



광주비엔날레
GWANGJU BIENNALE

ENGLISH

2018 광주비엔날레

GWANGJU BIENNALE 2018

신규된 경계들

IMAGINED BORDERS

9.7—11.11



Gwangju Biennale 2018

Imagined Borders

Period

September 7—November 11, 2018

Hosts

Gwangju Biennale Foundation / Gwangju Metropolitan City

Venues

Gwangju Biennale Exhibition Hall, Asia Culture Center,
Former Armed Forces' Gwangju Hospital
and selected locations in Gwangju

Structure

Main Exhibition

Imagined Nations / Modern Utopias—Clara Kim

Facing Phantom Borders—Gridthiya Gaweewong

The Ends: The Politics of Participation in the Post-Internet Age

—Christine Y. Kim, Rita Gonzalez

Returns—David Teh

Faultlines—Yeon Shim Chung, Yeewan Koon

The Art of Survival: Assembly, Sustainability, Shift

Part 1—Symmetrical Imagination, Chong-Ok Paek

Part 2—Momentum Temporary, Sung woo Kim

Part 3—Assembly and Non-place, Man seok Kim

North Korean Art: Paradoxical Realism—BG Muhn

GB Commission

Adrian Villar Rojas

Kader Attia

Mike Nelson

Apichatpong Weerasethakul

Pavilion Project

Philippine Contemporary Art Network

Helsinki International Artist Programme

Palais de Tokyo · Asia Culture Center · Asia Culture Institute

Special Project

Lee Lee Nam

Imagined Nations / Modern Utopias

Clara Kim

This exhibition explores the intersection of modernism, architecture and nation-building in the 1950s-70s in Latin America, the Middle East and Asia, during crucial moments of social and political change. New capital cities, urban planning projects, government buildings, embassies, public housing and university cities gave form to modernist utopian dreams wrapped up in a rhetoric of promise and hope, of progress and equity. Modernist architecture spread widely in this context as newly formed governments and independent nations aimed to shake off the weight of the past and imagine possible futures.

However, this is not a conventional architecture exhibition with the usual display of models, sketches and blueprints. Rather it aims to read architecture from the benefit of hindsight, from the point of view of its users and inhabitants, and not just from the agendas of architects, designers or public officials. In doing so, it is a provocation on the fate of architecture—the buildings we inherit, the cities we live in, and our role as activators of our built environment.

Through the work of artists, photographers and filmmakers who have responded critically to these histories, the exhibition challenges the grand narratives, myths and fictions of the modernist project. For generations born in the 1960s through the early 1980s, the modernist project was anything but heroic. Many came of age when its deficiencies and contradictions were revealed—when social progress and economic prosperity did not arrive or when shifting political tides altered the course of history.

The public function of architecture—its changing use and value over time—creates a rich framework to explore our evolving landscape, ideologies and identities. In a contemporary context where the very make-up of nation-states and national communities is being contested, it is an opportune moment to reconsider these histories, as well as be reminded of the important role that imagination plays in the construction of a shared or collective identity.

Mauro Restiffe

b.1970 Brazil

lives and works in Sao Paulo

GB1-1

→ *Tlatelolco*, 2010

Gelatin silver prints

Courtesy the artist and Fortes D'Aloia &

Gabriel, São Paulo and Rio de Janeiro

This series of photographs depicts the architectural details of Conjunto Urbano Nonoalco Tlatelolco—one the largest modernist public housing complexes in Mexico designed by architect Mario Pani and completed in 1966. The buildings are situated around the Plaza de las Tres Culturas where ancient Aztec ruins, a 17th century Spanish colonial church and the modern period come together. It became notable as the site of the violent events of the 1968 Tlatelolco Massacre—a turning point in Mexico's modern history that had a devastating effect on the euphoria leading up to the infamous '68 Olympics. This moment signaled for many that progress was far from coming.

→ *Empossamento*, 2003

Gelatin silver prints

Collection of Instituto Inhotim, Brumadinho

This series of photographs captures Brasília during the 2003 presidential inauguration of Luiz Inácio Lula da Silva, the popular former president of Brazil. The images conjure the breathtaking views, expansive vistas and the iconic volumes of Oscar Niemeyer's architecture, but flooded with people and the remnants of human occupation. The work captures the timelessness of classical architectural photography through the banality of everyday life and the ghosts of history.

Lais Myrrha

b. 1974, Brazil
lives and works in Sao Paulo

GB1-2

- *Estudo de Caso*, 2018
1:1 scale model of columns of
Alvorada Palace and Colubandê
Farm

Courtesy the artist

Lais Myrrha's new commission is an assemblage of two columns in Brazilian architecture: Oscar Niemeyer's emblematic Alvorada Palace in Brasilia—the official residence of the president; and the Colubandê Farm in the state of Rio de Janeiro—a 18th century landmark of colonial architecture. These two architectural elements are brought together, reproduced on 1:1 scale, in a fragile equilibrium. In doing so, the artist creates a physical and conceptual analogy that alludes to the colonial histories that form the very foundations of Brazilian modernism.

Fabrication by WITHWORKS architects & engineers, Seoul

Amie Siegel

b. 1974 USA
lives and works in New York

GB1-3

- *Provenance*, 2013
HD video, color, sound, 40 min.
→ *Proof (Christie's 19 October, 2013)*, 2013
inkjet print, Lucite
→ *Lot 248*, 2013
HD video, color, sound, 6 min.

Courtesy the artist and Simon Preston
Gallery, New York

This work traces in reverse the global trade in furniture from Chandigarh, India. Conceived in the 1950s by architects Le Corbusier and Pierre Jeanneret, Chandigarh's modernist architecture included original pieces of furniture—tables, chairs, settees, desks—created specifically for the building's interiors. Recently, this furniture has appeared at auction houses around the world, commanding record prices. The film traces the movement of these objects through the circuit of design

and art that define speculative markets, ruminating on the inherent contradictions behind design intention and its fate.

Ala Younis

b. 1974 Kuwait
lives and works in Amman

GB1-4

- *Plan (fem.) for Greater Baghdad*, 2018
Two- and three-dimensional
prints: inkjet prints, painted resin,
painted acrylic model

Courtesy of the Art Jameel Collection

This work explores Baghdad during a period in the 1950s when increase in oil revenues led to ambitious developmental projects including a radical urban design that involved leading architects of the time including Le Corbusier, Frank Lloyd Wright and Walter Gropius to conceive new cultural centers, stadiums, and university campuses. Inspired by a set of 35mm slides taken in 1982 by the influential Iraqi architect Rifat Chadirji, Younis's project follows the political, social and cultural forces surrounding the conceptualization and construction of a gymnasium, originally designed by Le Corbusier, but completed in 1980 during Saddam Hussein's reign. The gymnasium metamorphosized through a number of iterations over 25 years. The work creates an architectural narrative—through the female protagonists involved in its making—revealing as much about the architecture as it does the history of Baghdad during a turbulent period of time.

Terence Gower

b. 1965 Canada
lives and works in New York

GB1-5

- *Saigon Case Study*, 2018
Reinforced concrete, resin-coated EPS foam, steel, wood,
digital prints on paper, glass

Courtesy the artist and LABOR, Mexico City

Terence Gower's ongoing interest and rereading of the modern

movement and its utopian ideas has led him to investigate American diplomatic architecture as a tool to analyze US international relations during the postwar period. In 1940s, the US embarked on an ambitious embassy building campaign employing leading modern architects of the day and calling for an architecture that expressed itself as an "open, dynamic and cooperative modern country." The new work presented here is based on his research into the US embassy in Saigon, designed by Curtis and Davis, which opened in 1967. Entirely clad in *brise-soleil* (sun breakers) common in buildings in tropical climates, the embassy was one of the first to suffer a large-scale attack. For the project, Gower uncovers this history that led to the redrafting of the embassy design strategy in the mid-1980s in response to escalating attacks.

Damián Ortega

b. 1968 Mexico
lives and works in Mexico City

GB1-6

- *Jirones/Shreds*, 2018
Ink on cow nappa leather

Courtesy the artist and kurimanzutto,
Mexico City

In this newly commissioned work, Damian Ortega utilizes the floorplans of modernist houses built between 1947 and 1968 in the El Pedregal de San Angel neighborhood of Mexico City. The elegant designs of notable Mexican architects Luis Barragán, Max Cetto, Francisco Artigas and Antonio Attolini were set against the rocky volcanic landscape, epitomizing the development and consumption of modernism by the middle class in Mexico. Ortega's leather cutouts of the silhouettes of buildings hang limp on meat hooks. The works also function as wearable sculptures referencing the mutability of the original designs since many of these buildings have been subsumed by the volcanic landscape and desert vegetation, and/or refashioned, restyled or demolished to the point of unrecognition.

was shadowed by the modernist aesthetic and socialist principles idealized by India's first prime minister Jawaharlal Nehru, Tanya Goel takes as her point of departure the government housing projects, schools and housing colonies in the city that were experiments in form and structure informed by these modernist ideologies. Since 2012, she has been documenting these disappearing structures, photographing the buildings and collecting the debris from demolition sites that she grinds into pigments of charcoal, aluminum, concrete, glass, soil, mica and graphite forming an 'archive of dust.' These pigments become the basis of her paintings and sculpture that she "weaves into patterns that record memory." Here, the artist presents one of her signature paintings along with fresco paintings made on building fragments as well as her extensive documentation and research into this disappearing history.

Special thanks to Nature Morte, Delhi

Ram Rahman

b.1955 India
lives and works in Delhi

GB1-12

→ *Sites of Conflict*, 2018
Photographs, posters, digital print assemblage

Courtesy the artist

As an architectural photographer, Ram Rahman unearths the underlying social, religious and political layers of the built environment. The work here is an assemblage of sites and buildings that have been contentious in modern India's history—tracing the years after independence in 1947 when Jawaharlal Nehru brought the first generation of trained architects to construct the new nation, including the photographer's father Habib Rahman; the sectarian politics that developed since the 1980s; and the artist's former home in New York. For Rahman, "these recent histories show how time can obliterate any positive idealism, and buildings and sites can carry these memories

and conflicted readings of those histories."

Marwan Rechmaoui

b.1964 Lebanon
lives and works in Beirut

GB1-13

→ *Blazon: The Korean Delegation*, 2015

Embroidery and applique on textile, laser cut brass on stainless steel

Saradar Collection, Beirut

Courtesy the artist and Steir-Semler Gallery, Beirut-Hamburg

Applying the traditional practices of blazonry or heraldry, Marwan Rechmaoui creates a mapping of his native city of Beirut through a set of banners and coat of arms that corresponds to each city district. Deriving inspiration from the geography and complex multicultural history of Beirut, Rechmaoui's work reflects on themes of urbanization and contemporary social and behavioral demographics. The hand-embroidered flags portray architectural landmarks, monuments, geological elements, horticultural references, institutions, key figures, and family histories that shaped Beirut. By understanding the city, its sectors and its inhabitants, the project explores how different markers and signs can represent an urban space beyond the constructs of maps and borders.

Alexandre Arrechea

b.1979 Cuba
lives and works in Miami and New York City

GB1-14

→ *Mask Series*, 2018
Tapestries

Courtesy the artist and Nara Roesler Gallery, New York

Titled *Black Eyed Vedado*, *Havana and Confusion in Centro Havana*, these tapestries combine photographic details of building corners and facades in neighborhoods of Havana into mask like forms. The works are an

homage to the place where the artist spent his formative years. Transforming photographic collages into large-scale tapestries, the works materialize as monumental propositions, reifying the details and textures of dilapidated buildings into a contemporary portrait of the city.

Supported by Nara Roesler Gallery, New York

Maria Taniguchi

b.1981 Philippines
lives and works in Manila

GB1-15

→ *Hard history soft nature, soft history hard nature*, 2018
Silver gelatin prints, glass, wood

Courtesy of the artist

→ *Figure study*, 2018
HD video, sound, 3 min. 51 sec.

Courtesy of the artist

Referencing the state-building architectural projects that were part of Imelda and Ferdinand Marcos' vision of "The New Society" in the Philippines, Maria Taniguchi's newly commissioned work references the Philippines High School of the Arts in Mt. Makiling where the artist went to school. Part of the Marcos regime's grand vision for Filipino society and culture, the School was designed by Leandro V. Locsin—Marcos' architect *du jour*—and erected during an intense political period when martial law was declared (1972–81).

Alexander Apostol

b.1969 Venezuela
lives and works in Madrid

GB1-16

→ *Caracas Suite*, 2003
Video installation

Courtesy the artist

This immersive video installation depicts four emblematic buildings erected during Venezuela's modernizing period: *23 de Enero* and *El Silencio*—two housing developments designed by Carlos Raul Villanueva between the 1940s and 1950s; the functionalist style twin towers of *Centro Simon Bolivar* (1948–54) designed by Cipriano Dominguez becoming an early symbol of Venezuela's modern identity as it transformed into a petroleum-based economy; and *El Helicoide*—a massive structure built on a hill with spiraling ramps topped by a Buckminster Fuller-designed dome which was intended to become a major center of commerce and entertainment, but was largely left abandoned when the construction came to an abrupt halt in 1961. *El Helicoide* acquired a reputation of notoriety as much for its unconventional design as its changing use over time—as an intelligence facility and now a political prison. In the work, these landmarks of modernity in Venezuela are transformed into ornamental fountains.

Yto Barrada

b.1971 France
lives and works in New York City

GB1-17

→ *Agadir*, 2018
Installation

Commissioned by Barbican Centre, London

Courtesy the artist and Pace Gallery, London

This work takes as its point of departure the devastating earthquake that destroyed much of the modernist city of Agadir in the western part of Morocco in 1960. Inspired by the novel-play *Agadir* by Mohammed Khair-Eddine (1967), the project considers how a city

and its people might address the process of reinvention following disaster. Weaving together personal narratives and political ideals, the artist presents a complex portrait of a city in transition referencing the Brutalist style architecture that was adopted to rebuild the city. The work was originally commissioned and presented at the Barbican Centre in London earlier this year. It is shown here in a newly configured form.

Supported by Pace Gallery, London

Lawrence Sumulong

b.1987 USA
lives and works in New York

GB2-1

→ *Urban Legend*, 2012
Archival pigment prints

Courtesy the artist

Referencing the state-building architectural projects that were part of Imelda and Ferdinand Marcos' vision of "The New Society" in the Philippines, Lawrence Sumulong's photographs explore the legacy of the Manila Film Center—which forms part of The Cultural Center of the Philippines constructed on reclaimed land that opened in 1969. The Film Center was built later on the southwest end of the complex to realize Imelda's ambitions to host an international film festival. Inspired by the Parthenon, the building acquired a tainted history when the scaffolding collapsed during construction, burying workers in the wet cement. The structure was eventually abandoned and used as a cruising ground for the LGBTQ community. Since the early 2000s, it has been leased to the Amazing Show, a Korean company that features an all-Filipino transvestite variety show.

Alia Farid

b. 1985, Kuwait
lives and works in Kuwait and Puerto Rico

GB2-2

→ *Between Dig and Display*, 2017
Digital prints and pamphlet

Courtesy of the artist and Galerie Imane

Fares, Paris

First established in 1957, the Kuwait National Museum was designed by French architect Michel Ecochard in 1961, exemplifying the arrival and fallout with modernity in the Arab state of Kuwait. In this work, the artist presents a selection of documentation found in the storage basement of the never-completed museum. A mixture of ancient and recent artifacts, this disparate group of objects demonstrates a society's struggle to articulate its own history. Here, Farid enlarges pages from archaeological records of clay figurines, rose water dispensers and a Sumerian seal. Somewhere between an archeological site and museum, these documents are "less a record of a nation's aspirations than evidence of its unreconciled values...that oscillates between self-portrait and state narrative," according to the artist.

Ângela Ferreira

b.1958 Mozambique
lives and works in Lisbon

GB2-3

→ *Indépendance Cha Cha*, 2014
Wood, 2 channel video with sound, photomontage

Collection of Museum of Art, Architecture and Technology (MAAT), Lisbon

Angela Ferreira's work deals with the modernist architecture that was erected during the colonial period in Africa. For the artist, these buildings carry memories of histories of political control and oppression as well as the struggle for freedom. For her, these structures become the "perfect prototypes for the complexities and the impurities of modernism." The work references a modernist building in the Democratic Republic of Congo designed by Claude Strebelle in the last years of Belgian colonial rule (1908–60). The façade becomes a sculptural device and performative platform for the song 'Entrer dans la Mine' about a young man in fear of being recruited to the mining industry and the famous African independence

song 'Indépendance Cha Cha' which was originally composed by the father of Congolese modern music Joseph Kabasele while he was in Belgium to celebrate the negotiations of independence.

Seo Hyun-Suk

b. 1965 Korea
lives and works in Seoul

GB2-4

- *The Lost Voyage* (2011–18)
In collaboration with Ahn Chang-Mo
Digital video, color, sound, 50 min.

Courtesy of the artist

This film looks into the history of Sewoon Sangga—a 1.2-kilometer-long commercial mega-structure erected in central Seoul in 1968 during the ambitious modernizing efforts of the 'bulldozer mayor' Kim Hyun-ok. Designed by architect Kim Swoo Geun, the massive development symbolized the new modernist vision of the city but was quickly dismissed as a concrete monstrosity and as work of pure developmentalism. The attempted assassination of president Park Chung-hee by North Korean forces in 1968, known as the Blue Hose raid or the January 21 Incident, shifted development priorities thereafter to south of river, further ostracizing the Sewoon Sangga project. By the 1980s, the building had been reduced to a black market for bootleg vinyl records and pornography smuggled out of the American Forces. Seo's film reflects on the consequences of colonialism, war and dictatorship in relation to this history and the residues of modernism.

Kiluanji Kia Henda

b. 1979 Angola
lives and works in Luanda and Lisbon

GB2-5

- *Concrete Affection—Zopo Lady*, 2014
Single channel video, color,

sound, 12min. 30 sec.

- 75, 2015–16
75 drawings with Chinese ink and photographs printed on vegetal paper

Courtesy the artist and Galleria Fonti, Naples

This work portrays the year 1975 when the Portuguese abandoned the city of Luanda in Angola, on the eve of independence. Based on the Polish writer/journalist Ryszard Kapuscinsky's book *Another Day of Life*—a first hand account of the beginnings of the Angolan Civil War, the work speaks to this time of pandemonium as one world order was about to be replaced by another as independence factions vied for power. Kia Henda's elegiac film captures the modernist buildings in Luanda, exploring the 'asphixant condition' that characterized that moment where 'the future is lost and utopia failed,' from the perspective of those who left. The accompanying drawings reference the crates that flooded the city as the Portuguese were fleeing en masse.

Pio Abad

b. 1983 Philippines
lives and works in London

GB2-6

- *Oh! Oh! Oh! (A Universal History of Iniquity)*, 2013
Digitally printed wallpaper, plastic perfume bottles in the shape of a camel, a palace, a scimitar, the Burj al Arab and the Burj Khalifa, narra wooden shelves, vinyl wall text

Courtesy of the artist

Marwa Arsanios

b. 1978 USA
lives and works in Beirut

GB2-7

- *Carlton Hotel Project*, 2008
Multi-media installation

Courtesy of the artist; Mor-Charpentier, Paris; and KADIST Collection

This project investigates the iconic Carlton Hotel in Beirut. Designed by Polish architect Karol Shayer in the late 1950s, the building became an emblematic symbol of the city

as a site for leisure as well as for intellectuals and party leaders during the long decades of the Lebanese civil war (1975–90). In the work, the artist recuperates the history of the building, destroyed in 2008 to make room for apartment towers, and its surrounding myths including a murder of passion between two gay lovers that was said to have taken place in one of the hotel suites.

Los Carpinteros

established 1992, Cuba
lives and works in Madrid and Havana

GB2-8

- *Coppelia Biblioteca del Helado*, 2018
Watercolor on paper

Courtesy of the artist

Inspired by the panopticon—a type of institutional building and system of control that allows a single guard to keep watch over hundreds of inmates, Los Carpinteros has explored prototypes for spaces in which the occupant has physical and psychological domain over the space. Since 1997, they have been developing this idea through models, watercolor drawings and full-scale pavilions. These newly commissioned drawings reference *Coppelia*—an emblematic modernist building in Havana constructed in 1966 as an ice cream parlor. It was a project personally directed by Fidel Castro whose objective was to produce and sell more ice cream flavors than the big American brands. Designed by architect Mario Girona, the flying saucer shaped building contains six circular spaces around a central panopticon.

Shezad Dawood

b. 1974 United Kingdom
lives and works in London

GB2-9

- [front] *Cities of the Future*, 2010
Elements: CEJ 3, *Ville Urbaine*, *Rendezvous with Rama*, YTR 1
Acrylic on vintage textiles, wall-mounted neon

Courtesy the artist and Timothy Taylor,
London

→ [back] *Anarchitecture*, 2016
Elements: GC001-004 and
Pondicherry Mon Amour
Acrylic on vintage textiles, wall-
mounted neon

Courtesy the artist and Timothy Taylor,
London

Exploring modernist architecture in the Indian subcontinent, Dawood charts the transcultural influences and intersections between Eastern and Western schools of art, architecture, and philosophy. Here, he brings together elements of larger projects that speculate on the influence of tantric symbols, the esoteric and the occult on the modernist vocabularies of Le Corbusier's Chandigarh [*Cities of the Future*], along with an installation inspired by the work of Czech-born architect Antonin Raymond who designed Golconde (1937–45)—the dormitories of Sri Aurobindo Ashram in Pondicherry which, for the artist, was an underappreciated and often overlooked example of the synthesis of modernism in India [*Anarchitecture*]. The artist creates new readings of possible relationships, complicating the intervention of European modernism in India as one that should be seen as “a semi-permeable membrane that dilates on both sides.”

Supported by British Council

FACING PHANTOM BORDERS

Courtesy the artist and Timothy Taylor,
London

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Elements: GC001-004 and
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Supported by British Council

FACING PHANTOM BORDERS

Gridthiya Gaweewong

Facing Phantom Borders (FPB) explores the complexity of geopolitics in Southeast Asia as the departure point for this section of the 12th edition of Gwangju Biennale (2018), which has as its main theme 'Imagined Borders'. Influenced by Benedict Anderson's theory of nation state, the exhibition is an attempt to have a dialog with the first version of the Gwangju Biennale, *Beyond Borders* (1996), which dealt with the mass mobility caused by globalization and suggested a hopeful future. Today, geopolitics and migration are a critical issue for global citizens. Immigration is seen as a threat and has led the world to rethink borders and social control, exclusion and inclusion, humanitarianism and national security. *FPB* explores both internal and external migration within Asia and beyond, and unravels the complex connectivity through borders and migration, showing how the intra-Asia connection and beyond has shifted the dynamics of mobility.

The exhibition is loosely tied together by the thread of micro narratives emerging from art works from Southeast Asia and elsewhere, and the issues they share. Participating artists deal with borders and migration, based on their experiences and observations, and employ small-narrative approaches in drawings, paintings, photography, video and installations. The insightful and reflexive works demonstrate their concerns and anxieties, illuminating communal sharing and the remnants of the colonial and cold war periods. The works evoke the phantoms from the past as the artists present the invisible as well as the absence of untold histories and micro narratives that will allow us to learn from the past, and perhaps guide us to the uncertain future.

Kader Attia

b. 1970, France

Lives and works in Berlin and Algiers

GB2-10

→ *Shifting Borders*, 2018

Mixed media

GB Commission

Courtesy of the artist and Gwangju

Biennale

Kader Attia grew up in Paris and Algeria in a Berber and Arab family. His multi-cultural background and experience of the history of the global South shaped his interest in animism, pre-modernism, colonial history and decolonization. Attia's ongoing socio-cultural research looks at deprivation, suppression, violence, loss, collective memory and the effects of the nation/state formation on the individual. His works interrogate the pre-modern animist tradition of healing and repairing traumatic experiences of displaced bodies or souls with their place of origin. He traveled to Africa, South American and Asia to explore animism practices, interviewing shaman, spirit mediums—most of them transgender—who can be possessed by the dead and cross the boundaries of the human and spiritual worlds.

Rushdi Anwar

b. 1971, Kurdistan-Iraq

Lives and works in Melbourne and Bangkok

GB2-11

→ "ONE DAY WE WILL RETURN", from "I AM NOT FROM EAST OR WEST... MY PLACE IS PLACELESS" series, 2018
Video installation: structure, 8 multi-channel videos, sound, different time lengths

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Courtesy of the Artist

Cartography is also a point of departure for Rushdi Anwar, a Kurdish artist based in Melbourne and Chiangmai. Anwar's new video installation, *One Day We Will Return*,

is part of the series, *I am not from East or West. My Place is Placeless*. The 8-channel video structure is based on the map of Arbat Camp, Kurdistan, where he recently visited his family. Anwar presents a closer look at the daily activities, landscape and mundane lives of the Kurdish refugees who treat the camps as their transit zone. The title is taken from graffiti in the camp, which he found clearly illuminated the refugees' mindset, and anxiety regarding home.

Shilpa Gupta

b. 1976, India
Lives and works in Mumbai

GB2-12

- *100 Hand drawn maps of my country*
100 people were invited to make a hand drawn map of their country—in Mumbai; Cuenca; Delme, different parts of Italy, Gwangju, Seoul, Cheorwon, Tel Aviv and Jerusalem and Montreal.
2008–2018, ongoing
Carbon tracing on paper

Courtesy of the artist & Galleria Continua
San Gimignano | Beijing | Les Moulins | Habana

Shilpa Gupta's reflective works are based on her extensive research into the collective memory of Indian partition and the socio-political history, nationhood, identity, borders, geopolitics and conflicts in her home country that led to the formation of Bangladesh, Pakistan and Kashmir. Her minimal aesthetic unearths the hidden and untold narratives of post-war history. This silent but powerful content gives space to the viewer to rethink the absence and presence of history, whether fictional or real. Gupta, who exhibited in the Gwangju Biennale 2008 returns to Gwangju 10 years on with a new work for this section entitled *100 Hand-drawn maps of my country*, an imagined cartography project that is showing along with her on-going borders series.

Jun Yang

b. 1975, China
Lives and works in Vienna, Taipei and Yokohama.

GB2-13

- *Phantom Island*, 2009
Super 16mm Film on HD, color, sound
8:00

Courtesy Gallery Martin Janda, Vitamin Creative Space, and ShugoArts

Jun Yang and Michikazu

Matsune (b. 1973 Japan, Lives and work in Vienna)

- *The past is a foreign country — a landscape in 4 scenes*, 2018
Performance, and video version: HD, sound, 35:00
Installation: photographs, poster, rock, paintings

Live performance: 45:00, Michikazu

Matsune, Jun Yang

Photo and video shooting by Elsa Okazaki

Sound recording by Philipp Huffner

Produced with the support of the Austrian Federal Chancellery

Thanks to Art Sonje Centre and Gallery

Martin Janda

Courtesy of Michikazu Matsune and Jun Yang

Jun Yang's multidisciplinary works focus on the influence of mass media representation of identity politics. Yang is interested in the overlapping and intersection of contemporary visual arts, business and politics. In his performative works, He reenacts selected images to understand his personal history, which parallels the macro narrative. In this video, *Phantom Island*, the artist deals with the fragile state of Taiwan through a Styrofoam sculpture drifting on the sea between Taiwan and Japan.

He also works with Michikazu Matsune on the new production, *The Past is a Foreign Country*, a landscape in 4 scenes, a collaborative performance centered on the notions of territory and land, sea and outer space borders in relation to the East Asia border conflict since the 18th century.

Pinar Öğrenci

b. 1973, Turkey
Lives and works in Berlin and Istanbul

GB2-14

- *A gentle breeze passed over us*, 2017
Single-channel video, HD, color, sound
4:52

Courtesy of the artist

Pinar Öğrenci is an artist and a writer who works with socio-political, human rights, geopolitics and forced migration issues stemming from her region and decolonized countries such as Mexico, Chile and Iraq. While an artist in residency in Vienna, Austria, she developed this video work with the Oud player, Ahmed Shafaqi, a Baghdad-born musician, who arrived in Vienna via Istanbul as an asylum seeker. Her video poetically depicts Shafaqi's journey by placing the traditional music instrument on the deep blue sea with his narrative. This heartbreaking video reveals the violence of the war and the struggle to survive and obtain citizenship in the receiving country, Austria.

Sutthirat Supaparinya

b. 1973, Thailand
Lives and works in Chiang Mai.

GB2-15

- *A Separation of Sand and Islands*, 2018
2 Channel HD video, 19:00

Supported by MAM Contemporary Art Museum

Sutthirat Supaparinya's interest in the ecosystem was sparked by the riverine trade route of the teakwood business in Thailand's North. For her new work, she was inspired by Thai environmental activists who won their protest against China's economic expansion through a trade route on the Mekong. She reexamines the history and the contemporary issues related to river exploration in her two-channel video, *A Separation of Sand and Islands*, tracing the French Colonial exploration of the Mekong River

and the borders between Laos and Thailand since the end of 19th century. She compares the French invasion to the current expansion of China in the area, showing how the economic interests do not value the local community and their ecology.

Dinh Q. Lê

b.1968, Vietnam

Lives and works in Ho Chi Minh City.

GB2-16

→ *The Colony*, 2016–2018

4 channel video installation

Commissioned by ArtAngel & Ikon Gallery

Courtesy of the artist

Producers: Tuan Andrew Nguyen, Jenni Trang Lê

Director Vietnam segment: Jenni Trang Lê

Director of Photography: Hà Thúc Phu Nam,

Ray Lavers

Drone Camera Operators: Tuan Andrew

Nguyen, Trung Lê

Drone Operators: Trung Lê, Long Hoàng

Long

Editors: Huy Q. Tran, Tiffany Chang

music composer: Daniel Wohl

Script writer: Andrew Lam

A Vietnam refugee resettled in the US as a child, Lê's early works drew on both personal memories and the history of Vietnam War. For his video installation, *The Colony*, the artist flew to Peru to film Peruvian laborers digging guano deposits on one of the Islands. He traced the history of America's border expansion policy in the Pacific area at the end of 19th century through the 1856 Guano Islands Act, which allowed US citizens to take possession of unclaimed islands containing guano deposits. His 4-screen installation consists of the labor on the Peruvian islands, the seascape and a critical discussion of US policy and reflects his concern about the rise of populism and neoliberalism.

Didem Özbek

b.1970, Turkey

Lives and works in Istanbul.

GB2-17

→ *Dream Trip*, 2018

Video, audio, artist books,

suitcase, personal belongings, check-point bag search table, luggage tag, touristic posters, and vinyl map

Supported by SAHA

Courtesy of the artist

A graphic designer by training, Didem Özbek uses print media to address daily issues and human mobility. Özbek's works touch on border crossing, citizenship, visa and migration in the globalization era. Based on her personal experience of dealing with migration and citizenship as a student in UK, the work explores the class system and hierarchy of passport holders in her country and the world. Having witnessed the inequality and inaccessibility of border crossing between first- and third-world passport holders, Özbek has created an ironic imagined cartography of only first world countries, whose citizens can travel around the world without visas. The work sarcastically critiques the realities of border crossing, economic inequality and access to mobility.

Rafal Milach

b.1978, Poland

Lives and works in Warsaw

GB2-18

→ *Chasing a White Horse*, 2013

8 photographs and texts, Digital C-print

Supported by Adam Mickiewicz Institute

Courtesy of the artist and Jednostka

Gallery

A visual artist and photographer, Rafal Milach grew up in Silesia, a region of Central Europe located mostly in Poland, with small parts in the Czech Republic and Germany. Milach explored the remnants of ideology and propaganda of former Soviet countries. His series of photographs accompanied by the short text, 'Chasing the White Horse' address the geopolitics between Georgia, South Ossetia and Abkhazia. They render the landscape of the refugee camp along the borders of Georgia and South Ossetia and the unrealized resort project initiated by the President

of Abkhazia in the border town near Georgia. They bear witness to the on-going conflict, social transformation and a failed utopia.

SUPERFLEX

Founded in 1993 by Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen
Live and work in Copenhagen

GB3-1

→ *Foreigners, Don't Leave Us Alone with the Danes*, 2002

Wall painting, posters

Dimensions variable

Graphic design by Rasmus Koch

Supported by the Danish Arts Foundation

Courtesy of the artists

SUPERFLEX, one of most powerful artist collectives since the 1990s, is known for their socially engaged works spanning alternative energy, the role of art and institution, urbanism and migration. Responding to an anti-immigrant law in Denmark and its citizens' highly negative perception of refugees, they created the wall painting and poster *Foreigner, Please Don't Leave Us Alone with the Danes*. The piece was exhibited in the 2006 Gwangju Biennale, where the artists collaborated with a local movie poster painter. The work reflects the harsh reality of immigration while also raising important questions about the sentiments towards European border control policy that seems to be closing down due to the rise of nationalism.

Tiffany Chung

b. 1969, Vietnam

Lives and works in Houston

GB3-2

→ *reconstructing an exodus history: flight routes from camps and of ODP cases*

2017

embroidery on fabric

140×350 cm

Edition 2/2

Commissioned by Tai Kwun

→ *water dreamscape scroll—the gangster named Jacky, the*

sleepers and the exodus
2017-2018
watercolor on paper
113.5×924.5 cm

→ Commissioned by Tai Kwun
→ This painting is part of the "Vietnam Exodus History Learning Project", carried out in collaboration with Hồ Hùng and Huỳnh Quốc Bảo.

→ *km 0—Son's story*
2017
HD, audio, color
33'19"
→ *The Vietnam Exodus Project: response from the UNHCR and worldwide countries in the immediate years*
2015– ongoing
reproduction of archival records
21.6×28 cm / each document

→ Courtesy Archives of The United Nations High Commissioner for Refugees and others
→ *the unwanted population: a pilgrimage to the off-shore islands*
2014– ongoing
found footage, AP & UNHCR archival films, monitors
durations variable

→ Courtesy Video Unit of The United Nations High Commissioner for Refugees and others
→ Special thanks to Tai Kwun

Tiffany Chung's artistic practices and academic discourses sit between national narratives and micro histories, with much of her work drawing on her personal history and memory combined with extensive research into Vietnamese refugee history. Chung studied the flight routes of Vietnamese refugees from various camps in Asia and through the Orderly Departure Program (ODP), compiled lists of their destinations from 1975 to 1996, and hand-drew these routes on a world map before using embroidery to create the artwork. Showing along with the embroidery is Chung's work with young Vietnamese artists to make watercolor paintings based on images from news and archives photographs.

Agnieszka Kalinowska
b. 1971, Poland
Lives and works in Warsaw

GB3-3

→ *Draughty House*, 2009
Video installation: single-channel video, sound
English, Arabic, Russian, German with Korean and English subtitles
62:47
Sculpture (The Fence): paper string, lamps

→ Supported by Adam Mickiewicz Institute
→ Courtesy of the artist

Agnieszka Kalinowska's sculpture and video works deal with the limitation of human experience, the post-Soviet era, humanitarianism and forced migration. Her video installation *Draughty House* uncovers the history of asylum seekers in Vienna with whom she worked with during her residency in 2009. The work consists of two parts: the Fence, a sculpture created of hand-made papers strings diligently shaped into a 10-metre fence; and the video, *Draughty House*, a documentary of the interviews with asylum seekers and displaced persons from Africa, Middle East and the Eastern bloc, who migrated to Vienna to escape political conflicts and ongoing wars in their homes. The micro-narratives reveal an immigrant population with uncertain status and facing problems of acceptance and integration.

Tom Nicholson
b. 1973, Australia
Lives and works in Melbourne

GB3-4

→ *"I was born in Indonesia"*, 2017
10 unsynchronized HD videos;
110 resin cast diorama figurines on trestle table; vinyl text

→ Videography: Khadim Dai, with Asad Shadan and Janbaz Salehi, and Ary "Jimged" Sedy
→ Editing: Alex Archer
→ Interviewees: Murtaza Ali, Asif Baba, Maliha Ali Changezi, Madiha Ali Changezi, Khadim Dai, Tahira Rezai, Mohsin Sahar, Janbaz Salehi, Farahnaz Salehi, Farzana Salehi, Asad

Shadan, Wahida
→ Diorama sculpting and casting: Art Merdeka, led by Naskin Ahmad, with Eko Mei Wulan
→ Project management: Grace Samboh, SaktiKurniawan, AhadiBintang, with support from S. Teddy Darmawan
→ Courtesy of the artists and Milani Gallery

Tom Nicholson, with Grace Samboh (b. 1984, Indonesia)

→ *Towards figures of dedication, and a flood*, 2015
Single channel HD video
24:49

→ Videography: Ary "Jimged" Sedy
→ Sound: Budi Seliawan
→ Editing: Nissa! Berlintung
→ Translation: Ely Kent
→ Audio post-production: Raden Anom Prakoso
→ Courtesy of the artists

Tom Nicholson's *I was born in Indonesia*, explores the history of diorama in Indonesia as a reflection of the experiences of refugees marooned there today, setting them in the context of the problems caused by Indonesian statecraft post-Independence and the current Australian immigration policy. Formulating Nicholson's imagined future Australian museum, the work consists of two parts, the first centering on the dioramas at Indonesia's foundational monument, the *Monumen Nasional (Monas)*, and the second on multi-layered diorama scenarios depicting the narratives of Hazara asylum seekers from Afghanistan stuck in Indonesia on their way to Australia. The title stems from the young Hazara film-maker Khadim Dai's reflection of being 'born as a human being' on his journey.

For *Towards figures of dedication, and a flood*, Tom Nicholson collaborated with Grace Samboh, an independent researcher based in Yogyakarta, on a single-channel video work based on two interviews conducted with Edhi Sunarso, a diorama sculptor in mid-2015 and show how Sunarso's diorama-making program was affected by the events of 1965, when General Suharto became the

military dictator of Indonesia.

Sawangwongse Yawnghwe

b.1971, Shan State, Myanmar
Lives and works in Amsterdam and Chiang Mai

GB3-5

- *Memoirs of Shan Exile / My Grandmother*, 2017
Oil on canvas
- *Memoirs of Shan Exile / New Army*, 2017
Oil on Canvas
- *KMT*, 2017
Oil on Canvas
- *Which Way to Land*, 2017
Oil on Canvas
- *Estimated Troop Deployment in Rakhine* 2017
Oil on Canvas
- *Non-State Armed Group in Shan State / Flow Chart. 1958–2010*, 2017
Oil on Canvas

Special thanks to H Gallery Bangkok, Rijksakademie van beeldende kunsten
Courtesy of H Gallery Bangkok and the artist

Sawangwongse Yawnghwe's paintings deal with the ongoing conflicts between Shan State and Burma, near the border of Northern Thailand. His autobiographical works reinvestigate the history of Shan State based on his late father's memoirs, family archives and news clippings in post-independent Burma since the 1940s. He juxtaposes the semi-abstract work with figurative paintings based on archival photography to portray his memories of home, and the imagined country. They serve as the platform to address the unresolved problems between the government and ethnic minorities in Myanmar, and to connect the historical past with contemporary issues, such as the Rohingya crisis.

Chia-Wei Hsu

b. 1983, Taiwan
Lives and works in Taipei

GB3-6

- *Huai Mo Village*, 2012
Single-channel video
8:20

Supported by National Cultural and Arts Foundation
Courtesy of the artist
Priest Atthaphon SaeThian
Production Support Huai Mo Tzu Chiang House
Assistant Director Kaensan Rattanasomreerk
Sound Recorder Siwakorn Tesabamrung
Technical Director Kurnjorn Sankw
English Translator Eve June Liu, Wei Lee

Chia-Wei Shu works with cultural history and geopolitics in Asia and explores the history of the lost army of the Kuomintang (KTM- Nationalist Party), the anti-Communist forces who were involved in the civil war in China and fled to the border of Burma and Thailand in 1949. In Huao Mo Village, a district in Chiang Rai, he discovered a former spy for CIA, who is now the director of an orphanage. His video *Huai Mo Villages* slowly unveils the micro narrative and macro history of the cold war in East and Southeast Asia.

Ho Tzu Nyen

b. 1976, Singapore
Lives and works in Singapore

GB3-7

- *The Nameless & the Name*, 2015–2018
Synchronized double channel HD projection on 2 sides of a screen, scrim wall, double 5.1 sound systems, 16 books by Gene Z. Hanrahan, 16 Lenticular Light boxes, show control system
39:00

Supported by DC Collection, James H. W. Thompson Foundation & Jim Thompson Art Center, Edouard Malingue Gallery, Hamburg
Kunstverein, Ming Contemporary Art Museum Shanghai
Courtesy of the artist

Ho Tzu Nyen's installation *The Nameless and the Name* deals with socio-political history, espionage, and statecraft. The new work is

a combination of two previous works, the first dealing with "The Communist Struggle in Malaya", written by the mysterious Gene Z. Harrahan. The second is based on Lai Teck, an alias of the Secretary General of the Malayan Communist Party from 1939–1947, who was exposed as a triple agent. Tzu Nyen recreated an alternate narrative of Lai Teck's life and merged it with his web-based work, the *Dictionary of Southeast Asia*. His new work serves as an analogy of the triple agent's life and questions nationality and originality, and how patriots can shift their political ideologies to serve many nations.

Halil Altindere

b.1971, Turkey
Lives and works in Istanbul

GB3-8

- *Space Refugee*, 2016
Full HD Video, color, sound
21:00
Archival footage, interviews and fictional Mars footage

Courtesy of the artist and PLOT Gallery, Istanbul

- *Köfte Airlines*, 2016
Photograph

Co-production: HAU Hebbel am Ufer und PILOT Gallery, Istanbul
Special thanks to: Neuer Berliner Kunstverein (n.b.k.)
Funded by the German Federal Cultural Foundation within The Aesthetics of Resistance–Peter Weiss 100, a festival by HAU Hebbel am Ufer, Berlin
Courtesy of the artist and PILOT Gallery, Istanbul

Halil Altindere's works deal with political, social and cultural enigmas of marginalized communities in Turkey. Responding to the current Syrian refugee crisis, Altindere worked with Mohammad Faris, a refugee in Istanbul who was a former cosmonaut in the Syrian air force in his video, *Space Refugee*. With humor, optimism and sarcasm, Altindere proposes an alternative destination to the Syrian refugees. His hypothesis is, "if the world doesn't not want Syrian refugees, why don't we send them to Mars?"

Köfte Airline, is a poster for an imagined airline for which Halil Altindere asked the Syrian refugees to sit on top of the plane for takeoff. Through humor, Altindere critiques the dead-end situation of the crisis.

Studio Revolt

(Anida Yoeu Ali, Cambodia, Masahiro Sugano, Japan)
Lives and works in Phnom Penh and Tacoma

GB3-9

- *Take A Seat*, 2018
1-channel video installation (loop) with 1 row of chairs, vinyl text, and featuring the videos: *My Asian Americana* (2011, 3:00) *Return To Sender* (2012, 8:00), *Why I Write* (2011, 7:30), dimensions variable

Courtesy of the Artist

Studio Revolt was initiated by Anida Yoeu Ali and Masahiro Sugano as a media lab in 2011. This video installation criticizes the rise of nationalism and populism and its effects on immigration policy in the US, especially during the Trump administration. The two relocated to Phnom Penh in early 2000, where they met many deportees who were originally born in the Thai refugee camps and resettled in the US. When US immigration policy changed, the refugees who were arrested and had done their time in prisons were deported to Cambodia, a country they didn't know. Their video raises ethical questions about humanitarianism and the US deportation policy.

Svay Sareth

b. 1972, Cambodia
Lives and works in Siem Reap

GB3-10

- *Silence & yell*, 2018
Camouflage fabric, raw silk, sand and kapok

Courtesy of the Artist

- *Once a Refugee Ep 4 – Svay Sareth*
Single channel Video
23:02

© Mediacorp TV Singapore Pte Ltd

Svay Sareth's autobiographical works address his memories of war, militia and displacement. Sareth spent 13 years in Site 2 refugee camp on the Thai-Cambodian border. The artist shared his experience in the TV program, *Once a refugee*, in which he revisited the camp with his family. In the video, he renders his childhood memory of living in Site 2 during the Khmer Rouge regime, waiting for the war to end to return home. Along with the video, there's a self-portrait sculpture in camouflage costume with a lotus hung around his body. This portrait illuminates the artist's turning point, a rite of passage where he searched for human rights, resisted war and violence, while still maintaining his resilience.

I-na Phuyuthanon

b. 1984, Thailand
Lives and works in Bangkok and Yala

GB3-11

- *The Reflection of the stigmatic victims of insurgencies*, 2017
Single channel video
10:00

Courtesy of the Artist

I-na Phuyuthanon, a native of Yala in Thailand's deep south, created her video art, *Reflection of the Stigmatic Victims of the Insurgencies*, to give voice to her fellow Malay Muslims as a counter narrative to the mainstream presentation and sees her praying for peace as well as for the victims of the unresolved violence. This area emerged in early 20th century when a border dispute between Siam and British Malaya divided the Pattani region into two parts, 3 provinces belonging to Southern Most of Siam and 4 provinces belonging to the North of British Malaya. To this day, the region is a hotbed of insurgency, where the Muslim Malay continue to resist against central government.

Piyarat Piyapongwiwat

b. 1977, Thailand
Lives and works in Chiang Mai.

GB3-12

- *Liminal Zone*, 2012–2013
HD video, sound
8:00

Courtesy of the Artist

Piyarat Piyapongwiwat's interest in marginal culture and cultural transformation in the age of globalization is rendered in her video work *Liminal Zone*. It is a manifestation of the Isan Diaspora who try to find their third space by attending morlam concerts in Bangkok's suburbs. Morlam is the traditional music of Isan, Thailand's Northeastern region and the soul of the culture, providing comfort to the Isan diaspora far from home. She examines how Isan laborers negotiate their identity with the public in a Bangkok-centric–Thai cultural hegemony. Her video shows how such a temporal space as a morlam sing concert is parallel to the liminal space that matches their negotiation for this power and culture.

Nipan Oranniwesna

b. 1962, Thailand
Lives and works in Bangkok.

GB3-13

- *The storm continues to rage outside and the wind sweeps relentlessly across the land from the same direction*, 2015
Single channel HD Video, 35:18

Courtesy of the Artist

Nipan Oranniwesna's works deal poetically with spaces, urban cartography and the geo-body of nation/state and reflect his interest in forced migration caused by economics and borders. Since 2015, Thailand has accommodated millions of migrant workers from the region due to the open economic borders introduced through the ASEAN Economic Community policy. His video retraces the route of a Myanmar woman working as a maid at the Bangkok Art Culture Center from her hometown to Ranong in

Thailand's south. The artist uncovers the shared culture along the borders through architecture, daily lives and Buddhist rituals, quietly revealing the working conditions, migrant workers policy, and the political unrest both in Thailand and Myanmar.

Apichatpong Weerasethakul

b. 1970, Thailand

Lives and works in Chiang Mai

GB3-14

→ *Invisibility*, 2016

2-channel video installation,
B&W, with live sound from the
shutters
12:29

Courtesy of Kick the Machine Films

Apichatpong Weerasethakul is an independent filmmaker and visual artist whose reflexive works deal with memory, consciousness and perception of reality. In this video, the artist ponders shared consciousness in a landscape where the protagonists are confined to the room and infiltrate each other's dreams. It's about the state of minds that float between the border of dream and reality and life and death. Weerasethakul refers to Plato's allegory of the cave, where people confuse shadows on the cave wall with their reality. *Invisibility* refers to the status of people forsaken by the nation/state. The work not only mirrors his hometown's political turbulence, but is also relevant to other parts of the world, where conservatism and nationalism are on the rise.

Chris Chong Chan Fui

b. 1972, Malaysia

Lives and works in Kota Kinabalu

GB3-15

ENDEMIC, 2015

Latex, mechanics & wooden
table

Special thanks to: Chan + Hori

Contemporary

Courtesy of the artist and Chan + Hori

Contemporary

The British colonialization of Southeast Asia and their scientific studies of flora and fauna in Kota Kinabalu is the motif for Chris Chong Chan Fui's *Endemic*, an installation that represents his ongoing interest in how natural history is catalogued systematically in comparison to contemporary reflections of our human economies. Chong uses two points of historical reference—field research photography and botanical illustrations—to turn it into a fabricated clone with mechanized petals that move slowly and desperately. To him, it reflects the various definitions of an endemic 'unmovable' species that can only migrate through artificial reproduction within a manufactured process.

Munem Wasif

b. 1983, Bangladesh

Lives and works in Dhaka

GB3-16

→ *Seeds Shall Set us Free*,

2016–2018 (ongoing)

Cyanotype prints on Arches
platine paper

Courtesy of the artist and Project 88,

Mumbai

Artist and photographer Munem Wasif works with the history of the cultural economy in order to understand the origin of colonial history. Wasif has created a body of works, *Seeds shall set us Free*, that unravels post-colonial history and the memories of Bangladeshis in the context of contemporary society. The artist undertook extensive research into how agricultural resources in Bangladesh were exploited during colonization. Munem worked with rice seeds by using cyanotype prints

of dripping seeds to create forms that appear wounded, conciliated and resilient. He photographed various types of local seeds as a visual archive and traced their form quality from hardness to liquidity.

The Ends: The Politics of Participation in the Post-Internet Age

Christine Y. Kim and Rita Gonzalez

For those of us in countries where firewalls, internet shutdowns and even stymied connectivity are rare and where the focus of post-internet art has leaned toward social media and strategies of consumption and display, it is vital to consider divergent conditions that exist in other parts of the world and in new digital and cybernetic spaces where governments, the military and Silicon Valley elites perpetually disrupt, control and redefine civilian-to-civilian interaction. The 27 works of art by 16 artists in this section, reflect a range of current meditations on participation and power, digital divides, activism and neo-liberalism.

"A whole minor history of the internet is waiting to be told," writes artist Zach Blas, "not based on its core contribution to the project of globalization but rather on political blockage and impasse; not a history of total flatness, global villages, and linkability but of sharp breaks, dead ends, and back doors: a history of when the internet ceases to exist." Artists today exploring these inequities, incompatibilities and invisibilities are generating complex discussions about future outcomes, alternative digital platforms, and the potential end of the internet as we know it. Furthermore, as Egyptian journalist Lina Attalah proposed six years after the social media-fueled 2011 Egyptian revolution, "the internet is morphing into a space of expertise, of the oppressive authority of corporates, of fewer words and more images... The internet is going from being a home to being the new state, and we have to make peace with this."

Whether assuming the stance of a counterfeit ideology, plummeting into the depths of online protest culture, or envisioning present and future outcomes, these artists propose alternative perspectives on a long and treacherous journey into 21st-century globalization. They also provide reflection in an age when threats to privacy, facts, journalism, and justice are not only clear, their fate ultimately rests in hands of the politically and economically empowered.

The exhibition is loosely tied together by the thread of micro narratives emerging from art works from Southeast Asia and elsewhere, and the issues they share. Participating artists deal with borders and migration, based on their experiences and observations, and employ small-narrative approaches in drawings, paintings, photography, video and installations. The insightful and reflexive works demonstrate their concerns and anxieties, illuminating communal sharing and the remnants of the colonial and cold war periods. The works evoke the phantoms from the past as the artists present the invisible as well as the absence of untold histories and micro narratives that will allow us to learn from the past, and perhaps guide us to the uncertain future.

Martine Syms

b. 1988, USA

Lives and works in Los Angeles

GB4-1

- *Text Back*, 2018
SMS Chatbot
- *Threat Model*, 2018
Cut vinyl
- *Mythicbeing*, 2018
Interactive Video

Courtesy of the artist

Commissioned by the 12th Gwangju Biennale

Martine Syms has described her art practice as 'thinking in public.' While maintaining an ambivalence about her art as a strictly identity based project, Syms makes video, web based work, sound pieces, and sculptural installations that address blackness as a discourse and how "blackness is a set of common experiences that inform an aesthetic." Although Syms shares commonalities with her digital native generation, her research driven practice has reached as far back as a 17th-century manual on gesture and to silent cinema's stereotypical images of black women. *Mythicbeing* involves the creation of a "threat model": part portrait, part shadowy side of herself. Teenie (a diminutive of Martine) is an AI created from 3D scans of the artist's face and body designed to interface with the public. Threat modeling is a term used in information technology to describe a protective methodology for anticipating risks and vulnerabilities. Syms is using her AI double to serve as a buffer and mediator of how a viewer can have access to her while at the same time reflecting on the ongoing scrutiny and policing of bodies of color.

Kim Heecheon

b. 1989 South Korea
Lives and works in Seoul

GB4-2

- *Every Smooth Thing through Mesher*, 2018
Single channel video, color, HD

Commissioned by Gwangju Biennale 2018
Produced by The Han Nefkens Foundation, Barcelona
Courtesy of the Artist

Referencing new and developing technologies in healthcare, video games and digital mapping, Kim Heecheon asks: what physical imprints do our bodies leave as we move through immaterial, online spaces, and how might those records be publicized or used to feign human intimacy? This video, *Every Smooth Thing through Mesher*, titled after a surgical skin grafting tool, takes augmented reality, occlusion, and neural networks as a starting point. By integrating footage from facial re-enactment applications that perpetually gather data on objects for recognition, this video pairs his interest in human validation via screen illumination with the invalidation daylight and skin, and a future of invisibility and human erasure without our digital counterparts.

Zach Blas

b. 1981 USA
Lives and works in London

GB4-3

- *Jubilee 2033*, 2018
Single-channel video, color with sound
30:52 min
→ *Palantir: Killed Internet*, 2017
Glass sphere, plinth, LED light
→ *Palantir: Disappeared Internet*, 2017
Glass sphere, plinth, LED light
→ *The Seal of the Absolute*, 2017
Fluorescent vinyl

Commissioned by Gasworks; Art in General, New York, and MU, Eindhoven
Supported by British Council
Courtesy of the artist

Spanning criticism, queer and feminist futurity and science

fiction, Zach Blas's practice engages technics and minoritarian politics, most recently addressing technologies of capture, security, and control and their relationship to systems of power. *Jubilee 2033* imagines a dystopian near-future from which a queer society emerges out of the ashes of an imploded Silicon Valley. Created by a technocracy whose interpretation of democracy and the decentering of power enabled and promoted neo-liberal values; physical and virtual realities, of individuals and apparitions, of the pasts, the present and futures collide and invoke a flattened reality of a post-internet existence. Inspired in part by Derek Jarman's 1979 film *Jubilee* which interrogated notions of nationalism and the future of England, Blas's film attempts to move beyond this discourse into the realm of geopolitics and sovereignty, beyond the level of the nation state, global networks and global infrastructures, and confront today's transformation of the internet as a tool for state oppression and accelerated capitalism.

Trevor Paglen

b. 1974 USA
Lives and works in Berlin

GB4-4

- *Babel (Corpus: Spheres of Purgatory) Adversarially Evolved Hallucination*, 2017
dye sublimation print
→ *Comet (Corpus: Omens and Portents), Adversarially Evolved Hallucination*, 2017
dye sublimation print
→ *Octopus (Corpus: From 2017 the Depths) Adversarially Evolved Hallucination*, 2017
dye sublimation print
→ *Vampire (Corpus: Monsters of Capitalism) Adversarially Evolved Hallucination*, 2017
dye sublimation print
→ *Porn (Corpus: The Humans) Adversarially Evolved Hallucination*, 2017
dye sublimation print

Courtesy of the artist; Metro Pictures, New

York and Altman Siegel, San Francisco

The work of multi-disciplinary artist Trevor Paglen is invested in exploring and exposing invisible networks, global state surveillance and artificial intelligence through varying modes of visualization. Working with computer scientists to create software that renders images from datasets and algorithms visible to humans, Paglen realizes "synthetic," internally conjured visions, or what can be thought of as actualizations of invisible imagery from machine-machine visual languages. By painstakingly building neural networks, he trains AIs and creates these hallucinatory images. With biases that mimic those of humans—namely white male Silicon Valley developers as well as the training sets themselves—these images explore subjectivities critical in Paglen's practice. His work consistently questions the politics of recognition and taxonomy building, and their outcomes in contemporary society.

Sunwoo Hoon

b.1989, South Korea
Live and works in Seoul

GB4-5

- *The Flat is Political*, 2017
Digital drawing
→ *Flat is the New Deep*, 2018
Digital drawing

Supported by Christina H. Kang
Courtesy of the artist

Instead of video, digital or installation art, Sunwoo Hoon's medium is best described as the pixel, which, as the universal notation of digital images, signifies not only the immense ontological change that technology brought to our mode of communication, but also the utopian representation of individuals in a democratic society. Of particular importance is Sunwoo's interest in the dialectical relationship between the flatness of our technological devices and social issues. Based on the webtoon format, *Flat is the New Deep* begins in the Seoul City Hall Plaza, a key site of demonstrations in South Korea. Yet soon, in midst of

the constant flux between isometric and bird's eye views, iPhone screens with hashtags appear next to individuals. As the comic progresses ineluctably, the hashtags become reproduced either in support or perversion of the original message. In addition to bringing to fore the tension between legibility of form and meaning, then, this work presents the rise of a new public sphere in the advanced mode of collective digital communication and the complicit nature of our post-internet condition.

Ayoung Kim

b. 1979 South Korea
Lives and works in Seoul

GB4-6

- *Porosity Valley, Portable Holes*, 2017, 2018
3-channel video, Approx. 10min, 10min and 2min

Commissioned by Melbourne Festival (Australia)
Co-produced by CAC Brétigny (France) and Ilmin Museum of Art (Korea)
Supported by Arts Council Korea and Christina H. Kang
Courtesy of the artist

The intersection of transnational and regional migration, namely in Asia, Australia and the Pacific, and geology has been a preoccupation in the recent work of Ayoung Kim. Rooted in a non-linear narrative derived from science-fiction, speculative fiction and digital colonialism among other sources, *Porosity Valley, Portable Holes* revolves around the notions of porosity of subterranean geology, narrative structure, and compound systems of data. In this work, the integration of past, present and future; the collision of human and machine, and the interchangeability of language that anthropomorphizes machines, digitizes life, and computizes nature, creates a space to addresses terrorism, refugee and migrant crises around the world, death, borders, and other current global issues.

Simon Denny

b. 1982, New Zealand
Lives and works in Berlin

GB4-7

- *Founders Box Cover Projection*, 2017
Oil on canvas, UV print on canvas, custom stretchers

Royalpainting.com commissioned painting
Auckland Art Gallery Toi o Tāmaki, purchased 2018

- *Founders Board Game Display Prototype / Founders Rules*, 2017
Customized settlers of Catan game pieces, 3D print, UV print on Butler Finish Aluminium Dibond, UV print on card, LEDs moulded electronic wiring, Dell PowerEdge 1950 server casting, Linoleum, MDF, powder coated steel, Plexiglas / UV prints on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 2018

- *Founders / Settlers of Catan Box Lid Overprint*, 2017
two UV print on unfolded Settlers of Catan board game box lid

Auckland Art Gallery Toi o Tāmaki, purchased 2018

- *Founders Decaying Earth Board Projection*, 2017
Oil on canvas, UV print on canvas, custom stretchers
Exhibition print

Royalpainting.com commissioned painting
Courtesy of the artist and Michael Lett

- *Founders Resource Hexagons Projection*, 2017
Oil on canvas, UV print on canvas, custom stretchers
Exhibition print

Royalpainting.com commissioned painting
Courtesy of the artist and Michael Lett

- *Founders New Zealand, Seasteading, Moon, Mars Projection*, 2017
Oil on canvas, UV print on canvas, custom stretchers
Exhibition print

Royalpainting.com commissioned painting
Courtesy of the artist and Michael Lett

- *Founders Board Game Display Prototype / Founders Rules*, 2017
Customized settlers of Catan game pieces, 3D print, UV print

on Butler Finish Aluminium Dibond, UV print on card, LEDs moulded electronic wiring, Dell PowerEdge 1950 server casting, Linoleum, MDF, powder coated steel, Plexiglas / UV prints on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 2018

Supported by Creative New Zealand

Simon Denny's practice interrogates the values and aesthetics of tech entrepreneurship which create the platforms that define how we live, work, communicate, consume, and play. His board game-based sculptures and paintings of *The Founder's Paradox*, take on narratives from radical and influential tech giants, and expose business philosophies, capitalist impulses and colonialist strategies from the tech sector. The strapline of one of "The Founder's Paradox" games, *Settlers of Catan* (1995), a favorite board game of tech entrepreneur and LinkedIn-founder Reid Hoffman, for example, is "Trade -- Build -- Settle," from a decaying planet earth, to islands and ocean nations, and finally to outer space. The belief that accumulation, capitalist domination and land titling as the path to sovereign power spells out the founding of Denny's birthplace, New Zealand, as a British colony in the 19th century. Labyrinthine allegories with multiple narratives nestled into and reframed by one another, his work drives singularly at the continuum and expansion of western intelligence agencies, capitalist dogmas and neo-colonialism.

Kirill Savchenkov

b. 1987, Russia
Lives and works in Moscow

GB4-8

- *Fireworks and Gunpowder*, 2018
Table-top game, installation, performance
Dimensions variable
Legs—Dmitri Lookianov

Courtesy of the artist

Commissioned by the 12th Gwangju Biennale
Kirill Savchenkov's explorations of pedagogical sites and operations

have engendered such projects as the Office of Sensitive Activities/ Application Group in Moscow. Under the auspices of this entity, Savchenkov challenged the temporality and spatial dimensions of the exhibition format, creating a program that unfolded as an ongoing set of workshops that were each catered to different installation contexts, mimicking a site of learning. For this installation, *Fireworks and Gunpowder*, Savchenkov creates an interactive board game patterned after one used by the CIA in their trainings of operatives to deal with unfolding crises. Guided by research into the overlapping histories of gaming and military intelligence operations, Savchenkov's game provides a forum for imagining alternative allegiances and bonds across species and forms of consciousness.

Ho Rui An

b. 1990 Singapore

Lives and works in Singapore and Berlin

GB4-9

→ *Asia the Unmiraculous*, 2018
Ho Rui An

Lecture and video installation with digital prints on paper mounted on LED-illuminated acrylic, books and magnetically levitated hand model
Dimensions variable, 70 min

→ Courtesy of the artist

→ Co-commissioned by: 12th Gwangju

Biennale, South Korea, Yamaguchi Center for Arts and Media, Japan

Ho Rui An constructs lectures and installations that present the nation state as an endlessly diversifying narrative project, honing in on the competing external and internal demands for its control. *Asia, the Unmiraculous* is based on the artist's extensive archival research in Bangkok, Chiang Mai, Gwangju, Kuala Lumpur, Seoul, Singapore, Taipei, Tokyo and Yamaguchi. The human hand becomes a leitmotif as Ho traces its impact from overflowing appendage sprouting forth on the stereotypical Chinese coolie,

circulating in 19th-century American popular media, up to barely visible hands of former International Monetary Fund president Michel Camdessus overseeing Indonesian president Suharto's signature for a bailout. The wallpaper imagery is an inverted photograph of the horizon captured from the Port of Piraeus, which has been operated by the Chinese state-owned shipping company, COSCO. Images that circulate in the global business press and in mainstream media foreground the Ho's intricate tracking of Asian futurisms, and the contingent narratives of miracle, crisis, and recovery.

Julia Weist and Nestor Siré

b.1984 USA, b.1988 Cuba

Lives and works in New York and Havana

GB4-10

→ *ARCA*, 2016–2017

Mixed material installation including two-channel digital projection, interactive custom digital operating system, 64TB network attached storage device, three channel digital video with sound, 46:30, 26:42 and 35:45, and magazines

→ *Promo Manual*, 2016–2017

Custom advertising concept and material

→ *Infomercial*, 2016–2017

Single channel video with sound, looping in English 16:48 mins. and Spanish 19:32 mins.

→ Courtesy of the artist

→ Commissioned by the Queens Museum

→ Supported by The Jerome Foundation and

The Stolbun Collection

Julia Weist and Nestor Siré focus on an ongoing project about the states of internet connectivity and of distribution networks in Cuba. *El Paquete Semanal* is a one-terabyte digital media accumulation of mainstream western entertainment as well as digitized information and local productions that is spread across the country through an elaborate distribution network. Sire and Weist's installation *17.(SEPT)* [*By WeistSiréPC*]TM is a 64 terabyte

server containing 52 weeks of *El Paquete Semanal* from August 2016 to August 2017. The artists have also invited the first Cuban PR firm to brand and design a presentation platform, including short videos on the history of *El Paquete* that present the complex history of peer to peer sharing of information, from the circulation of comic books and novels to the current technological rendition of alternative media distribution. This distribution network represents one of many physical and digital rhizomatic models with multiple, non-hierarchical entry and exit points demanded, supplied, devised and operated by civilians.

Miao Ying

b.1985, China

Lives and works in Shanghai and New York

GB4-11

→ *Chinternet Plus: What Goes On*, 2017

HD video 02'25", HD Video

10'49", 5 GIF animations,

Wallpaper, Light box, logo sign,

C-print on dibond, brochures

→ Supported by Stephen Lesser

→ Courtesy of the artist and Madeln Gallery

Miao Ying has developed her artistic practice alongside and in dialogue with the enormous growth of the internet in China. In a 2015 Rhizome interview, she reflected, "the first internet piece I made [*Blind Spot*, 2007] was trying to address censorship with an end goal of bringing change to it. Over the years I feel like censorship has changed me instead." Thus, with much critical and artistic attention on the limits of the web in China, Miao looks to a rapidly developing symbolic language as well as spaces of humor and dissonance at work in various online communities. In this installation, *Chinternet Plus*, Miao presents an enclosed promotional booth such as the design driven spaces used to promote new products in trade expos. Creating a *Shanzai* (fake or bootlegged) version of Internet Plus, the big data initiative promoted by the

Chinese government, Miao presents ideology as a marketing strategy. Miao's use of "live" stream ("bullet") commentary, GIFs, and memes celebrate the creativity and craftiness of online users who find ways to inject these tools with cultural and political commentary.

Mark Lotfy

b.1981, Egypt

Lives and works in Alexandria

GB4-12

- *Route to Dangerous Profiles*, 2018
Single channel video HD, color, sound
8:45 minutes

Courtesy of the artist

Commissioned by the 12th Gwangju Biennale

Engaged in global representations of religion, politics and sexuality, the experimental and documentary films of Mark Lotfy play with the language of cinema, narrative continuity, power and positionality. *Route to Dangerous Profiles* derives from his research on moments from and the aftermath of the 2011 Egyptian revolution, attempting to expose disparate images and broken narratives beyond the mediated and disseminated versions that dominated the media. Mining social media, video games, and popular culture, this work is an audiovisual essay on redefining ideology, its mechanisms and the counter forces of its deconstruction. It uses the present ontological dichotomy of "real and virtual" to have a better understanding of the political event as an extension of the collective and the individual mind, and presents a case study of contemporary history of the Egyptian virtual technological realm.

Stanya Kahn

b.1968, USA

Lives and works in Los Angeles

GB4-13

- *Stand in the Stream*, 2011–2017
HD color video with sound
60 minutes 50 seconds

Courtesy of the artist and Susanne

Vielmetter Los Angeles Projects

Supported by Susanne Vielmetter Los Angeles Projects

Humor, pathos and the uncanny emerge as central modes in Stanya Kahn's hybrid media practice that seeks to re-work relationships between fiction and document, narrative time and the synchronic time of impulse. *Stand in the Stream* captures live streams of Kahn's internet searches, participating in online forums, and viewing live protests. The video also documents the shifting modes of media activism and netizen participation by framing them in relation to Kahn's mother (Sandra), a link to 1960s legacy of leftist activism in California. The stream of imagery in Kahn's video is drawn from her own life and in response to the vlogs and online sharing of personal reflections that intertwine strangers in real time. But while co-presence is a concern and space of possibility for connection and action, the stream is also an unleashing of absurd moments, overlapping temporalities, and linguistic slippage, not entirely unlike the thoughts of Sandra as she fights against the ravages of Alzheimer's disease.

Lara Baladi

Lebanon

Lives and works between
Cairo, Egypt and Cambridge,
Massachusetts, USA

GB4-14

- خلي بالك من زوزو
Arabic, Watch Out for Zuzu, 2018

Site Specific multimedia
installation. LED tickers, 3
channel video installation,
photos, the Vox Populi web
based open source archive and

paintings by Eric Busch.

Commissioned by the 12th Gwangju
Biennale

Courtesy of the artist

Lara Baladi's work excavates political history through circulated images that resonate in the present. Shaped by her envelopment with archival theory and practice, Baladi's witnessing and participation in the Tahrir uprising has resulted in an online archive that she calls *Vox Populi*. What began as an endeavor to chronicle the Egyptian revolution and its immediate aftermath has evolved into a multidisciplinary project in various formats, including published essays, lectures, teaching (workshops on "archiving as resistance"), videos, and graphic installations. The actions and protests that unfolded over eighteen days in 2011 led to the resignation of President Hosni Mubarak, and the subsequent and complicated shifts in power to the Muslim brotherhood and then to a military government left the stakes of democratization in peril. Since that time, Baladi's work has been to assess the role of image making, and to place it within a more global and enduring history of resistance. She has in effect chronicled the use of images as broadly culled from revolutionary contexts, as well as the cooptation of national mythologies, popular culture, and political as well as street level graphics.

latest in her series of activations of the Tahrir archives, questions the post-revolution political status quo. The ambiguous title can be understood in Arabic to either translate as "beware of" Zuzu. Borrowed from a famous Egyptian film's title in which actress Soad Hosny features—known as the 'cinderella of the Middle East' and believed to have been politically assassinated, it warns us of the current political context in which unless we take care of, we should beware of "Zuzu."

By portraying Egyptian contemporary history as a large-scale board game and placing the world at its centre, the fate of Egyptian citizens depends on a roll

of the dice, an apparently innocent gesture but one which in the real 'game' of life, frees them, controls them, makes them disappear, sends them to jail or in exile. Re-interpreting the playful nature of games, the piece actively criticizes the notion that people's lives are little more than pawns on a board, wielded by others in positions of power.

Shu Lea Cheang

b.1954, Taiwan

Lives and works in Paris

GB4-15

→ *UKI virus rising*, 2018

3-channel video installation

▶ 3D etrashville: Mathieu Marguerin

▶ 3D bloodcell: Etienne London

▶ Sound: Julien Ottav

▶ Commissioned by the 12th Gwangju

Biennale

▶ Courtesy of the artist

▶ Supported by Institut français, ACC CINEMA

FUND

Net art nomad and cyberfeminist Shu Lea Cheang has been making work in film, video, net art and interactive video games addressing ethnic diversity and gender fluidity. Invested in relocating intimacy and identity in an increasingly immaterial, networked age, her feature sci-fi porn cult film, **I.K.U.*¹* (2000) told the story of trained replicants in search of prey for orgasmic sexual marathon science experiments in a cybersexual, gender-blurred society. Nearly two decades later, *UKI virus rising* unfolds a shorthand version of a science fiction narrative in which Reiko, a redundant **I.K.U.*²* (orgasm) coder dumped in the etrashville by GENOM Corp. strives to reboot their harddrive body system. As Reiko reformats themselves through 7 configurations, the GENOM Corp. has retreated from the crashed internet and taken human bodies hostage to construct a BioNet in which the red blood cells

(erythrocytes) are made into micro-computing units to re-program auto-orgasm. Inadvertently, Reiko's frenzy self-coding launches themselves into ****UKI**** retrovirus, ready to replicate and infiltrate GENOM's BioNet.

1 **I.K.U.** was produced by Uplink Tokyo and premiered at Sundance Film Festival in 2000.

2 ****UKI**** is Cheang's ongoing viral love project since 2009, currently in development as UKI, an interruptive cinema, co-produced by Karon and funded by DICRéAM, CNC in France.

Returns

David Teh

The *Returns* project began with an invitation from the Gwangju Biennale Foundation to explore the Biennale's archive. Rather than a formal, archival exhibition, I proposed a more relaxed space, a 'walk-in magazine,' furnished with stories and images from the Biennale's first four editions (1995–2002). The artists and works featured in these art historical vignettes have been identified in dialogue with artists and curators of this year's show. Rather than trying to summarise the legacy of this expansive platform, my aim was to add an historical layer to the viewer's experience, whilst arousing the institutional memory of the Biennale itself.

With the steady rise of Asia's contemporary art market and the rapid growth of institutions, demand for archives and art historical knowledge has never been more intense. But where museum practices are relatively immature, artists have often taken primary responsibility for art's history, and have arguably been at the forefront of this historical turn. While critics and historians prefer to keep their distance from the business of production, a biennale can scarcely reflect on its past without the help of artists, who are well placed to identify histories that resonate in the present.

In a series of modest commissions, the *Returns* project enlists artists as guides to the Biennale's historicization. Some of them (Koh Nguang How, Ella Sutherland, Agatha Gothe-Snape / Wrong Solo) respond directly to the Biennale's archives; others, like Tom Nicholson, Ho Tzu Nyen and Far East Network, look to larger histories that framed the emergence of this major transnational show in a somewhat unlikely, provincial Korean city; while ruangrupa, who participated in the fourth Biennale in 2002, embody the mission to recall and revisit the early editions. These artists' projects offer fresh perspectives on the Biennale's beginnings, and on what has made it such an important and enduring exhibition.

Ella Sutherland

b. 1987, New Zealand
lives and works in Sydney

G5-1

→ *Notes after Text*, 2018
UV printing on plywood;
A3 posters

Artist and designer Ella Sutherland examines visual communication and how it operates in particular architectural and discursive settings. Her work aims to unsettle habitual ways of reading and interpreting information. She was instrumental in the creation of the Archive Lounge, developing both physical and printed channels for disseminating the art historical findings of the *Returns* project. This pedagogical function has been offset by a series of arresting designs based on Sutherland's scrutiny of printed matter from the first four Gwangju Biennales—an abstract reflection of the organization's dynamic self-image, sometimes in step with curatorial imperatives, sometimes independent of them.

Tom Nicholson

b. 1973, Australia
lives and works in Melbourne

G5-2

→ *Stranger at Fountain*, 2018
Booklet, 170×250cm

Tom Nicholson's practice is rooted in drawing, a medium through which he explores the amplitude of public action, and the commemorative potential of art and text. His works prompt a reexamination of social history, often localized histories of dissent and political organization. Nicholson's *Stranger at Fountain*, newly developed for the *Returns* project, takes up Gwangju's proud history of democratic struggle. In the city's 5-18 Archive, he discovered a series of rousing speeches delivered to citizens' assemblies during the storied uprising of 1980. Interviews with surviving protagonists informed his measured intervention, poised somewhere between the editorial, curatorial and artistic functions: the speeches are redistributed in a

free booklet made available at the Archive itself, inviting today's public to contemplate and circulate them anew.

Koh Nguang How

b. 1963, Singapore
lives and works in Singapore

G5-3

→ *Artists Crossing Borders—from the Archives of Singapore Art Archive Project*, 2018
archival material

Since the mid-1980s artist and researcher Koh Nguang How has been documenting art in Singapore, doing independently a job that was long neglected by art's institutions. His work unsettles the boundaries between artistic production, exhibition and documentation. Recently he has focused on exhibiting his archive, the single most significant collection on Singapore contemporary art in existence, used constantly by researchers, curators and other artists but still maintained privately. Koh's new installation for the Returns project traces the formation of contemporary art's networks in the Asia-Pacific during a crucial phase of its globalization. Captured from the perspective of the artists themselves, this contingent exhibition history culminates in the third Gwangju Biennale in the year 2000.

Ho Tzu Nyen with Far East Network (+ Park Minhee)

Ho Tzu Nyen b. 1976, Singapore.
Far East Network: Otomo Yoshihide b. 1959, Japan; Ryu Hankil b. 1975, Korea; Yan Jun b. 1973, China; Yuen Chee Wai b. 1975, Singapore

G5-4, G5-5

→ *The Philosophy of Japanese Wartime Resistance / Far East Network*, 2018
performance

The films, installations and theatrical performances of Ho Tzu Nyen explore Asia's lesser-known political histories as they are transformed, embedded, and

sometimes concealed in symbols and artifacts. For the Returns project, Ho initiates a new partnership with improvisational musicians Far East Network and vocalist Park Minhee, inspired by the wartime debates of the Kyoto School, an epochal encounter between Eastern and Western philosophical traditions only recently translated—with all its contradictions—from the Japanese. Ho's orchestration subjects this intellectual history to further translation, into non-representational forms. The Biennale's 'Archive Lounge' doubles as a laboratory for the artists' rehearsals towards an ensemble performance, while scholarly seminars convened by the artist extend the research underpinning the collaboration.

Far East Network (FEN) is a quartet of musicians from different parts of Asia: Otomo Yoshihide, Ryu Hankil, Yan Jun and Yuen Chee Wai. Since 2008, FEN has used improvisation to explore new aesthetic possibilities grounded in non-Western cultures. As a group and as individuals, they strive to free sound creation from its industrial and generic formatting. FEN shares its name with a U.S. military radio network set up during World War II, perhaps the earliest electronic media system to span the Asia-Pacific as a region. Today, FEN serves as a model for sustainable collaboration across national bounds. The group has composed a special 'guide track' for the Archive Lounge, as part of a new collaboration with artist Ho Tzu Nyen, inspired by the historical entanglement of Eastern and Western intellectual histories.

Wrong Solo

Agatha Gothe-Snape b. 1980, Australia; Brian Fuata b. 1978, New Zealand
live and work in Sydney

G5-6

→ *THE GUEST HOUSE*, 2018
Performance documentation, colour, 2 channels, 11:35
Wrong Solo (Agatha Gothe-Snape and Brian Fuata) is a performance

collaboration that uses the tools of improvisation and abstraction to 'rearrange the field of apprehension.' On a residency in Gwangju earlier this year, the artists developed a new performance score informed by their encounters with the city, with the Biennale's archive and with the recollections of past Biennale participants, arising during the Returns research. *THE GUEST HOUSE* has been iterated for video and for live presentation in the Archive Lounge during the Biennale's opening festivities.

Agatha Gothe-Snape

b. 1980, Australia
lives and works in Sydney

G5-7

→ *THE DOCUMENTATION WAS LESS AVAILABLE TO ME*, 2018
paint on wall

The work of Agatha Gothe-Snape takes many forms including texts, objects, performances and PowerPoint slide shows. Her projects often explore our memories of art—the subjective, unwritten dimensions of art history—which nevertheless give meaning and enduring value to art works. Gothe-Snape's wall painting for the Archive Lounge, *The Documentation was Less Available to Me (Two Solitudes)*, frames a kind of automatic poetry, drawn from dialogues conducted during research for the Returns project. These discussions highlighted intriguing moments in the Biennale's history, which became prompts for a new performance she developed in Gwangju this year, in collaboration with Brian Fuata (as Wrong Solo).

GUDESKUL (ruangrupa, Serrum, Grafis Huru Hara)

live and work in Jakarta

G5-8

→ *GUDESKUL Gwangju edition*, 2018
series of live events
ruangrupa is an artist-run organization founded in 2000 in Jakarta to advance the development

Faultlines

Yeon Shim Chung and Yeewan Koon

In *Faultlines*, we look at the uncertainty of our imagined belonging when the values that we share, and which forms our borders, are threatened, broken, ignored or denied. In these unsettled times, we ask: Is imagination—and its promise of fantasy, fiction, emotion and abstraction—a better way of facing our social and political realities?

Our artists, spread over three sites of the Asia Culture Center, Jeon-il Building and the former Jeollanam-do Provincial Government Office, look at issues related to gender, race, age, migration, privacy, wars and colonial histories. These are not new, but that they continue make us realize how our desire to belong *always* carries with its stories of separation and conflicts. This is where our faultlines lie—at the crossroads of belonging and disconnections—and it is here where imagination is used to map the fissures that impact us today. This is our response to the 12th Gwangju Biennale's guiding concept of *Imagined Borders* and Benedict Anderson's proposition that nations are founded on a history of violence. We propose that legacies of violence—whether social, political, technological, biological, and ethical—continue to affect us because our imagined borders are always in danger of breaking.

Nina Chanel Abney

b. 1982 United States
lives and works in New Jersey

ACC3-1

→ *Always Ready, Always There*, 2018
Spray paint and acrylics on canvas
214×305 cm

Courtesy of the Artist and Jack Shainman Gallery, New York

Always Ready, Always There depicts men in army fatigues carrying weapons, with others stumbling in pain, or fallen on the ground. This violent scene, and in particular Abney's poignant approach to the victims, belies the patriotism of "Always Ready, Always There,"—the official song of the National Guard Bureau that has become a motto for the U.S military reserves. However, scattered in-between are letters and numbers that prevent a straightforward narrative about the ethics of authority and sanctioned violence. Abney is known for her paintings that respond to the social politics of being African American. Here, at least pictorially, there are no clear differentiations of race or geography. Nonetheless, the scene is hauntingly familiar, demonstrating how much images of militarized violence have become part of our psyche.

Shilpa Gupta

b. 1976 India
lives and works in Mumbai

ACC3-2

→ *Altered Inheritances—100 (Last Name) Stories*, 2012–2014
Pigmented inkjet prints in split frames
Site Specific

Courtesy of the Artist & Galleria Continua

[San Gimignano | Beijing | Les Moulins |

Habana

© Collection of Smita and Ramesh

Prabhakar in Dubai, U.A.E

Gupta gathers stories of individuals who have changed their last name for various reasons, be it fear of political persecution, avoidance of social prejudice, realization of

personal aspiration and goals, or even prevention of embarrassment. Through her work, the artist reflects on philosophical representation and consequences of a change so grave in the lives of individuals that it alters their identity and alternate futures while obliterating their past and scarring their present. Each photograph is sliced in the center, a dissection of one's self or self-image, in the same way names are stricken off in heart-felt tales scribed within the photographs. The text reflects upon the process of name changing and delves into the emotional, social, physical, and legal impact of such a change.

Tara Donovan

b. 1969 United States
lives and works in New York

ACC3-3

→ *Untitled*, 2018
Plastic tubes
244×1006×1006 cm

Courtesy of the Artist and Pace Gallery

The *Untitled* is a monumental bisected pyramid made of plastic tubing that Donovan manufactures for her sculptural installation. Tens of thousands of clear plastic tubes, usually reserved for commercial use, are uniformly accumulated. In fact, they are cut into precise lengths and assembled. The material condition of transparency brings a sense of rhythmical movement because the cylindrical refraction of light performed by each clear plastic tube is amplified by the concomitant perception that transparency allows. The monumental scale of Donovan's work is theatrical, interacting with the body of the viewers. The constantly changing perspectives between the work and the viewer create interactive parallax viewpoints. The gigantic structure of plastic not common market plastic is the simulacra of an industrial, artificial nature of commonly used and wasted materials, and the subject of a global environmental battle.

Byron Kim

b.1961 United States
lives and works in New York

ACC3-4.a

→ *Synecdoche*: Adam Xinming Rich, Aidan Young, Bebe Cassidy, Beth Turk, Betty Stolpen, Carson Bhatia-Murdoch, Christie Mitchell, Christy Putnam, Claire Henry, Clarissa Kerner, Danielle Bias, Darryl Atwell, David Gariff, David Ibata, Deborah Lesser, Deirdre Palmer, Dirk Young, Eliza Young, Emmett Kim, Enzo Farina, Eric Pullett, Esther Kwon, Eugenie Tsai, Heidi Hinish, Hanneline Røgeberg, I.D. Aruede, Idie Nakano McGinty, Isabelle Raval, James Bartolacci, Jamie Rosenfeld, Jay Krueger, Jesse Clark, Joan Ganzevoort, Joseph Hudson, Julie Springer, Julius Boxer-Cooper, Kazuichi Carter-McGinty, Lara Moynagh, Laurie Peruyero, Lindsay O'Connor, Linda Daniel, Liz Diamant, Lorryn Moore, Malcolm Jackson, Mariana Garibay Raeke, Marie Akridge, Marilou Aquino, Marlan Taylor-Wiles, Matt Rich, Matt Skopek, Mattie Schloetzer, Maureen Burke, Megan Liberty, Michelle Donnelly, Mike Beauchamp, Nathalie Ryan, Nick Holmes, Pamela Cook, Pedro Restegui, Robert Ginter, Rodrick McElveen, Ruby Jackson, Ruth Lizardi, Sarah Battle, Sarah Boxer, Suzanne Akhavan Sarraf, Tanicia Rucker, Téa Chai Beer, Victoria Fu, Wendy Barbee, William Whitaker, Willie Wright, Xander Carter-McGinty, Yoav Silverstein, Zacariah Rockhill
1991 – present
Wax, oil on panel
25.4×20.32 cm each

Courtesy of the Artist

Synecdoche is Byron's ongoing project of portraiture that he has been working on since 1991. Originally this work was exhibited at the 1993 Whitney Biennale, and traveled to the National Museum of Modern and Contemporary Art in Gwachon, Korea. Here, *Synecdoche* is a modernist grid of seventy-five panels, made of oil mixed with wax,

applied with a palette knife, and each measuring 25×20 centimeters, a common size for portraiture. *Synecdoche*, representing the identity politics of our times, depicts the skin color of the many people who has sat for him over the decades.

ACC3-4.b

→ *Bruise Paintings*
→ *Pathos Cosmos*, 2016
Glue, oil, and pigment on dyed canvas
45.72×38.1 cm

Courtesy of the Artist and Kukje Gallery

→ *Cosmos Pathos*, 2016
Glue and pigment on dyed canvas
121.92×91.44 cm

Courtesy of the Artist and Kukje Gallery

ACC3-4.c

→ *Bruise Paintings*
→ *Alba (after Carl)*, 2018
Natural dye and glue on cotton
142.24×147.32 cm

Courtesy of the Artist and Kukje Gallery

→ *Blue Lift Sandalwood Fall*, 2016
Dyed canvas
157.48×121.92 cm

Courtesy of the Artist and Kukje Gallery

→ *Distant Ancient*, 2016
Dyed linen
137.16×116.84 cm

Courtesy of the Artist and Kukje Gallery

→ *Evidence of a Struggle*, 2016
Glue, oil and pigment on canvas
165.1×134.62 cm

Courtesy of the Artist and James Cohan Gallery

The *Bruise* paintings, the first of which was exhibited in 2016 around the time of Donald Trump's presidential win, look like abstract painting, but the work is inspired by Carl Phillip's poem "Alba: Innocence," a poem about Phillip's encounter with the bruise on his lover's skin: "The leaves falling but now blurred make it/possible to see how it happens, a bruise/lifting itself over time from the darker/blues to, slowly, something like amber/to at last whatever, before the wounding/ the flesh was." The wounding or the vestiges of each person's trauma is represented in the delicate surface of this work. For the special

treatment of this surface, Kim begins his process by boiling raw canvas or linen. He then dyes the fabric, often multiple times, with sandalwood, ochre, indigo, and other natural elements to alter the color of the fibers.

Francis Alijs

b. 1959 Belgium

lives and works in Mexico City

ACC3-5.a

- *The Silence of Ani, Turkish/Armenian border*, 2015
Mixed media
Variable with installation, 13'21"

In collaboration with Antonio Fernández Ros, Julien Devaux, Félix Blume, and the teens of Kars. Photo: Felix Blume

Courtesy of the Artist

Alijs's work, *The Silence of Ani* (2015), was shot on the empty, crumbling site of the city of Ani, known as "the city of a thousand and one churches." Located on the eastern border of Turkey, Ani was once populated by a hundred thousand resident and symbolized cultural splendor. After the Mongols sacked the city in 1236 and an earthquake occurred in 1319, the devastated city rapidly became depopulated. It is now in ruins. Only the sound of the wind can be heard. In the film, children hide in the ruins and call the birds, as if "life has come back to the forgotten city." The bird whistles in the ruins break the silence of Ani, which was the site for the traumatic Armenian Genocide.

ACC3-5.b

- *The Silence of Ani, Turkish/Armenian border*, 2015
Birdcalls set, 59×38 cm wooden box with 40 pieces, wood and metal
Variable measures (14 cm/3 cm long and 11/3 cm wide)

Alijs's work, *The Silence of Ani* (2015), was shot on the empty, crumbling site of the city of Ani, known as "the city of a thousand and one churches." Located on the eastern border of Turkey, Ani was once populated by a hundred thousand residents and symbolized

an example of cultural splendor. After the Mongols sacked the city in 1236 and the 1319 earthquake, the city rapidly depopulated, and is now in ruins. Only the sound of the wind can be heard. In the film, children hide in the ruins and call the birds as if "life has come back to the forgotten city." The bird whistles in the ruins break the silence of Ani, which was the site for the traumatic Armenian Genocide. The birdcalls are played by children, and the birdcalls set on view in the vitrine are used for shooting the Silence of Ani.

ACC3-5.c

- *Watercolor, Trabzon, Turkey—Aqaba, Jordan*, 2010
- *Mixing water from the Red Sea with water from the Black Sea*
Video documentation of an action, 01'20"

Courtesy of the Artist

Watercolor is Francis Alijs's own performance in mixing water from the Red Sea with water from the Black Sea, by filling a pail of water from the Black Sea in Trabzon, Turkey and emptying the water into the Red Sea in Jordan. While this performative acts last for 1:20 mins, one realizes that the mixture is impossible as much as the separation of the water is hard to accomplish. His act is both poetic and highly political in the borderline of the two territories, reminiscent of his work *The Green Line (Sometimes Doing Something Poetic Can Become Political, and Sometimes Doing Something Political Can Become Poetic)* (2004).

ACC3-5.d

- *Untitled (In/Out)*, 2007-2008, Pencil, oil paint and staples on tracing paper, 31×23 cm
- *Untitled (Immigration/Emigration)*, 2007-2008, Pencil and oil paint on tracing paper, 18×24.5 cm
- *Untitled (Unknown/Known)*, 2007-2008, Pencil, oil paint and staples on tracing paper, 31×23 cm
- *Untitled (Open/Closed)*, 2007-2008, Pencil, oil paint and staples on tracing paper, 35×22.2 cm

- *Untitled (Longing/Belonging)*, 2007-2008, Pencil, oil paint and staples on tracing paper, 32×26.5 cm
- *Untitled (Us/Them)*, 2007-2008, Pencil, oil paint and staples on tracing paper, 28×25.5 cm
- *Untitled (Leave/Return)*, 2007-2008, Pencil and oil paint on tracing paper, 25×18.5 cm
- *Untitled (Beginning/End)*, 2007-2008, Pencil, oil paint and masking tape on tracing paper, 16.5×24 cm
- *Untitled (Utopia, Distopia and Retopia)*, 2007-2008, Oil on canvas on wood, Diptych, 23×13.8 cm each
- *Untitled (Known-Unknown/Unknown/Known)*, 2007-2008, Oil on canvas on wood, Diptych, 13.8×23 cm each
- *Untitled (Real/Imaginary)*, 2007-2008, Oil on canvas on wood, Diptych, 15×21 cm
- *Untitled (Past/Present)*, 2007-2008, oil on canvas on wood, 18×23 cm
- *Untitled (Reflect, Object, Subject)*, 2007-2008, Oil on canvas on wood, 18.5×23 cm
- *Untitled (Monologue/Dialogue)*, 2007-2008, Oil on canvas on wood, 14×18.5 cm
- *Untitled*, 2007-2008, oil on wood, 12.5×16.5 cm
- *Untitled (Immigrant/tourist)*, 2007-2008, Oil on wood, 12.6×16.7 cm
- *Untitled (Provider/consumer)*, 2007-2008, oil on canvas on wood, Diptych, 13×8 cm each
- *Untitled*, 2007-2008, Oil on canvas on wood, 23×30 cm
- *Study for Watercolor*, 2010, Pencil and staples on tracing paper and color photocopy, 28×23 cm

Courtesy of the Artist

Alijs addresses sociopolitical implications in global contexts in relation to "national borders"; the issues of local and global "conflicts," a sense of community and communal participation, as well as social actions. His work responds to the political reality that we face on a daily basis; In addition, his social practice of "Walks" (*Paseos*)

is poetic and socially intervening. Alijs's "Continents" paintings present us with the imaginary, psychological, conceptual, and arbitrary borders that we experience in local and global politics. These maps of paintings, poetic and conflicting, draw verbal playfulness and political messages of "reflect, object, subject," "utopia, dystopia and retopia," "immigrant/tourists," "longing/belonging," etc.

Minjung Kim

b. 1962 South Korea
lives and works in Nice and London

ACC3-6

- *The Corner*, 2018
Mixed media on mulberry Hanji paper
200×140 cm (each)

Courtesy of the Artist

Two works in the Corner of 2018 are pendants that visualize the psychological tension, geographic dislocation, and the artist's own nomadic identity. Kim also deals with the human condition and the instinct to create "boundaries" and "lines" in an effort of groups to distinguish themselves from other groups, a space where people often find security and psychological comfort. At the same time, Kim creates threatening lines that invade, intervene, and smudge other boundaries. It is her conflicted experience as a woman in Gwangju, embodying the local and collective history and the marginalized identity of her whole life. The Corner is a testament of the grand-narratives of Gwangju's history as well as her own personal petit-narratives. In the Corner, Kim strives to construct an imagined belonging in which her own desires, horrors, nostalgia, and oppression are resolved and negotiated.

Yoan Capote

b. 1977 Cuba
lives and works in Havana

ACC4-1.a

- *Muro de Mar (Seawall)*, 2018

7 concrete panels, wood, metal structure, nails, and thousands of fishhooks

Each panel dimension:

272×150×30 cm

Courtesy of the Artist, Jack Shainman Gallery, Ben Brown Fine Arts and Galleria Continua

Thousands of fishhooks, each individually fixed onto concrete panels, capture the beauty of an endless sea. But when seen up close, the protrusion of spiked hooks turns the waves into an impenetrable wall. This work reflects Cuba's history, which since its revolution in 1959, and later its isolation by sanctions by the United States in 1962, have been in a state of conflict regarding its political future. Capote exploits his materials to speak to that history: the raw brute quality of concrete reflects Cold War architecture; the fishhooks, traditionally made, are of the Cuban people. When seen alongside Kcho's *Para Olvidar* (1995), the somber monumentality of Capote's panels capture how the sea remains a psychologically powerful border for an island whose politics are deeply integrated into the social fabric of everyday life.

ACC4-1.b

- *Laboratory (archive)*,
2011–2018
Mixed media installation
including gelatin silver prints on glass vessels, photographs and documents
Dimension variable

Courtesy of the Artist, Jack Shainman Gallery, Ben Brown Fine Arts and Galleria Continua

Supported by Henrik Toggengruber

This installation presents some of the research and artworks from Yoan Capote's project, *Laboratorio*, which started in 2011. Many of the glass vessels—petri dishes and flasks—are taken from labs that are now abandoned including from former Russian sugar-plantation laboratories and hospitals. Using gelatin-silver emulsion, Capote has reproduced old images of Cuba, of anonymous authorship and taken from the artist's collection. They show crowd scenes

of demonstrations and protests in Cuba including scenes from the Cuban Revolution (1953–59) led by Fidel Castro. Here, Capote draws comparisons between Cuba's politic and social life and a controlled scientific experiment in order to question the heroic actions of the crowd and the legacy of a revolution that continues to impact the social life of Cubans today.

KCHO (Alexis Leyva)

b. 1970 Cuba
Lives and Works in New Cuba

ACC4-2

- *Para Olvidar*, 1995
A rowing boat and 2000 beer bottles
Dimensions various

Collection of Gwangju Biennale, Gwangju, South Korea

At the inaugural Gwangju Biennale (1995), Kcho's *Para Olvidar* won the prestigious Grand Jury Prize. As a response to the 1995 theme of Beyond the Borders, Kcho's *Para Olvidar* (To forget) wavers between the indulgence of drunken escape and the precarious nature of escaping beyond the borders. This theme is Kcho's response to the mass exodus of Cubans in 1994, and the dangers and ambivalence around issues of migration. Now, more than twenty years later, we return Kcho's work and reconsider its meaning by juxtaposing this work with others including Yoan Capote's *Muro del Mar*. What had been seen within a framework that celebrated globalization, asked whether today, utopian dreams are more about global fractures.

John Pule

b. 1962 Niue

Lives and works in Auckland

ACC4-3.a

→ *The Pulenoa Triptych*, 1995

Oil on canvas

219×543 cm

© Chartwell Collection, Auckland Art

Gallery Toi o Tāmaki

Pulenoa Triptych, was first shown in the first Gwangju Biennale (1995), and is here as part of this year's *Returns*. John Pule, a New Zealand based artist works on themes related to the Pacific Seas and the collective experience of being Niuean. "Pulenoa" means trespass, and here in his interlocked grids Pule uses traditions of storytelling to talk about a history of violent acts of trespassing in the South Pacific Seas including nuclear bomb tests during the 1950s. In 1995, Pule's works respond to the theme of *Beyond the Border* by exploring the tensions of postcolonial narratives of nations and the unequal power of a Cold War world. Now returned, the urgency of global—and here, the actual globe itself—remains relevant, perhaps even more so, as the contestation of borders extends to the physical violence we inflict on the world itself.

ACC4-3.b

→ *Prototype: site of old myths*,

1995

Oil on unstretched canvas

200×189 cm

Courtesy of the Artist

Prototype: site of old myths is also part of this year's *Returns*. As with *Pulenoa Triptych*, Pule works with Niuean bark cloth—*hiapo*, and both artworks draw on the oral traditions of Niue. As a writer, poet as well as a painter, it is perhaps not surprising that Pule's works also draws on the narrative traditions of his native home. Here (and in *Pulenoa*), Pule also explores the tension in the interaction of traditional Niuean myths and Christian biblical stories as part of the history of colonization in the Pacific Seas. But these stories are also now relevant to today's narratives of migration and the trauma of border-crossings.

Nina Chanel Abney

b. 1982 United States

lives and works in New Jersey

ACC4-4

→ *Whatever it Takes*, 2018

Spray paint and acrylics on canvas

214×305 cm

Courtesy of the Artist and Jack Shainman

Gallery, New York

Whatever it Takes, as with *Always Ready, Always There*, draws on military slogans, and this title is a motto of the 1st Battalion, 4th Marines, whose first combat operation was during the United States occupation of the Dominican Republic in 1916. It was also recently used in a military recruitment campaign, and has been appropriated in sports world and popular culture. Abney's powerful and unsettling depiction of the violence of aggressors upturns that gung-ho spirit. Stylistically, Abney's works also recall the grand traditions of history paintings, the modernist art of Stuart David and the stencil works of Henri Matisse. This mixture of being politically relevant and yet resonates with an art history that has marginalized artists of color also adds to the provocation of Abney's artworks.

Sarah Abu Abdallah

b. 1990 Saudi Arabia

Lives and works in Qatif

ACC4-5

→ *The House That Ate Them*

Whole, 2018

Video installation, 10'00"

Courtesy of the Artist

The House That Ate Them Whole, a video installation with a 10-minutes loop, was commissioned for this year's Gwangju Biennale. The video revolves around a sci-fi themed story of a house as a protagonist, which over time "swallows" its residents by covering them with domestic items, and, in effect, it creates an inescapable black hole. Told from the unusual viewpoint of the house as a living entity, Abdallah's *House* is a trap whose personification, initially

seen as safe and secure, becomes an aggressive violent space that eats up its female inhabitants. This sci-fi story subverts the given order of things and questions issues of domestic space, gendered social divisions, and gendered space restrictions.

Luke Ching

b. 1972 Hong Kong

lives and works in Hong Kong

ACC4-6

→ *Cross Border Convictions: HK/ Korea*, 2018

2-channel video installation

13'30", evidence box of objects

Dimensions variable

Courtesy of the Artist

In *Cross Border Convictions*, Ching compares what are criminal offences in Korea, but not in Hong Kong, and vice versa. Often humorous, his comparisons are underscored by a more serious political focus—the National Security Act and how borders are sanctioned in two places where the fight for democracy has led to different results. In Hong Kong, the National Security Act (Article 23), which is not yet implemented, is a controversial legislation that has led to many protests. Ching captures the divisive tension with a banner on the sides of a Hong Kong taxi, declaring in Korean: "I do not want the National Security Act." Beneath is a phonetic transliteration in Cantonese, which, as written words, are meaningless. Ching comparative approach highlights how boundaries are controlled, and easily made meaningless.

Ezra Wube

b. 1980 Ethiopia
lives and works in New York

ACC4-7

- *Menged Merkato*, 2016
Stop motion animation using mixed media, 03'49"

Courtesy of the Artist

Wube's *Menged Merkato* is based on Emanuel Admassu's essay of the same name and features the architectural history of the largest open-air market in Africa. Located in Addis Ababa, Wube's stop motion animation made using mixed materials combined with drawings and paintings with live recordings taken from the market captures the history of this site. During the Italian occupation of Ethiopia in 1936, the European invaders designed an urban grid layout that separated them from the unruly indigenous population. However, over time, this market with its increasing flow of people and goods shows how local merchants and market-goers through their daily activities eventually erase the Modernist grid order and the hierarchy of imperialist space. Here, colonial borders are defeated.

Xiyadie

b. 1963 China
lives and works in Beijing

ACC4-8

- *Butterfly (I); Butterfly (II); Ebullient; Fish; Heaven and Earth; Pleasure 2016 (I); Pleasure 2016 (II); Pleasure 2012 (I); Pleasure 2012 (II); Pleasure 2018 (I); Pleasure 2018 (II); Vase; Wall*. 1999–2018.
13 Papercuts; 30×30cm; 30×42cm

Courtesy of the Artist

For paper-cut artist Xiyadie, art provides a platform to transgress boundaries of sexuality in China, where the lesbian, gay, bisexual and transgender (LGBT) community is still stigmatized. The name Xiyadie, a pseudonym, refers to the "Siberian Butterfly," a high-altitude creature that can withstand the harshest

weather conditions, and a term used to define a person shunned by society. Born in the countryside, Xiyadie studied traditional paper-cutting, and he appropriates the vernacular art form to speak about his personal journey of being a gay man. However, representation of same-sex desire is also a taboo area in China. Through his pursuit of sexual freedom in the world of paper cutting, Xiyadie poses questions about the validity of the social and moral boundaries confining sexuality.

Chen Wei

b. 1980 China
lives and works in Beijing

ACC4-9

- *New City / History of Enchantment–Tunnel*, 2010–2018
Mixed media installation: neon lights, inkjet prints, light-box, LED display module, prints
Dimensions various

Courtesy of the Artist and ShanghaiART Gallery

Chen Wei constructs large tableaux in his studio—whether of nightclubs or street scenes—to create his photographic images. His work tests the boundaries between fact and fiction, and here it evokes the atmosphere of a futurist dystopia of today's Beijing whose streets are littered with street-signs promising endless consumption. But excess have resulted in social lethargy, especially for the new generation. Indeed, Chen's neon sign offering "unprecedented freedom" mocks us as we head towards a future of disconnections, one further captured in the darkened tunnel where photographs of listless club-goers intermix with images of riots and smoke. If clubs were once underground spaces for China's young intelligentsia, this is no longer the case. Overall, Chen reflects on the borders that are made when utopian dreams and the disenchanting realities meet.

Hyangro Yoon

b. 1986 South Korea
lives and works in Seoul

ACC4-10.a

- *Screensaver*, 2018
Single channel video, Web Application.

Application development Sungchun Park, UI

Designer Jo Kim

10'00" (Each different image is shown for 10 minutes during the exhibition)

Courtesy of the Artist

Equipment supported by Samsung Electronics Co., Ltd.

Yoon is inspired by animated characters and their cartoon backgrounds. But by eliminating the characters themselves, often recognizable icons such as Sailor Moon, Yoon brings overlooked backgrounds to the fore as focal points and creates a drawing book, employing scanned images rather than using high resolution image effects. The result leads to a pseudo-abstract work, or abstract painting in which enlarged pigments or effects such as blurring images have taken place. The editorial work of low-quality digital images in Yoon's work is a subcultural form that denies the mainstream cultural phenomenon and elite white cubes. The repressed voices of the underground subculture are documented vividly in this visual culture that Yoon also creates in her moving images.

ACC4-10.b

- *APSKG (A-2)*, 2018
Acrylic on wood
168.2×237.8×48 cm

Courtesy of the Artist's Estate

- *APSKG (A-1)*, 2018
Acrylic on wood
118.9×168.2×34 cm

Courtesy of the Artist's Estate

- *APSKG (A0)*, 2018
Acrylic on wood
84×118.9×24 cm

Courtesy of the Artist's Estate

- *APSKG (A1)*, 2018
Acrylic on wood
59.4×84.1×17 cm

Courtesy of the Artist's Estate

- *APSKG (A2)*, 2018
Acrylic on wood
42×59.4×12 cm
-

Courtesy of the Artist's Estate

- **APSKG (A3), 2018**
Acrylic on wood
29.7×42×8.5 cm

Courtesy of the Artist's Estate

- **APSKG (A4), 2018**
Acrylic on wood
21×29.7×6 cm

Courtesy of the Artist's Estate

Yoon's recent work, *Surflatpictor* (the mixture of surflat and pictor) and pieces such as *AG-K1*, *AG-K2* (freestanding paintings with increasing or decreasing size), and *Screensaver* (a moving image) exhibited at the ACC show her experiments with digital production, editing, and image adjustments. Yoon's materials or data all consist of second-rate, "traveling," left-out images on iniquitous cyber social networks. The status of digital images represents the psychological status of her generation. As in the case of Hyangro Yoon, young practitioners take the grammar and compiled images of the SNS, creating easy accessibility and interactivity.

INCI EVINER

b. 1956 Turkey
lives and works in Istanbul

ACC4-11.a

- *Sketch for "Nursing Modern Fall" (set of 4), 2011*
Drawing and collage on tracing paper
50.4×64.9 cm (2 works),
50×65.1 cm (2 works)

Courtesy of the Artist and Galeri Nev
Istanbul

This set of preparatory sketches reveals elements of Inci Eviner's art practice. Eviner approaches her films through her drawings, and these two different mediums are also deeply intertwined. Here, she incorporates the historical drawings of Pratt and Whitney Aircraft Engine Factory (who supplied planes during WWII) and drawings of interiors by Renaissance architect Andrea Palladio into her freehand drawings, and film clips. As seen in these sketches, part of her process is to layer her images to create her complex imagined world.

ACC4-11.b

- *Nursing Modern Fall, 2012*
Single-channel HD video
installation, 03'00"

Courtesy of the Artist and Galeri Nev
Istanbul

Nursing Modern Fall is an immersive world that looks at the irrationality of human behavior. Eviner includes historical drawings that speak to the development of avian technology and ideas of domestic space that have contributed to the making of our modern world. But history is also mixed in with the fantasy and the absurd. The juxtaposition of grand traditions of history and the consequences of our inherited past may be seen in the different vignettes that include underground cells with cramped figures, people walking in between the borders, nurses slapping a patient, and kickboxing women. Whether these figures are references to refugees and immigrants or stereotypes of female roles or gender empowerment, they reveal a modern world that is fractured by its many contradictions.

SHITAMICHI MOTOYUKI

b. 1978 Japan
lives and works in Aichi

ACC4-12.a

- *14 years old & the world & borders, 2013*—ongoing
Newspaper

Courtesy of the Artist

Motoyuki has initiated another project called *Fourteen years old & the world & borders* that questions the concept of 'borders' for junior-high students. He has taken this project to Gwangju and conducted workshops with students in Gwangju between 2017 and 2018. Students talked about the relationship of borders and dreams. For example, one fourteen-year-old student spoke of the borders that circle around their families and friends, and another between the present and the future, and how these borders intersect. Such reflections were collected as part of the larger collective work of redefining borders, and the stories

were published in local newspapers. Thirteen newspapers are scheduled to publish articles during the exhibition.

ACC4-12.b

- *Fragments of Borders, 2012*—ongoing
Water, wood, glass

Courtesy of the Artist

The Boundary Called a National Border, Object No. 1 features a simple picture of a wall that divides two schools in Kodaira, Tokyo. But this simple wall also functions as a national border that separates the Japanese Musashino Art University (representing the nation of Japan) and the Korean school called Chōsen gakkō (Joseon Hakgyo in Korean), which has ties with North Korea. As such, this wall carries historical and allegorical implications. In another example of *Fragments*, a bottle is filled with water taken from the sea that divides the national border of Japan and Russia. Another *Fragments* juxtaposes a bottle of water and a photograph of the Neretva River, a river that divides the north where Catholic Croats live from the south where Muslims live.

PAOLO CIRIO

b.1979 Italy
lives and works in New York

ACC4-13

- *Obscurity, 2016*
One Channel video installation
with 40 dye sublimation prints
aluminum
Dimension of prints 10.43×14.8
cm each, video (02'12")

Courtesy of the Artist, Wei-Ling Gallery and
NOME Gallery

Obscurity takes on the concept of the Right to Be Forgotten, which argues for individuals to be allowed to have information about themselves deleted from the internet, a right which is not recognized in the United States. Paolo Cirio created an algorithm that obfuscated the personal information of 15 million people from non-state authorized websites that post mugshots (regardless of their guilt

or innocence). By obscuring the presence of these individuals, Cirio does recognize that he is potentially obscuring those who are guilty. But, as *Obscurity* shows, ethics and laws cannot contain the borders of our online worlds. Although we may not know where to draw the line in protecting our rights to privacy, we do know that it is a line that is under threat.

YOSHITOMO NARA

b. 1959 Japan
lives and works in Japan

ACC4-14

→ *Tobiu*, 2018
Mixed media installation
Dimensions variable

Courtesy of the Artist, Blum & Poe, Los Angeles/New York/Tokyo and Pace Gallery

Supported by Japan Foundation

Special thanks to Kineka Kunimatsu and Shimizu Hiroyuki

Tobiu is a village in northern Japan that does not exist on a map, but rather its name kept alive by local memories. Based in Shiraoi, it comprises only ten homes, mostly inhabited by elderly retirees, and buildings now abandoned. Nara's *Tobiu* aims to recreate bonds between community and place by literally bringing back the children. He creates connections by using local materials (charcoal), working with community members, and drawing on Ainu myths about the site. Tobiu also sits close to a coastline that is a natural faultline created by past volcanic eruptions. Here, there is a small fissure identified by locals as Ahunrupar. According to Ainu myths, Ahunrupur is a magical cave that leads to the playground of the gods. Here, Nara turns this part of the faultline into a sculptural embodiment of Ahunrupar marking the transformative power of a border between the worldly and mythical.

HASAN ELAHI

b. 1972 Bangladesh
lives and works in Oregon

ACC4-15

→ *Thousand Little Brothers*, 2018
Pigment print
413×300 cm

Courtesy of the Artist and C. Grimaldis Gallery

Hasan's work is closely related to his personal experience on September 11, 2001. After an erroneous tip linking Elahi to terrorist activities led to a six-month FBI investigation, Hasan responded by upturning the process of surveillance by self-monitoring and documenting every mundane aspect of his life, which he then sent to the FBI. A decade later, he continues to voluntarily monitor himself and updating the agency with his self-produced surveillance report.

ACC4-16

→ *Afterwords: Library*

Supported by The University of Hong Kong and Benjamin Chai

LUKE CHING

b. 1972 Hong Kong
lives and works in Hong Kong

ACC4-17

→ *Region of Failed Flags*, 2018
Mixed media installation: flags, flagpoles and booth, TV monitor
Dimensions variable

Courtesy of the Artist

Supported by Hong Kong Arts Development Council

Region of Failed Flags is about the role of symbols for political borders. In 1988, in preparation for the handover of Hong Kong, a large-scale competition was announced to design a new flag for a post-British colonized region. However, the committee decided none of the 80,000 submissions were good enough and opted instead for their own design. This process that showed the limitations of opened discussions preempts the increasingly hostility between those demanding democracy and transparency, and those who follow

more authoritarian lines. Ching returns the function of these failed flag designs by making them into actual flags, now hanging like festive bunting. Larger flags are hoisted and lowered throughout the exhibition period to reenact a long-honored ritual of nationhood. But to what degree can these reenactments perform a Hong Kong that never was?

SIMON LEUNG

b. 1964 Hong Kong
lives and Works in California

ACC4-18

→ *Rehearsal for 9 Collective Movements*, 2018
Performance (20–25 mins)
Dates: 7 September, 8 September 2018

Courtesy of the Artist

The conceptual starting point of this project begins with the history of the Asian Cultural Center as a key site in South Korea's May 18th Democratic Uprising in 1980. Resonating with this historical trauma is also the "leftist riots" in Hong Kong in 1967, where local anti-colonial and anti-capitalist demonstrations irrevocably changed a city. Crucial to these histories is how collectivity was seen and performed. Leung's work uses several primary "texts" (a photograph, a fragment of a film, a passage from a novel, personal objects, a building, etc.) to function as a "score" for his *Rehearsal for 9 Collective Movements*. Here, Leung approaches the theme of faultlines and imagined borders through the multiple meanings of "movements"—as divisions in music and dance; to the activities of people; to physical changes and developments; and to collaborative campaigns that seek to advance political transformation.

SEUNG WOO BACK

b. 1973 South Korea
lives and works in Seoul

ACC0-1

- *A Mnemonic System*, 2018
Digital print on canvas
100×133 cm, 84 Photographs

Courtesy of the Artist

Supported by Samyang Optics

A Mnemonic System is a memory recollection device to aid the remembrance of the historical site of the Gwangju Military Hospital and Gwangju 505 Security Unit. Back's photographic "intervention" is through his mode of installation, and at the site of the lobby of the former Jeollanam-do Provincial Government Office. He presents his eighty-four photographs in a haphazard manner that fragments the work as a cohesive whole. Some of the works lean against the wall, some rest against each other, and others are stacked in a pile. As a result, the viewers cannot see the photographs as a whole entity, and this experience recreates the sense of dislocation of the Gwangju Military Hospital and the impossibility of the photographic representation of past wounds.

AERNOUT MIK

b. 1962 Netherlands
lives and works in Amsterdam

ACC0-2

- *Double Bind*, 2018
3 Screen Video-installation
Dimensions variable

Courtesy of the Artist and Carlier Gebauer, Berlin

Made possible with support of the Mondriaan Fund and the Netherlands Film Fund

© Collection of Maeil Dairies Co., Ltd

The three-screen video work of *Double Bind* (2018), installed in the former Jeollanam-do Provincial Government Office, focuses on the increasing presence of police in French and other European cities, now an omnipresent feature of cities after the outbreak of terrorism in Paris. The work approaches the state of anxiety and distress the body feels

both physically and psychologically, created by the bodily postures that respond to the presence of the ghostly police. It features a group of about sixteen armed people of an "antiterrorism unit" in dark blue uniforms who move in varied formations through a French city. They are running in line as a group, but sometimes they are exhausted and hesitant. The same uniformed group of men are also in an almost completely empty white room. They appear to be in an isolated tranquil state. The sounds emitted from the room include breathing, sighing, rubbing, scratching, short cries, and steps, all of which were shot and choreographed in Rennes, France.

JOONHO YUM

b. 1955 South Korea
lives and works in Paris and Seoul

ACC0-B1

- *under the skin*, 2017–2018
Digital inkjet print, 10 framed photographs (each 40×60 cm)
3 site-specific installations

Courtesy of the Artist

Supported by Samyang Optics

Yum's site-specific photography installation originally stems from his ongoing project of photographing the former Gwangju Military Hospital, Gwangju 505 Security Unit, as well as important cultural sites of the May 18th Democratization Movement in 1980. Prisoners were subjected to torture at the Gwangju 505 Security Unit, which is now a completely abandoned building. The title of his work, *Under the Skin*, is inspired by a novel of Thierry Jonquet (1954–2009), *Mygale*, which was later filmed by Pedro Almodóvar under the title *The Skin I Live In* (2011). For Yum, the building was embodied as the container of the human body and, more specifically, human skin. He captures the inside out of the skin/building. Working on this project in situ, he felt that, in working on the traumatic cultural sites in Gwangju, some of the interiors of these buildings were like his own skin or the skin of other human beings.

NINA CHANEL ABNEY

b. 1982 United States
lives and works in New Jersey

J-1

- *Untitled*, 2018
Banner
625×1250 cm

Located at the Jeon-il Building

Courtesy of the Artist and Jack Shainman Gallery, New York

The theme of this large-scale banner touches on the border between sanctioned violence and those who oppose it and are victims of this aggression. Nina Chanel Abney, best known for her work on African American experiences including works that respond to the current socio-political climate that has led to movements such as *Black Lives Matter*. Her work for this year's biennale, however, expands beyond racial and geographical specificity to speak to Gwangju's history, and more broadly to themes of militarized violence across the world. This banner, and Abney's first time using this format, placed against the façade of the Jeon-il Building, resonates with the site's history. This building still bears the traces of 100s of bullet holes left by army helicopters who fired against those who were leading the fight for democracy during the May 18 Uprising. The liveliness of Abney's work, however, has a strong sense of being here—of being in our current times that it also makes us question, more generally, militarized violence in our global present.

The Art of Survival: Assembly, Sustainability, Shift

Man seok Kim, Sung woo Kim, Chong-Ok Paek

This exhibition addresses the present time and its conditions through the lens of *techné*. It interrogates the assembly, shift and sustainability of life (and art), in an attempt to trace the energy which runs through but lost one day and at times is what forms the very undertow.

Symmetrical Imagination

The section *Symmetrical Imagination* presents various forms of imagination in which boundaries between humanity and nature have disappeared. The exhibition was inspired by the concept of *Symmetrical Thinking* advanced by Japanese philosopher Shinichi Nakazawa. In symmetrical thinking, the world is recognized as a place where there is no boundary between humanity and nature, and humans, animals, plants, minerals, etc. are transformed and mixed with each other.

However, as a civilized society develops, symmetrical thinking has collapsed and asymmetry has strengthened. Humans have sought to dominate nature, objectifying and quantifying it. Today, global environmental problems are caused by this asymmetry between humanity and nature. The only choice for humans is to recover symmetrical thinking and live in symbiosis with nature.

The exhibition space of the section *Symmetrical Imagination* consists of a bright space that audiences will reach after passing through a dark tunnel. This symbolizes a special

passage leading to the entrance of the world of unconsciousness filled with symmetrical imagination. Symmetrical thinking is the most important source of boundless artistic imagination. The works of art displayed in the section will instill images of symmetrical thinking into the minds of audiences.

Momentum Temporary

The section *Momentum Temporary* focuses on the boundaries that are set by individuals in immaterial and invisible forms within the society, rather than on the established boundaries such those of as races, states, and territories. Beginning with the understanding of individuals as social subjects who possess decision-making rights, the work proceeds to explore social tensions and sharp divisions as well as the internal consensus and hostility toward the outside that exist at the boundaries where their utterances are united and grow visible in the form of a group. The artists participating in this section critically approach ideological mechanisms to dismantle hierarchical structures within the society or to face the problems of reality. They also seek to explain the principles for the acquisition of the legitimacy of individuals and groups through linguistic descriptions and visualize the structures, patterns, and forms of the relationship between individuals and groups in the language of art. This exhibition aims to explore the acceptance and rejection of individuals and the collective as well as the structure of endless unity

and discord in the contemporary context. In doing so, the exhibition sees individuals and the utterances of their groups, who generate social effects and tensions, as the essential driver of the society that propels it forward.

Assembly Place and Non-Place

In the Korean language, the expression "assembly place" is generally often used in two contexts: a military context and a context of sexual exchange/exploitation. In military context, "assembly place" refers to an area of a random place selected temporarily for tactical and strategic purposes where soldiers assemble and disperse quickly. Although an assembly place is of great importance from a military viewpoint, it cannot be an established place of permanence (e.g., a residential place, or, the basis that supports the continuance of life and the collateral of memories accumulated over a biographical cycle) where lives and life exist because the place exists only momentarily. In addition to assembly places in a military context, there are countless types of assembly places in contemporary social environments: small stores and franchises that continuously proliferate and die out; traffic-related assembly places, such as airports, terminals, stations, and rest stops; and factories (or workshops). Even houses are becoming points of migration and movement that are hardly distinguishable from military assembly places. Therefore, it might be reasonable to say that our life

unfolds in a camp. By contrast, there is a type of assembly place that is not perceived or concealed. These are assembly places of sexual exchange/exploitation where prostitution still occurs. The places are visible to all but no one sees them, and there are countless assembly places for prostitution in Korean society. As seen above, the two types of assembly places are non-places, implying that the continuance of life is threatened. This exhibition consists of works that are created as an effort to move a world that is established both as an assembly place of this world and as a non-place into an area of life in the same way as that of a non-place. In meeting this objective, this exhibition space will hopefully become the foundation of life for all viewers.

Symmetrical Imagination

Park Sang Hwa

b. 1970, Mokpo

Lives and works in Gwangju

ACC5-14.a

→ 2018 *Mudeung Fantasia—Virtual Garden of Cogitation*, 2018

Two channel video installation with handmade mesh screen

The images of the four seasons and historical places of Mudeungsan Mountain are projected onto screens that are vertically installed in a tunnel. Audiences experience virtual nature by passing through these screens as if walking through the forests. Since 2016, the author has been absorbed in the *Mudeung Fantasia* series, which combines nature, humans, and fantasies. The landscapes of the series that feature an approach where technology, the humanities, and arts converges, are the spaces directly experienced by the author and thus, present the real sceneries of the mountain. At the same time, however, they deliver surreal fantasies and lyricism. Mudeungsan Mountain is shaped into an exotic utopia, a sacred space of life where destructive civilizations cannot enter.

ACC5-14.b

→ 2018 *Mudeung Fantasia—Go Sightseeing MudeungShangri-La*, 2018

Two channel video

Screened by the TV monitors installed on either side of the exhibition hall exits, the work shows a dreamy combination of natural and everyday life sceneries. Since 2016, the author has been absorbed in the series *MudeungFantasia*, which combines nature, humans, and fantasies. The landscapes of the series that feature an approach where technology, the humanities, and arts converges, are the spaces directly experienced by the author and thus, present the real sceneries of the mountain. At the same time, however, they deliver surreal fantasies and lyricism. Mudeungsan Mountain is shaped into an exotic utopia, a sacred space of life where

destructive civilizations cannot enter. The sceneries also invite audiences to a dream-like experience of strolling through circulating nature. The relationship between nature and human beings is the main topic that Park has introduced through her work.

Park. Il-Jeung

b. 1970, Muan

Lives and works in Wallsunri, Muan

ACC5-15.a

→ A Tree Sacred to the Gods, 2018
350×140×100, Ceramic, tree
A Tree Sacred to the Gods delivers messages from the gods to humans and the prayers of humans to the gods. This kind of tree, which symbolizes a holy universe and mediates the sky and Earth, are found in myths of various regions. They are also called the *Tree of the Universe*, the *World Tree*, the *Tree of Life*, and the *Dangsan Tree* (in Korea). Around Park's tree, the grass is showing free-spirited streams of lines and the top of the trees shaped into a human head, which gives the tree the appearance of a dancing god. All these shapes were inspired by the sceneries often seen around the author's studio. The grass, tree, people, and animals perform a dance of life together in his work.

ACC5-15.b

→ *Grass Bridge*, 2017–18
c 9m, Space installation, Ceramic, wood.

→ *Indian Cowboy*, 2017–18
Ceramic, tree, variable installation.

On this *Grass Bridge*, plants, animals, humans, and houses all sprout like grass and live together in harmony. Emitting vital life energy they lead audiences to the world of animism. Beyond that bridge, round sculptures are placed like stars in the sky. The sculpture *Indian Cowboy* is hanging like an icon. It resembles a sacred statue of a god in a chapel that has been dedicated to nature. The god has a shape inspired by the combination of a tree, grass, and a

little person, giving it a friendly but holy impression. The universe that the author has created is not the world of nirvana that is far away from this world but one that is composed of sceneries often seen around his studio. The grass, tree, people, and animals perform a dance of life together in his work.

Lee, Jeong lok

b. 1971, Gwangju

Lives and works in Gwangju

ACC5-16

→ *Private Sanctuary #3 Series*, 2018

8 pieces, each 180×120cm,
Archival pigment print

Lee has expressed a world that is invisible but full of spirituality based on his personal experiences. He has photographed sacred places filled with extraordinary energy to show a world of his own. All of the photos of the *Private Sanctuary #3 Series* were shot in the Marae Tunnel in Yeosu. The odd and dynamic energy emitted from the tunnel that was cultivated by the forced laborers during the Japanese occupation was visualized into a series of line drawings of light. These line drawings, which appear as trajectories of unconscious dance movements, bring to mind the image of dancing spirits of light. The landscapes recreated by the author with light reveals the invisible world. Although these landscapes may be the reinterpretation of mysterious places based on the author's fantasy, they lead us to the emotional recognition of the world around us as a sacred place.

Min Sung Hong

b. 1972, Seoul

Lives and works in Ansan,
Gyeonggi-do

ACC5-17.a

→ *Overlapped Sensibility: Carousel*, 2017–18

300×240×240cm, Ceramic,
miscellaneous objects, acrylic on
wood, steel, motor, light, sound

Min dismantles and transforms everyday objects and reconstructs them in a formative way. This is how the author emotionally re-recognizes and reconstructs existing objects and gives shapes to new meanings. In the middle of the round stage, which, like a carousel, slowly rotates to the tune of a simple melody, are a group of bird-shaped objects. These birds symbolize changing beings. The different shapes of their beaks are a result of evolution that has taken place for a long time. As the carousel originated from a tool used by knights to them practice spear throwing and meant a "little battle," the round stage represents humans slowly heading for death while continuously adapting themselves to environmental changes as if fighting a series of little battles. On the other hand, this round stage is also reminiscent of the rotating planet Earth. The birds gathered here are metaphors of all creatures living on the planet.

ACC5-17.b

→ *Playing with Everyone:*

Symmetric Imbalance, 2018
150×150×150cm, Ceramic,
miscellaneous objects, acrylic
on wood, wooden beads, wheel,
light

The Korean title of this work *Dasirak* originated from "Dasiraegi" *gut* (a shamanistic ritual) in Korea. *Dasiraegi gut* is a performance at a traditional Korean funeral to soothe the sorrows of the bereaved family. *Dasirak* refers to the following meanings: "to play together," "to give birth again," and "to produce again." The performance has a structure that resembles the cycle of nature as it wishes for a new beginning and birth beyond the sorrows of loss. The author focuses on everyday items that people have discarded when inevitably leaving their places under unbalanced social conditions. As the title *Dasirak* conveys, these objects are then disassembled, transformed, and reconstructed in a formative way and re-created into works of art. This work, reminiscent of an astronomical tool, is made to be transportable to symbolize the people who have

abandoned these items and who have them moved to other places.

ACC5-17.c

→ *The Material Does Not Have the Nature of Its Own*, 2018
98×72×72cm, Bird cage, marble powder, toothpick, plaster, stainless steel, motor, vinyl
Outwardly, this work looks resembles a palace. Functionally, however, it has the shape of a bird cage. The outside of the cage is filled with thorns and the inside cavity, where birds are rotating, creates a curious impression. Min breaks the stereotypical construction of a cage by decorating its outside with toothpicks. In Buddhist scriptures, there is the phrase, *The material does not have the nature of its own*. This means that no material has an original nature and thus, there is no essential difference between things. Nevertheless, people continue to distinguish and divide things. This tendency to categorize and distinguish creates a borderless symmetrical world in an asymmetrical world filled with solid boundaries. The author shakes the conventional perceptions of things and leads audiences to break away from the world of asymmetry.

So Yun Kyoung

b. 1971, Seoul

Lives and works in Gyeonggi-do
and Seoul

ACC5-18

→ *Combi*, 2014–18

22-piece series, each piece
112×76 cm, Conté on paper

Combi describes the coexistence of humanity and nonhumanity that emerged after the Great War. The work begins with the scene where Mong, who arrived at a utopia named "Mongyudowon" (Peach Blossom Land), shows the drawings that he created during the war and talks about the related stories. After the war, the planet was devastated and most of the creatures became extinct. Few surviving humans created new nonhumans for themselves. Lizards, mantises, and

many other new creatures have the physique, intelligence, and sensitivity similar to those of humans and live with them as their companions. Each human-nonhuman duo has its own story as it lives its life relying on their partner on a desert island. *Combi* presents audiences with a new insight into the coexistence and solidarity among living beings beyond the boundaries of species along with the metaphors for and warnings against the future of humanity.

Jung Chanboo

b. 1976, Boseong
Lives and works in Gyeonggi-do

ACC5-19

→ *Come into Bloom*, 2012–2018
Mixed materials, variable dimensions

The work evokes the images of flowers, stars, starfish, and resembles eggs or rocks at the same time. Jung uses plastic straws to create intermediate forms among animals, plants, and minerals. The images span the boundaries of reality and abstraction, and creatures and non-creatures gain their significance as the forms that circulate and evolve in nature. The title *Come into Bloom* reminds us of life activities. Straws are artifacts produced in modern society and are used for drawing and expelling liquid but resemble the basic unit of life. All living things in nature keep absorbing and discharging substances. This work basically poses the fundamental question of "What is life?" to those of us who are living in a highly-developed material civilization.

Kang Dong ho

b. 1980, Gwangju
Lives and works in Gwangju

ACC5-20

→ *Hybrid Sapiens Series*, 2018
4 pieces, each 140×130cm,
acrylic on canvas

Kang depicts hybrids that are freely created in his unconsciousness.

The hybrids are complex beings where humans, machines, and even animals, plants, and various objects are mixed. The author has imagined that these hybrid varieties will emerge on the Earth in the future. Adam and Eve, the progenitors of the Hybrid Sapiens are standing in this landscape of the future. They are reminiscent of the biblical Adam and Eve who are deemed the ancestors of humans. Around them are all kinds of hybrids floating in the air. The hybrids appear to have been created through the combination of ancient myths and scientific imagination. Kang's depiction of them gives a bright and cheerful impression. These hybrid images are metaphorical of this complicated and unpredictable world.

Youn, Seyoung

b. 1974, Gwangju
Lives and works in Gwangju

ACC5-21

→ *Becoming Space*, 2018
260×864cm, Stone powders on Korean paper, Resin
130×162cm, Stone powders on Korean paper
120×90cm, Ink on Korean paper. Cotton. Thorn branches, Installation

Youn presents images reminiscent of the mother goddess. The images are abstractly embodied as the uterus of the earth, which is the source of all beings, or in a three-dimensional form that suggests the female physicality. The body of the mother goddess in this solid form is against the background made of archetypal symbols of birth and resurrection accompanied by suffering and images representing waves. There are also innumerable tiny thorns, expressing the unavoidable pains in the creation and re-creation of life. Blue, the main color of the work, symbolizes a dark abyss and the dawn that gives hope, as well as sublime motherhood, which the Virgin Mary embodies. These expressions are based on the solid senses of density and depth, as the author pays attention to the state of

temporality during her work process. This suggests that she attributes importance to what accumulates and matures during her work, which requires much time.

Momentum Temporary

Kang Suki Seokyeong

b. 1977 Korea
Based in Seoul

ACC5-1.a

- *Black Mat Oriole*, 2016–2017
3-channel video, Color, Sound
08:46

"Black Mat Oriole" has its conceptual basis on Chunaengmu (Nightingale Dance), a royal court dance of the Joseon Dynasty. The Chunaengmu is a dance choreographed for a single performer, which is rare in Korean court dance. The dance is performed on a mat called "Hwamunseok," which has a total area of only about 2 meters. In this work, the black mat, which symbolizes Hwamunseok, is both a space that allows the dancer to express the dance motions as well as a condition to restrict and control them at the same time. It is also the minimum space available for an individual to support his or her weight and is a scalable basic grid that varies in its range according to the dancer's motions. In the end, the mat serves as the basic grammar for the formative language of the work and an exploration to the various contexts and conditions that each individual faces in the society.

ACC5-1.b

- *Mat 61×81*, 2018
assembled units, painted steel, thread, woven dyed Hwamunseok, wood frame, brass bolt, leather scraps
dimension variable

ACC5-1.c

- *Mat 55×40 #18-07*, 2017–2018
painted steel, thread, woven dyed Hwamunseok, wood frame, brass bolt, leather scraps
42cm(W)×59.5cm(D)×5cm(H)

ACC5-1.d

- *Mat 55×40 #18-14*, 2017–2018
painted steel, thread, woven dyed Hwamunseok, wood frame, brass bolt, leather scraps
42cm(W)×57cm(D)×5cm(H)

ACC5-1.e

- *Mat 55×40 #18-17*, 2017–2018
painted steel, thread, woven dyed Hwamunseok, wood frame, brass bolt, leather scraps
42cm(W)×57cm(D)×5cm(H)

ACC5-1.f

- *Mat 55×40 #18-19*, 2017–2018
painted steel, thread, woven dyed Hwamunseok, wood frame, brass bolt, leather scraps
41.5cm(W)×56.5cm(D)×5cm(H)
"Mat 61×81" represents the physical extension of the object that restricted the movement of the performer in the video work *Black Mat Oriole* or sought to be expanded into the realistic three-dimensional space by interacting with her body. The mat, the basic unit of space in the author's work, has been expanded through a formative recomposition and seems to fix a moment that exists in the process of transition from a plane surface to a three-dimensional space. It once constantly changed its position by the dancer and managed to preserve its form. However, it now secures a more solid place in reality and exists in a certain state. The author shows the gestures of the characters who seek to find a pleasant form and position between balance and imbalance, and stability and instability ("Black Mat Oriole"). The individuals and groups within the society who are trying to establish their perfect places in an imperfect reality are metaphorically represented through a structure where the horizontal and the vertical are interconnected, simultaneously revealing and implying the front and back of the structure ("Mat 61×81").

An Jungju

b. 1979 Korea
Based in Seoul

ACC5-2.a

- *Smoke*, 2018
video sound installation,
25:30

"Smoke" is based on the author's critical thinking about mass media's approach to communicating historical events. He has selected seven films about the May 18 Gwangju Democratization Movement and extracted contents mainly from the private conversations of the characters rather than from the scenes specifically depicting the event. Separated from the contexts of the narratives and scenes of the films, the freely floating lines are interlinked and orchestrated together, while continuously creating harmonies and dissonances with the tune composed through the collaboration with a musician. The work is a criticism of the mass media, which borrows the voices of individuals to solidify a particular ideology or position within a social and political context. It is also the act of restoring the subjective voices of the individuals who have been deleted from official historical records.

ACC5-2.b

- *Hand in Hand with Amigos Para Siempre*, 2016
multi-channel video, stereo sound, color
08:30

"Hand in Hand with Amigos Para Siempre" provokes critical thinking about the government-led mechanisms to inbreathe peoplehood and enhance solidarity among the people through the cross-editing of the images of the 1988 Seoul Olympic Games and the 1992 Barcelona Olympic Games. The respective theme songs for the 1988 Seoul Games and the 1992 Barcelona Games, "Hand in Hand" and "Amigos Para Siempre (Friends for Life)" were remixed into a single tune and accompany the video. However, the unclear images of the analog TV and the flaws and

noises generated in the process of video transmission create constant sensory cracks and tension, thus reminding audiences of conflicts and contradictions inherent in national-level events.

Okin Collective

(Joungmin Yi, Shiu Jin)
f. 2009 Korea
Based in Seoul

ACC5-3, J-2

- *Passage and Amorphous Map*, 2018
printed texts (collaboration with Yejou Lee)
size variable

▷ text translated by Jiwon Yu

Okin Collective focuses on the state in which language is set and explores the linguistic gestures at the social level. This is an experiment to examine the linguistic devices that have gained social power in terms of individuals and groups. It also intends to restore the subjectivity of a particular language in order to recover the subjectivity of individuals who use it and revitalize the voices of the group that they form and the language in real settings. To this end, the artistic group researches the slogans used during the May 18 Democratization Movement based on the testimonies of those who led the movement. These slogans are displayed inside and outside the exhibition hall in the form of banners, posters, etc. The language of the sites of the movement is revealed through reinterpretation and re-editing rather than through the vivid description of the past event. Moreover, the borrowing of the memories and experiences of the subjects of the movement urge the active thinking of individuals and groups who move the society forwards in the contemporary context, provoking endless questions about the present.

Lee Woosung

b. 1983 Korea
Based in Seoul

ACC5-4.a

(from the left)

- *Pink Scenery*, 2018
acrylic gouache on fabric
310cmx550cm

ACC5-4.b

- *Floating Lights on the Street*, 2016
water-based paint, gesso on fabric
300 cm X 546 cm (each)

"Floating Lights on the Street" juxtaposes two large canvases showing the short- and long-range landscapes created by the actions of individuals and groups in response to the monumental event that swept through Korea in 2016. This depicts the sceneries of the Gwanghwamun Plaza during the candlelight rallies. His other work, "Pink Scenery," looks at Korean society from one step further off. The image of the city, which occupies the lower part of the canvas and boasts of vivid and splendid colors, is a landscape of the present. The image captures the constantly changing mobility and dynamicity created by individuals living in this society. The image of the mountain, which embraces the city at the top of the canvas, reminds us of a collective spirit that was formed over a long time, one that is unshaken by any external factors.

ACC5-4.c

- *A Person Crossing the Border*, 2018
acrylic gouache on fabric
210cm×210cm /
210cm×210cm /
110cm×110cm /
110cm×110cm

"A Person Crossing the Border" is composed of four pieces showing different images: A canvas filled with a multitude of faces, two young men standing on the rock on the hill of a mountain against the setting sun, reporters and people who temporarily assembled around something soaring like a flame, and a hand that rearranges these

images. These images constitute "Pink Scenery," a collection of the photographs taken by reporters, those taken in the mountain, and those by a computer monitor. This work is about individuals and their groups that transcend time and space and mediate memories and experiences. These four images traverse the exhibition space and connect with Lee's other works or create new sceneries by relating them to other images.

RohwaJeong

b. 1981 Korea
Based in Seoul

ACC5-5.a

- *Was It a Cat I Saw*, 2018
2-channel sound, directional speaker, looped

▷ Sound design: Nalsea

The sound work "Was It a Cat I Saw" allows audiences to detect the sounds, such as those of an automatic door or a telephone ring, that the authors have recorded when they stand at a certain point in the exhibition hall. The title "Was It a Cat I Saw" is one of the most quintessential palindromes in Lewis Carroll's "Alice's Adventures in Wonderland." This phrase itself may represent the reaction of audiences who have happened to have stood at the certain point and have sensed that the sounds of everyday life feel unfamiliar. The palindrome, which leads us to reach the same conclusion regardless of whether we follow the direction we are accustomed to, or the reverse, symbolizes the parity between the speaker and listener. This is a condition that is both unique and unchanging regardless of the precession or regression of the time or situation.

ACC5-5.b

- *Supporting Actor*, 2018
5-channel video, headphone, rectangular steel tube, plywood, looped

▷ Music / Recording: Nalsea

▷ Narration: Hahn Vad, Kang Jihee Alice, Jeong Hyunseok, Kim Eun Hyo, Kim Mok In

"Supporting Actor" projects five different videos onto a single point at which they are superimposed. The images in the video become obscure because they are overlapped, and the content intended to be conveyed through the narrative loses its meanings. In this way, the video also loses its original intention. However, when audiences pass by or block the projector, the details of each image are revealed on their bodies, which transform the other (audiences) into subjects. Ultimately, it is impossible for an individual to grasp the entire content that each image intends to convey. They are required to form a group, and therefore this work inevitably involves processes such as the coincidences, consensus, and the conspiracy between individuals.

ACC5-5.c

→ *Separate Rainbow*, 2018
plywood, wire, acrylic on canvas
dimensions variable

The image on the floor is actually created by the paint that flows from the mobiles. This occurs when the artists sprinkled the paint on the mobiles for a certain period of time in the exhibition space. The mobiles, which existed individually and at different levels, leave traces of the paint that flowed along each trajectory. The plane pedestal integrates each trace into an image. Here, each mobile that hangs in the air is a metaphor for an individual and independent being. The pedestal represents the various social devices and interventions applied to the socialization of individuals.

ACC5-5.d

→ *Not Equal*, 2018
crayon on wall
dimensions variable

"Not Equal," painted with crayons on the top of the wall of the exhibition hall, incorporates multiplication tables to question the universal perceptions and rules that are present in the society. Each couple of numbers that the formulas shows is a combination of a smaller number and a larger number found

in multiplication tables. Interestingly, although the two numbers yield the same value as a result of multiplication, they are never equal. This implies that, depending on where we stand, the outcome of an event can be perceived quite differently. Through this work, RohwaJeong inquires about the framework of perceptions and standards that we naturally apply in daily life.

ACC5-5.e

→ *Folding Screen*, 2018
rectangular aluminum tube,
colored MDF, mansonia wood,
birch plywood, mirror, hinge, silk
screen mesh, silk screen
dimensions variable

The "Folding Screen," located in front of the window of the exhibition hall, absorbs and embraces the view from the window into the work. It has the shape of a folding screen with six connected panels that are composed of frames of different forms and images. Instead of filling the frames made with translucent cloth and mirrors with the given images, the authors create new sceneries and stories in relation to the space and external conditions in which the work is located. In addition, this folding screen secures the most stable composition when all the different forms and contents of each panel are revealed at the most appropriate angle and viewpoint. The ideal whole form, which is completed through the proper coordination of individual elements, evokes the relationship between individuals and groups and the self and the other.

ACC5-5.f

→ *Trio*
musical performance of a trio of
violin, cello and viola
Schedule: every Saturday and
Sunday / from 3 p.m. to 6 p.m.

The performance "Trio" features three performers who are assigned to musical instruments (violin, cello, and viola) to which they are not accustomed. That the performers play these unfamiliar instruments and tour several designated

places can be interpreted in two ways. First, the performance can be viewed as the practice of rejecting the framework of socially accepted learning. Second, it can be interpreted as the practice and voluntary quest to reach harmony. Therefore, the practice depicted in this work is an act of focusing on the new relations and meanings that arise from the aspects of the practice itself. This is a rather effective way to achieve a given purpose. In this sense, "Trio," which is a series of practices repeated between meanings and meaninglessness, is also the practice of RohwaJeong to subtly intervene and coordinate the coincidences and middle grounds in which individuals and groups must face each other.

Chung Heeseung

b. 1974 Korea
Based in Seoul

ACC5-6

→ *Remembrance Has a Rear and Front*, 2018
digital C-type, background
support system with steel and
aluminum stands
image size - 300cm×160cm,
installation size -
300cm×280cm×70cm, 2018

Chung spotlights the Gwangju National Army Hospital, one of the historic sites of the May 18 Gwangju Democratization Movement. However, he does not focus on the front of the building, which evokes specific symbolic images. Rather, he depicts the sceneries of the place that are difficult to describe. These include the points where subtle conflicts and harmony of the inside and outside coexist, the beauty created by the combination of traces do not match well, and where the abandoned space where bleakness and warmth are felt at the same time. His works are a raw depiction of the time and space that remains in history but keeps floating, unable to settle in the present. They represent a landscape of a strange world that has been separated from daily life as it failed to penetrate

into reality although it has symbolic meanings in historical context. The large-scale images presented in the front and their extremely vivid texture giving tactile sensations that are interlocked with the bleached space behind it, which is a white margin. Through this contrast, the work shows the present state of the space, which constantly vibrates between records and oblivion, the past remembered and distorted, and the future which is not easily imagined.

Woo Jeongsu

b. 1986 Korea
Based in Seoul

ACC5-7.a

(the right)

- *Calm the Storm*, 2017
Chinese ink on canvas
200cm×500cm

ACC5-7.b

(the left)

- *Aura*, 2018
gesso, ink, acrylic on canvas,
dimensions variable

In "Calm the Storm," a painting presented on a large-scale canvas, the author attempts to dismantle the quality of absolute sublimity. He does this by transforming the religious icons that represent the biblical record where Jesus calmed a powerful storm with a simple word, and re-contextualizing the symbolic images. In the "Aura" series, he experiments with the creation and extinction of sublimity by rearranging icons that fill the canvases of different sizes. His paintings reveal the absurd multilayer narratives of reality by re-contextualizing images, interfering with the complete conveyance of conventional narratives, and reorganizing the composition to draw audiences newly perceive reality. This is the act of questioning socially accepted orders, standards, moral values, and rules through rearranged narratives and de-contextualized icons which continue to attract a suspicious gaze.

ACC5-7.c

- *Flâneur Note*, 2010-2018

pen on paper
dimensions variable
"Flâneur Note" is a series of drawings that capture some meaningful scenes lightly, quickly, and delicately with a pen. The series reveals the attitude and viewpoint of the author, who has observed this society from a critical point of view as a member of it and as an artist who wants to maintain his own perspective. Woo depicts various human groups and unique scenes on a small piece of paper, sharply criticizing and satirizing various contradictions in this society, the big and small events created by the malfunction of social systems, and the beliefs and distrust of humans. The loose connection of the small drawings that have been arranged in a row requires the audience's active intervention between the images, thereby evoking the absurdity of the reality in which they live between the scenes.

Mun Seon hee

b. 1978 Korea
Based in Gwangju

ACC5-8.a

- *Trace*, 2018
pigment print, showcase table,
printed texts

In this work, Mun fixes her lens on the sites of the May 18 Gwangju Democratization Movement. The objects that she is interested in are not those who led the uprising, but those who experienced it but could not be the subjects of it. More precisely, her subjects are those who were elementary students at that time and who were at the sites of the movement but free from moral responsibility. Based on the interviews with the 80 people who met these requirements, the sceneries of the private spaces where they lived, such as the walls of alleys, were contained in the texts and images. These are not records intended for the creation of great political or historical discourses. Instead, they represent the new interpretation of the historical event through personal memories.

In the end, "Trace" is an attempt to establish the footing for the individuals who have lost their voices in officially recorded history. It also reflects the reality built on its heritage through the testimonies of those who cannot be the subjects of a historical event. At the same time, however, these are the very people who are standing on the boundary as they cannot simply exist as "the other."

ACC5-8.b

- *Rat-a-tat-tat*, 2018
pigment print
150cm×100cm

ACC5-8.c

- *Bang!*, 2018
pigment print
60cm×40cm

ACC5-8.d

- *Run!*, 2018
pigment print
60cm×40cm

ACC5-8.e

- *I Didn't See Anything.*, 2018
pigment print, 60×40cm

ACC5-8.f

- *We're Running Short On Blood.*, 2018
pigment print
60cm×40cm

ACC5-8.g

- *Spy*, 2018
pigment print
60cm×40cm

ACC5-8.h

- *Whew!*, 2018
pigment print
60cm×40cm

ACC5-8.i

- *Don't Forget Us.*, 2018
pigment print
60cm×40cm

ACC5-8.j

- *Hush!*, 2018
pigment print, 60cm×40cm

ACC5-8.k

- *Pit-a-pat*, 2018

pigment print
60cm×40cm

Baek Heaven

b. 1984 Korea
Based in Seoul

ACC5-9.a

- *single-channel video projection*,
2018
2-channel sound
21:11
(video installation on the table)

ACC5-9.b

- *Manipulation and Counterintelligence*, 2018
2-channel video installation
diorama setup with LED push
buttons, 248cm(W)×180cm(D)×
230cm(H)
19:07

The author sheds light on the villages located to the north of the civilian-controlled zone and to the south of the DMZ (demilitarized zone) in the border area between South and North Korea. The villages are artificial communities created for the specific purpose of propaganda towards North Korea and the promotion of the national system led by the South Korean government's related policies. Although outsiders may expect to see the distinct characteristics of the DMZ in these villages, the reality is that they have become a legacy of the war exploited by the tourism industry. Moreover, the communities that had gained legitimacy from the state and its ideology no longer determine their way of existing in accordance with the national plan. Instead, their reality is decided for themselves. In these video installation works, which are reminiscent of a crude war memorial museum, Baek shows the relationship between the state and individuals/groups, the ideology that infiltrated into everyday life, and the irony of reality engraved on historical heritage. She traces the true nature of a particular group and place that have been objectified within the boundaries of the state and ideology and combines reality and fiction, or intentionally borrows the form of a

crude exhibition, to reveal the reality of the objects that are instrumented within social, political, cultural, and historical contexts.

Choi Kichang

b. 1973 Korea
Based in Seoul

ACC5-10

- *More, Encore, That's Not Enough, engrave on the pillar, dimensions variable*, 2018

"More, Encore, That's Not Enough" is about the love, pledges, belief, and conviction between individuals and individuals and groups. The work is also a story arising from the absence that is repeated with its intrinsic opposition and hostility. It is a story in which a gap widens at the point where desire is revealed, rather than one that is concluded into one that is seamlessly complete. To visualize the gap in the absence present in belief and conviction, he has selected 1,450 national anthems, hymns, military songs, and popular songs. To reconstruct the phrases, he has extracted modifiers that express love or emotions about the objects of the love. They visualize the coexistence of different attributes such as love, blind faith, absence, and anger. In this way, the author questions justice and belief in the social structure that maintains and sustains relationships between individuals and individuals and groups.

Choi Daejin

b. 1974 Korea
Based in Seoul

ACC5-11.a

- *Bolero*, 2018
2-channel video, 13:00, 2018

Collaboration: Baek Heaven, Yoon Jaemin, Jung Seyoung

"Bolero," a video performance, begins with the question on how individuals and the state oppose each other in a specific time and space. To answer the question, the author focuses on the musical structure of "Bolero," which he converts into a metaphor to portray

a propaganda system to incite, rule, and control the masses in a totalitarian society. The performance takes place against the background of the Daegongbusil, a special interrogation facility, in Namyong-dong, Seoul, where the Human Rights Center of the Korean National Police Agency is currently located. The place symbolizes the national violence committed under the military dictatorship in Korea's modern history. This symbolic meaning opposes and collides with the simple and meaningless movements of the performers. Against this background, he sets the performance to the melody of Bolero. The work is presented in a visual language for viewers to reflect on the history of the confrontation between national violence and individuals as well as our bodies, which have been tamed by texts and images, the primary materials of propaganda.

ACC5-11.b

- *Happenings during the 120 Days of Sodom*, 2018
mixed media
dimensions variable

"Salo, or the 120 Days of Sodom," a controversial work of Pier Paolo Pasolini, a prominent Italian leftist realist, is set in a specific space and time (120 days of Sodom). Choi, under the premise that the film is a medium towards death, intends to assign the finiteness specified in this film to the life of the individual. He translates the onomatopoeia excerpted from the film (sounds of machine guns) into a kind of image-text and presents it in the form of a wall drawing on a temporarily constructed large-scale wall. On the opposite side of the wall are the black and white images of the forest near the iron bridge where the No Gun Ri Massacre took place. These images are juxtaposed with the sceneries of European wars and the oppressive and tragic events of Korean modern history. In this way, he throws audiences questions on the individual desire and ideals, the history of revolution and violence, and the relationship between the arts and politics.

Kwon Yongju

b. 1977 Korea
Based in Seoul

ACC5-12.a

- *Tent I*, 2018
tent, sack, rope, urethane foam,
wood, plaster casting
155(W)×118(D)×275(H)

ACC5-12.b

- *Tent II*, 2018
tent, plastic chair, plastic box,
plastic bucket, rubber bar, plaster
casting
115(W)×115(D)×217(H)

ACC5-12.c

- *Tent III*, 2018
tent, rope, wood, plaster casting
505(W)×93(D)×176(H)

ACC5-12.d

- *Sling Belt and Others*, 2018
wires, rope, silicone, urethane
foam, clay, sling belt, IPE, plaster
casting,
125(W)×41(D)×153(H)

ACC5-12.e

- *Plaster Casting*, 2018
sandwich panel, paper tube,
plastic box, jelly can, urethane
foam, resin, wood, plaster casting
dimensions variable

Kwon focuses on objects that are easily found in daily settings. They are like the by-products or fragments of everyday life that are easily found in the living space and the streets. The author, rather than evoke the existing functional contexts and the lives of particular individuals from the collected objects, captures the mobility inherent in each material and attempts to organize a new story from it. As each material is woven into arbitrary forms, their existing functions are transformed into possibilities for new structures, and new aesthetic potential is acquired from their invalidated uses. Through this process, they are shaped into a special state within the relationship of individuals and communities. In this work, the author proceeds to integrate each material into a mass by casting separate objects that were temporarily assembled.

Applying this method overcomes the sensory collision that was unavoidable in the process of combining the materials due to their different properties, colors, forms, and conventional usages already familiar to people. This unity is a social, political, and cultural landscape that visualizes the state created by individuals and their groups, and are the very bodies that sustain and advance the social structure, maximizing the mobility and energy of the transition from individuals to groups.

Oh Yongseok

b. 1974 Korea
Based in Seoul and Gwangju

ACC5-13.a

(from the left)

- *Mirror #1*, 2018
oil on canvas
194cm×259cm

ACC5-13.b

- *Glow*, 2018
oil on canvas
91cm×61cm

ACC5-13.c

- *Shadow*, 2018
oil on canvas
41cm×53cm

ACC5-13.d

- *Mirror #2*, 2018
oil on canvas
194cm×259cm

"Mirror #1" and "Mirror #2" are different from and similar to each other at the same time. In "Mirror #2", vivid colors freely float on the black background and paint is sprinkled over them. This visual arrangement delivers a sense of liveliness as if one's desire that was repressed deep inside was squeezed out onto the canvas to the last drop. Next to the work is "Mirror #1," which gives the opposite impression. The background, repeatedly painted over in white, feels like the silence inevitably chosen to repress and ignore the surge of desire in the individual. When observed from a closer distance, however, a revelation

is made. The two canvases, which are composed of a background painted in a single color with lines freely crossing it and faithfully sprinkled paint to represent the eruption of emotions, take the same structure. It is revealed that the two impressions, which at first appeared different from each other, are actually the mirrors reflecting each other as if cloning one another. The author believes that the voices that had resisted discrimination and hatred and urged for coexistence and the other voices that had opposed them might have derived from one voice. In the end, these works are the portraits of two identities. One is the bipolarized ego of the author who struggles in the unbearable reality when he loses what he trusted before his eyes. The other are the mirrors and the self-portraits of the audiences who stand in front of them.

Kim Daum

b. 1983 Korea
Based in Seoul

Asia Culture Plaza

- *Three Suns*, 2018
video and sound (media wall
screening), 10:00

Kim focuses on the Wide Cultural Plaza, a wide open space in front of the Asia Cultural Plaza in Gwangju. The plaza, located in the middle of the center, has the character of an open space similar to a front yard. Due to its openness, it is a space where the moving lines of people entering from outside constantly intersect, and a place where the gazes of passersby at various levels meet and collide. Therefore, common memories and experiences are hardly accumulated in this structure. That is, the plaza, with its attributes of a non-place rather than a single identity, can be seen as a space of "wandering" and "crossing" where the moving lines and gazes that enter from outside repeat the series of meetings and partings. It is a space of temporality rather than continuity and accumulation. Therefore, the author presents

this place as a border area where various psychological gaps between individuals and groups and regions and the state collide.

Assembly Place and Non-Place

Lee Ungno

1904–1989, Korea

ACC2-1

→ *Foules*, 1985

Ink on *hanji*

268×223cm

The Group of People series was exhibited in the first Gwangju Biennale in 1995. Lee said that he was shocked to hear about the May 18 Gwangju Democratization Movement as he settled his life in France since the East Berlin incident. That shock has since cast a shadow over this series. In the late series of Group of People, people are not solely isolated or locked up despite the long-term military dictatorship. Instead, they are connected and accessed as if in a "festival" to search for something impossible. The reason is that the canvases are full of people who do not simply exist but dance and continue to participate in activities in a sort of motility. This is one of the points that enabled Lee's Group of People series to "return" to the 2018 Gwangju Biennale. That is, the "group of people" on the canvases who leave strong impressions is the dominant scene in Korean society during the era and demand for reflections on the principle of the scene. People are creating something on the canvases where there is nothing in 1980 and in 2018.

Bang Jeonga

b. 1968, Korea

ACC2-2

→ *Twelve Domes*, 2018

creon on cloth

Now is time to understand the nuclear power plant issue on a global, rather than a national, level. Although the issue has become an urgent and national agenda item in East Asia since the March 11 disaster, it is still not easy to access a nuclear power plant. Bang thinks that we should avoid discussing the issue from an economic perspective and instead accept it as an issue

penetrating the whole life. Bang captures and presents people who floundering at a critical turning point in time, one in which they must determine the direction of their lives. They must decide whether life will go on in a natural circulation process of a biographical cycle or if it will decline toward the state of extinction resulting from nuclear power plants. The comparison between the dome of a nuclear power plant and the dome of a grave provides a glimpse into the form of death, which constitutes an area of life, rather than the end of it.

→ *Appearance from Behind Series*
1-8, 2018

creon on cloth

The back of the human body is one of the parts of the body that one can hardly see when alone. There is, however, a condition of time and space in which one can see people's backs in the most active manner. This setting is when one participates in a protest. One person's back meets the front of another, forming a contact surface. Here, one's "back" becomes another's "face." To walk together, one must talk to the front of the person following one's back to deliver the speed, flow, sound, feeling, or mood. Of course, one does meet people's backs only in a protest. In daily experiences, we meet people's "backs" and talk to them. We often engage in this communication when taking a walk when the air is full of fine dust or when walking with a few other people.

Akira Tsuboi

b. 1976, Japan

ACC2-3.a

→ The "Ownerless Things" series
acrylic on veneer, mixed media
installation

After his graduation from university, the author became conscious of the problems of collectivism and the state of exception that are pervasive within the community through his relationship with an

Afghan aged woman who can be considered as "the other" in a nation-state. Motivated by his interest in animals, which today exists only as a source of food for humans, he came to inquire about the exploration of pictorial expression as a means of critical "recording." This viewpoint began to be actively engaged in his works since the nuclear power generation issue triggered by the 2011 Great East Japan Earthquake. He has shared information on Fukushima, which is strictly controlled by Japanese media, discrimination against the local residents, and the concealment of the problems faced by the workers who were sent to Fukushima to "handle" the area through his paintings on plywood. He attempts to show through his work that Japan and the world have not made any progress since 2011. The author believes that the rulings made in Japan about Fukushima, which is now considered "an ownerless thing," reveal the typical state of exception.

ACC2-1.b

→ "Sex Slaves by the Japanese Military" series

The author intends to spotlight the problems of sexual violence against Asian women during the Pacific War through acrylic paintings on plywood. By gathering testimonies on the sexual violence and exploitation committed in different parts of Asia by the Japanese military and combining them with the images of the victims "who have not been given faces yet," the author communicates that this problem is ongoing and thus requires a more proactive response than mourning. The images of the women are placed with burnt testimonies, an artistic device that suggests that their testimonies are at risk of becoming extinct even though their suffering can never be diluted. If the lives were burnt out by the war and the testimonies of such lives can also be burnt out, these historical memories are in danger of becoming easily lost. Therefore, dealing with these memories and experiences

can be seen as an effort to preserve the memories that the state has presently denied.

Son MongJoo

b. 1978, Korea

ACC2-4

→ *Crazy bright ballad*, 2018
rubber band wire, mixed media installation

Son attempts to evoke the City of Gwangju through a childhood experience and attempts to interpret his experience by combining into her work various rubber bands, wires, and videos. Son's experience of the city was limited to the occasions she visited her parents' hometown in Gwangju or when she returned to her habitation from the city. Son maintains a strong recollection from the early 1980s. She recalls that her family was worried that she should not stay long in Gwangju and had to hurriedly take a bus to return to her habitation when she traveled from Gwangju from Yeosu. Son weaves the experience, shiny but fearful, by combining videos with a spatial arrangement of rubber bands and wires. As Son rearranges her experience of Gwangju in a time and space in the exhibition hall, she adds a layer of taryeong, or traditional Korean ballad, from the southern region, which is one of her distant memories. She unravels and connects the ways in which the individual and social histories are intertwined.

Bark Sehee

b. 1985, Korea

ACC2-5

→ *passengers*, 2018
multimedia installation

In a social circumstance where movement and migration occur rapidly, there are increasingly more non-places allowing temporary habitation than places where life is stably maintained. Such a type of space includes a rest stop, a cafe, a multiplex, and a motorway service station. Sensing this change in

modern society, Park transformed the exhibition hall into the "lounge" or "transit" space of an airport, showing that life is always in a continuation of movement and migration. On one hand, this process is problematic, but on the other, it shows that the senses that are different from the ones arising from the existing places can be generated. The concept is comparable to an exhibition hall, which is a non-place that cannot be defined in a single way but is a place where new artworks gather and live their lives each time.

Byun Jaekyu

b. 1975, Korea

ACC2-6

→ *Epoxyfilm*, 2018
mixed media installation

Byun dissects the history of camera films and makes epoxy films to produce images and videos in a contemporary condition when camera films are no longer mass-produced. Making an epoxy film should be accompanied by producing a camera to project the image of the film. That is, the production of a new type of film means that one should go beyond the production itself to create a new condition in which images of the film are projected and screened. Above all, if the existing films are one of the material foundations to capture and contain images or videos, epoxy films are one type of such material foundations. Nevertheless, the materiality of epoxy films is completely different from that of the existing films.

ACC2-6.b

→ *Somewhere over the rainbow*
Byun understands the modern life experience as the media experience. The same can be said to describe when one is inside a house, walking to a destination, or "taking" a bus, a ship, or a plane. The mode of transportation is not only about the "transport," "logistics," or "distribution" for transporting people from here to there. It also inevitably causes changes in senses and perceptions.

Consequently, asking to define the movement experience is no different from asking what the transformation of the senses and perceptions are. This implies that human senses and perceptions are not original and natural but should be addressed as a matter of "senses" in relation to the media. The media should be handled not only on the level of form but also in a structure that is related to senses. This means that the media can essentially be handled only in relational aspects with all areas of life.

Yeo Sang Hee

b. 1977, Korea

ACC2-7.a

→ *Black ground*, 2018

ink on newspaper, mixed media
installation
10×10m

A tombstone is a stone on which the name or history of the deceased is inscribed. By crumpling up newspapers from the era, Yeo creates tombstones that bear records or testimonies about the victims of extensive state violence that occurred in modern and contemporary Korean history. There have been official discoveries of the victims of state violence made out of personal interest. However, there are still many lost beings who cannot be assigned a place of memory in modern and contemporary Korean history. The base for memory is even destroyed and there are countless beings who are blocked from being remembered. Yeo shows that the contemporary life is built through the massive aggregation of tombstones.

ACC2-7.b

→ *Ground of POW 1*

Those who were detained as "prisoners" during the Korean War cannot simply be identified from the classification of "us" or the "enemy." Although the prisoner experience is conveyed in various ways, the prisoner life itself is hardly known. Furthermore, it was difficult to find details out about the scale, standard, condition, and location of the prison

camp. Yeo attempts to show these elements by visualizing them. From her interactions with researchers of the prison camp during the Korean War, she was able to organize the maps of the camp into images. This work implicitly shows that the prison camp served as the framework of the spatial structure planning during the era. The spatial and geographical planning of the prison camp, compartmentalized in a normative manner, appears to resemble urban planning. This implies that modern and contemporary life is an extension of the prison camp planning.

→ *Ground of POW 2*

Yeo attempts to visualize the reality of Korea's division by using a barbed wire fence obtained from the Cheorwon area. The nation's division is still an important issue in Korean society as it can be a criterion for judging life and death or a condition deeply rooted in its politics, society, and culture. In essence, Yeo describes the division as an area that is cast over life rather than as an issue of abstract dimension by emphasizing the barbed wire fence and its shadow. This work delivers a message that if the atmosphere of peace that is unfolding in the Korean peninsula originates from respecting and accepting a certain border rather than from crossing over it, the beginning of peace should come from meeting various borders and feeling what it is like to get pricked along the borders.

Cho Hyungseop

b. 1975, Korea

ACC2-8

→ *now here, no where*, 2018

4ch video, 10min

With all analog and material values being digitized in the present age, Cho captures the trend of deleting historical time and space without a second thought. In doing so, he notes that the records fail to be captured and preserved in the media system of that time and, consequently, disappear. For this

reason, Cho unfolds the work of facing the world through videos and images of moving bodies with a speed different from that of humans by employing various methods, from a 4-channel video to chroma key. To be precise, by re-inventing analog media within the digital system, he shows that our age is composed of the simultaneity of asynchronism, rather than homogeneously complete systems. This way, Cho implies that our life does not need to be set unilaterally and teleologically by artistically rediscovering and reinventing the value of the minority media that the dominant media dismisses.

Youseung Jeong

b. 1990, Korea

ACC2-10a

→ *Day and night of Brothel District*, 2018

2ch video, 3min

Jeong filmed the day and night of the most well-known assembly place of prostitution in Gwangju and made a 2-channel video. He invites viewers to sense the place where day and night are reversed when seeing the assembly place during contrasting time zone periods simultaneously. Of course, if the assembly place is viewed as the lonesome ruins during the day, it is also a different type of ruins that attracts people during the night. In this sense, it is virtually impossible to distinguish between the two spaces. One would rather say that one had not seen the assembly place during the day. It is difficult to locate an exit from the harsh exploitation and the vicious cycle of debt in these ruins, but it is clear that they live in a time and space of the assembly place.

ACC2-10.b

→ *March 23*, 2004

There are various unusual objects that are used in assembly places of prostitution. Jeong put them together for the exhibition and added descriptions to show the meanings behind these objects. Viewers are offered opportunities to take a look

at the exploitation, violence, and debt relationships in the assembly places of prostitution, which have hardly been realized and felt, through various types of information about shoes, clothes, superstitious actions, and bodily rhythms. In this work, Jeong recorded information on the objects and how they are used through interviews, and produced redescriptions to build an archive. The title of the archive March 23, 2003 was taken from the symbolic day when the Special Anti-Sex Trafficking Act was enacted (enforcement date: Sept 23, 2003).

ACC2-10.c

→ *Gwangju Sex Trafficking Victim Clinic, Sister's House*

Big Sister's Counseling Center is a counseling center for prostitution victims and provides prostituting women services such as counseling, legal/medical assistance, emergency rescue, and on-site visits. The services are based on the Act on the Prevention of Commercial Sex Acts and Protection, etc. of Victims. This anti-prostitution movement organization respects women's human rights and value through education, promotion, and research projects aimed for a change in social awareness about prostitution, as well as solidarity projects aimed for the eradication of prostitution. The center's major activities include 24-hour relief efforts, legal assistance, medical assistance, provision of shelters, self-help services, prostitution prevention campaigns, and public relations/survey/education/research activities. Jeong seeks to extend his support of and encouragement for the center to the civil society by archiving the "Sister's" through collaborative work.

ACC2-10.d

→ *Landmark, Land market*

As of 2014, the number of prostitution businesses in Gwangju amounted to 2,500 when only those that were exposed were counted. Among them, the most well-known assembly place of prostitution was built on the ground. The place was shaped after a map

of Gwangju, and an interactive light and sound were arranged to flow out to viewers. The buildings on the Gwangju model were made of the wrapping papers of medicines used by most prostituting women. This work enables the viewer to perceive Gwangju from the viewpoint of prostitution and view the map of Gwangju map from a different perspective. It shows that prostitution can be one of the axes holding up the city. Jeong's viewpoint is not intended to disparage Gwangju. What is important is the process of asking the questions about what is necessary for the continuance of life in the city.

ACC2-10.e

→ *Returning of the Viewpoint*

Jeong produced booklets based on the testimonies by prostitution victims to share with viewers. The testimonies contained in the booklets were provided from "Sister's" and they were made into booklets with the permission and understanding of those who gave the testimonies. The booklet of testimonies shows a breakaway from the dominant perspective of women's objectification and furthers the prostituting women's attempt to construct their own coordinates for themselves from their perspective. They are "returning" the existing perspective. If the dominant perspective is the process of "sexual objectification" and this process deprives women of their subjecthood, the booklet of testimonies, titled *Returning of the Viewpoint*, contains valuable stories because the prostitution victims discuss their lives in their own voices without being represented or spoken for by someone else.

Park Hwayeon

b. 1990, Korea

ACC2-11.a

→ *Your Grandmother, JeongBok Kim—JeongBok*

Jeong Bok is one of the bereaved family members of those who participated in the May 18 Gwangju

Democratization Movement. Park continued to meet and interview Ms. Kim to construct an archive of her life trajectory. Park collected Ms. Kim's biographical data with her permission and constructed an archive by connecting the data with various records and world history issues of that time. Her collected efforts provide viewers an entrance to understand the May 18 Gwangju Democratization Movement and an opportunity to contemplate relations between modern and contemporary Korean history and the world. That is, Park explored the senses to find a circuit in which one can live together with the omitted and deleted lives in the here and now through a process of meeting the dormant history that cannot be perceived or sensed.

ACC2-11.b

→ *As we, 2018*

single channel video

This 3-minute long single-channel video shows people's feet taking steps. Park captured images of people's various steps and assigned direction, speed, and historicity to them. Although countless people who have encountered Gwangju have walked toward different destinations, Park considers their walking inseparable from the stratum of the May 18 Gwangju Democratization Movement. If their feet and shoes are compared to a foundation or a cast holding up a being, it can be said that these people step on the foundation and the cast to leap forward. As people's feet take steps everyday in Gwangju, Park considers those steps to be a clue with which to consolidate the foundation and the cast of the May 18 Gwangju Democratization Movement, which is being forgotten and no longer commemorated.

ACC2-11.c

→ *People I met in open space*

This is an archive installation in the form of the fountain at the Old Jeollanamdo Provincial Office. Testimonies related to the May 18 Gwangju Democratization Movement were collected and placed on the fountain installation for viewers

for their reading and observation. Park attempts to guide viewers to the square experience by creating an exhibition space in the form of a square. Although the current fountain and square are very different from a historical fountain and a historical square, Park requests her contemporaries to encounter a historical square with the aim to shift their current viewpoint into a historical perspective. Park intended to show that meeting people at the square is an experience that is both historical and contemporary, and ultimately, futuristic.

An Okhyun

b. 1970, Korea

ACC2-12

→ *Love has no name*, 2018

Video, 10min

Individual beings' lives tend to be drawn and forced to move forward in a particular way by the dominant atmosphere of a group or the whole. That is, an individual being's attitude toward life is often denied or ignored due to the expressions, emotions, sentiments, and desires that are forced to move in a specific direction within the contemporary life. An poses a question through a video installation, inviting viewers to look at the incomprehensible "love," or a unity between different people, together. The aporia "Love has no name," which is also the title of An's video, shows that feelings, sentiments, and emotions, which are different from the outdated and mundane common knowledge about love and used widely among people, can be an unknown language of love that connects people.

Kim Kyunghwa

b. 1969, Korea

ACC2-13

→ *Hidden Labor*, 2018

corrugated cardboard, mixed media installation

Corrugated cardboard is a paper-based material used to package products or protect content, and is

inexpensive and easy to obtain. Kim makes laborer figures using this material to present the reality of low-wage and high-level labor. Above all, the arrangement of the blue cloth was intended for the observer to see through the cloth the "corrugated cardboard-laborers." The viewers can see that these laborers are placed in poor working conditions not because they did not make enough effort but because there is a structure of exploitation on the global level. The fact that the color "blue" is the most favored color in Western society means that anything aesthetic is not simply a matter of taste but is affected by geographical and economic conditions.

Yeongyun Kang

b. 1941, Korea

ACC2-14

→ *Between sky and land 4*, 1995

→ *manjang*, bier, mixed media installation

The "funeral streamers" installed in the exhibition hall are a part of about 1,000 funeral streamers created in one of the *Between Heaven and Land* series (*Between Heaven and Land 4*, 1995). In 1995, the Gwangju Unification Art Festival, which was planned as an anti-biennale, sent fabrics to Minjung artists and various critical organizations to make funeral streamers. They were asked to design on the fabrics images and texts representing various agendas of the contemporary Korean society. The completed funeral streamers were then placed in the Mangwol-dong cemetery, the exhibition place. This work has returned to the 2018 Biennale due to its relevance to the exhibition concept of Hall 2. As can be seen in the nature of funeral streamers in Korean society, the work well illustrates the custom of people gathering. It also provides an effective point to investigate how funeral streamers are created in variations in a contemporary context.

North Korean Art: Paradoxical Realism

BG Muhn

Chosonhwa

This exhibition is likely the first opportunity for audiences to see *Chosonhwa*, the North Korean name for traditional ink wash painting on rice paper, in such a broad range of images that emphasizes Socialist Realism art. Through this rare occasion to witness this art firsthand, viewers will see the distinctive expression of North Korean art and the characteristics that have developed over the past six decades within a largely closed-off society.

Discourse

Gwangju Biennale 2018 is a significant platform for an exchange of ideas regarding *Chosonhwa*. Common inquiries that arise in discussions of North Korean art are related to issues of propaganda and uniformity versus individual artistic expression. These queries can be boiled down to one basic question: Is North Korean art relevant in today's world?

There is an assumption that only State-ordered propaganda art exists in the DPRK. It is true that North Korean art is largely propaganda art, but that is not all of what it is. This exhibition explores various genres and expressions of *Chosonhwa*.

Within North Korean art history, especially in *Chosonhwa*, there are four distinct genres that are still practiced today: ideological painting [主題畫], landscape painting [山水畫], literati painting [文人畫] and animal painting [動物畫]. All four of these genres are represented in the Gwangju Biennale exhibition.

The first genre: Ideological painting

ACC6-1~14

It represents a true sense of Socialist Realism and is unquestionably the most significant expression among the four genres. Art created within the DPRK caters to the interests of common people, unlike in the Western contemporary art world and in art that encapsulates psychologically or conceptually charged layers of meaning. DPRK artists, as those in any socialist society, are not motivated to create ambiguous or provocative artwork. Their approach is literal rather than symbolic.

The pivotal, concentrated visual energy of ideological painting is boldly conveyed in the form of collaborative painting, a unique work mode of socialist nations. North Korean artists and authorities have collectively developed a collaborative work method across all media, but particularly in sculpture and painting.

In the DPRK, once the subject matter and themes of artwork are determined by leading art organizations, or sometimes by the artists themselves, many artists work together to create grand, epic-scale paintings and sculptures in a relatively short period of time. The pieces represent either sorrowful or celebratory historical moments, such as the death of a leader or the construction of an important work of infrastructure.

The second genre: Landscape painting

ACC6-19~21

The landscape painting has flourished in the DPRK through a variety of individual expressions and personal approaches, seeing an evolution that has been quite unexpected and powerful. In this exhibition, there are two paintings depicting a similar view of Mt. Kungang by the artists Jong Yong Man and Choe Chang Ho. The artists' styles and aesthetic priorities are clearly different from one another. This kind of individual expression and marked poignancy in traditional landscape ink wash painting is more prominent in North Korean art than in that of modern day China, Japan or South Korea.

In North Korean landscape painting, the image of waves is a popular subject. As in the watercolor process, *Chosonhwa* requires meticulous preparation as well as technical dexterity. For example, the white portions of an image are created by leaving the natural white color of the rice paper untouched. Techniques such as this require great skill and planning, and it is remarkable that with this painstaking process, the results are profoundly expressive and moving.

The third genre: Literati painting

ACC6-15~18

The literati were the social class of noblemen or Confucian gentlemen-scholars [士大夫] in the ancient hierarchical social system in Asia, and leaders of communist nations strategically targeted and worked to eliminate this group in order to establish the proletariat. For this reason, it was long believed by many art historians that the tradition of literati painting had been extirpated in the DPRK, which is why a discovery of a continual practice of literati painting in modern day North Korea came as quite a surprise to me.

The literati tradition, which typically focuses on erudite painters' personal expressions and not

literal depictions of images, has been continued by North Korean artist Jong Chang Mo and very significantly developed by Un Bong, the pen name for Ri Jae Hyon, a prominent art historian in the DPRK. His book, *Anthology of North Korean Artists* (published in 1994 & revised in 1999), is widely referenced by South Korean art historians.

Although respected as an art historian, Un Bong has not been recognized in the South as an artist. I first encountered his paintings in an art exhibition in Pyongyang in April of 2012. The style of his *Chosonhwa* paintings is unlike any other painting style among his DPRK contemporaries. In particular, there are three attributes of his work that demand attention.

First, his painting style follows the tradition of literati painting, yet his use of color stands apart from the conventional and characteristic black-and-white literati style. Second, Un Bong's brushstrokes often create abstract forms, as shown in his depiction of trees in *Yontan Shimwon Temple*, which is featured in the exhibition. This style is quite an unusual form of expression, in contrast to the mainstream development of *Chosonhwa* that involves vivid color and three-dimensional renderings. Third, Un Bong often writes directly onto his paintings, a common practice in the literati tradition. As an expert in art history, Un Bong mostly writes poems that uniquely convey anecdotes of North Korean art history.

The fourth genre: Animal painting

ACC6-22

The fourth genre of *Chosonhwa* is animal painting, which is quite popular in the DPRK. Among all animals, the tiger is a highly revered subject because of its auspicious connotations, regardless of the medium. In the exhibition, we see a tiger painting by Kim Chol, one of the most prominent artists in the genre of animal painting. He depicts the tiger in its full spirit while nevertheless embracing a poetic, atmospheric quality.

After the most talented and elite North Korean artists serve their country by generating ideological paintings while they are younger, they often move on to creating either landscape, bird-and-flower, or animal paintings during the remainder of their careers.

GB Commission

Re-announcing the underlying purpose of Gwangju Biennale and its unbreakable tie to the city of Gwangju, GB Commission has been conceived to embody the spirit of Gwangju through ambitious programs led by the most experimental artists of the time. Expanding the ideas and enriching the discourse inherent in the history of Gwangju and the Biennale, GB Commission will serve as a monument of the Biennale's cause as well as prompt for democracy, human rights and peace using as its main means visual art. For its first edition, four artists produce works that revisit the physical and emotional history composing the city's present day.

Adrian Villar Rojas
b. 1980, Argentina

ACC1

→ *The War of the Stars*
2018, Site-specific installation
Courtesy of the artist, kurlmanzuto, Marian Goodman Gallery, and Gwangju Biennale Foundation

Argentine artist Adrian Villar Rojas's territory-based projects interact with the historical, socio-political, cultural and geographical layers of the hosting city.

Through his film presentation at Asian Culture Center Creation Hall, Villar Rojas seeks to unfold a metalanguage game involving screening and rescreening of his previous films and of scenes taken from terror and science-fiction classics. In so doing, the artist is making an effort to combine in new formal developments two of his main lines of research: ontology and liminality in art and politics as power-based historical constructions.

Mike Nelson
b. 1967, UK

AH-1

→ *Mirror reverb (the blinding of a building, a notation for another)*
2018, site-specific installation

Courtesy of the artist, 303 Gallery, Galleria Franco Noero, Matt's Gallery, neugerriemschneider, and Gwangju Biennale Foundation

For the GB Commission, Mike Nelson, who represented Britain at the Venice Biennale in 2011, adopts a distinctive perspective for his research into the former Armed Forces' Gwangju Hospital. As an artist who closely investigates the materiality of structures, Nelson sheds new light on the site by using component parts of the hospital, weaving the sense of absence in the vacant buildings within which time and history are embedded with the tangible presence of the ruins that remain.

Kader Attia
b. 1970, France

GB2-10

→ *Shifting Borders*
2018, Mixed media; film installation on screens, chairs from Gwangju Military Hospital, vintage prostheses and vintage shoes

Courtesy of the artist, Lehmann Maupin and Gwangju Biennale Foundation

AH-3

→ *Eternal Now*
2018, Site-specific installation; wooden beams, metal staples and metal plinths

Courtesy of the artist, Lehmann Maupin and Gwangju Biennale Foundation

The influence of history, politics and social injustice on a society and subjects that compose it builds the framework of Kader Attia's new work. Attia will employ multidisciplinary approaches of exploring traditional structures of healing and methods to cope with political traumatic experiences. The manifold perspectives he gives a

voice to in his work will present various thoughts and methods of different cultures to deal with loss and injuries, and by doing so they question the complex notion of the border between the physical and the immaterial, between the real and the virtual, the concrete and mystical world.

Apichatpong Weerasethakul
b. 1970, Thailand

AH-2

→ *Constellations*
2018, site-specific installation

Courtesy of the artist and Gwangju Biennale Foundation

Apichatpong Weerasethakul, a contemporary artist and independent experimental film director from Thailand who has been demonstrating the scars of the invasion of the Western powers widespread in modern Asia shares his outlook on the world within the historic context of Gwangju. Apichatpong will present the installation with the remnants of memories in the abandoned former Armed Forces Hospital. The artwork situates at its recreational facilities that consist of a snooker hall, a barber, and a cinema hall. Apichatpong introduces possible scenarios of recollections by shadow plays and physical movements of mechanical objects.

Gwangju Biennale Pavilion Project

As an artistic platform with history of more than 20 years, pushing the boundaries of its modes of existence has always been at the center of each and every edition of Gwangju Biennale. The limits that stem from its ephemeral nature and the challenges that it faced between locality and globalism were what became the matrix of its proposal for this autonomous but organically interconnected initiative; Gwangju Biennale Pavilion Project.

Fictional Frictions

by Helsinki International Artist Programme

Recent artworks by South Korean and Finnish artists, including sculptural or sound-based installations open up spaces for questioning number of imagined borders: namely those between the past and the present, individual and collective, micro- and macrocosm. In subtle negotiation with the architecture and environment of the temple, the artworks form poetic-political entanglements that highlight co-dependencies and continuums instead of ruptures, breaks and clearly defined borders.

Venue: Mugaksa Temple's Lotus Gallery, 230 Uncheon-ro, Seo-gu, Gwangju

Period: 2018.9.6 – 11.11

Opening Hours: Tue – Sun
10:00 – 17:00

Curator: Jenni Nurmenniemi

Artists: Sojung Jun & Jungu An, Maelee Lee, Mire Lee Nestori Syrjälä and Elina Vainio,

Today Will Happen

co-produced by Palais de Tokyo and Asia Culture Center-Asia Culture Institute

Michel Houellebecq's poem is reinterpreted by different people in different contexts in this exhibition. After the poem is translated, sung according to specific registers, it will be entrusted to other poets, guest artists and visitors. With their own words, own signs, own languages, the artists cloud, shift, transmute the initial text. It is these metamorphoses that make the exhibition, these transformations that embellish the original meaning and break down boundaries.

Venue: Gwangju Civic Center, 15 Jungang-ro 107 beon-gil, Nam-gu, Gwangju

Period: 2018.9.6 – 10.20

Opening Hours: Tue – Sun
12:00 – 18:00

Curator: Jean de Loisy, Seongwon Kim

Supported by French Embassy and French Institute in South Korea

Artists: Berdaguer & Péjus, Julien Creuzet, Yun Choi, David Douard, Michel Houellebecq, Younggyu Jang, Hayoun Kwon, Mire Lee, Léonard Martin, Hao Ni, Louise Sartor and Tarik Kiswanson

Hothouse

by Philippine Contemporary Art Network

The word 'hothouse' refers to a structure which triggers exceptionally rapid growth of plant life out of their natural season. A greenhouse is the contact zone between the natural and artificial and an environment made of glass. The exhibition focuses on the situation which takes place at the intersection of the emotional element, 'hot' and space, 'house'. The exhibition takes place at two venues.

Venue: Leekangha Art Museum, 63 1manseundang-gil, Nam-gu, Gwangju; Hothouse, 42 Jami-ro 66beon-gil, Buk-gu, Gwangju

Period: 2018.9.7 – 11.11

Opening Hours: Tue – Sun
10:00 – 18:00

Curator: Patrick Flores

Artists: Kangha Lee, Renz Lee, Sehyun Lee, Indy Paredes, Dominic Mangila and Mark Salvatus,

Collateral Exhibition

EUNAM Art Museum

Spectacle Absolute

8-12, Seoseok-ro 85 beon-gil, Dong-gu, Gwangju (1, 2 floor)

Period

2018.9.7 - 10.15

Opening Hours

Mon - Sat 10:00 - 18:00

Spectacle Absolute presents results of the Chinese artist, Wang Guofeng's five visits to North Korea since 2011. Wang has recorded socialist architecture, which are monuments to history and demonstrate humanity's tenacity of purpose regarding, and pursuit of, Utopia. The artist's North Korea series initially began with architecture; but now encompasses giant political gatherings and celebrations; and portraits presenting the members of a socialist nation, including farmers, scientists, factory workers, doctors and students, et al. Through this exhibition; we seek to transcend dichotomous conflicts in today's situation of the Korean peninsula's division, and at political and ideological boundaries, to reproduce a discourse of border areas.

Commemorative Event Committee for May 18 People's Uprising

Sangmugwan Project Black Memorial—Guardian for May and Song for Eternity

38 Munhwajeondang-ro, Dong-gu

Period

2018.5.18 - 11.11

Opening Hours

Tue - Sun 10:00 - 18:00

For the first time in 38 years, Sangmugwan Project *Black Memorial—Guardian of May and Song for Eternity* opens Sangmugwan to the general public. Sangmugwan gymnasium is a historical site, a makeshift mortuary, where citizens searched for dead family members during the 5.18 Gwangju Uprising in 1980. Reborn as a space of consolation for both the sacrificed and the

remaining, the exhibition features works *Black Sky*, *Black Memory* and *May Mothers*—ten portraits depicting mothers of victims and women who had participated in the resistance

Naver Cultural Foundation

Monstrous Moonshine

Naver Partner Square Gwangju (219, Geumnam-ro, Dong-gu, Gwangju)

Period

2018.9.7 - 11.11

Opening Hours

Mon - Fri 10:00 - 18:00

Sat 12:00 - 16:00

The title of the exhibition *Monstrous Moonshine* derives from a mathematical theory that describes a peculiarly accidental relationship that almost sounds too absurd because of its infrequency.

In the exhibition, which explores how senses of actuality that we see, hear, and believe in today's world can be captured in a momentary condition such as an art exhibition, Dong-hee Kim, Sylbee Kim, and Ji-young Yoon focus on the way images, beliefs, stories, and experiences that we observe through media are processed into nonsenses, phantoms, and illusion in our society.

Buk-gu Office Gallery Senior Artist Special Exhibition

The Scent of Namdo

77, Uchi-ro, Buk-gu, Gwangju

Period

2018.9.21 - 10.11

Opening Hours

Mon - Sun 9:00 - 18:00

DAMBIT ART SPACE

Chung Yongchang & Kim Yusub Border and Bridge: Black Painting

75, Gaeksa 7-gil, Damyang-eup, Damyang-gun (1, 2 Exhibition Hall)

Period

2018.9.5 - 11.11

Opening Hours

Mon - Sun 10:00 - 19:00

G&Y Museum of Art

Coming Together Through Art, Helping Others Through Friendship

82, Uijae-ro, Dong-gu, Gwangju (1, 2 Exhibition Hall)

Period

2018.9.5 - 10.14

Opening Hours

Tue - Sun 11:00 - 18:00

Horangasinamu

Be Water My Friend

Art Polygon, 20 Jaejung-ro 47 beon-gil, Nam-gu, Gwangju

Period

2018.9.5 - 9.29

Opening Hours

Tue - Sun 11:00 - 18:00

Ilgok Gallery

Rainbow Watercolor

55, Ilgok-ro, Buk-gu, Gwangju

Period

2018.10.19 - 10.30

Opening Hours

Mon - Fri 9:00 - 18:00

Sat - Sun 9:00 - 17:00

(1st and 3rd Monday not open)

International Women's Art Exchange Association

Memory and History

ACC ACT Studio (B4)

Period

2018.9.6 - 9.13

Jami Gallery Special Exhibition

Jang Jihwan, Time Travel

65, Hyangtomunhwa-ro, Buk-gu, Gwangju

Period

2018.10.12 - 10.24

Opening Hours

Tue - Sun 9:00 - 18:00

JUAN MUSEUM of Art

Life of Young Artist

197, Jebong-ro, Dong-gu, Gwangju

Period

2018.9.6 - 10.5

Korea Beauty Museum

**The Beauty of Learning from
the Old**

116, Yongbong-ro, Buk-gu, Gwangju

Period

2018.9.8-9.30

Opening Hours

Tue-Sun 10:30-17:30

Kumbong Art Museum

Park Hang Hwan Solo Exhibition

91, Gakhwa-daero, Buk-gu, Gwangju

Period

2018.10.2-10.30

Opening Hours

Tue-Sun 10:00-18:00

Mudeung Museum of

Contemporary Art

Flower Movement

9, Jeungsimsa-gil, Dong-gu,

Gwangju (1, 2 Exhibition Hall)

Period

2018.9.7-10.28

Opening Hours

Tue-Sun 10:00-18:00

Namdo Folk Food Museum

Kitchen Tool Exhibition

477, Seoljuk-ro, Buk-gu, Gwangju

Period

2018.11.1-11.11

Opening Hours

Tue-Sun 9:00-18:00

Woo Jaeghil ART Musuem

Light

140-6, Uijae-ro, Dong-gu, Gwangju

Period

2018.9.6-10.2

Opening Hours

Mon-Sun 10:00-18:00

Gwangju Biennale 2018 Opening Hours and Venues

Main Exhibition / GB Commission

Venue	Biennale Exhibition Hall	Asia Culture Center(ACC) Exhibition Hall	Former Armed Forces's Gwangju Hospital
Date	9.7 (Fri) – 11.11 (Sun) Everyday	9.7 (Fri) – 11.11 (Sun) Except Mon	9.7 (Fri) – 11.11 (Sun) Everyday
Hours	9am – 6pm	Tue – Sun: 10am – 6pm Wed – Sat: 10am – 7pm	3pm – 6pm
Address	111, Biennale-ro, Buk-gu	111, Biennale-ro, Buk-gu	1028, Sangmudae-ro, Seo-gu (Near Hwajeong Subway Station)

Jeonil Building Facade (245 Geumnam-ro, Dong-gu)

Pavilion Project

Venue	Mugaksa Temple	Gwangju Civic Center	Leekangha Art Museum/ Hothouse
Date	9.6 (Thu) – 11.11 (Sun)	9.6(Thu)~10.20(Sat)	9.7 (Fri) – 11.11 (Sun)
Hours	Tue~Sun (Mon closed) 10am~5pm	Tue~Sun (Mon closed) 12pm~6pm	The~Sun (Mon closed) 10am~6pm
Address	230, Uncheon-ro, Seo-gu	15, Jungang-ro 107 beon-gil, Namgu	6, Manseundong-gil, Nam-gu 42, Jami-ro 66beon-gil, Buk-gu

Exhibition gates end 30 minutes before the closing

Group Tour Reservation

We take advance reservation for group tour
(Change / Cancellation is available until 3 days in advance)

Reservation

2018.7.1 – 11.11

Contact

PR/Marketing Team
062-608-4222, 4225

Docent Program

Gwangju Biennale provides a docent program for visitors. This docent program is designed to offer our visitors an exciting and engaging experience and helps facilitate their learning in the exhibition.

Period

2018.9.7 – 11.11

Regular docent

10:00, 11:00, 12:00, 13:00, 14:00,
15:00, 16:00 (7 per day)

Participant

Gwangju Biennale Audiences
(Max participants: 20)

Hours

About 70 – 90 minutes
(free participation fee)

Venues

Gwangju Biennale(GB) Exhibition
Hall, Asia Culture Center (ACC)
Exhibition Hall

Participation

No need of reservation, Entrance of
exhibition hall (Docent Information)
Assigned group by order of arrival

Email application

docents@grangjubiennale.org
(Only group of 20 or more can make
an email reservation)

Tickets

	Adult(Age19-64)	Teenager(Age13-18)	Child(Age4-12)
Standard(non-group)	14,000	6,000	4,000
Group	11,000	5,000	3,000
Special Discount	4,000	2,000	1,000
Family Pass		32,000	

The Condition

Group	Special Discount	Family Pass
Special rates for groups of 20 or more	Patriots and Veterans / Person aged 65 or older / Persons with physical and mental disabilities+1guardian each / National basic living security recipients / Soldiers on service ranked staff sergeant or low	Parents&up to 2 high-school or younger children

Gwangju Biennale 2018 Shuttle Bus Schedule

Course	Time					
	First	Second	Third	Fourth	Fifth	Sixth
GwangjuSongjeong Station	08:40	10:00	11:20	12:40	14:40	16:00
U Square Bus Terminal	09:05	10:25	11:45	13:05	15:05	16:25
Gwangju Biennale	09:25	10:45	12:05	13:25	15:25	16:45
Asia Culture Center	09:55	11:15	12:35	13:55	15:55	17:15
Gwangju Biennale	10:25	11:45	13:05	14:25	16:25	17:45
U Square Bus Terminal	10:45	12:05	13:25	14:45	16:45	16:05
GwangjuSongjeong Station	11:10	12:30	13:50	15:10	17:10	18:30

Fare

KRW 1,000

1-DAY Free Pass

Bus ticket holders get KRW 3,000 discount on Biennale admission tickets (Group discount applied)

Opening Ceremony (9.6)

Station Sqaure (Taxi stand)

Gwangju Songjeong Station(12:40, 14:40, 17:30, 18:00) → Biennale

Bus Stop

GwangjuSongjeong Station:

Station Sqaure (Taxi stand)

U Square Bus Terminal:

The front of the bus stop in front of the terminal (City Hall-bound)

Biennale:

Main Entrance (Bus terminus)

Asia Culture Center:

Entrance of underground parking lot (Dongbu Police Station entrance)

2018 Gwangju City Theme Tours

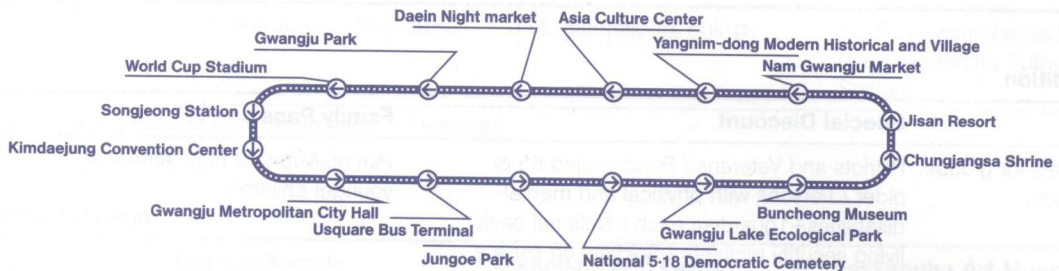
Gwangju City Tour

Period: 2018. June–December (for 6 months)

Operation Hours: Every Friday, Saturday, Sunday (08:30–19:40)

Fare: Adults KRW 2,000 / Elementary, Middle and High School students, Patriots and Veterans, Person aged 65 or older KRW 1,000

Contact: 062-942-6301, Website



Beautiful Human Paths Urban Tourism Trail

Period: 2018.4.1 (Sun)

– 12.31 (Mon)

Every week Saturday and Sunday
14:00

Fare: Free

Guaranteed tour: With more than five people

Tour Application: Tel. 062-401-9926 / Website.

Course 1 (Literature) KIM Hyun-seung's Platanus Path

Asia Culture Center → Dongmyeong-dong Café Street → Yangnim-dong → Sajik Park's Civic Monument (For 6 hours)

Course 2 (Paintings) HEO Baek-ryeon's Art Journey Path

Asia Culture Center → Art Street → Daein Market → Uijae Museum of Korean Art (For 6 hours)

Course 3 (Music) JEONG Yul-seong's Music Stroll Path

Asia Culture Center → Birthplace of JEONG Yul-seong → Owen Memorial Hall → JEONG Yul-seong Street (For 3 hours)

Course 4 (Popular Culture) K-POP Idol's Alleys

Asia Culture Center → Back Alley of Student Hall → K-POP Hologram Theater (For 2 hours 30 minutes)

Course 5 (Human Rights) Pro-democracy patriotic martyrs' May path

Asia Culture Center → Sangmu Hall → May 18 Archives (For 2 hours 30 minutes)

Festival: Gwangju Fringe Festival



Period: 2018.9.1 (Sat)–9.29 (Saturday 14:00–19:00)

Location: May 18 Democracy Square

Contact: 062-223-0410

Address: 89, Seoseok-ro, Dong-gu, Gwangju

<http://fringefestival.kr>

2018 ACC Gwangju Fringe International "World's Best Street Theatre"

Period: 2018.9.28 (Fri)–9.30 (Sun)

Location: May 18 Democracy Square, Asia Culture Center

Contact: 062)670-5754

Address: 245, Geumnam-ro, Dong-gu, Gwangju

<http://fringeinternational.kr>

- 01 To the street with culture and art
- 02 To the street with creative contents
- 03 To the street of cultural hub
- 04 To the street of center of tourism

Performance / Exhibition / Festival

Performance

Opera *Porgy and Bess*
 “Opera in celebration of the 120th anniversary of the birth of George Gershwin and the 100th anniversary of the birth of Nelson Mandela “
 2018.9.7 (Fri) 19:30
 2018.9.8 (Sat) 15:00
 ACC Theater 1

Contemporary Dance
Three Bolero
 “Three unique stages directed by three unique choreographers”
 2018.9.21 (Fri) 19:30
 2018.9.22 (Sat) 15:00
 ACC Theater 1

BeSeTo Theatre Festival
 “East Asian Theatre representing Beijing, Seoul, and Tokyo”
 2018.10.13(Sat)–28(Sun)
 ACC Theatre 1, 2, ACC Children

Exhibition

International Exchange Exhibition with National Library of Kyrgyzstan *Manas*
 “Meet Kyrgyzstan through *Manas*, a traditional epic poem of Kyrgyz culture”
 2018.9.7 (Fri)–12.30 (Sun)
 ACC Library Park 3



Festival

Chungjang Festival 2018
Period: 2018.10.05 (Fri)–10.09 (Tue)
Location: Gwangju Dong-gu Chungjang-ro, Geumnam-ro, Cultural Center, Art Street

Imbangul Traditional Korean music festival
Period: 2018.9.14 (Fri)–9.17 (Mon)
Location: Asia Culture Center, Gwangjuhyanggyo Confucian School, Bitgoeul Citizen's Cultural Center, May 18 Memorial Culture Center, Gwangju Culture & Art Center, Imbangul Traditional Korean

Jeong Yul-seong Music Concert
7th round: (Wed)/ Kwangshin University Concert Hall
8th round: (Thu)/ Gwangju Family Court Medium Conference Hall
9th round: (Thu)/ Gwangju Songwon University Auditorium
10th round: (Tue)/ Salesian High School Gwangju

Worthy of a visit

Contact: 062-611-2242
Address: 30, Sangmunuri-ro, Seo-gu, Gwangju

The 18th Ha Jungwoong Young Artists Exhibition *The Light 2018*
Period: –2018.09.30 (Sun)
Location: Ha Jung-woong Museum of Art
Contact: 062-613-7132

Look around the Gwangjueupseong Fortress
Period: 2018.9.14 (Fri)–9.28 (Fri)
Location: Art Space House
Contact: 062-233-3342
Address: 11-5, Jebong-ro 158beon-gil, Dong-gu, Gwangju

Light and Wind of Namdo
Period: 2018.9.5 (Wed)–2019.1.27 (Sun)
Location: Gwangju Museum of Art Main Building, Gallery 5, 6
Contact: 062-613-7151
Address: 52, Haseo-ro, Buk-gu, Gwangju



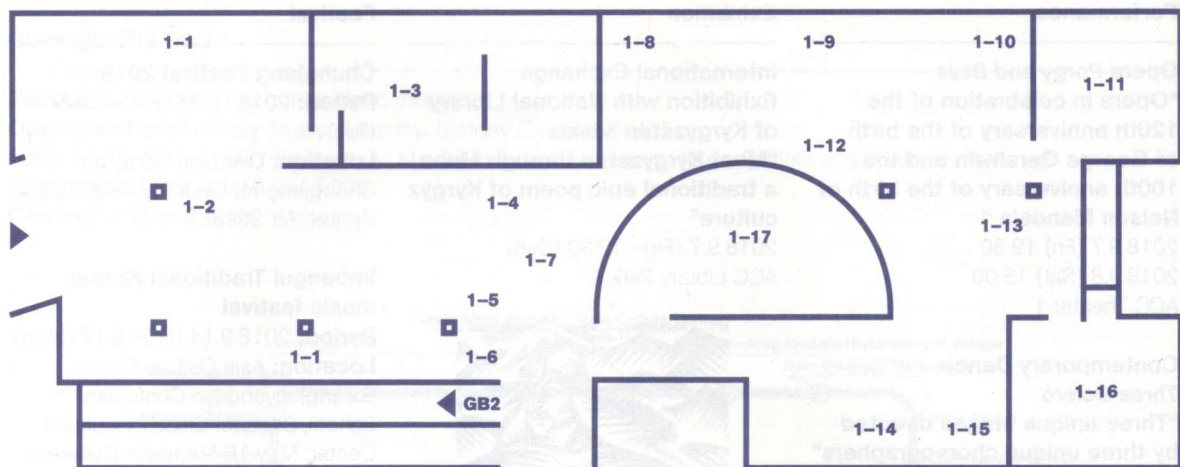
2018 Jeonnam International SUMUK Biennale
Today's SUMUK-Asks yesterday, Answers Tomorrow
Event Date: 2018.9.1 (Sat)–10.31 (Wed)
Venue: Mokpo (Mokpo Culture & Arts Center), Jindo (Ullim Sanbang)
Exhibition: *Recreating Modern SUMUK (Mokpo), Rediscovering Traditional SUMUK (Jindo)*
Side Events: Ink art education, experience and event programs
Host / Organizer: Jeollanamdo/ Jeollanamdo Culture & Tourism Foundation
Sponsor: Ministry of Culture, Sports and Tourism



The 1,000th Anniversary of Jeolla Province's Foundation, Exhibition to Mark Gwangju Biennale 2018
Period: –2018.11.11 (Sun)
Location: Gwangju Museum of Art Main Building, Gallery 1, 2
Contact: 062-613-7144
Address: 52, Haseo-ro, Buk-gu, Gwangju
<http://artmuse.gwangju.go.kr>

2018 Gwangju ACE Fair
Period: 2018.9.13 (Thu)–9.16 (Sun)
Location: Kimdaejeung Convention Center

GB1 Gwangju Biennale Gallery 1

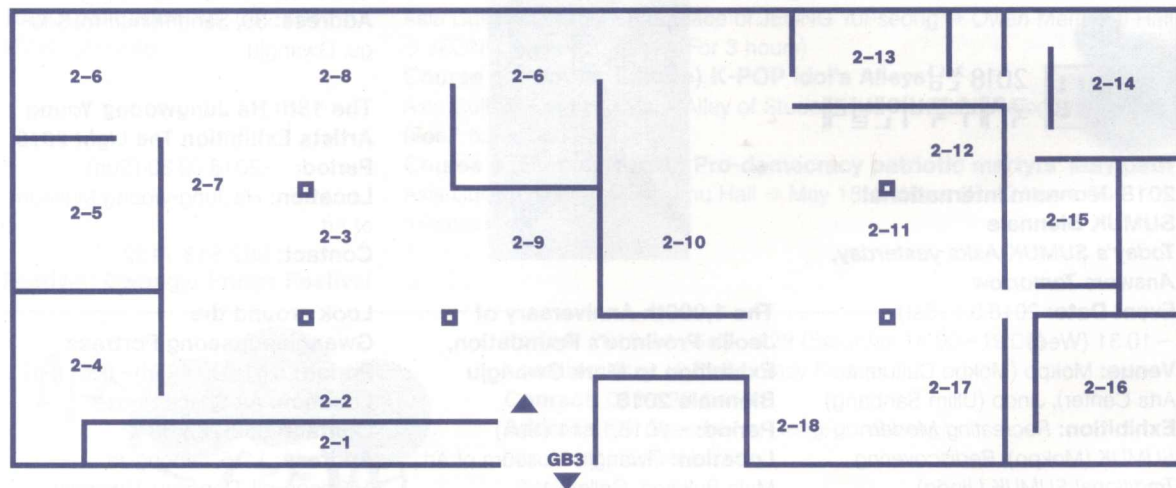


GB1-1 Mauro Restiffe
GB1-2 Lais Myrrha
GB1-3 Amie Siegel
GB1-4 Ala Younis
GB1-5 Terence Gower
GB1-6 Damián Ortega

GB1-7 Leonor Antunes
GB1-8 Clarissa Tossin
GB1-9 Luidgi Beltrame
GB1-10 Carlos Garaicoa
GB1-11 Tanya Goel
GB1-12 Ram Rahman

GB1-13 Marwan Rechmaoui
GB1-14 Alexandre Arrechea
GB1-15 Maria Taniguchi
GB1-16 Alexander Apostol
GB1-17 Yto Barrada

GB2 Gwangju Biennale Gallery 2

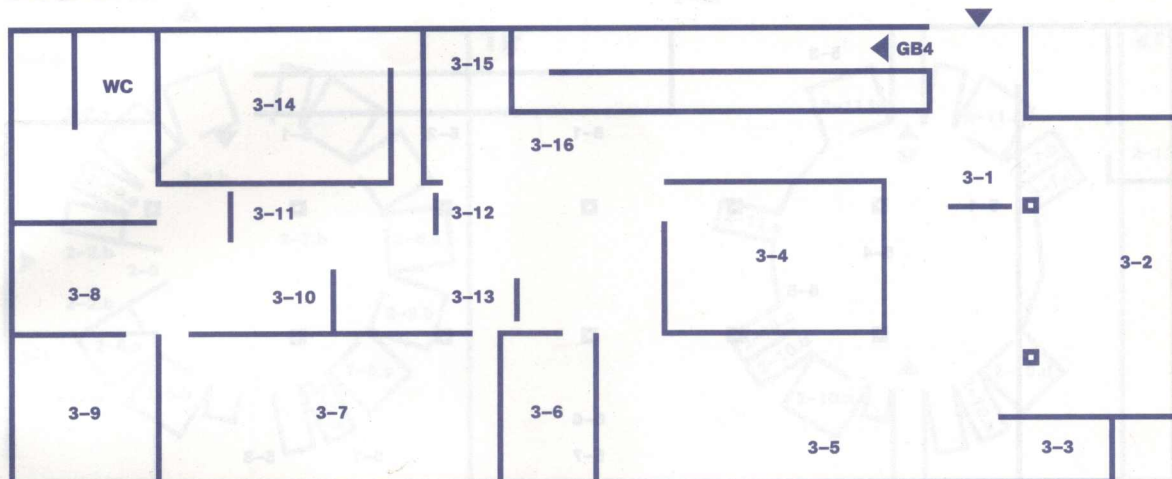


GB2-1 Lawrence Summulong
GB2-2 Alia Farid
GB2-3 Ângela Ferreira
GB2-4 Hyun-Suk Seo
GB2-5 Kiluanji Kia Henda
GB2-6 Pio Abad
GB2-7 Marwa Arsanios
GB2-8 Los Carpinteros

GB2-9 Shezad Dawood
GB2-10 Kader Attia
GB2-11 Rushdi Anwar
GB2-12 Shilpa Gupta
GB2-13 Jun Yang
GB2-14 Pinar Öğrenci
GB2-15 Sutthirat Supaparinya
GB2-16 Dinh Q. Lê

GB2-17 Didem Ozbek
GB2-18 Rafal Milach

GB3 Gwangju Biennale Gallery 3

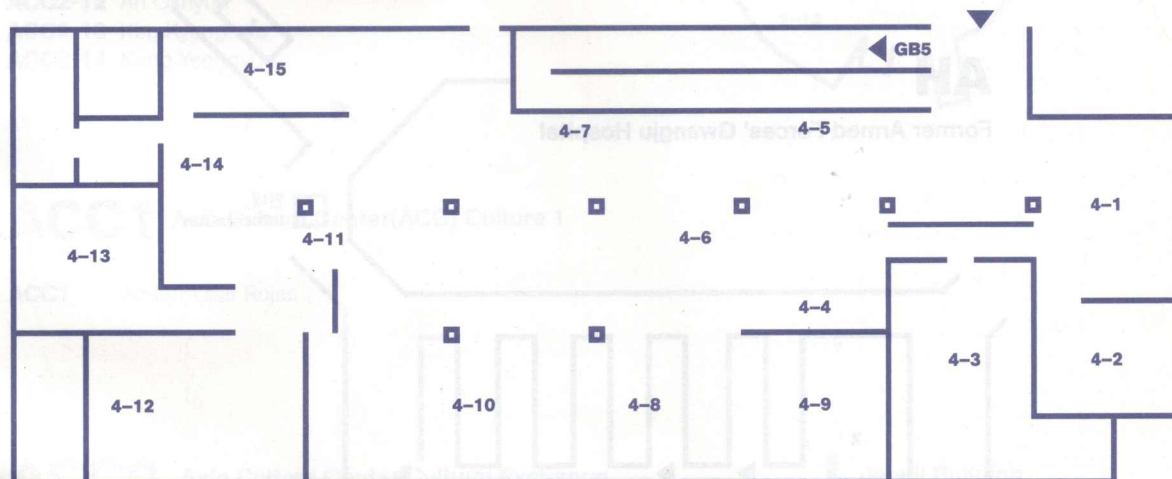


- GB3-1** Superflex
- GB3-2** Tiffany Chung
- GB3-3** Agnieszka Kalinowska
- GB3-4** Tom Nicholson
- GB3-5** Sawangwongse Yawnghwe

- GB3-6** Chia-Wei Shu
- GB3-7** Ho Tzu Nyen
- GB3-8** Halil Altindere
- GB3-9** Studio Revolt
- GB3-10** Svay Sareth
- GB3-11** I-na Phuyuthanon

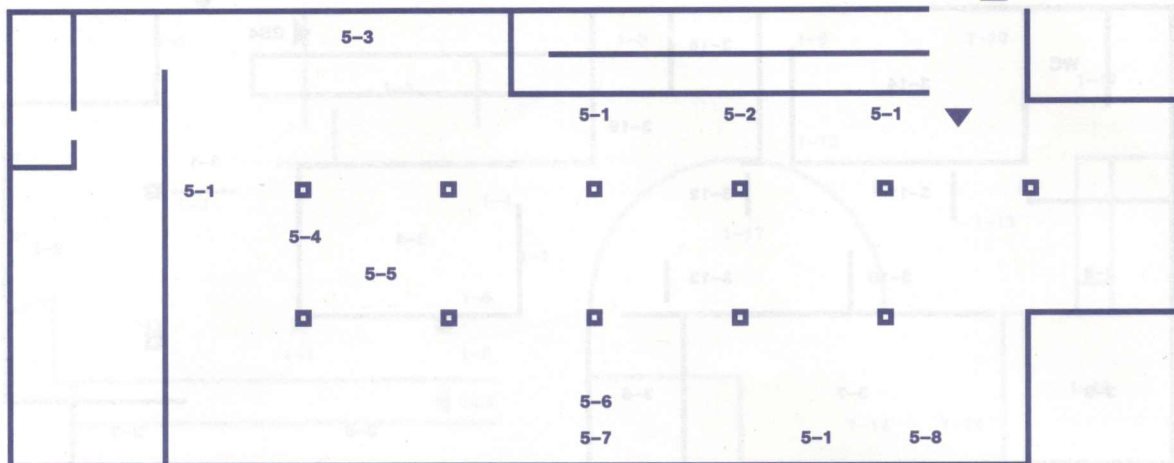
- GB3-12** Piyarat Piyapongwiwat
- GB3-13** Nipan Oranniwesna
- GB3-14** Apichatpong Weerasethakul
- GB3-15** Chris Chong Chan Fui
- GB3-16** Munem Wasif

GB4 Gwangju Biennale Gallery 4



- GB4-1** Martine Syms
- GB4-2** Heechon Kim
- GB4-3** Zach Blas
- GB4-4** Trevor Paglen
- GB4-5** Hoon Sunwoo
- GB4-6** Ayoung Kim
- GB4-7** Simon Denny
- GB4-8** Kirill Savchenkov

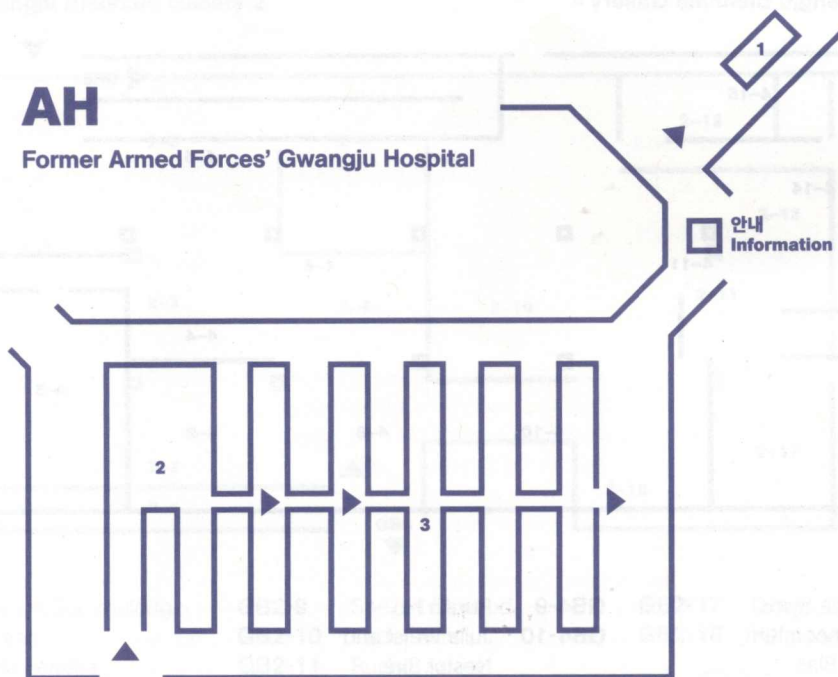
- GB4-9** Rui An Ho
- GB4-10** Julia Weist and Nestor Siré
- GB4-11** Ying Miao
- GB4-12** Mark Lotfy
- GB4-13** Stanya Kahn
- GB4-14** Lara Baladi
- GB4-15** Shu Lea Cheang



- GB5-1** Ella Sutherland
- GB5-2** Tom Nicholson
- GB5-3** Koh Nguang How
- GB5-4** Ho Tzu Nyen with Far East Network + Park Minhee
- GB5-5** Far East Network
- GB5-6** Wrong Solo (Agatha Gothe-Snape & Brian Fuata)
- GB5-7** Agatha Gothe-Snape
- GB5-8** Gudskul (ruangrupa, Serrum, Grafis Huru Hara)

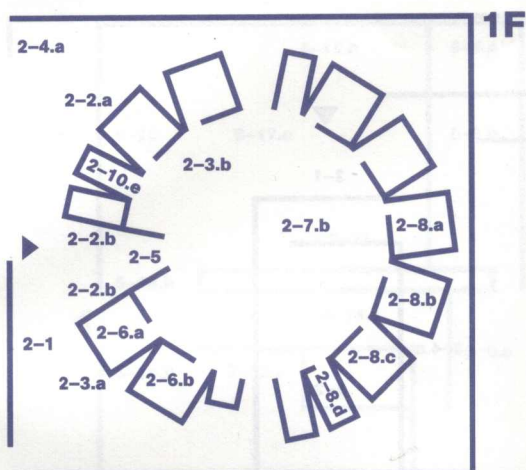
AH

Former Armed Forces' Gwangju Hospital

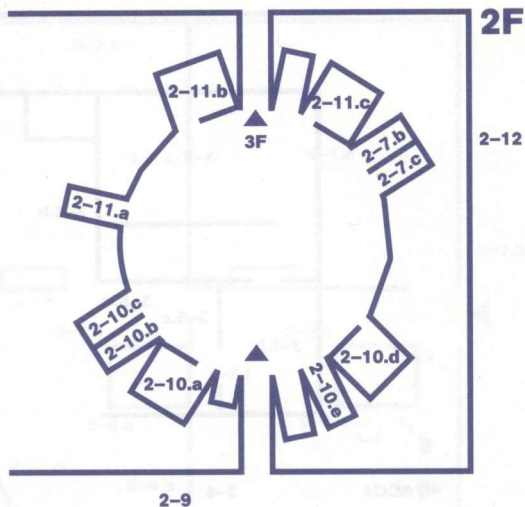


- AH-1** Mike Nelson
- AH-2** Apichatpong Weerasethakul
- AH-3** Kader Attia

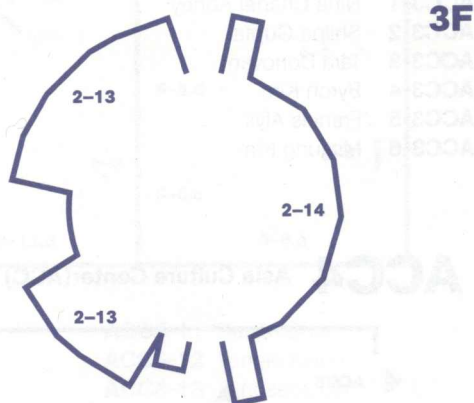
ACC2 Asia Culture Center(ACC) Culture 2



2-4.b



- ACC2-1 Lee Ungno
- ACC2-2 Bang Jeonga
- ACC2-3 Akira Tsuboi
- ACC2-4 Son Mongjoo
- ACC2-5 Bark Sehee
- ACC2-6 Byun Jaekyu
- ACC2-7 Yeo Sanghee
- ACC2-8 Cho Hyeongseob
- ACC2-9 Woosung Lee
- ACC2-10 Jung Yooseung
- ACC2-11 Park Hwayeon
- ACC2-12 An Okhyun
- ACC2-13 Kim Kyunghwa
- ACC2-14 Kang Yeongyun



ACC1 Asia Culture Center(ACC) Culture 1

- ACC1 Adrian Villar Rojas

ACC0 Asia Culture Center Cultural Exchange

- ACC0-1 Seung Woo Back
- ACC0-2 Aernout Mik
- ACC0-B1 Joongho Yum

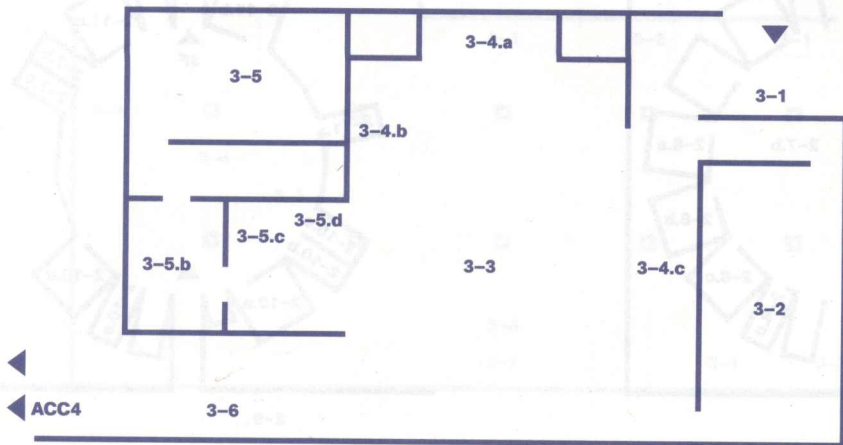
J Jeonil Building

- J-1 Nina Chanel Abney
- J-2 Okin Collective

Asia Culture Plaza Daum Kim

ACC3

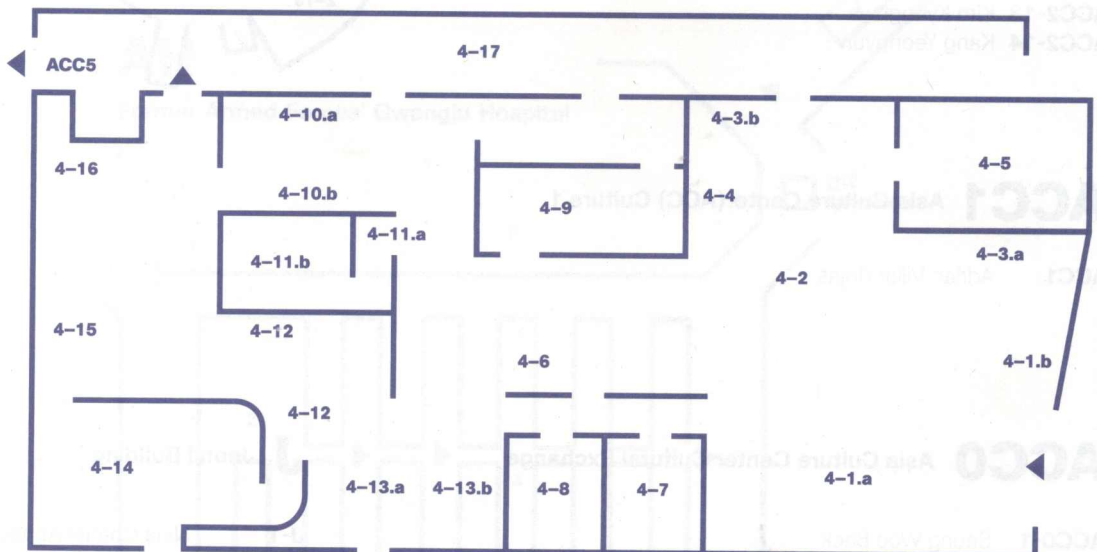
Asia Culture Center(ACC) Culture 3



- ACC3-1** Nina Chanel Abney
- ACC3-2** Shilpa Gupta
- ACC3-3** Tara Donovan
- ACC3-4** Byron Kim
- ACC3-5** Francis Alijs
- ACC3-6** Minjung Kim

ACC4

Asia Culture Center(ACC) Culture 4

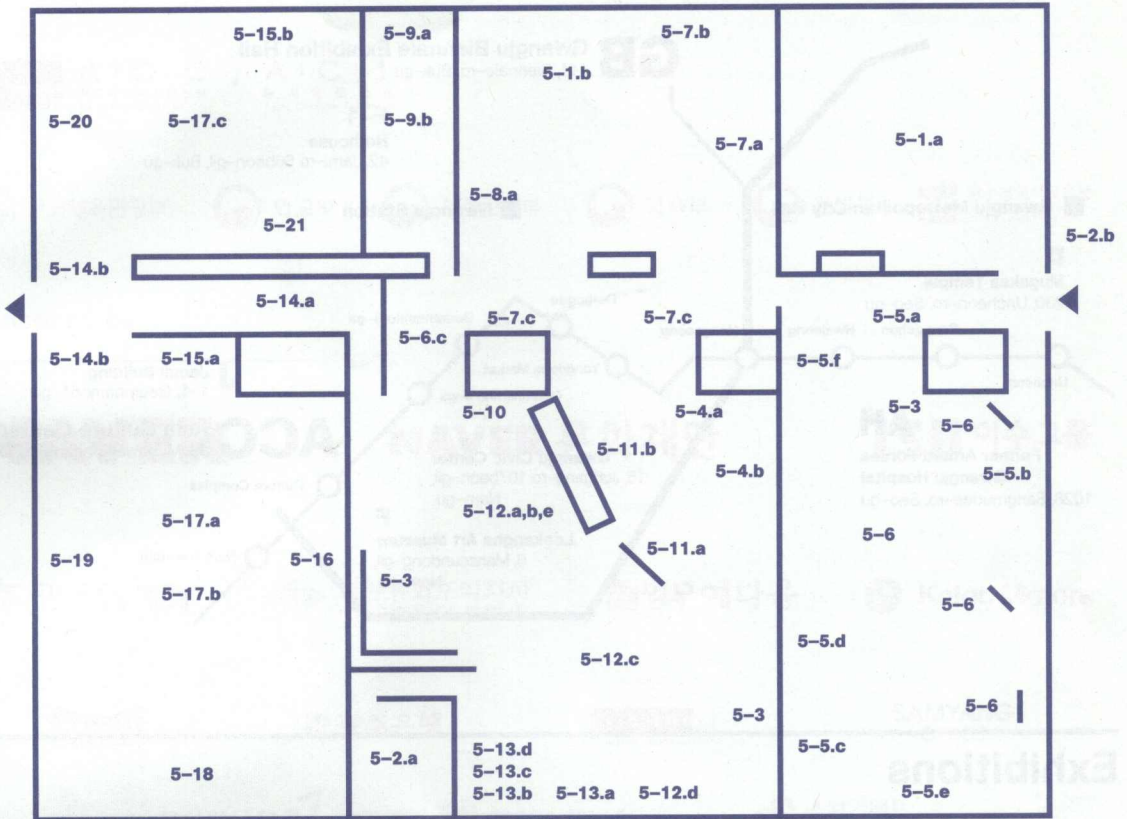


- ACC4-1** Yoan Capote
- ACC4-2** Kcho
- ACC4-3** John Pule
- ACC4-4** Nina Chanel Abney
- ACC4-5** Sarah Abu Abdallah
- ACC4-6** Luke Ching

- ACC4-7** Ezra Wube
- ACC4-8** Xiyadie
- ACC4-9** Chen Wei
- ACC4-10** Hyangro Yoon
- ACC4-11** Inci Eviner
- ACC4-12** Shitamichi Motoyuki

- ACC4-13** Paolo Cirio
- ACC4-14** Yoshitomo Nara
- ACC4-15** Hasan Elahi
- ACC4-16** Afterwords: Library
- ACC4-17** Luke Ching
- ACC4-18** Simon Leung

ACC5 Asia Culture Center(ACC) Culture 5

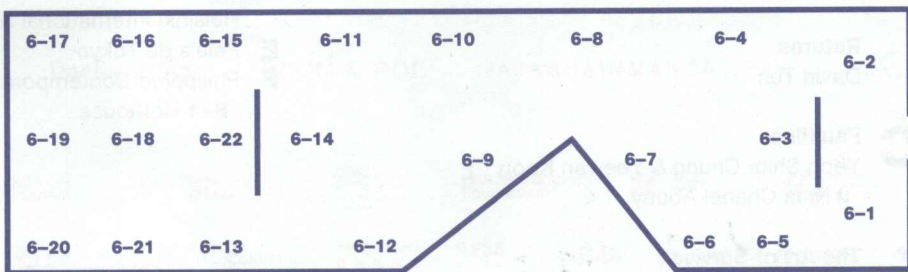


ACC5-1 Suki Seokyeong Kang
ACC5-2 Jungju An
ACC5-3 Okin Collective
ACC5-4 Woosung Lee
ACC5-5 RohwaJeong

ACC5-6 Heeseung Chung
ACC5-7 Jeongsu Woo
ACC5-8 Seon hee Mun
ACC5-9 Heaven Baek
ACC5-10 Kichang Choi

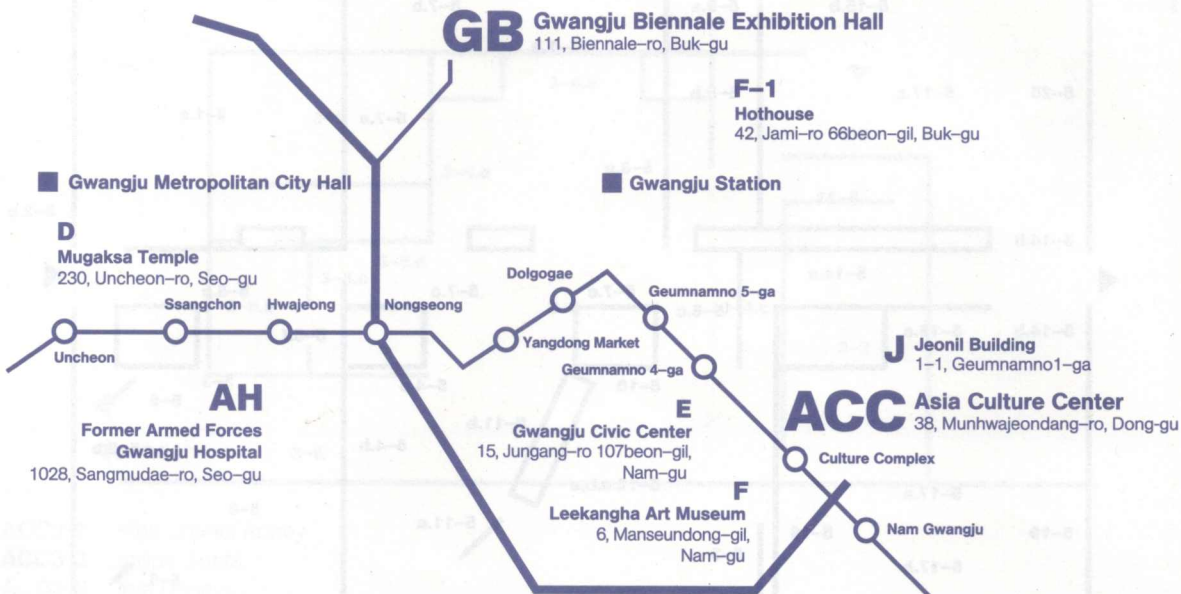
ACC5-11 Daejin Choi
ACC5-12 Yongju Kwon
ACC5-13 Yongseok Oh

ACC6 Asia Culture Center(ACC) Culture 6



acc6-1~14 Ideological painting
acc6-15~18 Literati painting
acc6-19~21 Landscape painting
acc6-22 Animal painting

Venues



Exhibitions

Main Exhibition

GB Imagined Nations / Modern Utopias
Clara Kim

Facing Phantom Borders
Gridthiya Gaweewong

The Ends: The Politics of Participation
in the Post-Internet Age
Christine Y. Kim & Rita Gonzalez

Returns
David Teh

ACC Faultlines
Yeon Shim Chung & Yeewan Koon
J Nina Chanel Abney

The Art of Survival:
Assembly, Sustainability, Shift
Man Seok Kim, Sung woo Kim, Chong-Ok Paek.
J Okin Collective

North Korean Art: Paradoxical Realism
B.G. Muhn

GB Commission

GB Kader Attia
ACC Adrián Villar Rojas
AH Mike Nelson /
Apichatpong Weerasethakul

Pavilion Project

D HIAP-
Helsinki International Artist Programme
E Palais de Tokyo
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F-1 Hothouse

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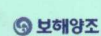
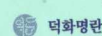
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DC Collection

ShangART
香格纳画廊

RYSE



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SUSANNE VIELMETTER LOS ANGELES PROJECTS

BEN
BROWN
FINE
ARTS

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