choreographer duo nasa4nasa has engaged with similar questions since 2016. They have embraced Instagram as a medium not only to disseminate their work beyond Egypt but also as a showcase and studio to experiment with bodily practices of synchronicity, collaboration, symbiosis, and communal intelligence that interacts with and sometimes interrupts virtual mass consumption.

Drawing from diverse references like Merce Cunningham and John Cage, Lygia Clark, Trisha Brown, and Antonin Artaud, nasa4nasa consistently exceeds the frame of social media to reveal how physical and digital spaces shape their bodies and deepen their mastery of performance. They have staged movements and athletic sequences of leaps, chugs, and enveloppés in various filmed and photographed athletic facilities and consumer spaces, including performances at a squash court in red leotards à la Cunningham in *SUASH* (2018); an empty swimming pool in black swimsuits in *Swimming Pool: Pool series* (2017); the gymnastics hall where they trained as children in *Gymnastics: Olympic* (2018); and an IKEA storage room in large white t-shirts in *Ikea: Indoor II* (2017).

Their newly commissioned online series delves into more discreet territories, using their own physical rehearsal rooms as stages to perform different scenes that explore the distance between their bodies as a third party in their dances and a space of potential reconciliation. Engaging aspects of togetherness, proximity and approximation, disjunction, continuity, and the ever-present gap between two bodies through hysteria-laced repetition, nasa4nasa reveals a choreography in which body-to-body, limb-to-limb, and hip-to-hip intelligence is laid bare and experienced through a fluid movement language of in-betweenness.

The internet can still be a contentious territory in Egypt, and social media can act as a site of political confrontations between the forces of democratization and authoritarianism, especially ten years after the wave of protest and uprisings of the Arab Spring. However, nasa4nasa's commitment to navigating the medium's potential and exploring its relevance endures, rooted in a practice that troubles the algorithms that dictate the presence and absence of bodies.

(DA)

Kira Nova

키라 노바



Kira Nova, *Practical Guide to Becoming the Idiot*,
2021, production still
키라 노바, <당신을 바보로 만들어 주는 실전 가이드>, 2021, 제작사진

No figure embodies ostracism like the idiot. As an epithet connoting belonging and limited expectations, “idiot” describes anyone on the wrong side of society, and for most, is a slur implying a threat to order with no belonging of any sort. For Kira Nova, however, the idiot is a liberated figure. Her latest series of video-based narrative episodes and movement practices guides viewers through small daily steps to awaken their becoming an idiot, a person that treats social reality with the attitude of a trickster, a player, a clown, or a shaman. The series encourages us to access our wild extraordinary potential, whether through butoh techniques, cellular memories of animal, plant, or insect pasts, or other improvisations that embrace our limbs’ intelligence.

Published on the Biennale’s digital and social media channels, the videos offer, in the words of the artist, “an ontological deep tissue massage to history of certain social and cultural norms while plucking out the roots of domestication” through two significant facets of life: spontaneous collective dancing and sex culture. How does it feel to dance alone, a very primal, very basic, very uncivilized remnant of ritual movement? Is sex for one the first building block of a healthy and balanced society? What can the two freedoms of sexuality and humor learn from each other? To what extent can we push beyond the deeply-rooted Freudian idea of sublimation and expand human consciousness in pursuit of an ultimate inner freedom?

The artist often collages bullets of playful academic text with cinematic images, action scenes, and comedic elements to deepen her interest in debunking myths and stagnant belief systems. Having worked as a circus clown in her youth, Nova learned how to combine physical theater, dance, stand-up, and butoh to pervert academic language and sculptural work and to insist on the possibilities of dusting ourselves off and removing the layers that desensitize us to our environment, that muffle and mute our intuition, and that shame and suppress our bodily instincts to set us “right.”

(DA)

Ana Prvački

아나 프라바츠키



Ana Prvački, *Multimask*, 2020, video still
아나 프라바츠키, 〈멀티마스크〉, 2020, 비디오 스틸

“Can one transform the language of the pandemic? Can social media stimulate particular glands and hormones or mobilize one’s fight-or-flight response? Can art function like an instant facelift mask?”
—Ana Prvački

Ana Prvački’s abiding fascination with systems of life and forms of cultural transaction—wellness culture, healing technologies, beauty regimens, the language of advertising and start-ups—combined with her meticulous research into protocols of human behavior and emotions resulted in the creation of three unique videos commissioned for the Biennale. Made exclusively for online distribution, each succinct video addresses a different topic that has come to define contemporary culture in Korea and beyond, ranging from environmental matters to movement and meditation exercises. In her videos, she assumes the role of a storyteller offering narrative, in her words, as “a balm for trauma, with its restorative and relaxing meditation capacity.” Gently and humorously, she reflects on the unprecedented global alienation that has attended the COVID-19 pandemic.

Multimask, the first of the series (all works 2020), integrates the body into a shifting reality through a speculative gadget: a mask that riffs on the face coverings made ubiquitous by the outbreak. Designed to perform the triple role of personal protective equipment, beauty mask, and consciousness-transforming device for sensory deprivation, the multimask intends to increase self-awareness. *Energetic Tickle* proposes the titular animated gesture as a means for interaction and behavioral reorientation as instructed in collaboration with an accordion player. Drawing from hydrofeminist writing, climate change, sea goddess myths, bodily porosity, and notions on liquidity, *The Splash Zone* addresses the omnipresent fear in our slowly recovering society through the notion known in ecological sciences as the supralittoral zone, a generative space of creativity and anxiety.

Trained in theater, Prvački’s use of light, props, and 3D rendering manifests her deeply-held interest in masks and prosthetics in newly contrived forms of digital mise-en-scène. These videos, completed during quarantine with the support of family members, are intended as intriguing, thought-provoking vignettes. They encourage exchange and derring-do by alleviating suffering in daily life and, most importantly, attempt the unthinkable: the subversion of social anxiety through the comedic potential of faux pas and the balancing of humor and serious matters of life during pandemic-induced alienation and social distancing.

(DA)

LIVE ORGAN

GB Talks | Rising
to the Surface:
Practicing Solidarity
Futures

GB 토크 | 수면으로
떠오르기: 연대의 미래를
실천하기

GB Talks | Rising to the Surface: Practicing Solidarity

Futures examines the tidal currents of people's movements, the recurring spectre of oppressive regimes, and the inventive tools of current citizen protests. Taking place between September 2020 and January 2021, the program features more than a dozen online talks, sessions, and video recordings by scholars, artists, activists, and civil society actors from around the world to address grassroots struggles in a discussion of shared vocabularies on strategies of public dissent, civic advocacy, healing public trauma, Indigenous solidarity, and environmental activism. The sessions focus on algorithmic violence and digital surveillance; struggles to protect land and waters from extractive infrastructures; and the feminist legacy of democratization movements from the 1980s onward.

‘GB토크 | 수면으로 떠오르기: 연대의 미래를 실천하기’는 민중 운동의 시대적 흐름, 거듭 되풀이되는 압제 정권의 망령, 오늘날 고안된 여러 시민 항거의 도구들을 살펴본다. 2020년 9월부터 2021년 1월까지 진행된 이 프로그램은 17편의 온라인 토크, 워크숍, 사전 녹화 영상 등으로 구성됐으며 학자, 예술가, 사회 운동가, 시민 사회 주체가 한자리에 모여 전 세계에서 일어나는 풀뿌리 투쟁을 점검하고, 공공의 저항, 시민 사회의 지원, 공공 트라우마의 치유, 토착민 공동체 단위의 연대, 환경 운동 등 다방면의 전략에 공통적으로 사용되는 어휘와 문법을 논했다. 본 프로그램에서 다룬 주제로는 인터넷 알고리즘이 초래하는 폭력과 디지털 감시, 채굴의 인프라로부터 땅과 물을 보호하기 위한 분투, 1980년대 이래로 진행된 여러 민주화 운동이 남긴 페미니즘의 유산 등이 있다.

LIVE ORGAN

SEPTEMBER 19, 2020

A keynote by academic Ruha Benjamin about reimagining the relationship between race and new technologies

OCTOBER 17-18, 2020

A two-part lecture by academic Vladan Joler about cyber forensics and data networks behind the major web service platforms as part of technocapitalism

OCTOBER 2020

A video contribution by activist Nadège about collective care on and off the internet

OCTOBER 2020

A video contribution by curator, researcher, translator, and artist Min-hyung Kang about artistic strategies to question the ownership of technology

OCTOBER 2020

A video contribution by academic and activist Lokman Tsui about the relationship between digital surveillance and grassroots movements

2020년 9월 19일

인종 문제와 새로운 기술을 재상상하는 학자 루하 벤자민의 키노트 발제

2020년 10월 17-18일

디지털 기술과 인공지능에 관련된 자원 착취를 논하는 학자 블라단 욘러의 두 차례의 강의

2020년 10월

인터넷 안팎의 공동체적 상호 보호 활동에 관한 사회 운동가 나테지의 영상

2020년 10월

기술의 소유권에 대해 탐문하는 예술적 전략에 관한 큐레이터, 연구자, 번역가, 미술가 강민형의 영상

2020년 10월

디지털 감시 및 풀뿌리 사회 운동 간의 관계 양상을 다루는 학자, 사회 운동가 록만 추이의 영상

2020년 10월 20일

브라질 내 흑인 페미니즘을 집중 조명하는 철학자, 인권운동가 자밀라 리바이로의 키노트 발제

OCTOBER 20, 2020:

A keynote by philosopher and social justice activist Djamila Ribeiro about the integral role of Brazilian Black feminism in the current political debates globally

NOVEMBER 20, 2020

A panel about the strategies of remembrance for social uprisings from the 1980s onward, with archivist Kwon Do Gyun, sociologist Begüm Özden Fırat, and artist Zeyno Pekünlü, followed by a workshop about the afterlife of recent cycle of revolts, with Begüm Özden Fırat and Zeyno Pekünlü

NOVEMBER 25, 2020

JANUARY 16, 2021

A workshop about Rites of passage, renewal, and intergenerational healing, with Māori Healing practitioner Haaweatea Holly Bryson

NOVEMBER 28, 2020

A conversation addressing artistic and cinematic strategies dedicated to sites of collective memory, with researcher Kartika Pratiwi, filmmakers Ritu Sarin & Tenzing Sonam, and theater director Inza Lim

2020년 10월 31일

시민 봉기에 담긴 페미니즘의 유산을 다루는 학자 정경운, 기자 림 압바스, 시민 운동가 최희연의 패널 토크

2020년 11월

서파푸아 여성의 해방을 논하는 사회 운동가 에스터 할루크의 영상

2020년 11월 20일

권도균, 베킴 외즈덴 프라트, 제이노 페퀸루를 초청해 시민 저항 및 봉기를 기록 보관하는 일에 대해 논하는 패널 토크

2020년 11월 20일

베킴 외즈덴 프라트와 제이노 페퀸루가 최근 벌어진 일련의 사회적 반란이 초래할 여파를 다루는 워크숍

2020년 11월 25일

2021년 1월 16일

하웨테 홀리 브라이슨이 진행하는 통과 의례, 재생, 세대 간의 치유에 관한 워크숍

2020년 11월 28일

카르티카 프라티위, 리투 사린 & 텐징 소남, 임인자가 끝나지 않은 자유를 위한 투쟁과 정치적 폭력에 대한 개인적 아카이브를 주제로 나누는 대담

DECEMBER 11, 2020

A panel about ecocide, Indigenous resistance, and planetary movements, with artist Cian Dayrit, activist and Sámi nature guardian Beaska Niillas, and curator and critic Marian Pastor Roces

DECEMBER 12, 2020

A discussion about women peasants and commoning farming practices in South Korea, with artist collective Rice Brewing Sisters Club

JANUARY 28, 2021

A workshop about independent journalism focusing on agrarian resistance and networks of rural reportage, with journalist P. Sainath

JANUARY 30, 2021

A keynote by literary and cultural theorist Leela Gandhi, addressing an ethics of renunciation toward a unique proposal for non-injuriousness as a way of life

2020년 12월 11일

시안 데이리트와 마리안 패스토 로세스, 베아스카 니일라스가 의도적인 생태계 파괴, 토착민 사회의 저항, 지구 전반의 생태 운동 등을 주제로 나누는 대담

2020년 12월 12일

라이스 브루잉 시스템즈 클럽이 진행하는 한국에서의 공동체 농업의 제반 활동에 관해 여성 농업 전문가와 함께하는 워크숍

2021년 1월 28일

언론인 P. 사이나스와 함께, 농민들의 항거와 농촌의 현지 상황을 전하는 보도 네트워크에 중점을 둔 독립 저널리즘에 관한 워크숍

2021년 1월 30일

릴라 간디가 삶의 한 방식으로서, 서로를 다치지 않게 하는 유일한 방법론으로서 포기의 윤리를 논하는 키노트

LIVE ORGAN

KEYNOTE | RACE TO THE FUTURE? REIMAGINING THE DEFAULT SETTINGS OF TECHNOLOGY & SOCIETY RUHA BENJAMIN

SEPTEMBER 19, 2020

From everyday apps to complex algorithms, technology has the potential to hide, speed, and deepen discrimination, while appearing neutral and even benevolent when compared to racist practices of a previous era. In this talk, academic Ruha Benjamin explores a range of discriminatory designs that encode inequity—what she terms the “New Jim Code.” This presentation takes us into the world of biased bots, altruistic algorithms, and their many entanglements, and provides conceptual tools to decode tech promises with historically and sociologically-informed skepticism. It also considers how race itself is a kind of tool designed to stratify and sanctify social injustice, and discusses how technology is and can be used toward liberatory ends. In doing so, Benjamin challenges us to question not only the technologies we are sold, but also the ones we manufacture ourselves.

키노트 | 미래를 향한 인종/경주? 기술과 사회의 기본 설정을 다시 상상하기
루하 벤자민

2020년 9월 19일

일상적으로 사용하는 앱에서 복잡한 알고리즘에 이르기까지 기술은 이전 시대의 인종차별적 관행에 비해 중립적이고 심지어 선의로 이뤄진 것처럼 보이지만 차별을 감추고, 가속하고, 심화시킬 잠재성까지 지니고 있다. 본 강연에서는 불평등을 인코딩하는 다양한 차별적 디자인을 다뤘으며, 강연자인 루하 벤자민은 이러한 디자인을 ‘뉴 짐 코드(New Jim Code)’라고 명명한 바 있다. 벤자민은 편파적인 ‘봇’, 이타적 알고리즘, 이에 뒤얽힌 수많은 요소로 점철된 세계를 우리 앞에 폭로하면서, 역사학 및 사회학적 관점의 회의주의를 기반으로 기술이 우리에게 제시한 약속들을 해독할 개념적 도구를 제공했다. 또한 인종이라는 개념이 어떻게 그 자체로 사회적 불의를 계층화하고 정당화하는 도구인지 살펴봤고, 기술이 어떠한 방식으로 해방적 목적에 활용될 수 있는지 논의했다. 이를 통해 벤자민은 우리가 구매한 기술뿐만 아니라 스스로 만들어 낸 기술에도 의문을 갖도록 도전적 질문을 제기한다.

VIDEO | PULSATING INFRASTRUCTURE: IMAGINARIES, STORIES & BUGS NADÈGE

SEPTEMBER 2020

In this video, feminist activist Nadège discusses the practices to develop conditions of possibility in our daily fights, focusing on collective care on and off the internet. She proposes the idea of 'Imagining technology' and the capitalistic expectation on technology infrastructure that has been failing. How could we reinterpret success, reliability, and availability from a feminist lens?

*“Technology is:
a story, a poem, a conversation,
a memory, a song,
a body, a relationship,*

a gathering, a parting, a plant, a meal, a herb, a nap...”

LIVE ORGAN

비디오 | 맥동하는 인프라: 상상, 이야기 & 버그
나데지

2020년 9월

나데지는 인터넷 안팎에서 이뤄지는 집단 치료 활동을 중심으로 일상의 투쟁 안에서 가능성의 조건을 전개하기 위한 실천을 논의했다. 그는 '기술 상상하기'라는 개념과 함께 결합이 있는 기술 인프라에 대한 자본주의적 기대를 제시했다. 페미니즘의 렌즈를 통해 성공과 신뢰도, 가용성이라는 개념을 어떻게 재해석할 수 있을까?

“기술이란:
이야기, 시, 대화,
기억, 노래,
몸, 관계,

회합, 헤어짐, 식물, 식사, 허브, 낮잠이다...”

TALK | FORENSICS OF EXPLOITATION & NEW EXTRACTIVISM
VLADAN JOLER

OCTOBER 17-18, 2020

Vladan Joler's two-part lecture explores the invisible layers and networks behind the main technological platforms using several investigative and forensic methods. In "Forensics of Exploitation," Joler discusses the invisible matrix of human labor, energy consumption and resource extraction that is hidden behind digital networks and Artificial Intelligence. Specifically, he takes the home assistant Amazon Echo as a case study of black box technology and, step by step, reconstructs its design and the relations of each component with planetary ecology and economy. In "New Extractivism," Joler guides us through the maze of concepts and allegories that describe contemporary techno-capitalism. This process eventually helps us to map and understand structures, business models, and practices of contemporary techno giants as an extractivist system of exploitation.

토크 | 착취에 대한 법의학적 탐구와 신채굴주의
블라단 올러

2020년 10월 17-18일

두 차례 토크로 구성된 블라단 올러의 강연은 다양한 수사 및 법의학 기법을 활용하는 주요 기술 플랫폼 이면의 보이지 않는 층위와 네트워크를 살펴봤다. 17일 첫 번째 강연 '착취에 대한 법의학적 탐구'는 디지털 네트워크와 인공지능 이면에 숨겨진 인간의 노동과 에너지 소비, 자원 채굴 등이 직조한 매트릭스에 관해 논의했다. 특히 인공지능 어시스턴트 장비인 '아마존 에코'를 블랙박스 기술의 연구 사례로 삼아 해당 제품의 디자인과 각 부품을 지구 차원의 생태, 경제와 연관지어 차례로 재구성했다. 18일 두 번째 강연 '신채굴주의'는 동시대 기술자본주의에 관한 개념과 알레고리의 미로로 우리를 인도했다. 이러한 과정은 궁극적으로 오늘날 거대 기술 기업들이 지닌 구조, 사업 모델, 관행을 하나의 채굴주의적 착취 체계로 파악하고 이해할 수 있는 토대를 마련했다.

VIDEO | ON THE INTERNET AND DIGITAL SECURITY POLICIES
AND THE PRO-DEMOCRACY MOVEMENT IN HONG KONG
LOKMAN TSUI

OCTOBER 2020

In this video, scholar and activist Lokman Tsui talks about the relationship between grassroots social movements, new technologies, and digital surveillance. He discusses how recent internet and digital security policies have influenced the pro-democracy movement in Hong Kong; the difference between freedom from surveillance and freedom to private and secure communication; and how technology can be used to protect ourselves from intimidation and surveillance.

LIVE ORGAN

비디오 | 인터넷과 디지털 보안 정책, 홍콩 민주화 운동
록만 추이

2020년 10월

이 비디오에서 학자이자 활동가 록만 추이는 사회 운동, 신기술, 디지털 감시의 관계에 대해 논했다. 최근 인터넷과 디지털 보안 정책이 홍콩 민주화 운동에 어떤 영향을 미쳤는지, 감시로부터의 자유와 사적이고 보안이 보장된 의사소통을 위한 자유 사이의 차이점이 무엇인지 궁리하며, 위협과 감시로부터 자신을 보호하기 위해 어떻게 기술을 활용할 수 있는지를 이야기했다.

VIDEO | DECENTRALIZED PRACTICES
MIN-HYUNG KANG

OCTOBER 2020

In this video, curator, translator, and artist Min-hyung Kang discusses how she has built her alliances across art, tech, and feminist communities in South Korea and beyond. She speaks about artistic strategies to counter the issues around ownership of technology and its circulation, and introduces Barim, an artist-run space that she initiated in Gwangju.

비디오 | 탈중심 실천하기
강민형

2020년 10월

이 비디오에서 강민형은 영상을 통해 자신이 어떻게 한국과 그 너머 지역에 존재하는 예술, 기술, 페미니즘 공동체와 연대를 구축했는지 논의했다. 기술의 소유권과 유통을 둘러싼 문제에 대응하는 예술적 전략에 관해 이야기하고, 디렉터로서 이끌고 있는 광주 소재의 아티스트 런 스페이스 '바림'을 소개했다.

KEYNOTE | BRAZILIAN BLACK FEMINISM:
PERSPECTIVES AND PROJECTS TO THE WORLD
DJAMILA RIBEIRO

OCTOBER 20, 2020

In this keynote, philosopher and social justice activist Djamila Ribeiro discusses the role of Brazilian Black feminism in the current political debates. She offers a historical reading through the works of Lélia Gonzalez and Sueli Carneiro, among others, whose contributions for an ethnic-racial perspective in the feminist movement have been made invisible due to their geopolitical position. Ribeiro also introduces examples drawing on the Brazilian Black women traditions, such as the Yalorixás of Candomblé—a polytheist Afro-Brazilian religion where the Orixás represent archetypes for an intersectional political existence.

키노트 | 브라질의 흑인 페미니즘: 세계를 향한 관점과 프로젝트들
자밀라 리바이로

2020년 10월 20일

철학자이자 활동가 자밀라 리바이로는 현재 브라질의 정치 담론에서 흑인 페미니즘이 맡은 역할을 논했고, 렐리아 곤잘레스와 수엘리 카르네이로 등의 작업을 통해 역사적 해석을 제시했다. 곤잘레스와 카르네이로는 페미니즘 운동이 민족 및 인종적 관점을 갖추는 데 기여했으나 그들의 지정학적 입장 탓에 지금까지 알려지지 않았다. 또한 리바이로는 브라질 흑인 여성 전통의 사례도 소개했다. 예컨대 아프리카계 브라질 다신교 칸돔블레(이 종교에서 '오리샤'는 교차 정치적 존재의 원형을 대표)의 사제 '알로리샤스' 등을 다뤘다.

LIVE ORGAN

PANEL | FROM GWANGJU TO KHARTOUM: FEMINIST LEGACIES OF UPRISINGS JEONG KYEONG-UN, REEM ABBAS SHAWKAT, AND HUIYEON CHOI

OCTOBER 31, 2020

Rooted in feminist values of liberation and social justice, this panel seeks to highlight women's role in civic movements in Sudan and South Korea. Specialized in oral histories of modern and contemporary history of Korea, academic Jeong Kyung-woon reflects on the testimonies of women who participated in the Gwangju 5.18 Uprising, especially how the memory of their struggles has unfolded. Journalist Reem Abbas discusses the pivotal role of women in the recent political reforms in Sudan, as well as her commitment to chronicle gender issues, press freedom, and human rights in her home country. Activist Huiyeon Choi offers a contemporary reading of feminist strategies in South Korea through street broadcasting, student and labor movements, and advocacy tools for gender equality.

패널 | 광주에서 하르툼까지: 봉기에 담긴 페미니즘의 유산
정경운, 림 압바스, 최희연

2020년 10월 31일

본 패널 토론은 해방과 사회 정의라는 페미니즘적 가치를 중심으로 한국과 수단에서 벌어진 여러 시민 운동에 기여한 여성의 역할에 주목했다. 한국 근현대 구술사를 천착해 온 연구자 정경운은 광주 5.18 민주화 운동에 참여한 여성들의 증언, 특히 투쟁에 관한 그들의 기억이 어떻게 전개됐는지 살펴봤다. 언론인 림 압바스는 최근 수단의 정치 개혁에서 여성이 맡고 있는 중추적 역할을 논했으며, 수단의 젠더 이슈, 언론의 자유, 인권 문제 등을 기록해 온 과정을 이야기했다. 시민운동가 최희연은 길거리 방송, 학생 운동과 노동 운동, 젠더 평등을 옹호하는 방편 등을 공유하며 한국의 페미니즘 전략에 대한 동시대적 해석을 제안했다.

VIDEO | THE TRANQUIL SONG FROM THE LAND OF SAMPARI ESTHER HALUK

NOVEMBER 2020

In this video, activist Esther Haluk discusses the structural and cultural injustice and oppression faced by West Papuan women. She introduces the historical background of the discrimination and racism in West Papua starting with the missionary period, followed by the state oppression and militarism that furthered the extraction of natural resources, leading Papuans lose their right to their customary land.

비디오 | 삼파리의 땅에서 전하는 고요한 노래
에스터 할루크

2020년 11월

활동가 에스터 할루크는 이 영상에서 서파푸아의 여성들이 직면한 구조적, 문화적 불의와 억압에 관해 논했다. 서파푸아에 선교사들이 진출한 시기부터 시작된 차별과 인종주의의 역사적 배경을 소개했고, 뒤이어 국가의 억압과 군국주의가 천연자원을 더욱더 채굴하면서 파푸아인들이 대를 이어 물려받은 땅에 대한 권리를 빼앗긴 과정을 소개했다.

LIVE ORGAN

PANEL | FROM ISTANBUL TO GWANGJU: ARCHIVING THE UNARCHIVABLE IN UPRISINGS KWON DO GYUN, ZEYNO PEKÜNLÜ, AND BEGÜM ÖZDEN FIRAT

NOVEMBER 20, 2020

What are the strategies of remembrance for social uprisings from the 1980s onward? How do iconic images from these uprisings represent the masses and what remains unrepresentable? This panel explores these questions with case studies from Turkey and South Korea. Archivist Kwon Do Gyun presents The May 18 Democratic Uprising Archives as part of UNESCO World Heritage Records. Artist Zeyno Pekünlü discusses the ‘unrepresentable’ in the massive visual data related to the recent uprisings in Turkey. Sociologist Begüm Özden Firat introduces the iconic images of the Tahrir and Gezi Occupations and speaks about how the crowds reemerge in contemporary politics. This event is co-hosted by the Gwangju Biennale Foundation and May 18 Democratic Uprising Archives in Gwangju.

패널 | 이스탄불에서 광주까지: 봉기에서 ‘아카이브할 수 없는 것’을 아카이브하기
권도균, 제이노 페쿨루, 베굼 외즈덴 프라트

2020년 11월 20일

1980년대 이래로 벌어진 사회적 봉기들을 기억하는 전략은 무엇일까? 이 봉기들의 도상적 이미지들은 어떻게 대중을 재현하며, 무엇이 ‘재현할 수 없는 것’으로 남는가? 이 프로그램에서는 이러한 질문을 터키와 한국의 사례 연구를 통해 살펴봤다. 연구자 권도균은 ‘5.18 아카이브는 어떻게 세계를 변화시켰고, 세계에 영향을 끼쳤는가’라는 발표를 통해 유네스코 세계기록유산으로 등재된 5.18 민주화 운동 기록물을 소개했다. 작가 제이노 페쿨루는 ‘미래의 전략을 위해 아카이브하기’를 통해 최근 터키에서 일어난 봉기와 관련해 아카이브에서 ‘재현할 수 없는 것’을 논했다. 사회학자 베굼 외즈덴 프라트는 ‘드론과 거리: 타흐리르 광장과 게지 공원 점거의 도상적 이미지들’을 통해 군중이 동시대 정치에 어떻게 재등장하는지 이야기했다. 본 행사는 광주비엔날레재단과 5.18민주화운동기록관이 공동 주최했다.

WORKSHOP | AFTER THE EVENT ZEYNO PEKÜNLÜ AND BEGÜM ÖZDEN FIRAT

NOVEMBER 20, 2020

“After the Event” explores the afterlife of the recent cycle of revolts initiated in the late 2010s. Wherever they have emerged—from Turkey to Syria, Egypt, and Hong Kong—these movements shook the existing political systems and sometimes toppled them down, yet they proved to be not powerful enough to subvert the political establishment as a whole. As of today, it seems most of these movements are in crisis or in temporary set back. They are unable to rely on familiar political forms such as ways of organizing, language of protest, and repertoires of action. This workshop focuses on the remembrance and archives of these cycles of revolts: how do we remember those moments of political contestation from the perspective of the present? Would images help us rethink the emancipatory potentials of the revolutionary tide that swept the whole world? How can we rethink this endless data, and how can these archives be reshaped/remixed in a way that they reveal something otherwise amiss, something not represented?

LIVE ORGAN

워크숍 | 사건이 끝난 뒤
제이노 페퀸루, 베킴 외즈덴 프라트

2020년 11월 20일

본 워크숍은 2010년대 후반부터 거둬 벌어진 저항 그 이후를 탐구했다. 이러한 운동들은 터키에서 시리아, 이집트, 홍콩에 이르기까지 기존의 정치 체계를 뒤흔들고 때로는 무너뜨렸지만, 정치 기구 전체를 전복시킬 만큼 강력하지는 않은 것으로 판명됐다. 현재로서는 이러한 운동 대부분이 위기에 처하거나 일시적으로 후퇴한 것으로 보인다. 그것들은 조직 방식, 저항의 언어, 행동의 레퍼토리와 같은 익숙한 정치 형식에 의존할 수 없다. 이 워크숍은 이러한 거둬되는 저항에 대한 기억과 기록을 중점적으로 다뤘다. 우리는 현재의 관점에서 정치적 항거의 순간을 어떻게 기억하는가? 전 세계를 휩쓴 혁명의 물결이 지닌 해방의 잠재력을 재고하는 데 이미지가 도움이 될 것인가? 이런 끝없는 데이터를 어떻게 다시 사유할 수 있으며, 이러한 아카이브가 어떻게 재구성/재조합돼야 다른 방식으로 놓치거나 재현되지 못할 것을 드러낼 수 있을까?

WORKSHOP | RITES OF PASSAGE AND RENEWAL
HAAWEATEA HOLLY BRYSON

NOVEMBER 25, 2020 & JANUARY 16, 2021

Led by Māori Healing practitioner Haaweatea Holly Bryson, this workshop focuses on the processes to mark the transition from one phase of life to another. Together we explore the three stages of the Rites of Passage, leading to intergenerational healing. What do we want to keep (to hold dear), as we reflect on our relationship with our ancestral and family lineages and consider what we know of our patterns, pain, resilience, values, and gifts? What do we want to carry (perpetuate and share)? And what do we want to compost (transform and change)? This map shows us the “bones” or codes of how humanity transitions and transforms, our consciousness, resiliency, belonging, purpose, revelation, and renewal.

워크숍 | 통과 의례와 갱신의 의식
하웨테 홀리 브라이슨

2020년 11월 25일, 2021년 1월 16일

마오리 힐링 치유사 하웨테 홀리 브라이슨이 진행한 두 차례의 워크숍은 삶의 한 단계에서 다른 단계로의 이행을 표시하는 과정에 중점을 뒀다. 통과 의례의 세 단계를 함께 탐구하며 세대 간의 치유를 끌어냈다. 조상과의 관계와 가족 혈통을 성찰하면서 우리의 패턴, 고통, 회복, 가치, 은사에 관해 알고 있는 것을 고려할 때, 우리가 지켜내고자 (소중히 품고자) 하는 것은 과연 무엇인가? 우리가 간직하고자 (영원히 지키고 나누고자) 하는 것은 무엇인가? 우리가 밟거름으로 삼고자 (변형하고 바꾸고자) 하는 것은 무엇인가? 이를 그려 낸 지도는 인류의 이행과 변환, 우리의 의식, 회복력, 소속감, 목적, 계시, 갱신의 ‘뼈대’ 또는 코드를 보여줬다.

TALK | FROM TIBET TO INDONESIA: RUPTURE AND CONTINUUM
KARTIKA PRATIWI, RITU SARIN & TENZING SONAM, AND INZA LIM

NOVEMBER 28, 2020

This conversation brings forth artistic and cinematic strategies dedicated to sites of collective memory, and the persistence of trauma under authoritarian rule and occupation. Researcher Kartika Pratiwi discusses the potential of digital storytelling and alternative educational platforms to create space for witness accounts and survivors' stories from the mass killings of 1965-66 in Indonesia, which started as an anti-communist purge following a coup d'état attempt in the country. Known for their films emerging from the Tibetan struggle and Himalayan geography, filmmakers Ritu Sarin and Tenzing Sonam introduce their long-term project featuring the personal archive of Lhamo Tser-ing—Sonam's father who was one of the leaders of the CIA-backed guerrilla resistance against Communist China's military operation in occupied Tibet. Theater director Inza Lim acts as respondent and shares reflections from her theater as we follow Chicago Manual Style making and activism around the Gwangju democratization process.

토크 | 티베트에서 인도네시아까지: 단절과 연속체
카르티카 프라티위, 리투 사린 & 텐징 소남, 임인자

2020년 11월 28일

본 프로그램은 집단적 기억의 장소를 위한 예술적, 영화적 전략과 함께 권위주의적 지배와 점령하에 지속되는 트라우마를 다뤘다. 카르티카 프라티위는 인도네시아에서 쿠데타 시도에 뒤이어 반공산주의 숙청으로 시작된 1965-66년의 대량 학살에서 생존한 이들이 증언할 수 있는 공간을 만드는 데 디지털 스토리텔링과 대안 교육 플랫폼이 가진 잠재력을 논했다. 티베트 투쟁과 히말라야의 지리에서 비롯된 영화 작업으로 잘 알려진 리투 사린과 텐징 소남은 중국 공산군 점령하의 티베트에서 CIA의 지원을 받아 게릴라 저항군 지도자로 활동한 바 있는, 소남의 아버지 라모 체링의 개인 아카이브를 다루는 장기 프로젝트를 소개했다. 임인자는 토크의 참여자들과 질의응답을 주고받으며, 광주 민주화 과정을 다루는 연극 만들기와 시민 운동에 관한 생각을 공유했다.

PANEL | ECOLOGICAL AND PLANETARY MOVEMENTS
CIAN DAYRIT, BEASKA NIILLAS, AND MARIAN PASTOR ROCES

DECEMBER 11, 2020

Through the mounting challenges of the COVID-19 pandemic, there has been greater violence, incarceration, and surveillance of Indigenous communities, land and water defenders, as well as agrarian resistances. In this session, we invite participants to foreground their practices toward ecological justice, Indigenous leadership, and the role of public culture in addressing Rights to self-determination, traditional knowledge, as well as planetary toxicity. GB13 participant, artist, and activist Cian Dayrit speaks about artistic strategies of communal mapping with agrarian and Indigenous communities in the Philippines within ensuing land and resource struggles. Activist and Sámi nature guardian Beaska Niillas shares his strategies of boycott, moratorium, legal cases to protect land and water resources, as well as expanded alliances with Indigenous activists in other parts of the world. Working on institution-building against systemic violence, curator and critic Marian Pastor Rocés draws on Indigenous custodianship and cultural vocabularies of oral histories, collective memory, and material inheritance.

패널 | 생태학 운동, 지구의 운동
시안 데이리트, 베아스카 니일라스, 마리안 패스토 로세스

2020년 12월 11일

팬데믹으로 커져 가는 어려움과 더불어, 토착민 공동체, 토지와 수자원을 지키는 사람들뿐만 아니라 농업 저항 운동가들에 대한 더 큰 폭력과 감금, 감시가 이뤄져 왔다. 이번 세션에 초대된 참여자들은 지구에 독성을 유발하는 요인은 물론 자결권과 전통적 지식을 논하기 위해 생태학적 정의, 토착 리더십, 대중 문화의 역할 등에 관련된 그들의 실천을 보여줬다. 제13회 광주비엔날레에 참여하는 미술가이자 시민운동가인 시안 데이리트는 필리핀에서 잇따르는 토지 및 자원 투쟁에서 농민, 토착 공동체와 함께 공동의 '지도'를 작성하는 예술적 전략을 소개했다. 시민 운동가이자 사미족의 자연 수호자인 베아스카 니일라스는 토지와 수자원을 보호하고 세계 다른 지역의 토착 활동가들과의 확장된 결연을 지키기 위해 보이콧, 모라토리엄, 법률 소송을 활용한 전략을 공유했다. 체제의 폭력에 저항하는 제도를 구축하는 큐레이터 마리안 패스토 로세스는 구전된 역사와 집단적 기억, 물질적 유산에 대한 토착민의 관리와 문화적 어휘를 중점적으로 논했다.

LIVE ORGAN

TALK | KKUREOMI: UNBOXING WITH SISTERS RICE BREWING SISTERS CLUB

DECEMBER 12, 2020

A box of locally-grown crops sent directly from women farmers to consumers, kkureomi materializes overlooked forms of labor and brings economic independence to women. Three sister communities from South Korea—artist collective Rice Brewing Sisters Club, independent cooperative of women farmers Sister's Garden, and urban farmer and freelance journalist organicpunk—come together for a special session, in which they unbox a kkureomi package together with ten guests including artists, writers, farmers, chefs, community organizers, and activists, joining from home and abroad. Join our conversation as we unwrap the kkureomi, in Rice Brewing Sisters Club's words, "a box of goods and goodies made from the sisters' joint harvest and research this year," and make our way through indigeneity, soil and land, community farming, ecological thinking, and micro/macro forms of solidarity.

Participants: Rice Brewing Sisters Club (Aletheia Hyun-Jin Shin, Soyeon Ryu, Hyemin Son), Sis-ter's Garden (Kim Jeong Yeol, Shim Moon Hee, Jeong Kwi Ja), organicpunk (Lee Arom), with Yoon Jeong Won (Korea Women Peasants' Association); Moonseok Yi and Eugene Hannah Park (Against the Dragon Light); Lee Yeho; Yoon Shinye (Likha); Kwon Jin (Seoul Museum of Art); Annie Jael Kwan (Asia-Art-Activism); Kenji Praepipatmonkol (Singapore Art Museum); and Tae-Ho Kim (Korean Research Institute of Science, Technology and Civilization, Jeonbuk National University)

토크 | 언니들과 꾸러미 언박싱
라이스 브루잉 시스터즈 클럽

2020년 12월 12일

지역의 여성 농민이 소비자에게 직접 보내는 산지 농작물이 상자 가득 담긴 '꾸러미'는 그동안 간과됐던 노동의 형태를 구체화하고 여성에게 경제적 자립을 안겨 준다. 한국의 '언니들'이 모여 만든 세 개의 그룹, 즉 라이스 브루잉 시스터즈 클럽, 언니네텃밭, 유기농펍크가 함께 진행하는 특별 세션에서는 국내외에서 예술가, 작가, 농민, 요리사, 커뮤니티 조직가, 활동가 등 10명의 게스트와 함께 '꾸러미' 상자를 개봉했다. 라이스 브루잉 시스터즈 클럽이 "올해 자매들이 함께 수확하고 연구해 만든 상품과 물건들"로 소개하는 '꾸러미' 언박싱을 통해 토착성, 흙과 땅, 공동체 농업, 생태적 사고, 미시적/거시적 형태의 연대의 길을 함께 모색했다.

참가자: 라이스 브루잉 시스터즈 클럽(신현진, 유소윤, 손혜민), 언니네텃밭 여성농민 생산자 협동조합(김정열, 심문희, 정귀자), 유기농펍크(이아름), 윤정원(전국여성농민회총연합), 이문석/박유진(Against the Dragon Light), 이예호, 윤신혜(릭하), 권진(서울시립미술관), 애니 자엘 콰(아시아-아트-액티비즘), 겐지 프래피파트몽콜(싱가포르 미술관), 김태호(전북대학교 한국과학문명학연구소)

WORKSHOP | FROM FARMERS' PROTESTS TO COMMUNAL ARCHIVES P. SAINATH

JANUARY 28, 2021

In this workshop, journalist P. Sainath highlights the importance of reporting and archiving stories and records from rural India, promoting counter-narratives to mainstream media channels and broadening the civic mandate in times of rising authoritarianism and censorship. Sainath's experience as a reporter and founder of the People's Archive of Rural India is paradigmatic of the pivotal role of independent journalists to counter state propaganda and the structural biases of the media establishment. In search for alternative strategies to resist corporate extractivism, State-promoted ethnonationalism, and the privatization of resources, we consider a spectrum of approaches, from reportage and photojournalism to innovative archival practices, such as Foot Soldiers of Freedom, commemorating the legacy of Indian freedom fighters, as well as the The Grindmill Songs Project (with Namita Waikar), preserving and disseminating the collective labour around the grind mill led by women and oral cultures of rural communities.

워크숍 | 농민의 항거에서 공동체 아카이브까지
P. 사이나스

2021년 1월 28일

본 워크숍에서 언론인 P. 사이나스는 인도의 농촌에서 만들어지는 이야기와 기록을 보도하고 아카이빙하는 것의 중요성을 강조하고, 권위주의와 검열이 늘어나는 시국에서 주류 미디어 채널에 맞서는 대항 서사를 지지하고 시민의 권리를 확대하고자 했다. 리포터이자 ‘피플스 아카이브 오브 루랄 인디아’ 설립자로서 P. 사이나스가 축적한 경험은 인도에서 국가 프로파간다와 미디어 지배층의 구조적 편견에 맞서는 독립 언론인의 중추적 역할을 보여주는 대표적인 사례다. 기업 채굴주의, 국가 주도 민족주의, 자원 민영화에 저항하는 대안 전략을 추구하는 일환으로, 우리는 르포르타주와 포토 저널리즘에서부터 인도의 자유 투사들이 남긴 유산을 기념하는 ‘자유의 보병’과 같은 혁신적인 아카이브 실천에 이르기까지 다양한 접근법을 검토한다. 또한, 여성이 이끄는 마을 공동체에서 이뤄진 집단적 시 창작과 구술 문화를 보존하고 유포하는 ‘그라인드밀 송스 프로젝트’(나미타 와이카와 공동 진행)도 함께 살펴봤다.

KEYNOTE | ON UNINJURABILITY LEELA GANDHI

JANUARY 30, 2021

In this keynote, literary and cultural theorist Leela Gandhi discusses ideals, ethics and political philosophy of uninjurability. Gandhi notes: “By ‘ideals of uninjurability,’ I mean an ability not to injure; or an ability to give and receive refuge and sanctuary and safeguard from injury; as well as an ability to refuse to be injured. I claim that practices and forms of thinking that advance uninjurability ideals engage in a critique of empire (minimally construed as the right to harm). They also offer a critique of renunciation (minimally construed as the right to exit injurious conditions of life and community).”

키노트 | 다치지 않을 능력에 관해
릴라 간디

2021년 1월 30일

본 키노트 강연에서 문학 및 문화 이론가 릴라 간디는 ‘다치지 않을 능력’이라는 이상, 윤리, 정치 철학에 관해 논했다. “다치지 않을 능력이라는 이상’이 뜻하는 바는 상처를 입지 않을 능력, 또는 피난처와 성역을 주고받으며 상처를 피할 수 있는 능력, 더 나아가 다치기를 거부하는 능력이다. 나는 다치지 않을 능력의 이상을 발전시키는 사유의 실천과 형식이 (최소한의 차원에서는 손상시킬 권리로 해석되는) 제국에 대한 비판에 관여한다고 역설한다. 또한 이러한 실천과 형식이 (최소한의 차원에서는 다치게 만드는 생활과 공동체의 조건에서 벗어날 권리로 해석되는) 포기에 대한 비판도 제공한다고 말하고 싶다.”

“Racism is productive... I mean, in the literal capacity of racism to produce things, of value to some, even as it wreaks havoc on others. Many of us are still taught to think of racism as an aberration, a glitch, an accident, an isolated incident, a bad apple, in the backwoods, and outdated rather than as innovative, systemic, diffuse, an attached incident, the entire orchard, in the ivory tower, in the tech industry, forward-looking, productive. In my field of sociology, we often say ‘race is socially constructed,’ but we often fail to state the corollary that racism constructs... Secondly, I would like us to think about the way race and technology shape one another. More and more people are accustomed to thinking about the ethical and social impacts of technology, but that is only half of the story. Social norms, values, and structures all exist prior to any given tech development. It’s not simply about the impacts but the social inputs that make some inventions appear inevitable and desirable, which leads to a third provocation: imagination is a contested field of action—not an ephemeral afterthought that we have the luxury to dismiss or romanticize but a battleground, a resource, and an input and output of technology in social order.”

—RUHA BENJAMIN

“On a visit to Brazil in 2019, Angela Davis spoke to a mostly white audience and asked: ‘Why do you still want me to speak when there were important black intellectuals like Lélia Gonzalez here who already talked about intersectionality?’... It’s a question that we, Black feminists in Brazil, have been asking ourselves for a long time, but it was after Angela Davis asked the question that people started to pay attention... Lélia Gonzalez was a pioneer in discussing the importance of a transnational struggle in Latin America, defending an Afro-Latin American feminism, and criticizing the insistence on an analysis grounded in class struggle without taking into account the oppressions of race and gender. She conceptualized Brazilian racism as Brazilian cultural neurosis. She said, ‘Now, we know that the neurotic builds ways to hide the symptom because it brings certain benefits. This construction frees you from the anguish of facing repression.’”

—DJAMILA RIBEIRO

“인종 차별은 생산적이다… 인종 차별이 다른 사람들에게 막대한 피해를 준다 할 지라도 누군가에게는 가치 있는 무언가를 생산해 내는 능력으로 따진다면 말이다. 우리 대다수는 여전히 인종 차별을 일탈이나 결함, 우연한 사고, 동떨어진 불상사, 썩은 사과, 낙후된 오지의 일로 생각하도록 교육 받는다. 인종 차별을 혁신적이고 체계적이며 광범위하게 확산된, 서로 연결된 사건, 과수원 전체, 상아탑과 기술 산업에 연관된 진취적이고 생산적인 것으로 보지 않는다는 얘기가. 내가 속해 있는 사회학 분야에서 ‘인종은 사회적으로 구축된다’는 이야기를 자주 하지만 인종 차별이 구축하는 결과를 말하는 데는 실패하곤 한다… 둘째로, 나는 우리가 인종과 기술이 서로를 형성해 나가는 방식에 대해 생각해 봤으면 한다. 점점 더 많은 사람들이 기술의 윤리적, 사회적 영향력에 대해 생각하는 것에 익숙해지고 있기는 하지만, 그건 사실 절반의 이야기일 뿐이다. 사회적 규범과 가치, 구조는 그 어떤 기술 발전보다 앞서 존재하는 것이다. 그것은 단지 영향력의 문제만이 아니라 어떤 발명을 필연적이고 바람직한 것으로 보이게 만드는 사회적 입력에 관한 것이다. 이는 세 번째 주장으로 이어진다. 바로 상상력은 행동의 각축장이라는 사실이다. 즉, 우리가 마음껏 목살하거나 낭만화할 수 있는 덧없는 회상이 아니라 사회적 질서 속에 있는 기술의 싸움터이며 자원이고, 입력이자 출력인 것이다.”

—루하 벤자민

“2019년 브라질에 방문했을 때 안젤라 데이비스는 대부분 백인이었던 청중에게 이렇게 물었다. ‘브라질에는 이미 상호 교차성에 대해 이야기한 바 있는 렐리아 곤잘레스(Lélia Gonzalez) 같은 중요한 흑인 지성인이 있는데, 여러분은 왜 저를 연사로 초청하셨습니까?’… 그것은 우리 브라질의 흑인 페미니스트들이 오랫동안 해온 질문이었지만, 안젤라 데이비스가 이 질문을 던진 후에야 비로소 사람들이 관심을 가지기 시작했다… 렐리아 곤잘레스는 라틴 아메리카의 초국가적 투쟁의 중요성을 논한 선구자였다. 아프로-라틴 아메리카 페미니즘을 옹호했고, 인종과 젠더에 대한 억압을 고려하지 않은 채 계급 투쟁에 기반을 둔 분석만 강조하는 것을 비판했다. 그녀는 브라질의 인종 차별을 브라질의 문화적 신경증이라고 개념화했다. 그녀는 이렇게 말했다. ‘이제 우리는 신경증 환자들이 증상을 숨기는 방법을 고안해 낸다는 것을 알고 있습니다. 왜냐하면 그것이 어떤 이익을 가져다 주기 때문입니다. 이 방법이 억압을 직면해야 하는 괴로움에서 여러분을 해방시켜 준다는 것이죠.’”

—자밀라 리베이로

"Most of the time, the questions that are raised around devices such as Amazon's Alexa are related to privacy and surveillance, but if you start following the elements and the metals that are part of these devices, if you start following the production chain, the issues are less related to privacy and more related to exploitation of human labor and environmental resources. And this is something on a massive scale. When I started working on this, I realized that the production chains are also black boxes. When we speak about black boxes, we often talk about algorithmic black boxes or AI black boxes, but here the production is a black box itself. Take the example of iPhones. They are assembled in Shenzhen in the Foxconn factory. If you start to follow the different components in the device, you understand that the factory has 270 suppliers. Each of these 270 suppliers have their own 270 suppliers and this goes on and on. This is a fractal structure... These are the things we don't see, hidden under different layers of intransparency. In the end, the ecological price of production is not calculated. Humans, animals, and plants—we are all paying the price."

—VLADAN JOLER

"Sudan's women's movement dates back to the 1940s when women began organizing in professional organizations such as intellectual groups and nurses' unions for nurses. The movement fought for civil and political rights and helped secure the first female parliamentarian Fatima Ahmed Ibrahim in 1964. Even though there were dictatorships for most of the period between 1964 and 1989, women made some gains, but in 1989, the backlash against women was so severe. Women found themselves in the center of the battle between the Islamist government and their ideas to 're-engineer' the society in what they called the civilizational process... It is without a doubt that women were on the frontline and were in fact the majority during the December Revolution in 2018. It is also evident that they found themselves marginalized and used after the coming of the transitional government because of a patriarchal political scene, social norms, and religious practices that undermine women."

—REEM ABBAS

“아마존에서 출시한 알렉사와 같은 기기를 둘러싼 질문은 대부분 사생활 및 감시와 연관돼 있지만, 이런 기기의 일부인 부품이나 금속을 자세히 살펴보고 생산 공정을 들여다본다면, 이 문제는 사생활보다 노동력 및 자원 착취와 더 밀접한 관련이 있다는 사실을 알 수 있다. 이것은 엄청나게 거대한 규모의 문제다. 나는 이에 대해 조사하기 시작할 무렵 생산 공정이 블랙박스이기도 하다는 것을 깨달았다. 우리가 블랙박스를 언급할 때 보통 알고리즘 블랙박스나 인공지능 블랙박스에 대해 이야기하지만 여기에서는 생산 자체가 하나의 블랙박스다. 아이폰을 예로 들어보자. 아이폰은 중국 선전의 폭스콘 공장에서 조립된다. 여러분이 기기의 부품들을 살펴보기 시작하면 그 공장이 270곳의 납품 업체에 하청을 한다는 것을 알게 된다. 그 각각의 납품 업체는 또 그들만의 납품 업체 270곳에 하청을 하고, 그 패턴이 계속 이어진다. 이것은 프랙탈 구조다… 이런 것들은 여러 층위의 불투명성에 감춰져 있어서 우리가 볼 수 없는 것들이다. 결국 생태학적 생산 가격은 계산되지 않는다. 인간과 동식물, 우리 모두가 그 가격을 지불하고 있다.”

—블라단 울러

“수단 여성 운동의 역사는, 여성들이 지식인 집단과 간호사 노조 같은 직업적 단체로 조직화하기 시작한 1940년대로 거슬러 올라간다. 그들은 시민권과 정치권을 위해 투쟁했고 1964년 파티마 아흐메드 이브라힘(Fatima Ahmed Ibrahim)이 최초의 여성 국회의원으로 당선되는 데 일조했다. 수단이 1964년부터 1989년까지 대부분의 시간 동안 독재 정권 치하에 있었음에도 불구하고 여성들은 어느 정도 운동의 성취를 이뤘지만, 1989년에는 여성에 대한 사회적 반발이 매우 거셌다. 여성들은 이슬람 정부와 그 정부가 문명화 과정이라는 이름으로 사회를 ‘재설계’하겠다는 방안들 간의 싸움 한복판에 있었다… 2018년 12월 혁명 당시 여성이 그 최전선에 있었고 사실상 대다수였다는 것에는 의심의 여지가 없다. 과도 정부가 들어선 후에 여성을 깎아내리는 가부장적 정치판과 사회 규범, 종교적 관행 때문에 여성들이 주변으로 밀려나고 이용당했다는 것 또한 자명하다.”

—립 압바스

“Counter-mapping is a practice of producing maps which counter dominant power structures presented by traditional cartographic modes of production. This view aims to further more progressive and pro-people agendas that represent populations who are rendered nonexistent in the maps legitimized by hegemonic state power. Throughout history, maps have been used to survey land, dominate territories, conquer populations. Counter-mapping recognizes that maps are overtly political objects that were never neutral or value free images. And it is in the project of counter-mapping to create new visualizations that destabilize oppressive power structures... The gesture of tracing the legacies of colonialism and current epistemic violence becomes an act of resistance and dissent as it exposes the injustices that are made systemic and project collective aspirations of communities who are deliberately silenced. How can maps deconstruct the global chains of extraction, expansion, and neoliberalism? How can maps effectively inform people and influence policy? How can maps be made more inclusive? How can maps dismantle the cycle of systemic violence and imperialist plunder?”

—CIAN DAYRIT

“Political battles for greater social equity require a good rethink about nation; how this 18th century modern concept of community has been imprisoning for too many. Work to uphold Indigenous and marginalized people's rights demands a sustained critique of nation—and a hard one. Such critique includes the term ‘globalization.’ A duality is unfortunately constructed in many formulations of identity politics, where nation is construed as the other term vis-à-vis something called globalization. Nation is however a deeply global term. And nation as, precisely, global, did cause a lot of trouble. Given today's deterritorialized flows, resistance to onerous power is necessarily global, as has been pointed out in a good amount of literature. And nation, as constitutive of the international, is not working at all at myriad sub-national levels. Building alliances inter- and intra-nationally is incredibly important because territorial aspirations and deterritorialized connectivities are inseparable in the scale of density we live in. On the other hand, the same density will need the granularity at subnational formations.”

—MARIAN PASTOR ROCES

“대항 지도 제작(counter-mapping)’은 전통적인 지도 생산 방식이 제시하는 지배 권력 구조에 대항하는 지도 제작 방식이다. 이러한 관점은 헤게모니 국가 권력이 합법화한 지도에서 그 존재가 지워져 버린 사람들을 대표하는, 더욱 진보적이고 민중 옹호적인 의제를 지향한다. 인류의 역사를 통틀어, 지도는 토지를 조사하고, 영토를 지배하고, 인구를 정복하는 데 사용돼 왔다. 대항 지도 제작은 지도란 결코 가치 중립적인 이미지가 아닌 정치적 오브제임을 인식한다. 또한 억압적인 권력 구조를 불안정하게 만드는 새로운 시각화 프로젝트의 일환이기도 하다... 식민주의의 유산과 오늘날의 인식적 폭력을 추적하는 이러한 제스처는, 체계적인 불의를 드러내고 의도적으로 침묵당하는 공동체의 집단적 염원을 투영하므로 저항과 이반의 행위가 된다. 어떻게 지도가 자원 채굴과 세력 확장, 신자유주의의 전지구적 연결을 해체할 수 있을까? 어떻게 지도가 사람들에게 진실을 효과적으로 알리고 정책에 영향을 미칠 수 있을까? 어떻게 좀더 포용적인 지도를 만들 수 있을까? 어떻게 지도가 체계적 폭력과 제국주의 약탈의 순환을 끊어낼 수 있을까?”

—시안 데이리트

“더 나은 사회적 형평성을 위한 정치적 투쟁은 국가 개념을 재고해 볼 필요가 있다. 18세기에 만들어진 이 근대적 공동체 개념이 얼마나 많은 것들을 속박해 왔는가. 토착민이나 주변인의 권리를 지키기 위해서는 국가에 대한 지속적인 비판이, 혹독한 비판이 필요하다. 그러한 비판은 ‘세계화’라는 용어를 포함한다. 세계화에 맞서는 별도의 용어로 국가를 상정하는 정체성 정치의 여러 공식에서는 불행히도 이원성이 구축된다. 하지만 국가는 뿌리 깊이 세계적인 용어다. 그리고 정확히 세계적인 까닭에 국가는 지금껏 많은 문제를 양산했다. 상당한 양의 문헌이 지적한 바와 같이, 오늘날 탈영토화된 흐름을 고려할 때, 막중한 권력에 대한 저항은 필연적으로 세계적인 것이다. 그리고 국제 사회의 구성원으로서 국가는 무수한 국가 하위 단위에서 전혀 작동하고 있지 않다. 국제적이고 국내적인 동맹을 건립하는 것이 매우 중요하다. 왜냐하면 영토에 대한 열망과 탈영토적 연결성이 우리가 살고 있는 밀도의 수준에서 서로 분리될 수 없기 때문이다. 다른 한편, 그 동일한 밀도가 국가 하위 단위의 입자를 필요로 할 것이다.”

—마리안 패스토 로세스

“Anytime we heal something in ourselves, it heals down the line—it heals back and forward... For a moment, imagine that there is a rope or a cord that is through your being. In te reo Māori, we have a term for it: Te Here Tāngata, the rope of mankind. This goes back before you to the human thread or cord that led you being here. It holds their resilience. Their resilience is your resilience whether you know the stories or not. Also imagine that this goes forward in time, into the future, for at least fifty generations. This can be something yet to come; it can also be through your line; it can be through your work in the world, through the things that are born right now, through what you share and give... The invitation is for us to go beneath this, to a place where, beyond good or any bad, we can see why the generation responded the way it did. It shows us what they love and protect, what they value, what they fear, what they yearn for, whether they allow that or deny that... So the past lives through you and the future only exists through you.”

—HAAWEATEA HOLLY BRYSON

“The motifs of breaking, exiting, getting outside, also enter networks of western self-critique in the postcolonial assemblage through the recent ethical turn in critical theory, which takes its cue from Emmanuel Levinas’s ethics of infinite openness to the other, any other, who may show up unannounced and unexpected. In the main, for Levinas (and we know this from his earliest writings) it is ontology (of any denomination) we must escape from, since all systems of indivisibility mask component relationships. But to recognize that this escape is also a break from the resources by which we know ourselves to be ourselves is a trickier thing. It involves voluntarily quitting our origin, source and stock. Such a process is constitutively anarchic to use Levinas’s surprising term. It enlists a raw humanity that is anterior to, and in this way free from, any pact or contract. Once free (once outside), however, we are thrown into co-dependent life—and nowhere more so than through the inter-human dimension of suffering. This is the recurring key creative paradox at the heart of the exit ideals that I’ve been tracking thus far. . . Kropotkin works on this project throughout his life. The aim is to clarify the principles for fleeing our own dominion, and learning to disobey ourselves. This is the only outsideness that really matters in the end (and Levinas would agree). It helps us shed many psychic provincialisms—what we know and have, where we come from and what we fear—for a creed of kinship. And what is this? An atavism of mutual aid that crops up spontaneously amongst social exiles, or so many anarchists maintain.”

—LEELA GANDHI

“우리 안의 무언가를 치유하려 할 때마다 치유는 앞뒤를 오가며 전면적으로 이뤄진다… 잠시 동안 당신의 존재를 관통하는 빛줄이나 끈이 하나 있다고 상상해 보라. 마오리어에서 그것을 ‘테 헤레 탕가타(Te Here Tāngata)’, ‘인류의 빛줄’이라고 한다. 이것은 여러분보다 앞서서 여러분이 지금 여기에 존재하도록 이끈 인류의 실 또는 끈으로 거슬러 올라간다. 이것이 그들의 회복력을 유지시킨다. 그 회복력은 여러분이 그 이야기를 알든 모르든 간에 여러분의 회복력이기도 하다. 이번에는 이 빛줄이 미래로, 지금부터 최소 50세대 이후로 간다고 상상해 보라. 이것은 아직 오지 않은 것일 수 있지만, 여러분의 그 선을 통해 존재할 수 있다. 이것은 여러분이 세상에서 한 일, 바로 지금 태어난 것들, 여러분이 공유하고 선사한 것을 통해서 가능한 일이다… 그 너머로, 즉, 좋고 나쁨을 초월해 그 세대가 왜 그렇게 응답했는지 알 수 있는 그곳으로 가는 초대장이 여러분에게 있다. 그것은 그들이 인정하든 부인하든 간에, 그들이 사랑하고 보호하는 것, 가치 있게 여기는 것과 두려워하는 것, 열망하는 것을 보여준다… 그러므로 과거는 여러분을 통해서 살고, 미래는 오직 여러분을 통해서만 존재한다.”

—하웨테 홀리 브라이슨

“단절하고, 퇴장하고, 외출하는 모티프는 최근 비판 이론의 윤리학적 전회를 통해 포스트식민주의의 배치 속에서 서구의 자기 비판 네트워크로 진입하는데, 이는 에마뉘엘 레비나스(Emmanuel Levinas)의 타자를 향한, 예고도 없이 예기치 않게 나타나는 모든 타자를 향한 무한한 개방의 윤리학에서 시작된다. 레비나스에 따르면(그의 초기작에서 알 수 있듯이) 우리가 탈출해야 하는 것은 존재론(어느 교파의 것이든 간에)이다. 모든 불가분성의 체계가 구성 요소의 관계를 가리기 때문이다. 하지만 이 탈출이 우리 자신이 우리 자신임을 알게 해주는 자원과의 단절이라는 것을 인식하는 것은 더욱 까다로운 일이다. 그것은 우리의 기원과 원천, 자산을 기꺼이 끊어 내는 것을 포함한다. 그러한 과정은 레비나스의 놀라운 용어를 사용하자면 본질적으로 부정적이다. 그것은 어떤 약속이나 계약보다 앞선, 그렇기에 그로부터 자유로운, 날것 그대로의 인간성을 획득한다. 하지만 우리는 일단 자유롭게 되면(탈피하게 되면) 상호 의존적인 삶에 던져지는데, 이는 상호 인간적인 고통의 차원을 통해 가장 두드러진다. 이것이 내가 지금까지 추적해 온 퇴장의 이상한가운데에서 반복되는 주요한 창조적 역설이다… 크로포트킨(Kropotkin)은 그의 일생을 이 프로젝트에 바친다. 그 목적은 우리 자신의 영지에서 도망치며 우리 자신에게 불복종하는 법을 배우기 위한 원칙을 분명하게 만드는 것이다. 이 유일한 외부성이야말로 결국에 정말로 중요한 것이다. (레비나스도 이에 동의할 것이다.) 그것은 우리가 알고 있는 것과 가지고 있는 것, 우리가 비릇된 곳, 우리가 두려워하는 것 등 친족의 신념에 대한 정신적 편협함을 떨쳐버릴 수 있게 도와준다. 이것이 대체 뭐냐고? 바로 사회적 망명자들 사이에서 자발적으로 자라나고 많은 무정부주의자들이 유지하고 있는 상호 원조의 격세유전이다.”

—릴라 간디

The Forum: Augmented Minds and the Incomputable

포럼: 증강된 마음,
계산할 수 없는 것

The Forum interweaves the exhibition's generative topics, examining the spectrum of the extended mind and challenging the structural divisions imposed upon corporeal, technological, and spiritual intelligence. This program invites philosophers, system thinkers, and researchers to discuss shamanism, cosmotechnics, neuroscience, and digital labor in relation with Korea's visual cultures and communal trauma. The three sessions explore non-hierarchical approaches to replenish the body-mind during this time of massive suffering and mobilize plural and coeval conditions of being and belonging.

본 포럼은 이번 비엔날레에서 생성되는 여러 주제를 한데 엮는 행사로, 확장된 마음의 스펙트럼을 면밀히 살피는 동시에 육체적, 기술적, 정신적 지성에 주어진 기존의 구조적 구분을 해체한다. 본 프로그램은 철학자, 시스템 사상가, 연구자들을 초대해 샤머니즘, 우주 기술, 신경 과학, 디지털 노동과 같은 주제를, 한국의 시각 문화와 공동체의 트라우마와 관련해 논의했다. 세 차례의 세션을 통해, 엄청난 고통을 겪는 이 시기에 몸과 마음을 보충하기 위한 비위계적인 접근 방식을 살피는 한편, 존재하며 소속감을 느끼기 위한 여러 공존하는 조건들을 다뤘다.

LIVE ORGAN

SPIRITS RISING: ANTI-SYSTEMIC KINSHIP IN KOREA
LAUREL KENDALL, SEONG NAE KIM, YANG JONG-SUNG,
AND YOON YEOLSU

FEBRUARY 23, 2021

“Spirits Rising: Anti-Systemic Kinship in Korea” investigates somatic practices, ritual systems, and formations of collective care as they relate to shamanism across the divided Korean peninsula and its transgressive potential. Laurel Kendall, anthropologist and curator, discusses the work of Korean shamans as a living and vital social practice that addresses the changing needs and anxieties of living people. She describes how painted images work with the shaman as seats for the mansin’s personal gods. Yang Jong-sung, director of The Museum of Shamanism, introduces the ceremonial forms and relics on display in the Biennale exhibition, including amulets, rare Kut manuals, and paintings and details their engagement with grievances at the root of communal bonds through gods, as well as social inequality and collective trauma. Yoon Yeolsu, director of the Gahoe Minhwa Museum, presents a selection of folk paintings and religious amulets to propose the timeliness of examining practices of countryside rituals and oral storytelling. Anthropologist Seong Nae Kim discusses the ways in which the legacies of the Jeju 4.3 are transmitted across generations and ritually reenacted in post-memory practices through spirit possessions, ancestral familial rites, and public shamanic commemorations to revive social trust and allow for pathways into of anti-systemic kinship across class and ethnic divides.

떠오르는 영혼: 한국의 반체계적 친족 관계
로렐 켄달, 김성례, 양종승, 윤열수

2021년 2월 23일

‘떠오르는 영혼: 한국의 반체계적 친족 관계’라는 제목으로 진행되는 첫 번째 세션은 신체를 다루는 관행, 의례의 체계, 집단적 돌봄의 형성을 살펴봤다. 이러한 주제는 분단된 한반도 전역의 샤머니즘과 이것이 지닌 위반적 잠재성과 관련된 것이다. 인류학자이자 큐레이터인 로렐 켄달은 한국 샤먼들의 작업이 산 자들의 변화하는 욕구와 불안을 다루는 생생한 사회적 실천이라고 주장하며, 신을 그린 이미지들이 어떻게 만신이 섬기는 신을 위한 자리로 기능하는지 기술했다. 샤머니즘박물관의 양종승 관장은 이번 비엔날레에 선보인 부적, 굿 의례서, 무속과 관련한 그림 등 여러 의례의 형식과 유물을 소개했다. 이러한 내용은 신을 통해 이뤄지는 공동체 결속의 근원에 자리한 불만, 그리고 사회적 불평등과 집단적 트라우마와 관련된다. 가회민화박물관의 윤열수 관장은 민화와 부적을 소개하며, 이를 통해 지금이 바로 농촌에서 수행되는 제의와 구전 문화를 살펴봐야 할 때라고 제안했다. 종교학자 김성례는 제주 4.3 사건의 유산이 세대를 거쳐 전달된 방식을 살펴보고, 이것이 어떻게 사후의 기억을 위한 빙의, 가족 제사, 공적인 굿을 통해 의례로서 재연돼 사회적 신뢰를 회복하고 계급과 민족의 분열을 넘어서는 반체계적 친족 관계로 이어졌는지 논의했다.

THE INCOMPUTABLE AND THE INCALCULABLE
YUK HUI WITH KAREN SARKISOV

“The Incomputable and the Incalculable” features a lecture by philosopher Yuk Hui that draws on the concept of recursivity as a novel way of tracing the history of modern western philosophy, one in which twentieth-century computational theory seems to vindicate the intuitions of the German Romantics and Idealists about the inner workings of the world and nature. But is everything reducible to recursive algorithms and therefore computable? Does this rationalization not run the risk of ultimately making the world itself disappear? How do we distinguish between what is computable, incomputable and what is incalculable? Does the incalculable merely gesture towards a mysticism or does it in the contrary reveal a new form of rationalization? A conversation with curator Karen Sarkisov will discuss the notion of incalculability and its relation to the current technological paradigm.

LIVE ORGAN

계산할 수 없는 것과 셈할 수 없는 것
육 후이, 카렌 사르키소프

‘계산할 수 없는 것과 셈할 수 없는 것’이라는 제목의 두 번째 세션에서는 철학자 육 후이의 강연이 진행됐다. 육 후이는 근대 서양 철학사를 추적하는 새로운 방법인 재귀성 개념을 다루는데, 이러한 논의에서 20세기 계산 이론은 세계와 자연의 내적 작용에 관한 독일 낭만주의와 이상주의의 직관을 입증하는 듯 보인다. 그러나 모든 것을 재귀적 알고리즘으로 환원할 수 있고 따라서 계산할 수 있을까? 이러한 합리화는 궁극적으로 세계 자체가 사라질 위험을 초래하지 않을까? 계산할 수 있는 것과 계산할 수 없는 것, 셈할 수 없는 것을 어떻게 구별할 수 있을까? 셈할 수 없는 것이란 단지 신비주의를 향한 제스처에 불과한 것일까, 아니면 이와 반대로 새로운 형태의 합리화를 드러내는 것일까? 강연에 이어 큐레이터 카렌 사르키소프와 대화를 진행해 계산 불가능성이라는 개념뿐만 아니라 그 개념이 오늘날의 기술 패러다임과 맺는 관계에 대해서도 논의했다.

METABOLIC STATES OF INTELLIGENCE

MAYA INDIRA GANESH, MATTEO PASQUINELLI, AND DMITRY PARANYUSHKIN

“Metabolic States of Intelligence” inquires into machine intelligence and the extended mind explored through philosophical and ethical implications of algorithmically generated information feeds as learning and coping mechanisms today. Technology researcher and writer Maya Indira Ganesh examines the poetics and politics of AI metaphors and asks from where and how new metaphors might arise. Philosopher Matteo Pasquinelli discusses his research around the plurality of knowledge models in the age of “monotheistic” AI. Biennale participant and choreographer Dmitry Paranyushkin introduces the idea of dynamic diversity through networked mapping and corporeal techniques while centralizing characteristics of immunity and resilience today.

지성의 대사 상태

마야 인디라 가네쉬, 마테오 파스퀴넬리, 드미트리 파라뉴시킨

‘지성의 대사 상태’라는 제목으로 진행된 세 번째 세션은 알고리즘적으로 생성된 정보 피드가 오늘날 학습과 대응의 기제로 여겨지는 현상의 철학적, 윤리적 함의를 되짚어 보며, 이를 통해 탐구한 기계 지능과 확장된 마음을 살펴봤다. 기술 연구자이자 저술가인 마야 인디라 가네쉬는 이번 세션을 통해 인공지능의 은유가 지닌 시학과 정치학을 살펴보고, 어디서부터 어떻게 새로운 은유가 떠오를 수 있는지 논의했다. 철학자 마테오 파스퀴넬리는 “일신론적” 인공지능 시대의 지식 모델의 복수성에 관한 그의 연구를 논했다. 비엔날레 참여 작가이자 안무가인 드미트리 파라뉴시킨은 네트워크화된 매핑과 신체적 기술을 통해 역동적 다양성의 개념을 소개하며, 이와 동시에 오늘날의 면역력과 회복력을 중점적으로 다뤘다.

LIVE ORGAN

Through the Gates: The Procession

∞OS (Dmitry Paranyushkin and Koo Des) 에이토스(드미트리 파라뉴시킨 & 쿠 데스), Katarina Barruk 카타리나 바루크, Cecilia Bengolea 세실리아 벵골리아, Yin-Ju Chen & Lin Li-Chun (Marina) 인주 첸 & 리춘 린(마리나), Trajal Harrell 트라잘 하렐, Siyabonga Mthembu 시야봉가 음템부, Angelo Plessas 안젤로 플레사스, Sissel Tolaas 시셀 톨라스

저 문들을 지나: 행진

The Biennale Hall hosts an adaptive program of initiations that tests the boundaries of resilience and resistance. Composed of live commissions and exhibited works, this organic procession inverts notions of the living and the dead, the live and the inanimate, “awakening” the works on view and rendering the exhibition a ceremonial ground where the communal mind plays a revitalizing role. Continuing their engagement with swarm intelligence, confluence dynamics, and the collective cyborg body, ∞OS (Dmitry Paranyushkin and Koo Des) has choreographed and scored the procession with a machine logic and live soundscape based on the audience’s physical movements. ∞OS has spatialized the choreography in collaboration with Biennale artists Angelo Plessas and Sangdon Kim to allow the procession body to morph between flow and rupture as environments of sound, movement, and elective affinities create kinetic vortexes across the exhibition’s five galleries.

Honorable Buddhist monk Jeong Kwan initiates the event with a sutra reading. Corporeal intelligence holds sway in the drumming of shaman Lin Li-Chun (Marina) and artist Yin-Ju Chen’s meditative journeys that summon altered states of consciousness. Angelo Plessas adds props and costumes that conjure talismans for the present, inviting repose, collectivity, and mental cleansing and renewal while also playfully adapting rituals of cyber shamanism in which networked intelligence braids with the body and the machine. A remote performance by Sámi singer Katarina Barruk animates the voices and wisdoms of her grandmothers and ancestors in a composition of Ume Sámi lyrics, vocals, and joik. Siyabonga Mthembu echoes, “We fetch songs from places, or songs fetch us from places,” and his work *A Prayer for Healing* draws upon South African jazz and Korean percussion techniques to release incantations that distill dissonance as a mode of living, mourning, and surmounting the discordances and clamors of the present.

Cecilia Bengolea continuously mobilizes and re-sculpts the bodily spectrum of tai chi, Taekkyeon, kung fu, and other practices inspired by Asian energy systems in workshops imagined in collaboration with children studying martial arts who lead the audience in respiratory exercises. Trajal

Harrell punctuates the program with his take on butoh as “the dead dancing through the living” to navigate various theoretical, physical, sonic, and spiritual vocabularies in forms of communality. Exploring memory-keeping and equity through olfactory means, Sissel Tolaas has infused ecological leather armbands designed by Sruli Recht with a molecule prepared at her laboratory in Berlin to remind us that memory never belongs solely to the past but can be brought into the present through sensory intelligence. Virtual prosthetics drafted by Zeitguised probe the thresholds and potentialities of spectral forces and shadowy presences within the exhibition, as metabolic states of mind and matter converge and resound as *Minds Rising, Spirits Tuning* reveals its coda, an end that is also a resolution.

PERFORMERS

∞OS (Dmitry Paranyushkin and Koo Des): Lyon eun Kwon, Yeji Yi, Yunju Lee, Jonghyeon Lee, Ji Hye Chung, Seungmin Choi | Siyabonga Mthembu: Samulnori HANMAC (Kyeonghoon Kim, Minsoo Kim, Minwoo Kim, Pyeongsup Kim, Jinwoo Park, Daegeun Cho) | Cecilia Bengolea: Janghun Ryu, Jihun Ryu, Eungyul Jo, Daegyeom Ahn, Yulgyeom Ahn, Jaegyul Lim, Jaewhi Cho, Eunchan Chun, Suyeon Han, Taekyung Han (Taekkyeon Advisor: Jeongseok Ahn) | Sissel Tolaas: Wristband designed by Sruli Recht and produced with the support of Ecco

광주비엔날레 전시관에서 회복과 저항의 경계들을 시험하는 첫발을 내딛는 프로그램이 펼쳐졌다. 퍼포먼스 신작과 전시 설치 작품으로 구성된 이 유기적 행진은 삶과 죽음, 생물과 무생물의 관념을 전도시키고, 전시된 작품들을 ‘일깨우며’ 이번 전시를 공동체의 마음이 새로운 활력소 역할을 맡는 기념의 장으로 만든다. 군중의 지성, 융합의 역학, 집단의 사이보그 신체 등을 지속적으로 탐구해 온 에이토스(드미트리 파라뉴시킨 & 쿠 데스)는 관객의 신체 운동에 기반을 둔 기계 논리와 라이브 사운드스케이프로 이 행진의 안무와 악보를 편성했다. 에이토스는 이번 비엔날레의 다른 참여 작가 안젤로 플레사스, 김상돈과 협업해 안무를 공간화했다. 이로써 소리, 움직임, 선택적 친화성의 환경이 비엔날레 전시관의 5개 전시실을 가로지르며 동적인 소용돌이를 일으킴에 따라 이 행진의 몸체가 흐름과 단절을 오가며 변할 수 있도록 했다.

정관 스님은 경전을 낭독하며 이번 행사의 시작을 알린다. 의식 상태의 변화를 불러일으키는 샤먼 리춘 린(마리나)의 북소리와 미술가 인주 첸의 명상적 여정 속에서 육체의 지성이 그 힘을 발휘한다. 안젤로 플레사스는 현재를 위한 부적 역할을 하는 소품과 의상을 들여와, 안식과 집단성, 마음의 정화와 회복을 빌고, 네트워크화한 지성이 신체와 기계를 엮는 사이버 샤머니즘의 의례를 재치 있게 각색했다. 사미족 출신 가수 카타리나 바루크의 원거리 퍼포먼스는 우메 사미어(현재 20명가량 구사 가능한 노르웨이, 스웨덴 일부 사미족의 언어) 가사, 보컬, 요이크(사미족 전통 창법)의 악곡으로 그녀의 할머니들과 선조들의 목소리와 지혜에 생명을 부여한다. 이에 화답하듯 시야봉가 음템부는 “우리가 장소로부터 노래를 가져오거나 노래가 장소로부터 우리를 가져온다”고 말하며, 그의 작품 <치유를 위한 기도>는 남아프리카공화국의 재즈와 한국의 타악 기법을 활용해 현재의 부조화, 아우성을 살아가고, 애도하고, 극복하는 방식으로서 불협화음을 축출해 내는 주문을 읊는다.

세실리아 벵골리아는 태극권, 택견, 쿵후를 비롯해 아시아의 기(氣) 체제에 영향을 받은 여러 실천의 신체 스펙트럼을 지속적으로 활성화하고 재조형하는 워크숍을 진행하고, 무술을 배우는 어린이들이 협업자로 참여해 관객의 호흡 운동을 인도한다. 부토(舞踏, 죽음을 표현한 일본 현대 무용)를 “산 자를 통해 추는 죽은 자의 춤”으로 간주하는 트라잘 하렐이 본 프로그램 중간 중간에 개입해 공동체성의 형태를 띤 다양한 이론적, 신체적, 청각적, 정신적 어휘들을 탐사한다. 후각적 수단을 이용해 기억의 보존과 가치를 탐구하는 시셀 톨라스는, 스텔리 레흐트가 디자인한 팔에 착용하는 친환경 가죽 밴드에 베를린 소재 작가 본인의 연구실에서 마련한 분자를 주입해, 기억이 꼭 과거에만 속한 것이 아니라 감각적 지성을 통해 현재로 소환될 수 있는 것임을 우리에게 상기시킨다. 차이트가이즈드가 고안한 가상의 장치들은 본 전시 안에서 유령 같은 힘들과 그림자 같은 존재들의 발단과 잠재력을 탐색한다. 마음과 물질의 대사 상태들이 수렴하고 울려 퍼지면서, <떠오르는 마음, 맞이하는 영혼>이 그 결말이자 결단인 종결부를 드러내 보인다.

퍼포머

에이토스(드미트리 파라뉴시킨 & 쿠 데스): 권령은, 이예지, 이윤주, 이종현, 정지혜, 최승민 | 시야봉가 음템부: 사물놀이 한맥(김경훈, 김민수, 김민우, 김평섭, 박진우, 조대근)
| 세실리아 벵골리아: 류장훈, 류지훈, 조은결, 안대겸, 안울겸, 임재규, 조재휘, 천은찬, 한수연, 한태경(택견 전문가: 안정석) | 시셀 톨라스: 손목 밴드는 스텔리 레흐트의 디자인과 에코의 지원으로 제작

∞OS (Dmitry
Paranyushkin &
Koo Des)
에이토스
(드미트리 파라뉴
시킨 & 쿠 데스)



∞OS Session, 2019, V-A-C Foundation, photo: Marco Franceschin
에이토스 세션, 2019, V-A-C 파운데이션, 사진: 마르코 프란체스킨

How to move, how to be moved, and how to move other people in the constant movement of life? How to work with the mutations of individual and collective desire, especially in our current shaky world order of automation, pandemic, and upheaval? How to develop strategies of resistance and reclaim our agency amid our implicit entanglement with algorithmic control mechanisms that rewire the preexisting knowledge of our bodies? ∞OS, the duo of Dmitry Paranyushkin and Koo Des, calls itself an “open source bodymind operating system” and develops an embodied ethics of being in the world through dance that extends not only to research on movement but to research on life and the world itself. At the core is a very simple idea that everything is based on a wave. ∞OS interrogates what this means on the level of the body and mind, and then explores how this learning may be brought into relation with the outside world. Working with metaphors and analogies that can be applied to any context—from physical interactions and intersubjective relations in everyday life to organizational management, scientific, or artistic research—they take methodologies and concepts from one realm and apply them in another. Cultivating research through daily practice, ∞OS produces, in their words, “a dance of confluence, creative evolutionary flow, and conflict escalation/de-escalation.” Through an integration of play and strategies of assimilation, infiltration, and redirection—coupled with physical practices such as the Russian martial art of Systema, body sculpting techniques, and butoh—they explore how these principles find their expression in social and political movements, including riots and counter-tactics used to suppress uprisings.

Commissioned to provide a logic and a score for the procession of the Biennale, ∞OS worked on site in Gwangju to develop modalities for audience mobilization and engage visitors in reverse-engineering their notions of the body and space. They directed the procession body, sculpting individual motivations into a collective one, and choreograph a live immersive parkour with a scored soundscape—another layer of ∞OS’s practice—along select artworks of the exhibition. The result is a deepening of their current research into self-organized systems, like bird flocks, and human rituals, such as techno parties, dance, and team sports, in the pursuit of co-immunity and adaptive resilience.

(DA)

Katarina Barruk

카타리나 바루크



Katarina Barruk, wearing a traditional South Sámi hair decoration called *baarhkeldahke*, 2020, photo: Helleday Arts
남사미족의 전통 머리 장식품 바켈다케(baarhkeldahke)를 착용한 카타리나 바루크, 2020, 사진: 헬레데이 아트

For Katarina Barruk, wearing the *baarhkeldahke*, a hair decoration of her *máddaráhkká* (great-grandmother) in the early 1900s, is as much a symbolic connection to matriarchal lineages as it is a form of labor to preserve the traditions of her native community. Barruk belongs to the Sámi people, an Arctic indigenous group with an estimated population of 100,000 to 150,000 in Sápmi, a region stretching across Arctic Finland, Sweden, Norway, and Russia's Kola Peninsula. Barruk's work as a composer and vocalist revitalizes and makes visible the Ume Sámi language, which is on UNESCO's red list of critically endangered languages. The Biennale curators encountered her sonic and linguistic research during a visit to the Ijahis idja Sámi music festival and connected with her struggle for the land of her great-grandmothers and the matriarchal lineages rooted in it. As well, Barruk's research confronts a complex linguistic landscape from a global perspective to consider how linguistic hegemonies, outright political oppression, and socioeconomic factors have caused many languages around the world to disappear.

Sádna jahtta (*She says*) (2021) explores the mechanisms and idiosyncrasies of language to argue that language is more than just a means of communication; it also carries culture, preserves memories, transmits wisdom, and forms part of many communities' identities. Echoing the memories of three of her great-grandmothers with her own voice, Barruk places herself in conversation with her ancestors to seek their knowledge and wisdom, which in turn allows them to recall stories and memories of their shared homeland. The piece, played during the exhibition's opening procession, is a long vocal composition of Ume Sámi lyrics, vocals, and *joik*, all sung within Barruk's soprano voice and very distinctive timbre. The narrated stories speak to the communal origins shared by Barruk's female ancestors, some of whom fought for their right to stay and live on the land that they come from.

(MC)

Jeong Kwan

정관



Jeong Kwan sunim at Cheonjin-am
천진암의 정관 스님

Hand-picked mushrooms, preserved daikon, dried persimmon, shoyu, and time: these are only some of the ingredients the widely celebrated Buddhist monk and chef Jeong Kwan uses for her soul-nourishing creations at the Chunjinam hermitage at the Baekyangsa temple in the mountains near Gwangju.

The philosophy of Kwan's temple cuisine is rooted in the notion of time. Blessing the world with her cooking, she draws energy from ingredients, resolves their inherent conflicts, and restores their original essence to harmonize human, animal, and plant life so "that ingredient becomes more than food, it becomes a healing." Her recognition as a Buddhist chef stems from her utmost respect for nature, developing recipes that foster belonging and connect the mind-body and spectrum of physical and spiritual energies. For Kwan, cooking and eating are contemplative acts: meditation not only entails silence, inner focus, and prayer but may be experienced through the immersive discovery of oneself and one's surroundings in the preparation of ingredients and dishes.

During the Biennale research trip with a group of artists in September 2019, a visit was organized to the monk's hermitage to witness her close attention to every ingredient, every plant in her garden, and every earthenware jar in her kitchen and her refined methods of preparing, sculpting, and serving food. The time spent with her was also a testament to how much thought she devotes to the journey of cooking and its ability to convey humanity's interdependence with ecological forces. At the time, she addressed the unifying and exploratory potential of the creative act before sharing a meal: "I apply the same criteria to the preparation of this temple food as you apply in the realization of your artistic endeavors, may the pursuits in creativity and truth flow together."

As part of the procession, the 13th Gwangju Biennale commences with a tea ceremony by Jeong Kwan. Serving as an inspirational thinker for the Biennale, she has also provided the Korean translation of the exhibition title *떠오르는 마음, 맞이하는 영혼* (*Minds Rising, Spirits Tuning*), which affirms her belief that the physical body and spiritual energy remain vibrantly connected.

(DA)

Siyabonga
Mthembu
시야봉가 음템부



Siyabonga Mthembu, photo: Tseliso Monaheng
시야봉가 음템부, 사진: 세리소 모나헝

“We fetch songs from places, or songs fetch us from places.”—*Hymn_self*

Originating in Kempton Park, Tembisa, in the East Rand of Johannesburg, Siyabonga Mthembu’s musical project stems from the collaborative dimension of storytelling in the context of the transformations that led to Nelson Mandela becoming president of South Africa in 1994. Known also by the alias “Hymn_self,” Mthembu is the lead vocalist of The Brother Moves On, a band and performance art ensemble that he formed with his late brother Nkululeko and cousin Zelizwe in 2009, when they released their first six-track unmastered EP *The Golden Wake*. The band grew through collaborations and contaminations, questioning “what it is to be rhythmically South African” and reinforcing the understanding of jazz as an indigenous knowledge system and network of consciousness stretching across the American and African continents. Mthembu is co-curator, with Thandi Ntuli, of “Indaba Is,” a compilation taking South African improvised music in the context of kinship and communal ties as an established form of ancestral knowledge passed down through generations.

Influenced by histories of solidarity and community that accompany the New Orleans tradition of the “Jazz Funeral” or “Second Line,” Mthembu experiments with the parade’s build-up of emotional, sonic, and spatial expressions of collective care. One of the most African-retentive cultures in the United States, the Second Line originated in early support societies that emerged in New Orleans African-descended inhabitants, later known as Social Aid and Pleasure Clubs, which sustained the continuity of a number of traditional African customs as well as mutual-aid and welfare among their communities. *A Prayer for Healing* (2021) is a spatial and sonic exploration of the idea of vocal dissonance expressed through a Second Line procession of chants by a vocal dissonance choir, a classical Indian Jazz trio (tabla, sitar, and tenor saxophone), and a traditional instrument in the form of the Kamali Ngoni built by the composer of the incantations. The piece, which is part of the procession, consists of a recorded video performance of two incantations for peace and healing written by Zelizwe Mthembu entitled “A Prayer for Healing” and “Eternal Dove of Peace.” Six traditional percussionists from South Korea respond to the recorded video as part of a live parade conducted by Mthembu, joining forms of lamentation and procession in a sharing of songs without a particular language, the lack of words celebrating human connection by crushing the exoticization of a song through words.

(MC)

List of Exhibited Works

출품작 목록

APPENDIX

<p>∞OS (DMITRY PARANYUSHKIN & KOO DES)</p> <p>∞OS (Dmitry Paranyushkin & Koo Des), <i>Confluence AI 0.18 beta</i>, 2021 Performance</p> <p>Commissioned by the 13th Gwangju Biennale with the support of Alcantara</p>	<p>KATARINA BARRUK</p> <p>Katarina Barruk, <i>Sādna jahttä (She says)</i>, 2021 Vocal composition, sound 24:19 min Mixing and mastering: Nils Johansson</p> <p>Commissioned by the 13th Gwangju Biennale with the support of Alcantara</p>	<p>QUISHILE CHARAN</p> <p>Quishile Charan, <i>to grieve among the sugarcane fields</i>, 2018 Cotton, natural pigments: haldi (turmeric) and kawakawa leaves, textile ink 1140 × 130 cm</p> <p>Quishile Charan, <i>Oral History: Glass Bangles Broken in Protest at Police Barrier, Nausori 1920, 2019</i> Embroidery thread, handmade Mohar coins, cotton 110 × 100 cm</p> <p>Quishile Charan, <i>Sushila's Letter</i>, 2019 Archival document, cotton, textile ink, natural dye: haldi (turmeric) and kumkum seeds 136 × 130 cm</p> <p>Quishile Charan, <i>The Female Horror: Fiji Times Article 1920, 2019</i> Archival document, cotton, textile ink, natural dye: haldi (turmeric) and marigold flower 93 × 143 cm</p> <p>Quishile Charan, <i>We Do Not Have Enough to Satisfy Our Bellies</i>, 2019 Cotton, textile ink, natural dye (aal bark and kumkum seeds) 493 × 117 cm</p>	<p>ALI CHERRI</p> <p>Ali Cherri, <i>The Digger</i>, 2015 HD video, color, sound 23:36 min</p> <p>Courtesy of the artist and Galerie Imane Fares, Paris</p>
<p>PACITA ABAD</p> <p>Pacita Abad, <i>Turmoil</i>, 1991 Acrylic, oil, painted cheese cloth, buttons, mirrors on stitched and padded canvas 215 × 172 cm</p>	<p>FARID BELKAHIA</p> <p>Farid Belkahia, <i>Arbre</i>, ca. 1980s Corten steel 41.5 × 45.3 × 45 cm</p> <p>Farid Belkahia, <i>Arbre</i>, ca. 1980s Corten steel 41.2 × 55.9 × 55.3 cm</p> <p>Farid Belkahia, <i>Aube (Dawn)</i>, 1983 Dyes on parchment stretched on wood panel, natural pigments 64.6 × 81 × 3.8 cm</p> <p>Farid Belkahia, <i>Irresistible Ascension</i>, 1985 Ink and henna on leather 64.3 × 84.2 × 4 cm</p> <p>Farid Belkahia, <i>Procession</i>, no date Dyes and henna on skin glued and stapled on wood panel 163 × 242 × 3.2 cm</p>	<p>Quishile Charan & Esha Pillay (aka The Bad Fiji Gyals)</p> <p>Quishile Charan & Esha Pillay (aka The Bad Fiji Gyals), <i>Fiji Baat: Quishile and Esha at the 13th Gwangju Biennale</i>, 2021 Podcast Episode Approx. 50 min</p> <p>Commissioned by the 13th Gwangju Biennale</p>	<p>HYUN-TAEK CHO</p> <p>Hyun-taek Cho, <i>Stone Market series</i>, 2019–2020 Inkjet prints Dimensions variable</p> <p>Commissioned by the 13th Gwangju Biennale</p> <p>Sponsored by Samyang Optics & Durix Ltd</p>
<p>Pacita Abad, <i>100 Years of Freedom: Batanes to Jolo</i>, 1998 Oil, acrylic, Philippine cloth (abaca, pineapple, jusi and banana fibers; Baguio ikat; Batanes cotton crochet; Ilocano cotton; Chinese silk and bead; Spanish silk, Ilonggo cloth; Mindanao beads; Zamboanga and Yakan handwoven cloth and sequins), stitched on dyed cotton 564 × 500 cm</p>	<p>Farid Belkahia, <i>Procession</i>, 1995 Dyes on parchment stretched on wood panel 189 × 210 × 5 cm</p> <p>Farid Belkahia, <i>Totem</i>, 1998 Dyes on parchment stretched on wood panel 207.5 × 135.4 × 4 cm</p> <p>All works courtesy of the Arab Museum Museum of Art, Doha</p>	<p>Quishile Charan & Esha Pillay (aka The Bad Fiji Gyals), <i>Fiji Baat: Quishile and Esha at the 13th Gwangju Biennale</i>, 2021 Podcast Episode Approx. 50 min</p> <p>Commissioned by the 13th Gwangju Biennale</p>	<p>LIST OF WORKS</p> <p>Hyun-taek Cho, <i>Iksan 2</i>, 2019 Inkjet print 150 × 240 cm</p> <p>Hyun-taek Cho, <i>Iksan 3</i>, 2019 150 × 337 cm Inkjet print</p> <p>Hyun-taek Cho, <i>Yeongam</i>, 2019 150 × 320 cm Inkjet print</p>
<p>Pacita Abad, <i>Door Made of Straw I</i>, 1998 Oil, acrylic, painted on dyed canvas, stitched on straw mat 226 × 135 cm</p> <p>Pacita Abad, <i>Door Made of Straw II (Luv Ya Like an Animal)</i>, 1998 Oil, acrylic, painted and dyed canvas, painted cloth stitched on woven mat 226 × 135 cm</p>	<p>Farid Belkahia, <i>Procession</i>, 1995 Dyes on parchment stretched on wood panel 189 × 210 × 5 cm</p> <p>Farid Belkahia, <i>Totem</i>, 1998 Dyes on parchment stretched on wood panel 207.5 × 135.4 × 4 cm</p> <p>All works courtesy of the Arab Museum Museum of Art, Doha</p>	<p>Quishile Charan & Esha Pillay (aka The Bad Fiji Gyals), <i>Fiji Baat: Quishile and Esha at the 13th Gwangju Biennale</i>, 2021 Podcast Episode Approx. 50 min</p> <p>Commissioned by the 13th Gwangju Biennale</p>	<p>Hyun-taek Cho, <i>Busan</i>, 2020 150 × 455 cm Inkjet print</p> <p>Hyun-taek Cho, <i>Woongchun</i>, 2020 Inkjet print 150 × 360 cm</p> <p>Hyun-taek Cho, <i>Woongchun 2</i>, 2020 Inkjet print 150 × 455 cm</p> <p>Hyun-taek Cho, <i>Woongchun 3</i>, 2020 Inkjet print 150 × 300 cm</p>
<p>Pacita Abad, <i>Door Made of Straw III</i>, 1998 Oil, acrylic, painted and dyed canvas, painted cloth stitched on woven mat 226 × 135 cm</p> <p>Pacita Abad, <i>Stained Glass Door in Sanaa</i>, 1998 Oil, painted handwoven cloth stitched on canvas 222 × 160 cm</p>	<p>Farid Belkahia, <i>Procession</i>, 1995 Dyes on parchment stretched on wood panel 189 × 210 × 5 cm</p> <p>Farid Belkahia, <i>Totem</i>, 1998 Dyes on parchment stretched on wood panel 207.5 × 135.4 × 4 cm</p> <p>All works courtesy of the Arab Museum Museum of Art, Doha</p>	<p>Quishile Charan & Esha Pillay (aka The Bad Fiji Gyals), <i>Fiji Baat: Quishile and Esha at the 13th Gwangju Biennale</i>, 2021 Podcast Episode Approx. 50 min</p> <p>Commissioned by the 13th Gwangju Biennale</p>	<p>Hyun-taek Cho, <i>Busan</i>, 2020 150 × 455 cm Inkjet print</p> <p>Hyun-taek Cho, <i>Woongchun</i>, 2020 Inkjet print 150 × 360 cm</p> <p>Hyun-taek Cho, <i>Woongchun 2</i>, 2020 Inkjet print 150 × 455 cm</p> <p>Hyun-taek Cho, <i>Woongchun 3</i>, 2020 Inkjet print 150 × 300 cm</p>
<p>Pacita Abad, <i>White Heightens the Awareness of the Senses</i>, 1998 Oil, acrylic, oil pastel, dyed cotton, painted canvas, painted cloth stitched on canvas 213 × 160 cm</p> <p>Pacita Abad, <i>Black and White Stones in Old Sanaa Large II</i>, 1999 Oil on canvas 160 × 100 cm</p>	<p>Cecilia Bengolea, <i>Dancehall Weather, Tryptique</i>, 2019 3-channel video installation, color, sound Six hours of rushes mixed with an algorithm program</p> <p>Produced by the Mire Fond Cantonal de la Ville de Genève, TBA21, and The Vinyl Factory</p> <p>Cecilia Bengolea, <i>Performance and Atelier East-West Centering</i>, 2021 Performance and workshop Approx. 15 min</p> <p>Commissioned by the 13th Gwangju Biennale with the support of Alcantara and Institut Francais</p>	<p>YIN-JU CHEN & LI-CHUN LIN (MARINA)</p> <p>Yin-Ju Chen & Li-Chun Lin (Marina), <i>Sonic Driving</i>, 2021 Mixed media installation Dimensions variable Commissioned by the 13th Gwangju Biennale and V-A-C Foundation</p> <p>LIST OF WORKS</p> <p>Yin-Ju Chen, <i>The Upper World</i>, 2021 HD video, color 15:02 min</p> <p>Yin-Ju Chen & Li-Chun Lin (Marina), <i>The Middle World</i>, 2021 7.1 sound 15:02 min</p> <p>Yin-Ju Chen, <i>The Map of the Lower World</i>, 2020 Watercolor and pencil on Canson C à Grain 376.3 cm × 157.6 cm</p> <p>Li-Chun Lin (Marina), <i>Shamanic Cosmology</i>, 2020 Ink on paper 27 × 37.9 cm</p> <p>Yin-Ju Chen and Li-Chun Lin (Marina), <i>Sonic Driving Workshop Documentations</i>, 2021 4-channel video installation, color, sound Approx. 20 min each</p>	<p>VAGINAL DAVIS</p> <p>Vaginal Davis, <i>HAG—small, contemporary, haggard</i>, 1982–1989/2012/2021 Installation: architecture, floor sticker, wallpaper, “Dirty Mariah” bread sculpture, paintings Dimensions variable</p> <p>Commissioned by the 13th Gwangju Biennale</p> <p>Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin Supported by the Burger Collection and ifa – Institut für Auslandsbeziehungen</p> <p>Paintings: Hamameliswasser with mandrake, henbane and Datura; hydrogen peroxide; glycerin; watercolor pencils; discontinued over the counter medicine including Anacin, Excedrin and Lydia E. Pinkham Health Tonic; coconut oil; nail polish; enamel; perfume; Aqua Net “Extra Strength” hairspray on found paper</p> <p>Angela Seo of XiuXiu, 2020 Dianne Chai of the Alley Cats, 2020 Jane Wiedlin of the Go-Go's, 2020 Joan Jett, Let Me Go, 2020 Karla DuPlantier of The Controllers, 2020 Maggie Song of the Fibonaccis, 2020 Mimi Choi, 2020 8 × 5 cm</p>
<p>Pacita Abad, <i>Door Connects Me to the Greatest Happiness I Have</i>, 1999 Oil, buttons stitched on padded canvas 164 × 100 cm</p> <p>Pacita Abad, <i>The Sky Is the Limit</i>, 2000 Oil, painted handwoven cloth, buttons, stitched on canvas 150 × 424 cm All works courtesy of the Pacita Abad Art Estate</p>	<p>Cecilia Bengolea, <i>Performance and Atelier East-West Centering</i>, 2021 Performance and workshop Approx. 15 min</p> <p>Commissioned by the 13th Gwangju Biennale with the support of Alcantara and Institut Francais</p>	<p>YIN-JU CHEN & LI-CHUN LIN (MARINA)</p> <p>Yin-Ju Chen & Li-Chun Lin (Marina), <i>Sonic Driving</i>, 2021 Mixed media installation Dimensions variable Commissioned by the 13th Gwangju Biennale and V-A-C Foundation</p> <p>LIST OF WORKS</p> <p>Yin-Ju Chen, <i>The Upper World</i>, 2021 HD video, color 15:02 min</p> <p>Yin-Ju Chen & Li-Chun Lin (Marina), <i>The Middle World</i>, 2021 7.1 sound 15:02 min</p> <p>Yin-Ju Chen, <i>The Map of the Lower World</i>, 2020 Watercolor and pencil on Canson C à Grain 376.3 cm × 157.6 cm</p> <p>Li-Chun Lin (Marina), <i>Shamanic Cosmology</i>, 2020 Ink on paper 27 × 37.9 cm</p> <p>Yin-Ju Chen and Li-Chun Lin (Marina), <i>Sonic Driving Workshop Documentations</i>, 2021 4-channel video installation, color, sound Approx. 20 min each</p>	<p>VAGINAL DAVIS</p> <p>Vaginal Davis, <i>HAG—small, contemporary, haggard</i>, 1982–1989/2012/2021 Installation: architecture, floor sticker, wallpaper, “Dirty Mariah” bread sculpture, paintings Dimensions variable</p> <p>Commissioned by the 13th Gwangju Biennale</p> <p>Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin Supported by the Burger Collection and ifa – Institut für Auslandsbeziehungen</p> <p>Paintings: Hamameliswasser with mandrake, henbane and Datura; hydrogen peroxide; glycerin; watercolor pencils; discontinued over the counter medicine including Anacin, Excedrin and Lydia E. Pinkham Health Tonic; coconut oil; nail polish; enamel; perfume; Aqua Net “Extra Strength” hairspray on found paper</p> <p>Angela Seo of XiuXiu, 2020 Dianne Chai of the Alley Cats, 2020 Jane Wiedlin of the Go-Go's, 2020 Joan Jett, Let Me Go, 2020 Karla DuPlantier of The Controllers, 2020 Maggie Song of the Fibonaccis, 2020 Mimi Choi, 2020 8 × 5 cm</p>
<p>KORAKRIT ARUNANONDCHAI</p> <p>Korakrit Arunanondchai, <i>Songs for Dying</i>, 2021 Single-channel video, color, sound, painting 30:18 min</p> <p>Co-commissioned by the 13th Gwangju Biennale, Kunsthall Trondheim, and the Han Nefkens Foundation</p>	<p>SEYNI CAMARA</p> <p>Seyni Camara, <i>Untitled</i>, 2020 Baked clay, plant-based coating 165 × 45 × 40 cm</p> <p>Seyni Camara, <i>Untitled</i>, 2020 Baked clay, plant-based coating 110 × 45 × 45 cm</p> <p>All work commissioned by the 13th Gwangju Biennale</p>	<p>YIN-JU CHEN & LI-CHUN LIN (MARINA)</p> <p>Yin-Ju Chen & Li-Chun Lin (Marina), <i>Sonic Driving</i>, 2021 Mixed media installation Dimensions variable Commissioned by the 13th Gwangju Biennale and V-A-C Foundation</p> <p>LIST OF WORKS</p> <p>Yin-Ju Chen, <i>The Upper World</i>, 2021 HD video, color 15:02 min</p> <p>Yin-Ju Chen & Li-Chun Lin (Marina), <i>The Middle World</i>, 2021 7.1 sound 15:02 min</p> <p>Yin-Ju Chen, <i>The Map of the Lower World</i>, 2020 Watercolor and pencil on Canson C à Grain 376.3 cm × 157.6 cm</p> <p>Li-Chun Lin (Marina), <i>Shamanic Cosmology</i>, 2020 Ink on paper 27 × 37.9 cm</p> <p>Yin-Ju Chen and Li-Chun Lin (Marina), <i>Sonic Driving Workshop Documentations</i>, 2021 4-channel video installation, color, sound Approx. 20 min each</p>	<p>VAGINAL DAVIS</p> <p>Vaginal Davis, <i>HAG—small, contemporary, haggard</i>, 1982–1989/2012/2021 Installation: architecture, floor sticker, wallpaper, “Dirty Mariah” bread sculpture, paintings Dimensions variable</p> <p>Commissioned by the 13th Gwangju Biennale</p> <p>Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin Supported by the Burger Collection and ifa – Institut für Auslandsbeziehungen</p> <p>Paintings: Hamameliswasser with mandrake, henbane and Datura; hydrogen peroxide; glycerin; watercolor pencils; discontinued over the counter medicine including Anacin, Excedrin and Lydia E. Pinkham Health Tonic; coconut oil; nail polish; enamel; perfume; Aqua Net “Extra Strength” hairspray on found paper</p> <p>Angela Seo of XiuXiu, 2020 Dianne Chai of the Alley Cats, 2020 Jane Wiedlin of the Go-Go's, 2020 Joan Jett, Let Me Go, 2020 Karla DuPlantier of The Controllers, 2020 Maggie Song of the Fibonaccis, 2020 Mimi Choi, 2020 8 × 5 cm</p>

APPENDIX

Carrie Williams Clifford, *Race Rhymes*, 2020

14 × 10 cm

Alexandra Juhasz, 2020

Cheryl Dunye, *Watermelon Woman*, 2020

Catherine Opie, 2020

Exene Cervenka of X, 2020

Georgia Douglas Johnson, *Bronze*, 2020

Gwendolyn Bennett, 2020

Kaucyila Brooke, 2020

Margaret Moran Cho, *Notorious CHO Tour*, 2020

Nella Larson, 2020

20 × 9 cm

Clara Ann Thompson, *Songs from the Wayside*, 2020

Jessie Redmon Fauset, 2020

Pauline Smith, *Exceeding Riches and Other Verse*, 2020

Zora Neale Hurston, 2020

20 × 14.5 cm

Alice Bag, 2020

Margot Olavarria of the Go-Go's, 2020

22 × 11 cm

Donita Sparks of L7 – *Hungry for Stink*, 2020

29 × 21 cm

Vaginal Davis, *The Cheese Endique*

Trifecta, 1990s–ongoing

Installation: Original and facsimile photographs, fanzines and other multiples, letters, collages, sound

Dimensions variable

Commissioned by the 13th Gwangju Biennale

Courtesy of the artist and Galerie

Isabella Bortolozzi, Berlin

Supported by the Burger Collection and ifa – Institut für Auslandsbeziehungen

Vaginal Davis, *The Cheese Endique*

Trifecta, 1990s–ongoing

Video, color, sound

Loop

Courtesy of the artist and Galerie

Isabella Bortolozzi, Berlin

Vaginal Davis, *Club Sucker*,

1990s/2021

Installation: Original and facsimile photographs, fanzines and other multiples, videos, playlists by Dale Johnson, Jeffrey Hilbert, and Frank Rodriguez

Club Sucker Flyers and Magazine

#1–5 courtesy of Frank Rodriguez

Dimensions variable

Commissioned by the 13th Gwangju Biennale

Courtesy of the artist and Galerie

Isabella Bortolozzi, Berlin

Supported by the Burger Collection and ifa – Institut für Auslandsbeziehungen

CIAN DAYRIT

Cian Dayrit, *Schemes of*

Belligerence, 2021

Assemblage with various objects, fabric banners, wood sculptures

Dimensions variable

In collaboration with Likha Camacho,

Felman Baglasi, and Henry Caceres

Commissioned by the 13th Gwangju

Biennale

EMO DE MEDEIROS

Emo de Medeiros, *Vodunaut*

(*Hyperceiver*), 2017

Motorcycle helmet, cowries, spray paint, smartphone, HD video

32 × 32 × 35 cm

Emo de Medeiros, *Vodunaut*

(*Hypercyber*), 2021

Motorcycle helmet, cowries, spray paint, smartphone, HD video

32 × 32 × 35 cm

Emo de Medeiros, *Vodunaut*

(*Hyperdeeper*), 2021

Motorcycle helmet, cowries, spray paint, smartphone, HD video

32 × 32 × 45 cm

Emo de Medeiros, *Vodunaut*

(*Hyperdriver*), 2021

Motorcycle helmet, cowries, spray paint, smartphone, HD video

32 × 32 × 34 cm

Emo de Medeiros, *Vodunaut*

(*Hyperflower*), 2021

Motorcycle helmet, cowries, spray paint, smartphone, HD video

32 × 32 × 35 cm

Emo de Medeiros, *Vodunaut*

(*Hypertroper*), 2021

Motorcycle helmet, cowries, spray paint, smartphone, HD video

32 × 32 × 34 cm

Emo de Medeiros, *Vodunaut*

(*Hypervauper*), 2021

Motorcycle helmet, cowries, spray paint, smartphone, HD video

32 × 32 × 37 cm

Emo de Medeiros, *Kaleta/Kaleta*,

2014–2017

3-channel video installation, color, sound,

512 video and 32 audio channels

Loop

Emo de Medeiros, *Kaleta Power* from

the series *Kaletas*, 2016/2021

Inkjet print mounted on aluminum

150 × 100 cm

Emo de Medeiros, from the *Kaletas*

series, 2016/2021

4 inkjet prints mounted on aluminum

120 × 79.5 cm

All works supported by the Institute

Francais

PATRICIA DOMÍNGUEZ

Patricia Domínguez, *Green Irises*,

2019

Multichannel video installation with altars, totemic figures, watercolors,

flowers, objects and holographic projections

Dimensions variable

Commissioned by Gasworks London

Patricia Domínguez, *Madre Drone*,

2020

Single channel video installation with altars, watercolors, plastic hands with

stones and holographic projections

Dimensions variable

Commissioned by Residencia Kiosko,

Bolivia and CentroCentro, Madrid

THEO ESHETU

Theo Eshetu, *Ghostdance*, 2020

Single-channel video, color, sound

18 min

With Edivaldo Ernesto and Yuko

Kaseki

In collaboration with Samuele Malfatti

and Keir Fraser

Commissioned by the Gwangju

Biennale Foundation for the 13th

Gwangju Biennale

Supported by ifa – Institut für

Auslandsbeziehungen

GERARD FORTUNÉ

Gerard Fortuné, *Danthor*, 2009

Acrylic on canvas

91.44 × 60.96 cm

Gerard Fortuné, *Konbit*, 2010

Acrylic on canvas

68.58 × 68.58 cm

Gerard Fortuné, *Adam and Eve*, 2011

Acrylic on canvas

91.44 × 60.96 cm

Gerard Fortuné, *General Raoul*

Cedras, 2011

Acrylic on canvas

60.96 × 50.8 cm

Gerard Fortuné, *Gran Bwa*

Ceremonie, 2011

Acrylic on canvas

83.82 × 60.96 cm

Gerard Fortuné, *Marassa 3*, 2011

Acrylic on canvas

60.96 × 53.34 cm

Gerard Fortuné, *Michel Marthelly,*

president candidate, 2011

Acrylic on canvas

71.12 × 53.34 cm

Gerard Fortuné, *Mirlande Manigat,*

president candidate, 2011

Acrylic on canvas

60.96 × 50.8 cm

Gerard Fortuné, *Bossou, Spirit of*

Strength, 2012

Acrylic on canvas

76.2 × 60.96 cm

Gerard Fortuné, *Earthquake*, 2012

Acrylic on canvas

76.2 × 101.6 cm

Gerard Fortuné, *Jean-Claude*

Duvalier, 2013

Acrylic on canvas

66.04 × 71.12 cm

Gerard Fortuné, *Marassa 2*, 2018

Acrylic on canvas

35.56 × 30.48 cm

Gerard Fortuné, *Multitasking*, 2018

Acrylic on canvas

76.2 cm x 60.96 cm

Gerard Fortuné, *The Mermaid*

Couple, 2018

Acrylic on canvas

76.2 × 101.6 cm

All works courtesy of Private

Collection Galerie Monnin

JOHN GERRARD

John Gerrard, *Corn Work (Corrib)*,

2020

Annual simulation, color, no sound; cube, polished mirror aluminum

500 × 500 × 550 cm

Commissioned by Galway

International Arts Festival / Galway

2020

Courtesy of the artist, Pace Gallery

and Thomas Dane Gallery

Commissioned by Galway

International Arts Festival / Galway

2020 and Co-presented by Gwangju

Biennale Foundation with support

by Phileas Art Fund, the Austrian

Chancellery, Culture Ireland, and

production partner Chronus Art

Center, Shanghai.

SONIA GOMES

Sonia Gomes, *Untitled*, from the

Madeira series, 2013–2014

Acrylic, collage, paint brushes and permanent pen on plywood

114 × 24 cm

Sonia Gomes, *Untitled*, from the

Torções series, 2017

Stitching, bindings, different fabrics and laces

80 × 80 cm ø

Private collection

Sonia Gomes, *Untitled*, from the

Filhote series, 2018

Fabric, seam and wood

20 × 23 × 21 cm

Sonia Gomes, *Aninhado*, 2019

Metal cage, wood, and bindings in fabrics and ropes

80 × 100 × 65 cm

Sonia Gomes, *Moulage II*, 2019

Stitching, bindings, different fabrics and laces

75 × 41 × 21 cm

Sonia Gomes, *Untitled*, from the

Raiz series, 2019

Stitching, bindings, different fabrics, wire, and laces on wood

280 × 150 × 80 cm

All works courtesy of Mendes Wood DM, Brussels / New York / São Paulo

TRAJAL HARRELL

Trajal Harrell, *Sister or He Buried*

the Body, 2021

Performance

12–20 min

Trajal Harrell, *Sister or He Buried*

the Body, 2021

Installation: woven mats, passementerie

Dimensions variable

All works co-commissioned by the 13th

Gwangju Biennale; Centre National de la Danse, Paris; Moscow Garage; and

Schauspielhaus, Zürich

FEMKE HERREGRAVEN

Femke Herregraven, *Twenty Birds*

Inside Her Chest, 2021

Multi-sensory installation

Dimensions variable

Commissioned by the 13th Gwangju

Biennale

Supported by the Mondriaan

Foundation and the Embassy of the

Kingdom of the Netherlands in Korea

APPENDIX

LYNN HERSHMAN LEESON

Lynn Hershman Leeson, *Shadow Stalker*, 2019

Single channel video, color, sound
11:47 min

Commissioned by The Shed and VIA Art Fund as part of the interactive installation *Shadow Stalker* (2018–2021)

Lynn Hershman Leeson, *Twisted Gravity*, 2021

Etched Plexiglas, LED lights, Aquapulse, bioreactors, various bacteria
46 × 46 × 184 cm (each of two units)

Commissioned by the 13th Gwangju Biennale and V-A-C Foundation

Produced in a cross-disciplinary collaboration with a team of scientists, Dr. Thomas Huber of Almirall and Dr. Richard Novak, Elizabeth Calamari, Ramses Martinez, Dr. Vaskar Gnyawali, and Dr. Donald Ingber of the Wyss Institute for Biologically Inspired Engineering at Harvard University.

TISHAN HSU

Tishan Hsu, *Double Bind*, 1989

Silkscreen ink on Mylar, plexiglass, glass, plywood, porcelain ceramic tile, stainless steel, rubber, nylon, zinc, acrylic
194 × 123 × 156 cm

Tishan Hsu, *Cordless 2.0*, 1990–2018

Silkscreen ink, acrylic on canvas
180 × 180 cm

Tishan Hsu: *Natural Language*, 1990

Silkscreen ink, acrylic on canvas
180 × 450 cm

Supported by Empty Gallery, Hong Kong

Tishan Hsu, *Slotted Reptile*, 1990

Silkscreen ink, acrylic on canvas
180 × 180 cm

Collection of Carmen Fernandez Beaves

Tishan Hsu, *Fingerpainting 2*, 1994

Silkscreen ink, acrylic on canvas
180 × 180 cm

Tishan Hsu, *Lip service*, 1997

Silkscreen ink, acrylic on canvas
88.9 × 122 cm

Collection of Richard Chang

Tishan Hsu, *Interface Wall 3.0 – Gwangju*, 2002–2021

Inkjet print on PVC CAL sheeting
725.2 × 457.8 cm

Courtesy the artist © 2021 Artists Rights Society (ARS), New York; Empty Gallery, Hong Kong; and Miguel Abreu Gallery, New York

GÖZDE ILKIN

Gözde Ilkin, *As The Roots Speak, the Cracks Deepen*, 2019–2020

Installation: Painting and stitching on found fabrics hand-dyed with plant extracts; 3-channel audio installation with a prayer by Sema Kaygusuz “The Cracks Deepen as the Roots Speak”

Commissioned by the
13th Gwangju Biennale

Supported by SAHA – Supporting Contemporary Art from Turkey
Special thanks to MAC VAL - Musée d'Art Contemporain du Val-de-Marne, Paris
Courtesy to artSümer Gallery, Istanbul & Gypsum Gallery, Cairo

LIST OF WORKS

Rüzgar / The Wind, 2019

Stitched seeds and patchwork on vintage tablecloth hand-dyed with plant extract
158 cm ø

Kayalık / The Crag, 2019–2020

Stitched seeds and patchwork on vintage duvet hand-dyed fabric with plant extract; back: embroidery on vintage duvet
255 × 216 cm

Emanet Şaman / The Entrustment Shaman, 2020

Stitching, painting on on pillowcase hand-dyed with plant extract (hibiscus); back: embroidery on dyed fabric
104 × 93 cm

Gel – Git, Ben Birkaç Kişi / The Tide, Myself's Several People, 2020

Stitching, painting and patchwork on duvet hand-dyed with plant extract (Woad); back: embroidery on dyed fabric
112 × 185 cm

Dalgınlık Kayası: Stone of Vacuity, 2020

Stitching, painting and patchwork on duvet hand-dyed with plant extract (Peganum harmala); back: embroidery on dyed fabric
119 × 104 cm

Şaman / Shaman, 2020

Stitching and painting on pillowcase hand-dyed with plant extract (safflower); back: embroidery on dyed fabric
86 × 98 cm

Köprü / Bridge, 2020

Stitching, painting on duvet hand-dyed with plant extract (Peganum harmala); back: embroidery on dyed fabric
112.5 × 186 cm

Gögün Açılması, Uyuyan Tohumların Dansı / Opening the Sky, Dance of the Dormant Seeds, 2020

Stitching, painting and patchwork on duvet hand-dyed with plant extract (Peganum harmala); back: embroidery on dyed fabric
97 × 205 cm

Yerin Açılması, Yas ve Doğum / Opening the Ground, Mourning and Birth, 2020

Stitching, painting on duvet hand-dyed with plant extract (Peganum harmala); back: embroidery on dyed fabric
124 × 168 cm

JEONG KWAN

Reading Mantra & Tea Ceremony

JUMAADI

Jumaadi, *Painkillers*, 2016

Chinagraph on mulberry paper
124 × 264 cm

Jumaadi, *Armless Bride*, 2019

Acrylic on cloth
135 × 150 cm

Jumaadi, *Fish Bone Migration*, 2019
Acrylic on cloth
135 × 150 cm

Jumaadi, *Love Will Find Its Way*, 2019
Acrylic on cloth
150 × 285 cm

Jumaadi, *Pineapple Wedding*, 2019
Acrylic on cloth
180 × 150

Jumaadi, *Sepasang mimpi*, 2019
Acrylic on cloth
150 × 180 cm

Jumaadi, *The Diary of Sweet Potatoes*, 2019
Acrylic on cloth
150 × 285 cm

KARRABING FILM COLLECTIVE

Karrabing Film Collective,
Forward with the Ancestors: Day in the Life, 2020

5-channel video installation, color, sound; car tires, paint on corrugated iron
31:42 min
Graffiti wall production:
Technician: Subin Cho
Students: Dongsu Song, Hyunyoung Park, Hyeji Lee, Salokhidin Okilov, Mohammed Haruna Hamza, Maria Konstantinova

Commissioned by
the 13th Gwangju Biennale

SANGDON KIM

Sangdon Kim, *Cart*, 2021
Mixed media
Dimensions variable

Commissioned by the
13th Gwangju Biennale with
the support of Alcantara

Sangdon Kim, *Fire Cart* 2017
Mixed media
50 × 200 × 30 cm

Sangdon Kim, *March*, 2021
Mixed media
Dimensions variable

Sponsored by Nabita World

SLYBEE KIM

Slybee Kim, *Unindebted Life*, 2021
Single channel 4K transferred to HD,
color, sound
9:23 min
Production and construction
Studio 2F, Probe

Steel panels, steel square tubes,
urethane paint, retroreflective
adhesive sheet, mobile phone holder,
mobile phone flash:

Sylbee Kim, *Light and Wind*, 2021
201 × 224 × 75 cm

Sylbee Kim, *Minerals and Derivatives*, 2021
201 × 224 × 75 cm

Sylbee Kim, *Light, Wind, Water, Minerals and Derivatives*, 2021
201 × 280 × 75 cm

Commissioned by the Gwangju
Biennale Foundation for the 13th
Gwangju Biennale

TIMOTEUS ANGGAWAN KUSNO

Timoteus Anggawan Kusno,
Shades of the Unseen, 2021
Mixed media installation
Dimensions variable

Commissioned by the
13th Gwangju Biennale

KWAK DUCK-JUN

Kwak Duck-Jun, *Abys II*, 1967
Plaster, pigment, synthetic resin,
colors on panel
183 × 133 cm

Kwak Duck-Jun, *Journey 675*, 1967
Plaster, pigment, synthetic resin,
colors on panel
145 × 112 cm

Kwak Duck-Jun, *Journey 679*, 1967
Plaster, pigment, synthetic resin,
colors on panel
145 × 112 cm

Kwak Duck-Jun, *Smile of the Hypocrite 667*, 1967
Plaster, pigment, synthetic resin,
colors on panel
162 × 128 cm

Kwak Duck-Jun, *Watched Space*, 1967
Plaster, shell powder, synthetic resin,
water color, acrylic on wood panel
162 × 102 cm

Kwak Duck-Jun, *Trapped Raccoon*, 1969
Plaster, pigment, synthetic resin,
colors on panel
183 × 137 cm

All works courtesy of the artist and
Gallery Hyundai, Seoul

GAP-CHUL LEE

Gap-chul Lee, *On the day of the memorial ceremony, Andong*, from the *Conflict and Reaction* series, 1990
Digital print
105 × 70 cm

Gap-chul Lee, *Shaman, Taean*, from the *Conflict and Reaction* series, 1992
Digital print
100 × 150 cm

Gap-chul Lee, *Shaman holding a sword, Taean*, from the *Conflict and Reaction* series, 1992
Digital print
100 × 150 cm

Gap-chul Lee, *Shaman wearing a cow's head on her head, Taean*, from the *Conflict and Reaction* series, 1992
Digital print
100 × 150 cm

Gap-chul Lee, *The day when monk Seongcheol passed away, Haeinsa*, from the *Conflict and Reaction* series, 1993
Digital print
105 × 70 cm

Gap-chul Lee, *Trace of Wishes, Sancheong*, from the *Conflict and Reaction* series, 1993
Digital print
100 × 150 cm

Gap-chul Lee, *Brier and old woman, Hapcheon*, from the *Conflict and Reaction* series, 1994
Digital print
105 × 70 cm

APPENDIX

Gap-chul Lee, *Praying for home village's sake 1, Andong*, from the *Conflict and Reaction* series, 1994
Digital print
100 × 150 cm

Gap-chul Lee, *Jangseung, Seonamsa*, from the *Conflict and Reaction* series, 1996
Digital print
105 × 70 cm

Gap-chul Lee, *Man lifting up a menhir, Namwon*, from the *Conflict and Reaction* series, 1996
Digital print
100 × 150 cm

Gap-chul Lee, *Life releasing day, Hamyang*, from the *Conflict and Reaction* series, 1997
Digital print
105 × 70 cm

Gap-chul Lee, *Praying for home village's sake 2, Yecheon*, from the *Conflict and Reaction* series, 1999
Digital print
105 × 70 cm

Gap-chul Lee, *Youngdong gut, Jeju*, from the *Conflict and Reaction* series, 2007
Digital print
100 × 150 cm

KANGSEUNG LEE

Kangseung Lee, *Covers (QueerArch)*, 2020
Wallpaper installation
Dimensions variable

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Sunday Seoul)*, 2021
Wallpaper installation
Dimensions variable

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Harvey)*, 2020
Graphite on paper
150 × 114 cm

Courtesy of the artist and Commonwealth and Council, Los Angeles

Kangseung Lee, *Untitled (William Dorsey Swann)*, 2020
Graphite on paper
114 × 73 cm

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Seok-cheon Hong)*, 2020
Graphite on paper
20 × 35 cm

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Joon-soo Oh)*, 2018
Graphite on paper
39 × 33 cm

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Derek Jarman at Prospect Cottage)*, 2018
Graphite on sheepskin parchment
22 × 15 cm

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled*, 2019
Graphite on paper
15 × 20 cm

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Garden)*, 2018
24K Nishijin gold thread on Sambe, ceramic (California clay, soils from Derek Jarman's Garden, Nam San, Tapgol Park), pebbles from dungeness and Tapgol Park, metal parts and dried plants from Derek Jarman's Garden
Approx. 295 × 185 × 20(h) cm
Courtesy of the artist and Commonwealth and Council, Los Angeles

Kangseung Lee, *Covers (QueerArch)*, 2021
Artist book

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Diary)*, 2021
Artist book

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Joon-soo Oh's scrapbook)*, 2021
Artist book

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Untitled (Sunday Seoul)*, 2021
Artist book

Courtesy of the artist and Gallery Hyundai, Seoul

Kangseung Lee, *Harvey (Julie Tolentino's Archive in Dirt)*, 2021
Digital print
Courtesy of the artist

Kangseung Lee, *Untitled*, 2020
24k gold thread on Sambe

Courtesy of the artist and Gallery Hyundai, Seoul

Archive installation in collaboration with QueerArch (Korea Queer Archive), 2021
Furniture designed by Small Studio Semi

Commissioned by the 13th Gwangju Biennale

Supported by Gallery Hyundai, Seoul

SANGHO LEE

Sangho Lee, *Long for Korean Reunification*, 1987
Woodcut on paper
30 × 21 cm

Sangho Lee, *Anatomical Chart of Authority*, 1989
Acrylic on canvas
167 × 117 cm

Courtesy of the Gwangju Museum of Art

Sangho Lee, *The Map of Hell*, 2000
Color on mulberry paper
172 × 125 cm

Sangho Lee, *Anti-Iraq War*, 2003
Acrylic on canvas
250 × 130 cm

Sangho Lee, *Gwangju Spirit*, 2004
Acrylic on canvas
120 × 90 cm

Sangho Lee, *Men Who Glorified Colonial Times*, 2020
Color on mulberry paper
240 × 320 cm

Sponsored by The Center for Historical Truth and Justice

LILIANE LIJN

Liliane Lijn, *Electric Bride*, 1989
Aluminum, steel mesh, cock feathers, Elmflex micanite, brass, blown glass, strobe, Nichrome wire, taped voice, sound system, electronic controller, 15 spotlights
284 × 304 × 244 cm
Electric Bride Poem by Liliane Lijn. Translated into Japanese and performed by Takako Shirei

Liliane Lijn, *Gravity's Dance*, 2019
Black weighted cloth, LEDs, Forex central stiffener, 3 phase motor, inverter, control system
600 cm

Courtesy of the artist and Rodeo, London/ Piraeus

CANDICE LIN

Candice Lin, *Verdant Curtain*, 2021
Tapestry curtain, electric motor
203 × 577 cm

Commissioned by the 13th Gwangju Biennale

VIVIAN LYNN

Vivian Lynn, *Caryatid*, 1986
Synthetic hair and cardboard
332 × 42 cm

Courtesy the Estate of the artist

Vivian Lynn, *Spin: Versor Versari*, 1995-97
Nine digital colour prints, eight globe lights with electric cords
Dimensions variable

Courtesy of the Estate of the artist and Southard Reid, London

ABU BAKARR MANSARAY

Abu Bakarr Mansaray, *Ebola Virus*, 2016
Pencil and color pencil on paper
33.5 × 87.7 cm

Abu Bakarr Mansaray, *Untitled (Master of the Masterpieces)*, 2016
Pencil and color pencil on paper
33.5 × 124 cm

Abu Bakarr Mansaray, *The Corgi*, 2018
Pencil and color pencil on paper
39 × 44 cm

Abu Bakarr Mansaray, *Jinna Kafrijuu*, 2019
Pencil and color pencil on paper
33 × 46 cm

All works courtesy of the Pork Collection

ANGELA MELITOPOULOS

Angela Melitopoulos: *Matri-Linear B, Part 2: Surfacing Earth*, 2021-ongoing
2-channel video installation, color, 8 channel surround sound
75 min

Co-commissioned by the 13th Gwangju Biennale; The Dissident Goddesses Network Vienna, the Museo Nacional Centro de Arte Reina Sofia, Madrid

Supported by the Academy of Fine Arts Vienna; the Royal Danish Academy of Fine Arts Copenhagen - International Center of the Knowledge in the Art, the ANU Australian National University Canberra; and Goethe Institut, Seoul

ANA MARÍA MILLÁN

Ana María Millán, *Elevación / Elevation*, 2019

Animation, 4K, color, sound

10:12 min

Co-participants: Christian Arias, Nicolh Avila Vega, Sandra Martínez, Sebastián Mira, Angélica Rodríguez Jacquin, Wilmer Rodríguez, Mayra Natalia Rubiano, Ana Garcia Santana, Paola Sanz, Clara Unigarro, Laura Wiesner

Choreography and Mocab: Jennyfer Caro; Animation: Ana María Millán and Andres Sandoval Alba; Sound design: Jaime Carvajal; Music: Diego Cuellar

Ana María Millán, *Happy People*, 2020

Video game, workshop

Co-participants: Uichan Lee, Doobin Han, Hyejin Jung, Jihee Choi, Joonyoung Jang, Juri Yang, Hayoung Byeon, Jihyo Lee, Sebeon Kang, Seunghee Choi, Youngeun Kim, Songsa; Choreography and MOCAB: Hyein Ji; 3D: Andres Sandoval Alba, Ana María Millán and Alejandro Cardona Aguilar; character sound design: Laura Solarte

Commissioned by the 13th Gwangju Biennale

MOON KYUNGWON

Moon Kyungwon, *Promise Park in Gwangju*, 2021

Woven carpet installation with light
760 × 760 cm

Commissioned by the 13th Gwangju Biennale

Supported by Gallery Hyundai, Seoul

MOON & JEON

MOON & JEON, *A Molded Moon, Life Within a Vase*, 2016

HD video installation, color, sound
11:14 min

MIN JOUNG-KI

Min Joun-Ki, *Rumor II*, 1980

Oil on canvas

130 × 162 cm

Courtesy of the Gana Foundation for Arts and Culture

Min Joun-Ki, *In the Street - People*, 1983

Acrylic on canvas
145 × 224 cm

APPENDIX

Courtesy of the Gana Foundation for Arts and Culture

Min Joung-Ki, *Byeokgye Nine Banded Stream*, 1992
Acrylic on canvas
200 × 336 cm

Courtesy of the artist and Kukje Gallery

Min Joung-Ki, *Four Seasons in Seohoori*, 1992
Acrylic on canvas
200 × 240 cm

Courtesy of MMCA Art Bank

Min Joung-Ki, *Altar of Heaven in Mudeung Mountain*, 2020
Oil on canvas
178 × 150 cm

Commissioned by the 13th Gwangju Biennale

Supported by Kukje Gallery, Seoul

Min Joung-Ki, *Poetical Circles' Pavilions in Mudeung Mountain*, 2020
Oil on canvas
295 × 217 cm

Commissioned by the 13th Gwangju Biennale

Supported by Kukje Gallery, Seoul

AD MINOLITI

Ad Minoliti, *The Feminist School of Painting*, 2018–ongoing

Installation: paintings, video, and furniture activated weekly in the form of classes with guest lecturers: Won Jeong Chey, Hwa soon Kim, YOON GYEOL, Yeon sook Lee, Jiun Hwang and Eunji Yoon, Minkyong
Dimensions variable

Commissioned by the 13th Gwangju Biennale

SIYABONGA MTHEMBU

Siyabonga Mthembu, *A Prayer For Healing*, 2021
Vocal composition, sound

Commissioned by the 13th Gwangju Biennale with the support of Alcantara

NASA4NASA

nasa4nasa, *promises b2b*, 2021
Online video series
approx. 18 min
Commissioned by the 13th Gwangju Biennale

PEDRO NEVES MARQUES

Pedro Neves Marques, *Viral Poems*, 2018
21 poems written by the artist, digital print on cotton paper (exhibition copy, unframed)
60 × 42 cm (each)

Courtesy Galleria Umberto di Marino, Naples; Collezione Novello Furin, Vicenza; Collezione Carlo Danielli, Vicenza; and Matteo Novarese Collection, Bologna

Sex as Care
Toxic Environments
The Sound of Mating
Immunology I
The Militarization of Biology
Even Viruses Are Fluid
Silent Spring
Male Fragility

Climate Change
The Virus of Nature & The Virus of Culture
Babies
Woman I & Woman II
Even in Love Science
Immunology II
Epidemics
Fe/Male Mosquitoes
Fumigation
Refuge
Trans and Toxins II
Non Binary Spaces
Polyamory

KIRA NOVA

Kira Nova, *Practical Guide to Becoming the Idiot*, 2021
Series of seven online videos, 11:40 min total

Commissioned by the 13th Gwangju Biennale with the support of Alcantara

FERNANDO PALMA RODRÍGUEZ

Fernando Palma Rodriguez, *Tocihuapapalutzin (Our revered lady butterfly) / Toicnohuan*, 2012/2020
4 buggy robots, wooden table and puppets, electronic circuit board, batteries, temperature sensor and DC motors, carved stone, electronic control, servo motors, PIR sensors, electronic software, aluminium, soft drink and beer tin can
Dimensions variable
With the participation of Han Rim Jeong

Commissioned by the 13th Gwangju Biennale

Courtesy of the artist and Gaga, Mexico City/ Los Angeles

PEOPLE'S ARCHIVE OF RURAL INDIA – PARI

People's Archive of Rural India – PARI, *The Grindmill Songs Project*, 1987–ongoing
Archival records, text, photo, sound
Dimensions variable

Courtesy of PARI,
<https://ruralindiaonline.org/>

RAJNI PERERA

Rajni Perera, *Drought*, 2020
Mixed media on marble paper
84 × 233 cm

Rajni Perera, *Flood*, 2020
Mixed media on marble paper
92 × 61 cm

Courtesy of Patel Brown Gallery

Rajni Perera, *Flood Mask*, 2020
PMG gas mask, leather, textile, beeralu lace, beads
28 × 30.5 × 20.3 cm

Courtesy of Patel Brown Gallery

Rajni Perera, *Mask 6*, 2020
M10 gas mask, leather, textile, jute, beads, brass
28 × 24 × 30.5 cm

OUTI PIESKI

Outi Pieski, *Goddess Juoksáhkáá at Liikín Marsh*, 2014
Acrylic on canvas, textile
130 × 80 cm

Outi Pieski, *Beavvit II/ Rising Together II*, 2020
Installation: metal, thread
250 × 250 × 250 cm

Co-commissioned by Bonniers Konsthall, Stockholm, and the 13th Gwangju Biennale

Supported by Frame Contemporary Art Fund Finland

Eeva-Kristiina Harlin, Outi Pieski, *Máttaráhku ládjogahpir – Foremother's Hat of Pride*, since 2017–ongoing
Research project and art installation: wallpaper, photographic and fine art print, Sámi craft *duodji*
Dimensions variable

Co-commissioned by Bonniers Konsthall, Stockholm, and the 13th Gwangju Biennale

Supported by Frame Contemporary Art Fund Finland

Outi Pieski, *Colonialist Metamorphosis 1852*, 2018
Sámi craft *duodji*, mixed media, three parts
25 × 15 × 15 cm (each)

Outi Pieski, *Ládjogahpir Rematriation*, Koivu-Jusse Anne (Anni Koivisto), Jussen Antte Sálmmo Ánná (Anna Näkkäläjärvi-Länsman) and Gová Lásse Lásse Elle (Elle Valkeapää), 2019
Three framed photographs
60 × 45 cm, 60 × 80 cm, 60 × 45 cm

Outi Pieski, *Rematriation of a Ládjogahpir – Return to Máttaráhkká*, 2019
Three framed photo collages
100 × 133 cm, 100 × 100 cm, 87.5 × 80 cm

Outi Pieski, *Subjects in Research*, 2019
Photographic print
150 × 200 cm

Outi Pieski, *The 47 Most Wanted Foremothers*, 2019
48 photographs in wooden frames
208 × 625 cm (overall)

Outi Pieski, *Return to Máttaráhkká*, 2020
Sámi craft *duodji*, mixed media
30 × 70 × 120 cm

ANGELO PLESSAS

Angelo Plessas, *The Noospheric Society*, 2021
Multimedia installation
Dimensions variable

All works Commissioned by the 13th Gwangju Biennale with the support of Alcantara. Courtesy of the artist unless stated differently.

LIST OF WORKS

Algedonic Mandala, 2018
Noospheric Calendar (Euphoria), 2018
Homo Noosphericus (Science), 2018
Homo Noosphericus (Spirituality), 2018
Homo Noosphericus (Awareness), 2019
Homo Noosphericus (Wisdom), 2019
Noospheric Mandala (Connection), 2019
Noospheric Mandala (Growth), 2019
Noospheric Mandala (Strength), 2019
Noospheric Mandala (Talent), 2019
Noospheric Mandala (Wholeness), 2019
Noospheric Quilt (Existence), 2019
Noospheric Quilt (Intelligence), 2019

Noospheric Quilt (Sexuality), 2019
The Hand of the Noosphere (Attraction), 2019
The Hand of the Noosphere (Blessing), 2019
Noospheric Calendar (Discovery), 2019
Noospheric Calendar (Memory), 2019

Hand-sewn quilt
Various dimensions

Courtesy the artist and The Breeder, Athens

FungusNoosphericus (GoldenEye), 2020
Homo Noosphericus (Culture), 2020
The Hand of the Noosphere (Delirium), 2020
The Hand of the Noosphere (Ecstasy), 2020
The Hand of the Noosphere (Euphoria), 2020
The Hand of the Noosphere (Peace), 2020
The Hand of the Noosphere (Pleasure), 2020
Noospheric Mask (Authenticity), 2020
Noospheric Mask (Cognition), 2020
Noospheric Mask (Solidarity), 2020
Noospheric Mask (Synchronicity), 2020
Phurba (Ocean), 2020
Phurba (Mountain), 2020

Hand-sewn quilt
Various dimensions

LifeOnTheMandala.com, 2021
ApocalypseMystique.com, 2021
EverythingIsYou.com, 2021
NoosphericSociety.com, 2021
Website

Technoshamanist Art Manifesto, 2021
mixed media

Vestment of Noospheric Focalizer, 2021
3 hand-sewn gowns, quilt
Dimensions variable

GALA PORRAS-KIM

Gala Porras-Kim, *A terminal escape from the place that binds us*, 2021
Marbling on paper, human bones from Shinchang-Dong, Gwangju, 1 B.C, letter
Dimensions variable

Commissioned by the 13th Gwangju Biennale in collaboration with the Gwangju National Museum

ANA PRVAČKI

Ana Prvački, *Energetic Tickle*, 2020
HD video, color, sound
2:33 min

Ana Prvački, *Multimask*, 2020
HD video, color, sound
2:28 min

Ana Prvački, *The Splash Zone*, 2020
HD video, color, sound
2 min

All works commissioned by the 13th Gwangju Biennale

JUDY RADUL

Judy Radul, *Warmer Than the World Around Us*, 2021

Public rehearsal; thermal camera video and live-feed projection of musical performance by Gina Hwang (geomungo) and Hannah Kim (janggu drum and gong); 2-channel video installation with LED-panels
Approx. 25 min

APPENDIX

Commissioned by the 13th Gwangju Biennale	Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2019–20 Ink, pigment and water colour, and acrylic on paper 105 × 75 cm	Arpita Singh, <i>Suitors in Disguise</i> , 2000 Drawing in watercolour on paper 50.8 × 38.1 cm	SISSEL TOLAAS
Supported by the Canada Council		Courtesy of Kiran Nadar Museum of Art, New Delhi	Sissel Tolaas, <i>_EQ_IQ_EQ_</i> , 2019 –ongoing Smellscape: 37 volcanic pumice stones, 37 smell codes embedded in stones, diary entries by Yang Sinha (1948–2020) Soundscape: Paralinguistic sounds, emotional intelligence (EQ) database (lexicon-in-progress) Dimensions variable Diaries in collaboration with Baek Seungjoo, Jwa Seonghan, Yang Sinha
SAHEJ RAHAL	ZOFIA RYDET		Commissioned by the 13th Gwangju Biennale
Sahej Rahal, <i>Bashinda</i> , 2020 AI simulation	Zofia Rydet, from the <i>World of Feelings and Imagination</i> cycle, 1975–1979 14 gelatin silver hand print 40 × 29.5 cm (each)	Arpita Singh, <i>Visitor</i> , 2000 Drawing in watercolour on paper 50.8 × 38.1 cm	Supported by Auralia Soundworks, International Flavors & Fragrances Inc. IFF, Norwegian Embassy in Seoul, OCA – Office for Contemporary Art Norway
Courtesy of the artist and Chatterjee & Lal, Mumbai	Courtesy of the Zofia Rydet Foundation and Raster Gallery, Warsaw	Courtesy of Nitin Bhayana, New Delhi	
Sahej Rahal, <i>Missing Pages</i> series, 2018–ongoing Ink, pigment and water color, and acrylic on paper Various dimensions	Courtesy of the Adam Mickiewicz Institute	Arpita Singh, <i>Whatever Is Here</i> , 2006 Oil on canvas 213.5 × 274.5 cm	
Courtesy of the artist and Chatterjee & Lal, Mumbai, unless stated differently	JACOLBY SATTERWHITE	Courtesy of Kiran Nadar Museum of Art, New Delhi	
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2018–2020 Ink, pigment and water colour, and acrylic on paper 152 × 137 cm	Jacolby Satterwhite, <i>We Are In Hell When We Hurt Each Other</i> , 2020 HD video and 3-D animation, color, sound 24:22 min	Arpita Singh, <i>Untitled (The Exile)</i> , 2011 Watercolour on paper 58.5 × 76 cm	
Courtesy of the Kiran Nadar Museum of Art, New Delhi	Courtesy of Mitchell-Innes & Nash, New York	Courtesy of Kiran Nadar Museum of Art, New Delhi	CECILIA VICUÑA
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2018–2020 Ink, pigment and water colour, and acrylic on paper 150 × 120 cm	ARPITA SINGH	Tcheu Siong, <i>Me nyuam dab nriag</i> , 2018 Embroidery and appliqué on cotton 362 × 445 cm	Cecilia Vicuña, <i>Homage to Vietnam: Partial Recreation of the Exhibition of Cecilia Vicuña at the Fundación Gilberto Alzate Avendaño in Bogotá in 1977</i> , 2020
Courtesy of the Kiran Nadar Museum of Art, New Delhi	Arpita Singh, <i>Untitled</i> , no date Acrylic on reverse sheet 76 × 51 cm	CHRYSANNE STATHACOS	Commissioned by the 13th Gwangju Biennale Courtesy of the artist and Lehmann Maupin New York / Hong Kong / Seoul
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2018–2020 Ink, pigment and water colour, and acrylic on paper 104.1 × 224.79 cm	Arpita Singh, <i>Figures and Flowers</i> , 1971 Oil on canvas 106.7 × 106.7 cm	Chrysanne Stathacos, <i>The Three Dakini Mirrors (of the body- speech and mind)</i> , 2021 Hand-printed cloth, colored mirrors, glass, bronze Pythia tripod, sea shell, glass evil eye, bodhi leaves, roses, rose petals and stems Approx. 792 × 305 × 30.5 cm	SERIES OF PAINTINGS
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2018–2020 Ink, pigment and water colour, and acrylic on paper 107 × 78 cm	Arpita Singh, <i>Figures and Flowers</i> , 1972 Oil on canvas 106.7 × 76.2 cm	Commissioned by the 13th Gwangju Biennale	<i>Palabrarmas Mariposa</i> , 1977/2020 Textile print on cotton muslin 116 × 107 cm
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2018–2020 Ink, pigment and water colour, and acrylic on paper 107 × 78 cm	Courtesy of Nitin Bhayana, New Delhi	Supported by Canada Council Courtesy of the artist and The Breeder, Athens	<i>Niña Palmera, (Color)</i> , 1977/2020 Textile print on linen 154 × 80 cm
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2019–20 Ink, pigment and water colour, and acrylic on paper 106.7 × 77.5 cm	Arpita Singh, <i>What Are You Doing Here</i> , 1992 Oil on canvas 91.5 × 152.5 cm	ALEXANDRA SUKHAREVA	Courtesy of the Artist and Lehmann Maupin New York / Hong Kong / Seoul
Courtesy of the Kiran Nadar Museum of Art, New Delhi	Courtesy of Kiran Nadar Museum of Art, New Delhi	Alexandra Sukhareva, <i>Case of Bestial Boredom</i> , 2015–16 Chlorine on unprimed canvas 230 × 350 cm	<i>Shooting Down Planes (left figure)</i> , 1977/2020 Textile print on cotton muslin 95 × 127 cm
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2019–20 Ink, pigment and water colour, and acrylic on paper 105 × 75 cm	Arpita Singh, <i>Figures around the Table</i> , 1993 Oil on canvas 121.9 × 121.9 cm Courtesy of Kanwaldeep & Devinder Sahney, Mumbai	Alexandra Sukhareva, <i>Coral in the Mouth</i> , 2016 Chlorine on unprimed canvas 230 × 350 cm	<i>Shooting Down Planes (right figure)</i> , 1977/2020 Textile print on cotton muslin 97 × 56 cm
Courtesy of the Kiran Nadar Museum of Art, New Delhi	Arpita Singh, <i>Feminine Fable</i> , 1994 Watercolour on handmade paper; 29.2 × 21 cm	Alexandra Sukhareva, <i>Ruzep</i> , 2016 Chlorine on unprimed canvas 230 × 350 cm	<i>Solidaridad Chile Vietnam</i> , 1975/2020 Textile print on cotton muslin 116 × 106.5 cm
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2018–2020 Ink, pigment and water colour, and acrylic on paper 75 × 105 cm	Courtesy of Nitin Bhayana, New Delhi	Alexandra Sukhareva, <i>Curious and Mysterious and Incomprehensible</i> , 2017 Chlorine on unprimed canvas 230 × 350 cm	<i>Blue Silk Girl</i> , 1975/2020 Textile print on silk habotai 141 × 61 cm
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2018–2020 Ink, pigment and water colour, and acrylic on paper 64.8 × 50.2 cm	Arpita Singh, <i>Perhaps My Mother</i> , 1995 Oil on canvas 121.9 × 182.9 cm	Alexandra Sukhareva, <i>Scene With the Hanged</i> , 2018 Chlorine on unprimed canvas 230 × 350 cm	<i>Red Silk Girl</i> , 1975/2020 Textile print on silk habotai 117 × 61 cm
Courtesy of the Kiran Nadar Museum of Art, New Delhi	Courtesy of Nitin Bhayana, New Delhi	All works courtesy of the artist and Osnova Gallery, Moscow	Cecilia Vicuña, <i>My Vietnam Story</i> , 2021 Video, sound 6:45 Camera and editing Fran Benitez
Sahej Rahal, <i>Untitled</i> from the <i>Missing Pages</i> series, 2019–2020 Ink, pigment and water colour, and acrylic on paper 79 × 214 cm	Arpita Singh, <i>The Western Sky: July July</i> , 1996 Reverse painting with acrylic on acrylic sheet 93.3 × 56.5 cm	SHANNON TE AO	Cecilia Vicuña, <i>Paro Nacional</i> , Bogotá, 1977–1978 Oil and pastel on paper 69.9 × 99.1 cm
	Courtesy of Nitin Bhayana, New Delhi	Shannon Te Ao, <i>Ka mua, ka muri</i> , 2020 Single channel video, b/w, sound 5:40 min	Collection of Charles Dee Mitchell, Dallas, TX

APPENDIX

Courtesy the artist and Lehmann Maupin, Hong Kong / London / New York / Seoul	Kate Crawford and Vladan Joler, <i>Anatomy of an AI system</i> , 2018 Diagram https://anatomyof.ai/	<i>Dragon Queen</i> , 20th century Color on paper 84 × 77cm	<i>Stone Grandmother</i> , no date Stone and silk 25 × 17 cm
Cecilia Vicuña, <i>Camilo Torres</i> , 1978 Pil on cotton canvas 139.4 × 118.7 cm	Kate Crawford and Vladan Joler, <i>Anatomy of an AI system</i> , 2018 Essay https://anatomyof.ai/	<i>Great Spirit Grandmother</i> , 20th century Color on paper 85 × 64 cm	<i>Bird Guiding the Dead to the Heavens</i> , 1980s Wood 40 × 85 × 53 cm, 31 × 53 × 42.5 cm
Private Collection, Asia; Courtesy of the artist and Lehmann Maupin, Hong Kong / London / New York / Seoul	屍編 / Kaishi Hen (Complete notes on the dissection of cadavers), 1772 Illustrations by Aoki Shukuya Experiments and findings of Kawaguchi Shinnin Anatomical atlas, woodcut illustrations 28 cm Courtesy, US National Library of Medicine.	<i>Knife-Riding Guardian God</i> , 20th century Color on paper 100 × 71cm	<i>Effigies of Shaman God</i> , 1980s Paper and wood (2 pieces) 157 × 42 cm (each)
Cecilia Vicuña, <i>El Paro / The Strike</i> , 2018 (after the lost original 1977 work) Oil on linen 137.2 × 161.3 × 2.5 cm	Lynn Margulis discussing the behavior of amoebae with her students, from <i>Symbiotic Earth: How Lynn Margulis rocked the boat and started a scientific revolution</i> , 2017 Video, sound 1:03 min	<i>Mountain Goddess</i> , 20th century Color on paper 88 × 65 cm	<i>Image of Rat, Image of Cow, Image of Dragon, Image of Snake, Image of Horse, Image of Sheep, Image of Chicken, Image of Pig</i> , 1980s 8 paper images 75 × 48 cm (each)
Collection of Alan Lau	Matteo Pasquinelli and Vladan Joler, <i>Noosope</i> , 2020 Diagram https://noosope.ai/	<i>Painting of Gods and Goddesses</i> , 20th century Color on paper 161.5 × 486 cm	<i>Paper amulets</i> , 1980s Paper Various dimensions The Museum of Shamanism, Seoul
Cecilia Vicuña and Ricardo Gallo, <i>Rain Dreamed by Sound: Homage to Theresa Hak Kyung Cha</i> , 2021 4-channel sound 20:56 min	Matteo Pasquinelli and Vladan Joler, <i>The Noosope Manifested: Illuminating AI as Instrument of Knowledge Extractivism</i> , 2020 Essay; https://noosope.ai/	<i>Painting of Three Kingdoms</i> , 20th century Color on paper 129 × 400 cm	<i>Stone Amulets</i> , 1980s Various dimensions
Commissioned by the 13th Gwangju Biennale	Sun Yung Shin, <i>Autoclonography</i> , 2016; <i>Replication</i> , 2016 2 poems First published in <i>Unbearable Splendor</i> , Coffee House Press	<i>Smallpox God</i> , 20th century Color on silk 85 × 58 cm	<i>Dodanggut, Village Shamanic Ritual</i> , late 19th century Color on silk 55.5 × 90.5
OUATTARA WATTS	Rafael Yuste et al., <i>Four ethical priorities for neurotechnologies and AI</i> , 2017 Essay Originally published on Nature and reprinted with permission from Yuste et al, Nature 2017	<i>Twelve Divine Warriors</i> , 20th century Color on paper 10 × 60 cm (each)	<i>God of Princess Bari</i> , late 19th century Color on silk 138 × 85 cm
Quattara Watts, <i>TO FELLA</i> , 2011 Mixed media on canvas 265 × 247 cm	HISTORICAL COLLECTIONS	<i>Unification of the Gods of the Three Religions</i> , 20th century Color on paper 74 × 46 cm	<i>God of Dragon Queen</i> , 19th century and late 20th century Color on paper 85 × 60 cm, 87 × 69 cm The Museum of Shamanism, Seoul
Quattara Watts, <i>Cosmic</i> , 2016 Mixed media on canvas 152 × 92 cm	CHUNCHEON NATIONAL MUSEUM	All works Gahoe Minhwa Museum, Seoul	<i>Amulet Printing Plates</i> , early 20s century Wood Various dimensions
Quattara Watts, <i>Untitled</i> , 2017 Mixed media on canvas 152 × 122 cm	Druggist mortar, Japanese colonial era Collection of the Chuncheon National Museum	GWANGJU NATIONAL MUSEUM	<i>Eyeolsang Mama. God Preventing Epidemics</i> , 20th century Color on silk 76.2 × 46.5 cm
Quattara Watts, <i>1885</i> , 2019 Mixed media on canvas 200 × 200 cm	GAHOE MINHWA MUSEUM, SEOUL	Human Remains, Early Iron Age, human remains, 165 × 66 × 27	<i>Folding Fan of the Great Bear</i> , 20th century Bamboo and paper 44 × 79 cm
All works courtesy of the artist and Galerie Cécile Fakhoury, Abidjan / Dakar / Paris	TUGULDUR YONDONJAMT'S	Bird-shaped earthenware, Age of the Three States, earthenware	<i>Folding Fan of Young Girl God</i> , 20th century Bamboo on paper 28 × 49 cm
SHEN XIN	Boy Attendants, no date Earthenware 22.6 × 9.2 cm	Bird-shaped earthenware, Age of the Three States, earthenware	<i>God of the Ten Great Kings Who Judge Sins of the Dead</i> , 20th century Color on paper 94 × 70 cm
Shen Xin, <i>Brine Lake (A New Body)</i> , 2020 5-channel video and sound installation 43 min	<i>Mangwa (Roof tile)</i> , 10th–19th century Earthenware Various dimensions	Bird-shaped earthenware, Age of the Three States, earthenware	<i>Illustrated Books of Divination</i> , 20th century Paper Various dimensions
Commissioned by the 13th Gwangju Biennale	<i>Painting of Diamond Mountain</i> , 18th century Color on paper 101 × 48 × 6 cm	All works collection of the Gwangju National Museum	All works The Museum of Shamanism, Seoul
Supported by Rijksakademie Amsterdam, DeAppel Amsterdam, M+ Museum Hong Kong	<i>General on the White Horse</i> , 20th century Color on silk 96.5 × 60.8cm	NATIONAL MUSEUM OF KOREA	<i>Wellcome Collection, London</i>
TUGULDUR YONDONJAMT'S	<i>Book of Changes</i> , 20th century Color on paper 57 × 200 cm	Abstract of Gamrodo, Joseon Dynasty period, the 19th century, paper, 146 × 160	Illustrated manuscript depicting Jain cosmology, date unknown Facsimile of gouache and ink on paper 47 × 51.7 cm
Tuguldur Yondonjamts, <i>Separated Geography from the Poem</i> , 2021 Mixed media installation Dimensions variable	<i>Dragon God</i> , 20th century Color on paper 97 × 72cm	All works collection of the National Museum of Korea	From the karma vipāka genre, meaning "the ripening of karma", Sanskrit Facsimile of loose leaf manuscript 12 × 26 cm (each)
Commissioned by the 13th Gwangju Biennale	<i>Spirit Burials</i> , 1995–2000 Recording on cassette, part of Manduhai Buyandelger's field research on Buryat shamanic rituals in Mongolia 158:16 min	NATIONAL HANGEUL MUSEUM	<i>Ayurvedic Man</i> , Nepalese 18th century Facsimile of pen and watercolor drawing on paper 62.7 × 40.5 cm
Commissioned by the 13th Gwangju Biennale	<i>Manduhai Buyandelger's personal archive</i>	Anatomy, 1906, paper, 22.6 × 16	
AUGMENTED READINGS	<i>Bodhisattva Chattopadhyay, Five Speculative Acts</i> , 2020 Essay	Collection of the National Hangeul Museum	

APPENDIX

Tibetan protection painting, 19th century

Facsimile of watercolor, ink, and gold on textile
70 × 45.3 cm

“Svāmiḥamsasvarūpakṛtam Satcakranirūpanacitram” or “Shatchakra niroopana chittra with bhāshya and bhāsha containing the pictures of the different nerves and plexuses of the human body with their full description showing the easiest method how to practise pranayam by the mental suspension of breath through meditation only”, Sanskrit and Hindu, 1903

Facsimile of drawings by Shri Swami Hansa Swaroop
One of eight coloured plates, drawing explicit parallels between the yogic view of chakras and the medical/ anatomical view of the brain and body.
Facsimile page from bound illustrated textbook
35.4 × 26.2 × 4 cm

Three Tibetan anatomical figures, 1904

Facsimile of one of a set of 80 paintings commissioned by Sangye Gyamtso (regent of the Fifth Dalai Lama) as part of his treatise “The Blue Beryl”, a commentary on the *Four Tantras* – the basic text of Tibetan medicine.
Facsimile of watercolor and ink on linen
78.8 × 64 cm

The body of a pregnant woman with a fetus in breech position, Persian, 19th century

Facsimile of watercolor and ink on paper
25.8 × 17.3 cm

Illustrated Medical Simples of the *Four Tantras*, Tibeto-Mongolian, 19th century

Facsimile and digital slideshow of loose leaf manuscript
Leaf size 10 × 32 cm

Zodiac Man, Persian, 19th century

Facsimile of diagram in the Tashriḥ-i Man ūri style, watercolor and ink on paper
31.1 × 21.8 cm

Buddhist deity Yama holding the Bhavacakra or Wheel of Life, c. 19th–20th century

Facsimile of gouache on textile
95 × 70.8 cm

All works Wellcome Collection, London

THROUGH THE GATES: THE PROCESSION

Commissioned by the 13th Gwangju Biennale and Arthub, in collaboration with Alcantara
Produced by aparat/US

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Directed and produced by Davide Quadrio
Associate producer: Jinyoung Shin+Kathy Kyunghoo Lee
Choreography & Soundscape: Sos (Dmitry Paranyushkin and Koo Des)
Associate Curators: Michelangelo Corsaro and Joowon Park
Production Assistant: Jessica Ji In Lim
Original works: Cecilia Bengolea, Sangdon Kim, Siyabonga Mthembu, Angelo Plessas, Sissel Tolaas,
Musical interventions: ∞os (Dmitry Paranyushkin and Koo Des), Katarina

Barruk, Siyabonga Mthembu

Initiation ceremony: Esteemed nun

Jeong Kwan

Performers:

[∞os] Lyon eun Kwon, Yeji Yi, Yunju Lee, Jonghyeon Lee, Ji Hye Chung, Seungmin Choi

[Siyabonga Mthembu] Samulnori HANMAC (Kyeonghoon Kim, Minsoo Kim, Minwoo Kim, Pyeongsup Kim, Jinwoo Park, Daegeun Cho)
[Cecilia Bengolea] Janghun Ryu, Jihun Ryu, Eungyul Jo, Daegyeom Ahn, Yulgyeom Ahn, Jaegyul Lim, Jaewhi Cho, Eunchan Chun, Suyeon Han, Taekyung Han
*Taekkyeon Advisor: Jeongseok Ahn

Cinematography: Swan Park
Camera Assistant: ML, Dongwoo Lee, Donggyu Lee
Virtual Prosthetics: Zeitguised
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Stage Crew: Sunwoo Kim
Sound Director: Taesoon Jang
Sound Crew: Saerom Jung
Costume Designer: Hojin Jeong (PAUS artisanal)

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필진 약력

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DEFNE AYAS

Defne Ayas has served as a director and curator to several cultural institutions and research initiatives across the world, including the Netherlands, China, Italy, the United States, and Russia. Currently, she is the Co-Artistic Director of the 13th Gwangju Biennale 2021 as well as Curator at Large for V-A-C Foundation (Moscow / Venice). Ayas was the director of Witte de With Center for Contemporary Art in Rotterdam (2012–17). During her tenure, Ayas undertook several biennale projects including *How to Gather? Acting in a Center in a City in the Heart of the Island of Eurasia*, the 6th Moscow Biennale (co-curator, 2015); and Mindaugas, the 11th Baltic Triennial (co-curator, 2012), and curator of several editions of Performa since 2005. Ayas also served as a curatorial advisor to the 8th Shanghai Biennale, and as a publication advisor to the 8th Gwangju Biennale.

MICHELANGELO CORSARO

Michelangelo Corsaro is a curator and writer currently based in Berlin and Associate Curator of the 13th Gwangju Biennale. He graduated Art History from the Roma 3 University, Rome, and in Visual Arts from IUAV University, Venice. He has been curator at Kunsthalle Athena (2013–15) and part of the editorial team of *South as a State of Mind* until 2015. In 2013 and 2014 he was twice fellow curator at the Schwarz Foundation, collaborating on Slavs and Tatars and Nevin Aladağ's exhibitions at the Art Space Pythagorion, Samos. In 2016 he curated Socratis Socratous solo exhibition at Point Centre for Contemporary Art, Nicosia, and the group show *Handsome, Young, and Unemployed*, at Komplot, Brussels. He assisted in the curatorial team of documenta14, in Athens and Kassel. In 2018 he organized Leidy Churchman's solo exhibition at Rodeo, Piraeus. His texts were published in *Critical Collective*, *ArtReview*, *South as a State of Mind*, *CAC Interviu*.

MAYA V. EL ZANATY

Independent researcher, curator and herbalist based in Dakar, Maya V. El Zanaty works at the intersection of art, history, politics and education. She is founder of *Bibliothèque Terme Sud*, a community based tool of research,

weaving book culture with fugitive knowledges. She also co-founded *Les Petites Pierres* collective in 2005. Active member of Espace Medina, she curated performative libraries, including *African Forms of Self Writing* (2017). She curated *Urbi* as part of Simon Njami curatorial team for the *Dak'art* Biennale of contemporary Art (2018). She is currently curating *Healing—The New Alphabet School* (2020–22) at HKW in Berlin. She has been contributing to several publications, including *Vive Voix*, *Fréquence Painthon*, *Dak'art Catalogues* and *Intense Art Magazine*. Graduated in African History and Political Sciences at La Sorbonne, El Zanaty is twice an alumni of RAW Material Academy.

NATASHA GINWALA

Natasha Ginwala is Associate Curator at Gropius Bau, Berlin; artistic director of COLOMBOSCOPE, Colombo, and Co-Artistic Director of the 13th Gwangju Biennale. Ginwala has curated Contour Biennale 8, *Polyphonic Worlds: Justice as Medium*, and was part of the curatorial team of documenta14, 2017. Other recent projects include *Arrival, Incision. Indian Modernism as Peripatetic Itinerary* in the framework of *Hello World. Revising a Collection* at Hamburger Bahnhof – Museum für Gegenwart, Berlin, 2018; *Riots: Slow Cancellation of the Future* at ifa Gallery Berlin and Stuttgart, 2018; *My East is Your West* at the 56th Venice Biennale, 2015; and *Corruption: Everybody Knows...* with e-flux, New York, 2015. Ginwala was a member of the artistic team for the 8th Berlin Biennale for Contemporary Art, 2014, and co-curated *The Museum of Rhythm* at Taipei Biennial 2012 and at Muzeum Sztuki, Łódź, 2016–17. Ginwala writes on contemporary art and visual culture in various periodicals and has contributed to numerous publications.

ERIN GLEESON

Erin Gleeson is a curator and writer based in Mini Sóta Makhóche. Her recently published writings include with Sternberg Press, Urban Research (UR), and Heichi. From 2011 to 2018, Gleeson was the co-founding director and curator of SA SA BASSAC, a non-profit exhibition space, reading room and resource centre in Phnom Penh. She holds

an MA in Contemporary Art and Art Theory of Asia and Africa from SOAS, University of London. She is currently an advisor at Rijksakademie, Amsterdam, and a lecturer in Curatorial Practice at the University of Minnesota.

KRISZTINA HUNYA

Krisztina Hunya is curator and project manager at Neuer Berliner Kunstverein (n.b.k.) since November 2020, where she worked as curatorial assistant before. She most recently curated the symposium at *f/stop Festival* in Leipzig and the exhibition *Ilona Németh: Eastern Sugar* at Kunsthalle Bratislava (both 2018). Further projects include *Performing Relationships* at KV – Verein für zeitgenössische Kunst Leipzig and *It's Worth It!* at ISBN books+gallery Budapest, among others. Since 2015, Hunya worked on several projects curated by Natasha Ginwala including *Ritu Sarin & Tenzing Sonam: Shadow Circus* at SAVVY Contemporary, *Riots: Slow Cancellation of the Future* ifa-Galerie Berlin and Stuttgart (2018) and Contour Biennale 8 *Polyphonic World: Justice as Medium* (2017). She was project manager of the Curators Workshops of the 10th and 9th Berlin Biennale for Contemporary Art. She holds an MA degree in Art History (Freie Universität, Berlin) as well as in Cultures of the Curatorial (HGB, Leipzig).

JOOWON PARK

Joowon Park is currently working as curator at MMCA, Korea (National Museum of Modern and Contemporary art, Korea). Based in Seoul, she leads *Asia Focus* one of MMCA's long-term series, since 2017 and opened her first research project *How little you know about me* in 2018. Recent curatorial projects were *Alternative languages – Asger Jorn, the artist as a social activist* at MMCA, Seoul (2019); *Tilted Scenes – What do you see?* at Navy Officer's Club – Arsenal, Venice (2019); *How Little You Know About Me* at MMCA Seoul (2018); and *When Art Becomes Liberty: The Egyptian Surrealists 1938–1965* at MMCA Deoksugung (2017). Park publishes reviews on Artforum to introduce the Korean contemporary art scenes to a wider audience. She studied History and obtained her MA in Art History at the University of Edinburgh, UK.

APPENDIX

13th Gwangju Biennale
Minds Rising, Spirits Tuning
1 April – 9 May 2021

Gwangju Biennale Exhibition Hall,
Gwangju National Museum,
Gwangju Theatre, and Yangnim
Mountain / Horanggasy Artpolygon

제13회 광주비엔날레
떠오르는 마음, 맞이하는 영혼
2021년 4월 1일 - 5월 9일

광주비엔날레 전시관, 국립광주박물관,
광주극장, 양림산 / 호랑가시나무
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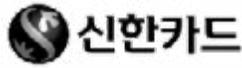
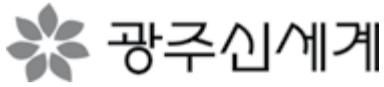
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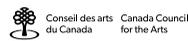
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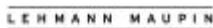
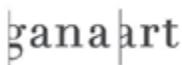
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파트너 및 후원사

COLOPHON

This guidebook is published on the occasion of the 13th Gwangju Biennale (April 1 – May 9, 2021), conceived by Artistic Directors Defne Ayas and Natasha Ginwala.

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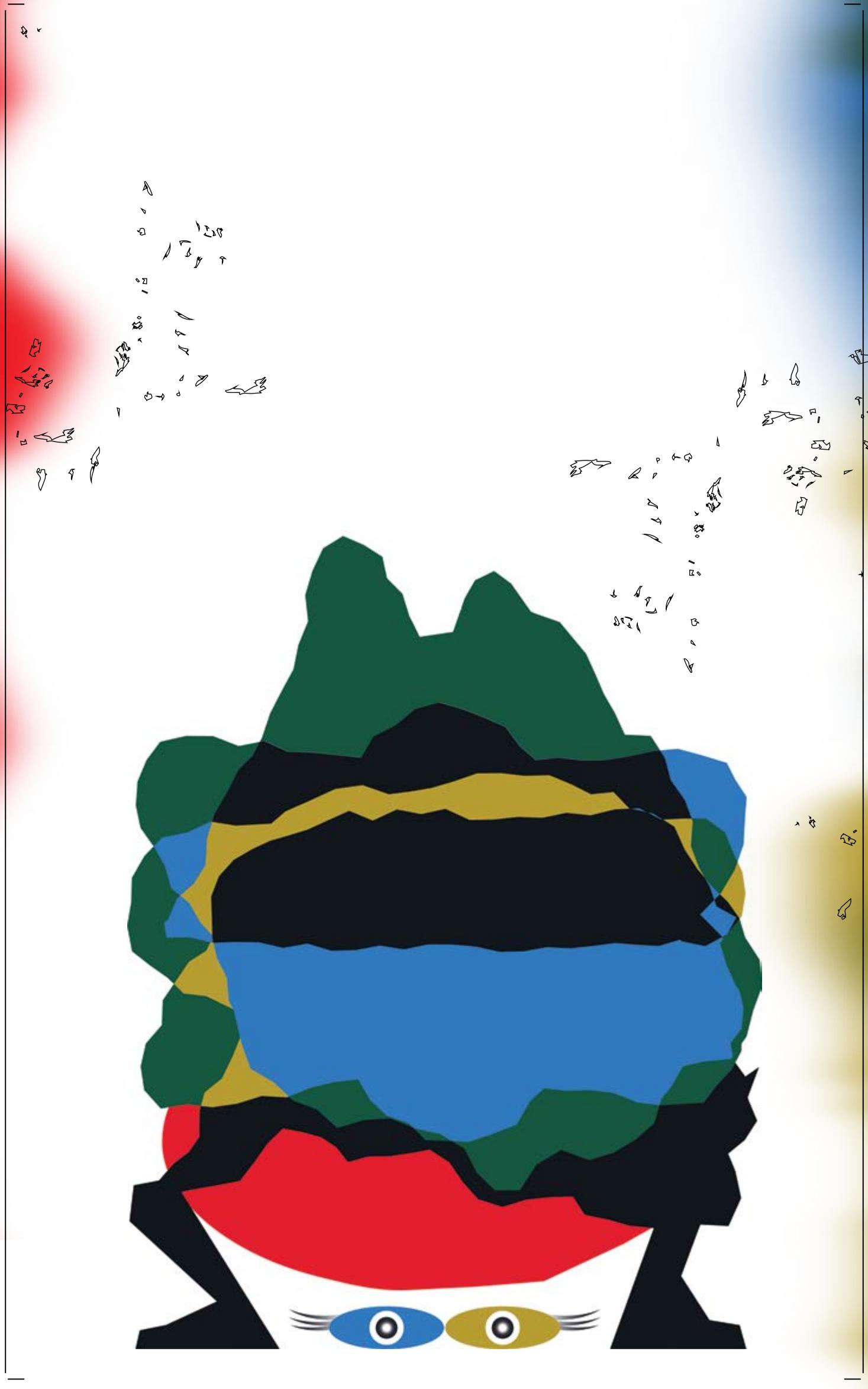
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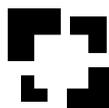
Minds Rising, Spirits Tuning sets out to examine the spectrum of the extended mind through artistic and theoretical means. The exhibition delves into a broad set of cosmologies, activating multitudinous forms of intelligence, planetary life-systems and modes of communal survival, as they contend with the future horizon of cognitive capitalism, algorithmic violence and planetary imperialisms.

Founded in 1995 in memory of the civil uprising and the 1980 Gwangju Democratization Movement, the Gwangju Biennale is Asia's oldest and most prestigious biennial of contemporary art. Directed by Defne Ayas and Natasha Ginwala, its 13th edition (1 April–9 May, 2021) encompasses an exhibition across four venues with sixty-nine artists and collectives, and over thirty thinkers, poets, scientists and journalists, three publications including a Feminism(s) reader: *Stronger than Bone* and an online publishing platform: *Minds Rising*, and a series of online public programs *Rising to the Surface: Practicing Solidarity Futures* and *The Forum: Augmented Minds and the Incomputable* along with *Through the Gates: The Procession*.



〈떠오르는 마음, 맞이하는 영혼〉은 예술적, 이론적 의미로서 ‘확장된 마음’의 스펙트럼을 탐구한다. 본 전시는 광범위한 우주론을 파고들고, 지성의 무수한 형태들, 지구의 생명 체계들, 공동체 생존 방식들을 활성화 함으로써 인지 자본주의, 알고리즘의 폭력, 세계 제국주의의 도래할 지평과 맞선다.

광주 5.18 민주화 운동과 시민의 저항을 기리고자 1995년 설립된 광주비엔날레는 아시아에서 가장 오랜 역사를 자랑하고 가장 저명한 현대 미술 비엔날레다. 데프네 아야스와 나타샤 진발라가 기획한 제13회 행사(2021년 4월 1일-5월 9일)는 참여 작가 69명(팀)과 30여 명의 사상가, 시인, 과학자, 언론인이 함께 4개 전시 공간에 걸쳐 꾸린 하나의 전시를 비롯해, 페미니즘(들)에 관한 『뼈보다 단단한』을 포함한 세 편의 출판물, 온라인 저널 『떠오르는 마음』, 온라인 공공 프로그램 ‘수면으로 떠오르기: 연대의 미래를 실천하기’와 ‘포럼: 증강된 마음, 계산할 수 없는 것’, 그리고 ‘저 문들을 지나: 행진’을 아우른다.



광주비엔날레
GWANGJU BIENNALE