

NDH

Passport



Nine Dragon Heads

Parallel Exhibition to
60th Venice Biennale
Nomadic Party

NDH
Passport

2

Nomadic Party

Presented by Nine Dragon Heads

The Nine Dragon Heads artists, a global group of artists from 6 continents, will present research findings, working traces and reflections on the exhibition theme in Spazio Punch. The exhibition will have the title “Nomadic Party” and will be open to the public from April 20 until November 24, 2024.

Venue

Spazio Punch. Giudecca 800/o, Venice
Research in the outer areas of the lagoon: Ca’Roman, Marghera, Tre Porti, and Chioggia, F. San Andrea

Opening hours:

Opening week, April 17 to April 18, 11 AM – 7 PM

April 19, 11 AM – 10.30 PM

April 20 to September 25, 11:30 AM – 7:30 PM

September 26 to November 24, 10:30 AM – 6:30 PM

Closed on Monday.

3

Preview Program

April 17

11 AM – 1 PM Gallery tour with artists and curator.
Walk the exhibition and meet the artists with their work.
With performances by Goo Sung-Kyun, Vania Oh.

April 18

11 AM – 1 PM Gallery tour with artists and curator.
Walk the exhibition and meet the artists with their work.
with performances by Hannes Egger, Michela Pelusio,
Gordana Andjelic-Galic & Goo So-Young.

April 19

1.30 PM Performances: Hwang Seok-Bong,
Harold de Bree, Alioune Slysajah, More Zmin

2.00 PM Panel presentation:

Bedri Baykam (President of IAA/IAAP) “Solidarity through Art in times of blood and tempest”

Vittorio Urbani (Commissioner/Director of NUOVA ICONA) “Vision and collaboration of multinational networks.”

4/5

Kim Chan-dong (Commissioner of NDH) “The nomadic spirit of Korean contemporary art”

Lee Gyeong-mo (Art critic/Art and Criticism Weekly) “Nomadism of Open air Art/Nature artists.”

Noh Hyeong-seok (Art History Journalist Hankyoreh newspaper) “The formation and development process of Nomadic Artist’s work flow since the 1960s.”

Kim Jung-Hee (Art History/Professor Emeritus Seoul National University) “The Side not Seen: The Contemporary ‘Itinerant’ Artists’ Practices.”

4.00 PM

Opening remarks

4.30 PM until 10.30 PM

Performances and music:

Pang Hyo-Sung, Jusuf Hadžifejzović, Harry Heirmans, Istvan Kovaks, Walter Garber aka DJ VELOZIPED, More Zmin, Guillermo Horta & Lee Han-Joo, Michela Pelusio, Walter Garber aka DJ VELOZIPED



6

PROJECT DESCRIPTION

“Nomadic Party” is an Interdisciplinary site-specific and context-related Environmental Art project originated and organised by the international art-group Nine Dragon Heads.

The project “Nomadic Party” is the motivating stimulus for an alternative vision and the experimental mode of artistic activity embodied by Nine Dragon Heads. “Nomadic Party” in Venice reiterates a recurring structural specificity of Nine Dragon Heads – a form of open-air practice that engages the Venetian Lagoon, accompanied by an exhibition of working traces and documentation, artefacts and performances in Spazio Punch on the island of Giudecca. The exhibition will be dedicated to the creative possibilities that connect human and nature, art and environment.

Conceptually the exhibition “Nomadic party” is elaborated in on-going laboratory mode, where individual artworks bear post-studio, experimental, or situational and performative character. The experience and materials gathered through numerous symposia and activities of Nine Dragon Heads (which also include workshops, theoretical panel discussions, and conferences) both directly and indirectly, form the content of “Nomadic Party”. Participating artists do not aim to place full stops or answer all the questions,

7

rather they look for the creation of a space where experimental open-air and public art-practice results in an ethical artistic message.

Against the background of its broader practice, “Nomadic Party” is co-curated by Ali Bramwell, Gabriel Adams and Hannes Egger, curators who have worked closely within the self-organising ability of Nine Dragon Heads over the last 20 years. The project synthesises and facilitates joint and individual works, while threads of overlapping artistic inquiry are produced in a long process of evolving collaborative association. “Nomadic Party” as a truly artistic enterprise is an open-ended, research-oriented, activity that does not look for the creation of an immediate visual effect. The strength of the Nine Dragon Heads “Nomadic Party” is not the production of a final work but the provisional, unfinished, incomplete, and ongoing search for meaning. This parallels other philosophical attempts to find coherence within a complex situation.

“Nomadic Party” may also be understood as a *modus operandi* within an artistic methodology, a way of approaching understanding through a flexible pre-existing frame that also mindfully considers the specifics of a constantly changing situation. Through spontaneous acts of decon-

8

struction or development, art at its best also operates beyond the realm of conventional attitudes and attempts to overcome established patterns of viewing the world around us. At all times within Nine Dragon Heads art has been conceived not only as an embodiment of professional skills, but as a reflection on the manifested environment through a certain worldview.

Picnic Pavilion: Nomadic Edition held August 1–7, 2024

In relation to “Nomadic Party” and the exhibition theme of mobility and site specificity Picnic Pavilion: Nomadic Edition is a workshop that navigates the outer limits of Venice with contemporary artistic methodologies. Through travel and movement by land and water, with extended pause in key locations, artists develop site-by-site working relationships with the history, culture, ecology, community, and unique natureescape of the Lagoona di Veneto. Within this workshop, the picnic exists as an open-air mobile base camp and a participatory artwork. Final artistic working results and outcomes of the Picnic Pavilion: Nomadic Edition (such as performances, slide shows, video documents, etc.) will be presented within the context of the existing exhibition on the grounds of Spazio Punch during a finissage event. Participants will be drawn from the networks of Nine Dragon Heads and artist initiatives operating in Venice.

9

Blowing on Embers from November 21–23, 2024

Blowing on Embers is a three-day finissage program for The Nine Dragon Heads exhibition “Nomadic Party”, produced in collaboration with The Picnic Pavilion, a Venice born avant-garde platform. The program focuses on themes of survival, community, and resilience, and consists of a series of events which arise directly from generative activity taking place in the Picnic Pavillion: Nomadic Edition program. Including an open panel discussion, performances, picnics and a closing party. It draws on the themes of the Nine Dragon Heads exhibition text while illuminating the ethos of both the Nine Dragon Heads and The Picnic Pavilion. The title “Blowing on Embers” refers to the technique used to rekindle or strengthen a fire, which is essential for combustion. Artists will be sourced from the Nine Dragon Heads participating artists list and Picnic Pavilion communities, with a strong focus on participants from the Nine Dragon Heads workshop “Picnic Pavilion: Nomadic Edition.”

10

NOMADIC PARTY

Presented by Nine Dragon Heads

Spazio Punch, Giudecca 800/o, Venice, Italy

April 20 – November 24, 2024

Artistic Director/CEO: Park Byoung Uk

Commissioners: Kim Chan Dong, Vittorio Urbani

Strategic Advisor: Magda Guruli

Curatorial Team: Ali Bramwell, Gabriel Adams,
Hannes Egger

Organizational Board: Alois Schild, Bedri Baykam,
Baik Moonhe, Denizhan Ozer, Goo Sung Kyun, Iliko
Zautashvili, So Young, Susanne Muller, Imbok Trobos

Docu Team: Enrique Muñoz García, Paul Donker Duyvis,
Dana LaMonda, Antti Tenetz, Easy Song, Jaeoh Woo

Scientific & Art Critical Advisors: Kim Jung-Hee,
Lee Kyung-Mo, Roh Hyung-Suk, Luca Pes, Francesca
Zennaro, Claudio Chiapparini

Catalog Editorial Team:

Grzegorz Gajos, Aleksandra Janik

11

PARTICIPATING ARTISTS

Exhibiting Artists:

Gabriel Adams (**USA**), Gordana Andjelic-Galic & Goo So Young (**HR/KR**), Bedri Baykam (**TK**), Bahk Young-Hoon (**KR**), Ali Bramwell (**NZ**), Harold de Bree (**NL**), Paul Donker Duyvis & Anja Zwanenburg (**NL**), Hannes Egger (**IT**), Serife Bilgili Ercantürk (**TK**), Goo Sung-Kyun (**KR**), Jusuf Hadžifejzović & Jasmin Durakovic (**BiH**), Geum Sa-Hong (**KR**), Hwang Seok-Bong (**KR**), Ran Hwang (**KR**), KFAF – Baik Moon-He, Chang Hae-Hong, Choi In-Sook (**KR**), Kim Kyul-Soo (**KR**), Kim Young-Jin (**KR**), Kazunori Kitazawa (**JP**), Kwon Ki-Ja (**KR**), Dana La Monda & Oona Hyland (**UK/IR**), Susanne Muller & Fred Leudi (**CH**), Enrique Muñoz García (**CL**), Vania Oh (**KR**), Denizhan Ozer (**TK**), Pang Hyo-Sung (**KR**), Alois Schild (**AT**), Shim Young-Churl (**KR**), Easy Song (**KR**), Antti Tenetz (**FL**)

Performance Artists:

Gordana Andjelic-Galic & Goo So-Young (**HR/KR**), Harold de Bree (**NL**), Hannes Egger (**IT**), Goo Sung-Kyun (**KR**), Jusuf Hadžifejzović (**BiH**), Harry Heirmans (**BL**), Guillermo Horta & Lee Han-Joo (**CU/KR**), Hwang Seok-Bong (**KR**), István Kovács (**HU**), Michela Pelusio (**GR**), Pang Hyo-Sung (**KR**), More Zmin (**KR**)

Guest Musicians:

Walter Garber aka DJ VELOZIPED, Alioune Slysajah (**SN**), Lisa Schamberger (**DE**)

12/13

NOMADIC PARTY CATALOG

14/15

Artist name: **GABRIEL ADAMS**

Project title: **Granchio blu – urban seacraft**

Granchio blu - urban seacraft is an installation and situational experiment where the artist conducts Venice-based research into the environmental impact and burgeoning local culture related to the recent arrival of the Blue Crab. Combining an ecological and kitsch crab cultural approach, the artist will dive into the lagoon and share his adaptable bushcraft knowledge and passion for crabbing as a Delaware Bay regional pastime. The installation will function as a micro workshop area where a portable crabbing field kit will evolve over the exhibition period, along with encyclopaedic crab research, and a space where visitors can input crab-based recipes and ideas.

Gabriel Adams: Born United States 1978. 2002 BFA Sculpture and Fine Art, Honours, Maine College of Art in Portland, Maine. Adam's works have been exhibited internationally in The United States, Europe, Eastern Europe, Asia, and the South Pacific since 2000. His work focuses on collaboration, identity, nationality, and understanding a sense of place in both social and ecological terms. Working across multiple disciplines with conceptual underpinnings he makes installations, site specific work, and performances.



16/17

Artist name: **GORDANA ANDELIĆ GALIĆ AND GOO SO YOUNG**

Project title: **Mantra 2006, video and object**

“Mantra takes place on a rarely used road on the outskirts of Sarajevo. I walk down this empty and lonely but freshly paved stretch of the road carrying a Bosnian state flag. During my journey, other flags, which historically represented Bosnia and Herzegovina, any of its constitutive nations or from decisive historical periods of ruling ideologies, are handed to me in regular intervals. There are 24 of these over the course of our history. As the weight of this load gradually grows I find it increasingly more difficult to cope with it. Towards the end, when I am about to pick up the current flag of Bosnia and Herzegovina, flags start falling out of my arms, I collect them, they fall again and so on. This piece is intended to elaborate on the burden of our past imposed on us by every political option that reaches governmental power. The last bloody war in this region was caused by that past and this fate will most likely follow us into the future. The video is accompanied by the new national anthem that is without lyrics because our nations have been unable to agree over its contents.” *Gordana Anđelić Galić*

Gordana Anđelić Galić: 1949-2024 Bosnia and Herzegovina. She has had numerous solo exhibitions and participated in collective exhibitions internationally. Work in different media: installation, performance, video, photography, and intervention in public space.

Goo So-Young: Born in Seoul, Korea in 1974. Formal education in Dance and professional background in performance and project management.



18/19

Artist name: **BEDRI BAYKAM**

Project title: **Again and Again, 2024, print on canvas**
180 x 168 cm

This Has Been Done Before (1987) is one of Bedri Baykam's most well-known works. It's in the middle between graffiti and conceptual art, and it stands as a general hat about postmodernism. Here, in this deflection of content, the piece is adapted into a new artwork using Baykam's "Dirty War" (2011), which, unfortunately, reminds us of the heaviest consequences of war. Emits, chaos, and devastation tragedy strike humanity, and innocence is lost in the worst ways, hitting the lives of children before anything else. So sad to see that the nomadic spirit in our times is not anymore, an exploration but the result of forced exotic after unmerciful massacres.

Bedri Baykam: Born in Ankara, 1957. Baykam has had exhibitions since 1963 around the world. He studied at the Sorbonne and L'Ac-toriat in Paris. He lived in California (1980-1987) and studied painting and filmmaking at the CCAC. He has had 147 solo and countless group shows. He is one of the pioneers of New-Expressionism. He is the author of 32 books, and there are 52 catalogues and 8 books about his works. He is the co-founder and President of UPSD, AIAP/IAA (Official partner of UNESCO). He is the instigator of World Art Day, accepted by UNESCO in 2019. He was President of IAA between 2015-2023. Baykam is the founder of Piramid Sanat.



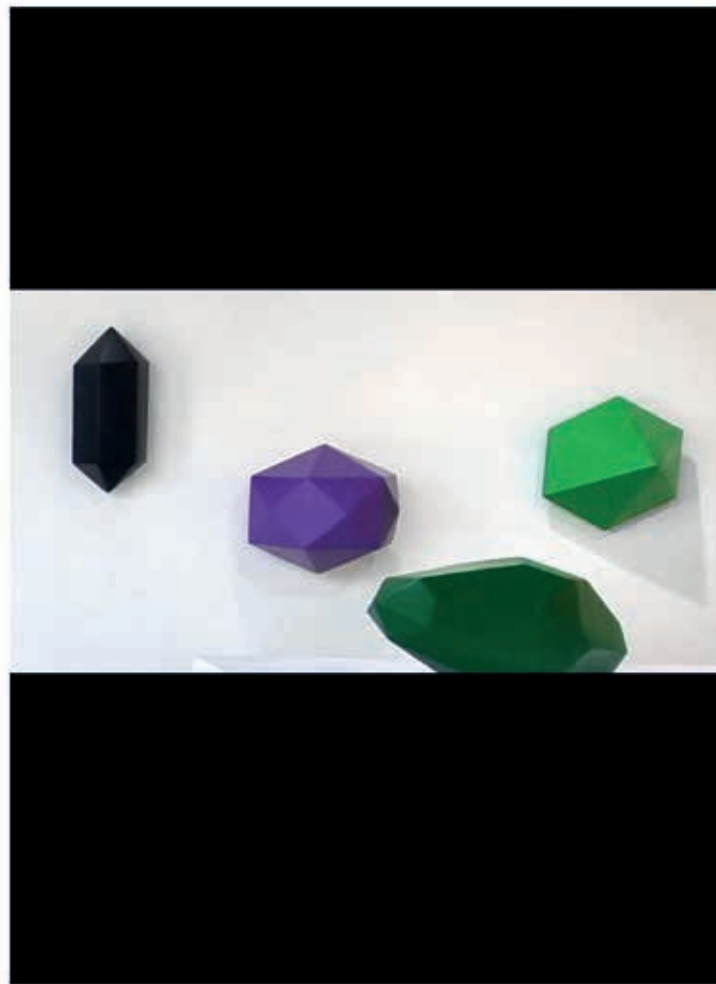
20/21

Artist name: **BAHK YOUNG-HOON**

Project title: **Time, Latitude, Longitude**

My work proposes a new way of combining art and industrial by-products. Sculpture asks questions about human traces in nature or urban space. Waste is accompanied by present and future reflections on destruction and memory. We are interested in environmental issues, and we are exploring how modern cities recall the issue of discarded plastic, industrial waste, etc. for recycling. Waste is also a recording of things that may in some sense be tomorrow's historical remains. By creating a new reality through the coexistence of various temporary things, the work is intended to be read in the form of an unpredictable new appearance that could arise in the future. In other words, it is a new method of combining art and industrial waste.

Bahk Young-hoon's works always contained the consciousness of relationships. Self and others, subjects and objects. Interest in relational aesthetics that want to reconcile the extremes of confrontation, such as objects and objects(s), what is seen and heard, what is seen and heard, images and information, non-verbal and language, is revealed. Langue and Parole. Language and noise. It is the work of exploring different languages between text and information images Bahk Young-hoon works in various media such as media, formative linguistic stereoscopic, installation, etc. based on his interest in imagining and visualizing invisible elements such as debt, sound, air, and wavelengths.



22/23

Artist name: **ALI BRAMWELL**

Project title: **Untitled (shelter)**

There is a certain type of job that is necessary for a city or society to function, dangerous and dirty jobs that benefit society but are also low status. This type of job has a more or less generic uniform, causing the wearer to become invisible in plain sight, their individuality lost under their hyper-visible bright orange and reflective clothing. The work is based on the design of a generic Military style poncho, a design that can be turned into a versatile emergency shelter. The Hi Viz poncho is sewn entirely from used road-stained workers clothes which were all worn by the artist while she performed paid manual labour. The hi-Viz worker poncho will be installed in the exhibition space as a shelter.

Ali Bramwell: Born in New Zealand, 1969. Lives and works in Dunedin, New Zealand. 2001 MFA, Sculpture Dunedin School of Art at Otago Polytechnic, Dunedin NZ. Bramwell has been working in the fields of sculpture, installation and performance since 2000 producing exhibitions and public projects internationally. With a strong preference for temporary and ephemeral modes her work often has a kinetic quality or is activated by performance or audience involvement. Research interests include a particular interest in public space and the ethical and political interfaces that art produces and reveals when it is outside the usual gallery contexts.



24/25

Artist name: **HAROLD DE BREE**
Project title: **Trinity**

A triptych of folding panels made of wood, steel, and marquetry veneer. The central panel shows the glow of the plasmatic explosion that emerges after the ignition of the atomic explosion bearing the name Trinity. The back shows a circle of text in Sanskrit, saying: “और अब मैं मृत्यु बन जाता हूँ, दोनों संसार का नाश करने वाला” meaning, “Now I am become death destroyer of worlds,” which Oppenheimer famously quoted in 1965 referring to the Manhattan Project. All details of the work relate to the employment of Nuclear armament, including the design of the base, which is a representation of a bar graph charting a rise in infant mortality rates due to radiation poisoning. By the use of powerful but cryptic coding has this triptych become a rallying symbol, even an object that can be worshipped? It could be part of a religious procession. The universal concept of religion, combined with the knowledge and continuously changing ideas of science. Is it a statement for or against religion or science, or both? It is intended to use the object Trinity as part of a performance action in public space.

Harold de Bree: Born 1966, lives and works in The Hague, The Netherlands. Harold de Bree is known for making large-scale installations and sculpture that replicates military hardware and public monuments. Playing on historical institutional tropes, de Bree poses complex questions about power, culture and nationalism. Work that could be considered as repeated and or reconstruction of parts of history, sober and pure forms, that result in brut and strong images. “Like a scent, awakening, triggering mixtures of memories, feelings and thoughts in our brain. And take all that with a spoon full of cynical humour”.



26/27

Artist name: **PAUL DONKER-DUYVIS & ANJA ZWANENBURG**

Project title: **Corona Cancer Comfort**

The Corona outbreak was only a few months old when around 60 metastatic tumours were discovered in the back of Paul Donker Duyvis (Dordrecht 1950). Donker Duyvis decided to use his illness as a vehicle for a staggering, undisguised and moving series of self-portraits, which portray the comforting and warm contact with three women. The touch, the skin, the direct contact, the production of Oxytocin (cuddle hormone) is a neglected part of Medical and Terminal care in the eyes of the photographer, who is seriously ill. The moving series of straight black and white self-images 'Corona Cancer Comfort 2021' is a plea for the return of the loving healing touch, which was missed by many during the Corona epidemic.

Paul Donker Duyvis: Lives and works in Amsterdam, the Netherlands as an experimental artist, with a passion for sensual, spiritual and intimate images. "Everybody deserves access to a joyful life in freedom." His interests range from Art to Photography, Performance, Installation and Video.

The real and the fictional world can be considered as the complex relationship between the material and spiritual world, the temptations of the body and the spiritual duties of the soul. These two extremes are strongly interrelated in human life and should not be seen as opposite poles or separate worlds.



28/29

Artist name: **HANNES EGGER**

Project title: **Do you wanna dance with me?**

What would a party be without music? Do we want to dance together? Can dancing help us to come together? Is dancing a purification, can it heal as it is envisaged in Tarantism? Can we save the world by dancing or can dancing at least prevent us from burning our feet on the red-hot earth through the rapid movements of our legs? Do we want to dance through the world, experience it and engage with new experiences and acquaintances? At the entrance to the exhibition, visitors are greeted by a neon sign and a loudspeaker. As soon as they enter the room, the music plays and the nomadic party begins!

Hannes Egger: The artistic practice of Hannes Egger (Bolzano, 1981) is linked to an essentially conceptual approach. His performances, installations and participatory projects invite people to adopt an unusual attitude or viewpoint, in order to reflect on our surrounding reality and the way we share the spaces we inhabit. His concept of art does not refer to an opus in the most traditional sense, but consists of creating situations of an open and in-progress platform. Egger often provides some coordinates or instructions to follow, and thus turns the action of the participant into the artwork itself. (www.hannesegger.com).



30/31

Artist name: **ŞERİFE BİLGİLİ ERCANTÜRK**

Project title: **Untitled (Installation, 2024)**

I cannot describe the concern I feel today regarding the inconsistency in the freedom of women. During this time witnessing discrimination against women, I pondered how much strength we have left to continue this political and legal struggle that women have been fighting for centuries. I wonder what we can do to relieve the spiritual burden of the burqas I carry to talk about them again. What can we do to relieve the burden from the shoulders of women in a certain geography? The exhibition's aim is to bring the full-length, blood-red burka, which covers the body and hides the face behind a barred window, as a symbol of restricted and violated freedom. As I revisit the text of 'women's rights', which actually focuses on human rights at its core, I confront the fact that a work I produced specifically for a space is, in reality, not specific to that space and, on the contrary, it does not belong. This exhibition is for women struggling to exist in every geography.

Şerife Bilgili Ercantürk: Born 1957 lives and works in Istanbul.



32/33

Artist name: **GOO SUNG-KYUN**

Project title: **Salpuri (exorcising bad spirits)**

In order to sing freedom and hope in the dark reality of the war against Covid-19 and climate change, traditional Korean festival styles include cutting long cloth with scissors and praying for the removal of bad things by shooting arrows into the sky. Using these formats, I plan to perform exhibitions and open performances and to install the work, I plan to draw targets and put arrows on the wall.

Artist **Goo Sung-Kyun** graduated from Hongik University's Western Painting Department in 1990, and he taught at Yewon School and Sookmyung Women's University from 2004 to 2021, and he served as director of the Hanwon Cultural Foundation from 2008 to 2018. He participated in the 9th solo exhibition and the 30th group exhibition, and participated in the Heritage International Art Festival in 2022.



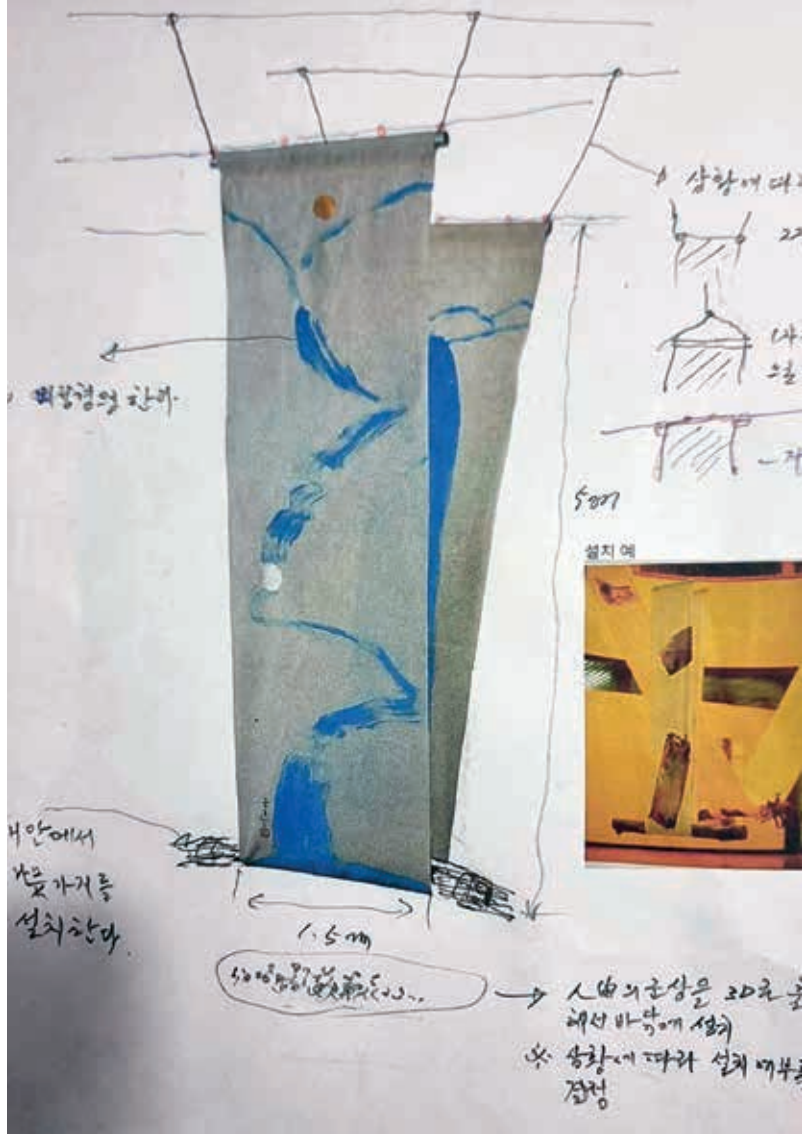
34/35

Artist name: **GEUM SA-HONG**

Project title: **Holistic Express Landscape: The Fading Azure, On the Loss of Vibrant Blue.**

Object, Drawing, installation. In my art work, I embrace the concept of a complete and unified form in its morphological aspect. As an artist, I approach my depiction of nature with this holistic perspective. I think notion that humans and nature form a holistic relationship implies not separating humans from nature, but rather considering them together as part of nature. I will install it in a V-shape, hanging from the ceiling, so that both sides of the fabric are visible. Plan to place locally sourced items, including wood collected from Venice, on top of the fabric to naturally be pressed down by gravity.

Geum Sa-Hong: Born in 1962 in Seoul, South Korea, I have rooted myself in the vicinity of Galmae-dong, near Seoul, where I continue my artistic endeavours. Graduating from Hongik University's College of Fine Arts with a major in Western Painting in 1987. For over three decades, I have dedicated myself to full-time artistic activities. My journey comprises 38 solo exhibitions, numerous group exhibitions in both domestic and international venues, including Japan, Mexico, and the United States, totaling more than 200 exhibitions.



36/37

Artist name: **JUSUF HADŽIFEJZović & JASMIN DURAKOVIC**

Project title: **Little shop of Emptiness, Antimilitarische Kunstmaleri**

Everything begins and ends in Emptiness. Peter Brook

“With a kind of Beuys-like legacy from the Düsseldorf Academy, Hadžifejzović set off on a long artistic journey and is walking along those margins that consider art through a new life of seemingly dead objects or already known historical concepts. Persistently, with an almost incomprehensible verve, the artist collects either art objects or objects from everyday life, searches for new value systems in them, and bestows the status of a work of art upon them. As ready-mades and assemblages, he transforms them into art and gallery presentations, which the artist calls "depotgraphy". The term in the artist's case means writing with objects liberated from depots, either someone else's or his own. The "depotgraphically" arranged items, artworks and art objects create a museum of interpreted emptinesses. The artist's series appear as the series of his recent personal chronicles on the one hand, and remind us of a historical overview of the artistic, conceptual and other visual practices within contemporary art, on the other.”

Maja Antončič

Jusuf Hadžifejzović: Born in 1956 in Prijepolje, Yugoslavia. He completed his postgraduate studies at the Kunstakademie Düsseldorf under the supervision of Professor Klaus Rinke. His art practice includes painting, performance, installation and "depotgraphy". He has exhibited in many international exhibitions, from Berlin to South Korea. He lives and works in Antwerp and Sarajevo, where he leads the Charlama Depot Gallery.



38/39

Artist name: **HWANG SEOK-BONG**

Project title: **KI (ENERGY)–ART I, II**

It is a performance work with a graphic remainder that will be installed in the exhibition. Ki expresses the time flow of energy and the infinite expansibility of space through one-stroke strokes. It is a pure brush and ink performance that removes all glitz and implicitly captures the original vitality of calligraphy strokes, various unpredictable shapes and dynamic brush strokes.

Hwang Seok-Bong: My work is an avant-garde artist who has pursued post-genre and revolutionary art that combines the spirit of calligraphy with Western painting style. Since 10 years ago, I have been interested in ecological issues through the experience of a seaside village, and have been working as an ecological artist and KI ART artist at the same time. 'If everything is emptied, it becomes the universe'.



40/41

Artist name: **RAN HWANG**

Project title: **Breathwave**

Ran Hwang will create a large-scale wall installation of a symbolic figure. The image of the artwork resembles an eagle, but the vivid colours of the bird are more like Bonghwang, the eternal being as a phoenix in Eastern culture. A hybrid creature of an eagle and Bonghwang that can illustrate courage against disaster in human lives. Hwang wishes to give people who have mental scars and have been through disasters an artistic comfort in her own way.

Ran Hwang: Born in 1960 Korea. Studied her BFA in Fine Art and MPS in Art Practice at the School of Visual Arts in New York. Hwang creates artworks based on her earlier career in the fashion industry and the personal memories of the 9/11 attack. That led her to adopt the everyday materials into the delicate and dramatic works, whereas the artist's lifetime practice has blended into the sophisticated hand-work accompanied by repetition and penance. Through her performative and conceptual approach, Hwang depicts the time of reflection and rumination of a human being in the society. Hwang won a Pollock-Krasner Foundation Grant in 2015 USA.



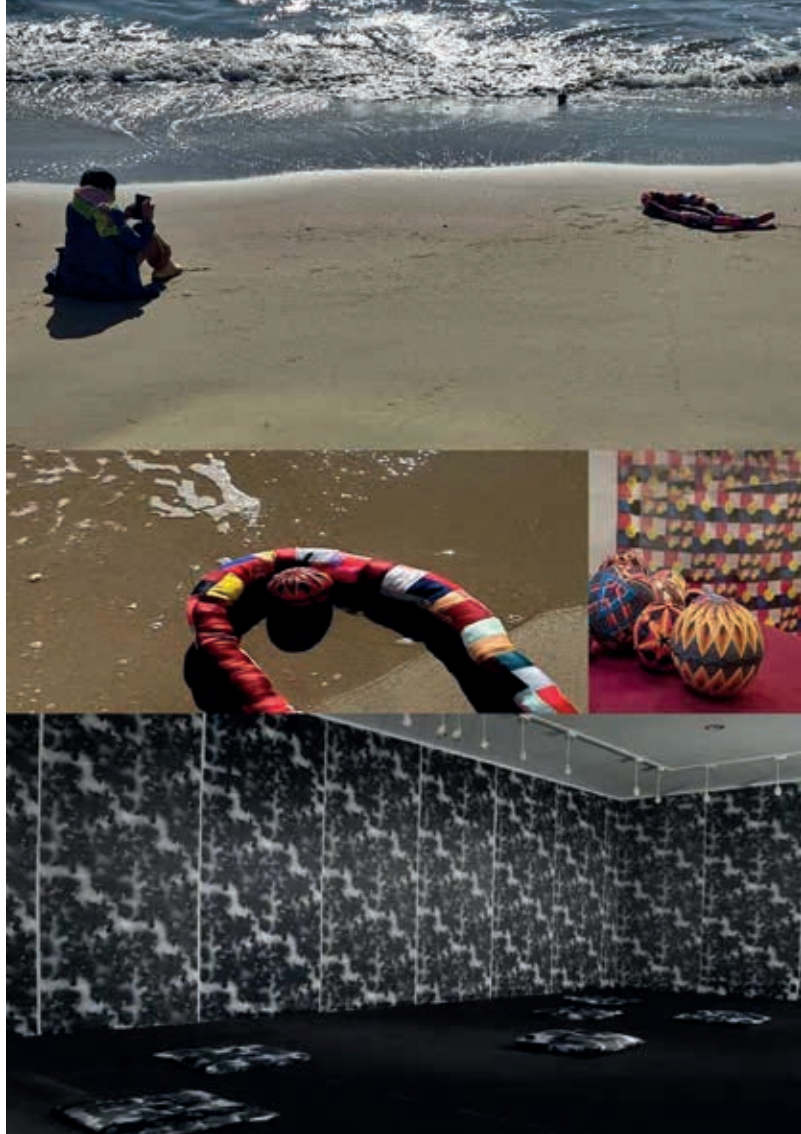
42/43

Artist name: **KFAF COLLABORATORS: BAIK MOON-HE,
CHOI IN-SOOK, CHANG HYE-HONG**

Project title: **Venice A-Ri-Rang**

Shown in the gallery space will be video documentation of the three artists' active research and installation process united by common ground of Korean traditional fibre art in conversation with other cultural influences and modern technique. Through records of site experiments during a research workshop in Venice 2023, work process in Korea and site performance, we will be presenting how three different installations will unite as one. This documentary video will be created by Docu Team.

KFAF Collaborators: Our mission is to introduce the evolution of fibre art from Traditional to Contemporary. Two exhibitions were held in relation to our collaborative mission. One was held in ArtSpace Gwanggyo, Suwon Museum of Art in 2022. The other was touring in the United States in 2023. Artworks were shown throughout six galleries located in Louisville, KY.



44/45

Artist name: **KIM KYUL-SOO**

Project title: **House Built in Language**

Artist Kim Kyulsoo considers the ontological question of where I come from and where I go and who I am here to be the truth of art. He rediscovers the identity of the 'Korean House' with historical reality recognition and practice logic, which shows the symbolism that makes us recognize through installation and video. The house is the universe of the beginning of the world of "one" and the root of all things, and it symbolises unity in common. In the ultimate reality of "house", Koreans' magical consciousness of facing life and death is found through the built house in language. You may want to bring back old houses, memories, nostalgia, and longing. Benjamin once said that art is repairing a broken world. In the natural environment of the four seasons of spring, summer, fall, and winter, the emptiness and death of life is healed with longing for old houses. While projecting labour, you shift your feelings about the house, such as the story and events of the house. The old house brings back memories, nostalgia, and longing.

Kim Kyul-Soo: Born in Daegu, South Korea. He refers to 'labour' as an important concept in defining life, and pays attention to the point where the fruits of labour are headed, namely the effect. He has held 30 individual exhibitions in Korea, Japan, China, and Russia.



46/47

Artist name: **KIM YOUNG-JIN**

Project title: **Spirit of Experimentation**

15" 38' Video screening. The 15 minutes and 38 seconds vertical video is a video filmed by hanging Kim Young-jin's body on the wall on the surface of a 100 x 100 cm glossy glass plate and viewing it with an oil-based pen depending on where the ankle touches the part where the glass and the body come into contact. This work is made of parts of the artist's body; such as hands, feet, calves, buttocks, back, stomach, shoulders, chest, and face.

Kim Young-Jin: Born in Korea, 1946. Living and working in Daegu and Gyeongju. BFA Dept Visual Art Gyemyung University. Expanding his experiment on the new exit to contemporary art, KIM Youngjin has built his own world of art through the traces of certain dimensions, in which his body relates to nature, society, and humanism. He has especially expanded the horizons of his installation art, experimenting with the relationship between various mediums, such as objects, video work, photography and space.



48/49

Artist name: **KAZUNORI KITAZAWA**

Project title: **Walls appear again and again in a world of repeated confrontation**

I will install a closed art box (with a small darkness inside) in front of the wall of the exhibition hall. I was inspired by this ancient Chinese poem “Poem within Seven Steps” by Cao Zhi. Those things which made me ponder over the sculpture installation spaces and sites at length. It’s a strange way of saying, however, that the bruise which I received from the ill-conceived emotions of the evil person, will not disappear forever. Hence: “The Place of the Bruise”.

Kazunori Kitazawa: Born in Nagano, Japan, 1949. He has been exhibiting his works since 1971. Currently, he is continuing the Reconquista (Spanish: Reconquista Restoration of Lost Land, Recovering important things in a place where everything has been lost..) project in his birthplace. Kazunori Kitazawa studied the practice and theory of sculpture at university, then switched to site-specific expression. He produced his works by incorporating the memories of sites to his inner self. Then, he further developed them into a series of works by regarding the ruined places or old buildings as existing in his inner self, repaired, and finally transfigured them into artistic spaces. His production process, in which he named his agony the “hill” to get over, is a journey toward “life” by way of healing his wounds and reviving himself.

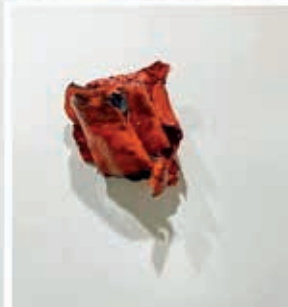


50/51

Artist name: **KWON KI-JA**
Project title: **Time Accumulation**

We see the ontological question of where I come from, where I am going, and who I am here as the truth of art, rediscovering the identity of the “Korean House” through historical reality recognition and practice logic, and grafting symbolism onto spatiality through; installation, video, labor and efficiency & time accumulation. The old house brings back memories, nostalgia, and longing.

Kwon Ki-Ja: Born in 1961 in Daegu, South Korea. She was selected as a young Ha Jungwoong artist in the past by approaching the concept of behaviour and material in an abstract expressionist manner. Since her exhibition at the Gwangju Museum of Art, she has held 40 individual exhibitions under the theme of “time accumulation”. In addition to participating in the Chicago Art Fair, she was invited to more than 500 exhibitions in Korea, the United States, Germany, France, and Dubai, along with exhibitions at the world’s leading art fairs.



52/53

Artist name: **DANA LA MONDA & OONA HYLAND**

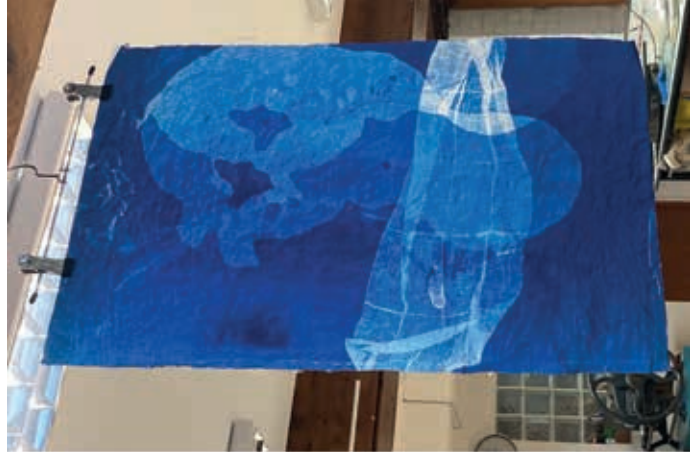
Project title: **Venice, and the big Other**

Oona Hyland is interested in the hidden decaying aspects of the floating city and the relics, traces, shadows along the waterline, objects that evoke memories. Shifting through layers of time with an eye and ear on the present. This will take the form of works made in situ in Venice; casts, sculptures and prints using Venetian sunlight and water. Dana LaMonda searches for unseen aspects that bind us, complex conceptual structures knitted into one another, hidden codes, subtle gestures, rules followed by insiders and certain objects that distinguish locals from tourists. Her aim is to peel back the layers of this reality, capture its intricacies through visual imagery and provide a window for all to comprehend how it is to live and work in Venice.

“Our collaboration will culminate in a book, a visual Venetian dialogue between two artists, and will be presented alongside an installation.”

Dana LaMonda: A photographer with a personal and sincere approach to her work that allows her to immerse herself in various social groups, resulting in remarkable depictions. In her recent project, *The Velvet Zone*, she became part of a brothel "family," employing a deeply participatory and empathetic research method. Dana's work goes beyond capturing decor; she unveils the unfiltered inner workings of these unique ecosystems. Her distinct approach, characterised by candid frankness and genuine curiosity, allows her to unveil social environments typically closed off for outsiders.

Oona Hyland: Lives and works in Ireland. Extensive and active exhibition history throughout Europe. Oona works in an expanded discipline of print, using non-traditional techniques to build graphic records of touch and place.



54/55

Artist name: **SUSANNE MULLER & FRED LUEDI**

Project title: **for all**

forget fear:
performance on the wall,
the desire for freedom,
verführung,
freiheit

text written directly on the wall with white chalk (text 100 languages
from 100 persons): "wirklich, ich leben in finsternen zeiten (brecht) really,
i live in dark times."

susanne muller: 1953 switzerland. lives and works in prêles bern ch
and berlin de. artist visual.

cooperation **fred luedi:** 1935 switzerland. lives and works in prêles bern
ch and berlin de. writer / architect interior



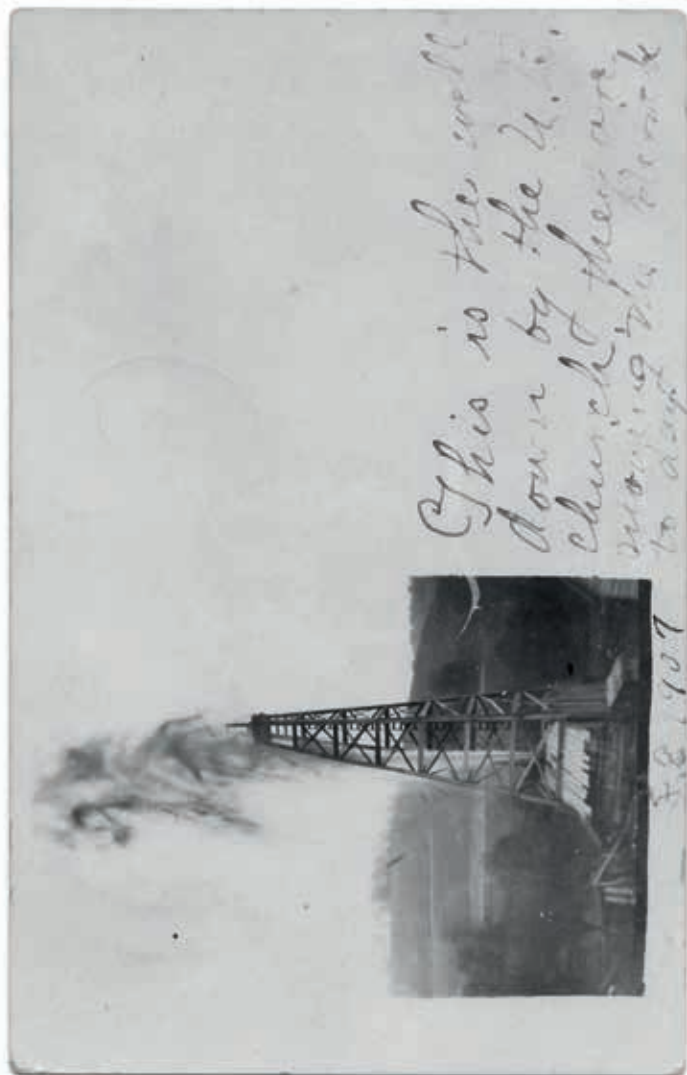
56/57

Artist name: **ENRIQUE MUÑOZ GARCÍA**

Project title: **Blowout**

The artist Enrique Muñoz García presents a part of his extensive work entitled Petroleum. Within it, there is a series of 15 photographs that show the situation of "Oil Well Blowout". These photos are original, found and compiled by the artist. These found photographs, dating from 1920 to 1940, will be printed in silkscreen in the city of Venice, using crude oil from the industrial area of Venice called "Canale dei Petroli". Enrique Muñoz García has an archive of more than 30,000 found and collected photographs with which he has already made several exhibitions. **Blowout (well drilling): A blowout is the uncontrolled release of crude oil and/or natural gas from an oil well or gas well after pressure control systems have failed. Prior to the advent of pressure control equipment in the 1920s, the uncontrolled release of oil and gas from a well while drilling was common and was known as an oil gusher, gusher or wild well.* From Wikipedia

Enrique Muñoz García, born in Chile in 1969, is a photographer, multimedia artist, collector and curator. He studied art and drawing at the Universidad Católica of Chile. He has lived and worked in Switzerland since 1998. Thematically, he concentrates on people and their complex relationship to society. Muñoz García's works bear witness to a subtle mixture of documentation and art. He has exhibited his work at the Venice Biennale, the Istanbul Biennale, the Center for Fine Art Photography, USA, the Photomonth Festival, Poland, and the Centre PasquArt for the Bieler Fototage, among others.



58/59

Artist name: **DENIZHAN OZER**
Project title: **Static Lives**

In my works the human element and human problems always occupy the front ranks. I tell real life stories of people who are marginalised, oppressed, in flight, and who have left their homes and countries. For the exhibition I will make a curtain of Turkish refugee passport photos, they all live in a neighbourhood of the UK.

Denizhan Ozer: Born in Hopa in 1962. Lives and works in London. He graduated from the Painting Department of the Faculty of Education at Bursa Uludağ University in 1986. He completed his MA at the American University of London in 1991. In 1986 he founded the BUFSAD Photography Association. In 1989, the artist established the London Street Theatre and wrote and directed many plays. The artist is also one of the founders of the Rainbow Arts Centre (1996) and the T-union Arts Group (1996).

THIS IS NOT A TRAVEL DOCUMENT SAL 1.

Immigration and Nationality Directorate **ind** 156972

Block C
Whitgift Centre
Croydon CR9 2AR
Telephone 0870-606 7766
(GTN 3822)

Home Office Reference: **GAT/137522**
Port Reference:

The person named below has applied for asylum in the United Kingdom and this is under consideration. The applicant may not take employment paid or unpaid unless already permitted to do so. Any application to take employment should be accompanied by this acknowledgement which will be endorsed accordingly. Persons without current permission to take employment may apply to the Home Office for such permission if their asylum application has not been resolved within six months.



23 NOV 2001
DSS Stamp

Family name: **AKYUREK**
Forename: **MURTAZA**
Date and place of birth: **19.12.61**
Nationality: **TURKISH**
Passport number: **N/A**
Date and place of arrival: **22.11.01 ASHFORD**
Date of application: **22.11.01**
Address in UK: **AS PER IS 96**

CHANGES OF ADDRESS SHOULD BE NOTIFIED TO THE ISSUING OFFICE IMMEDIATELY

NI number: (if applicable):
Accompanied by: **NONE** (if applicable: PTO for details)

Signature of applicant:
Signature of issuing officer: *G. Calh*

This document is valid until a decision has been taken by the Secretary of State to grant/refuse your asylum application

Receipt For Documents Ind or IO stamp

Passport ☒ (Other (Please specify) ☒
Travel Document ☒
Identity Card ☒
Birth Certificate ☒



This document must be surrendered to the Immigration and Nationality Dept when a decision is taken by the Secretary of State on your asylum application, or your departure from the United Kingdom if sooner.

ANY UNOFFICIAL ALTERATION TO THIS DOCUMENT WILL RENDER IT INVALID

60/61

Artist name: **ALOIS SCHILD**

Project title: **Charity Palace**

Alois Schild will expand the exhibition space of Spazio Punch with a traversable large-scale immersive metal installation to be docked at the entrance of the industrial loft. To this end, he will reuse the materials of the “Neo Nomadic Pavilion”, which he built as part of the 56th edition of the Biennale in 2015 and assemble them into a completely new “Charity Palace”. The design of the new installation refers to the aggravation of the international humanitarian situation.

Alois Schild: Born in 1960 in Tyrol, Austria. From 1986 to 1990, he studied at the Academy of Fine Arts of Vienna under Bruno Gironcoli. Lives and works in Kramsach, Austria.



62/63

Artist name: **SHIM YOUNG-CHRUL**

Project title: **Flower Rain Garden**

The Flower-Rain Garden is an interactive area in which images of cherry blossoms falling like rain are projected onto a Mirror Room. Mother-of-pearl shaped into cherry blossoms hang from the ceiling of the mirror room, giving the audience the illusion of infinity. The Flower-Rain Garden conveys optimism by inviting everyone to be together, although some interpret it as joy and others as grief. And yet, there is hope. This is because, for modern people, the Garden of Eden is not an actual paradise but an “eternal paradise” that will be realised on this land today.

Shim Young-Churl: Born in Seoul, Shim majored in sculpture at Sungshin Women's University. She later majored in New Media at OTIS PARSON, UCLA in Los Angeles. She is currently working in Seoul and is a professor of sculpture and art at Suwon University.



64/65

Artist name: **VANIA OH**

Project title: **Butter-Fly 자유형**

A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles.

Christopher Reeve, aka. Superman

The relationships I have with people, events around me and objects I touch, all become sentimental. I have created a character, Duroomi, who is like a hero character from TV cartoons I watched when I was young. To me, Duroomi represents unfulfilled dreams and an escape into a fantasy world I have yet to achieve in reality.

Rather than portraying the diverse natural phenomena of the Veneto region as a matter of seriousness, I wanted to approach it with humour and wit. In this exhibition, I've depicted Duroomi enjoying the water with capsule figures at the Venice Water Park. In cartoons, even serious issues or phenomena in reality are often depicted in a cute and light-hearted manner. The Duroomi's Water Park series humorously portrays the natural phenomena of Venice, revealing a bittersweet laughter that reflects the humans, who think about problems yet easily brush them aside. Even amid the rising sea levels causing floods and erosion from the currents in Venice, equipped with swimming gear, our Duroomi is ready to dive into the water.

Vania Oh: Lives and works in Korea. MFA from Maryland Institute College of Art 2017. Establishing a solid exhibition history in the USA and Korea.



66/67

Artist name: **PANG HYO-SUNG**

Project title: **Don't let your left hand Know what your right hand is doing**

The right and left hands are part of the same body. The actor takes the scissors in his right hand and cuts off the hem of his left sleeve. The sleeve of the left sleeve is ragged due to the scissors, and the forearm of the left hand is lifted. After a while, the actor takes the stamp and approaches the audience and stamps the stamp on the palm of the hand. The stamp reads: "Don't let your left hand know what your right hand is doing".

The right hand is symbolized in various ways. strong. power justice, etc. The left hand is weak. It is also symbolized by injustice and lies. What the right hand did to the left could be an irresistible violence against the weak. It tells us about the imbalance of power exposed in a defenseless state. Just as we are members of one body, you and I are like a community of life. Wars are constantly happening around the world. The peaceful world of the world is being invaded, conquered and destroyed by force, and lives and property are being sacrificed through violence. When a country goes to war, the entire world, not limited to the country involved, is within the influence of the war and is on the same boat with a common destiny. The message is that when a member of one body hurts another body, it is doomed to destroy itself. Furthermore, the actor is speaking of the discourse that the right and left hands, which are members of one body, the fateful community, must coexist and live together as a matter of environmental issues.

Pang Hyo-Sung: Born 1955, Seoul Korea



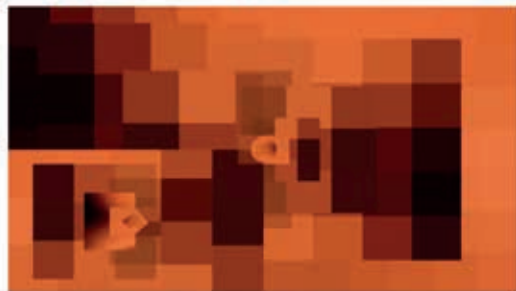
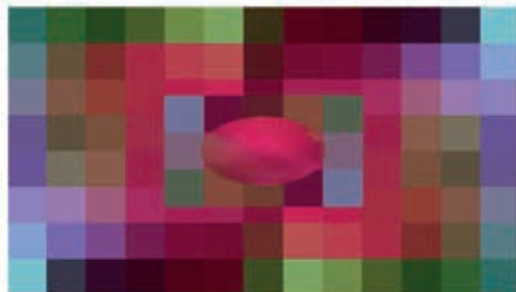
68/69

Artist name: **EASY SONG**

Project title: **Mandala Laundry. Video Installation**

Crosses darkness and colour through video and installation art. Editing videos taken over a long period of time. Compression. Split, rearrange, and capture dozens of colours and stories on each screen. The method of reducing images in everyday life to the minimum language and this "Return" "Simplified." Understanding and expressing the shape in the direction of "Abstract Painting." Media work is done in a way.

Easy Song: Held several solo exhibitions, submitting visual artefacts to various biennales and film festivals. The author constructs the universe by 'collecting' objects that are included and strengthened in distance, space, and prime numbers at travel destinations.



70/71

Artist name: **ANTTI TENETZ**
Project title: **EX-VOTO Survivors**

EX-VOTO survivors narrates our present struggles and future questions through agency of different human and nonhuman entities: invasive species to AI, from slime mold extracellular spatial memory and collective intelligence to machine learning and local materialities. Central to the installation is the Venice lagoon, a vibrant microcosm of life and history and Tenojoki tributary, Atlantic sub-arctic river system between Finland and Norway. Tenetz uses slime mold navigation across these mapped landscapes. As the mold, emblematic of nature's persistence and adaptability, traverses different landscapes — its path, decisions, errors, knowledge transfer, and hesitations are captured and processed with machine learning algorithms. The aim is to build and represent a dynamic interface that gives space for error and getting lost through immersive sound, video, and XR experiences. Through this mold's movements energy flows and becomes predictions, a divination tool for navigating human futures. The Augmented reality elements are inspired by Ex-Voto paintings, Gyotaku prints and Venetian sculpted bestiaries. Other lifeforms and spaces are represented within the work, anchoring the virtual experience to tangible history, survival and future gazing present. These digital ex-votos serve as entry points for new questions, offering grim realities, gratitude and hope emphasising the cyclical nature of existence.

Antti Tenetz: Based in Oulu, the far North of Finland, Antti is an artist and naturalist. He has worked and filmed throughout the North, from the Ice Sea to Siberia, and as far south as Thailand. His works are at the crossroads of media-, bio- and urban arts with a strong current of interdisciplinary art-science approach. Tenetz often uses technologies such as drones, satellite tracking, game engines and machine learning.



Collaborators

AsianArtWorks, Artisterium, Avalanche Art Space, Bosanski Kulturni Centar, Collegium Artisticum, IVU (Int'L Venice University), KFAI (Korea Fiber Art International), KFAF (Korea Fiber Art Forum), NUOVA ICONA, The Picnic Pavilion (Venice Art Community), Pyramid Sanat, Quartair Initiative, Sarajevska Zima, Schema Art Museum

Main Sponsor



