



la Biennale di Venezia

56. Esposizione
Internazionale
d'Arte

Eventi Collaterali

JUMP

INTO THE UNKNOWN



JUMP

INTO THE UNKNOWN

NINE DRAGON HEADS

Collateral Event for the 56th International Art Exhibition
La Biennale di Venezia

Palazzo Loredan dell'Ambasciatore
Three Islands – Murano, Lido, Pellestrina

2015

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Jump into the Unknown

Park Byoung Uk, Nine Dragon Heads
Artistic Director

Over many years NDH has brought artist from all over the world to into unusual, unexpected, and at times conflicting circumstances. Projects have engaged locations of cultural, political and historic significance such as; the Demilitarized Zone, the Aral Sea of Uzbekistan, the Tibetan Plateau, Mongolia, Sarajevo, and within China places such as Beijing, Urumqi, The Taklamakan Basin and the Gobi Desert. Additionally, NDH has engaged in a large number of projects in locations within my home country of South Korea.

The exhibition at Palazzo Loredan dell'Ambasciatore inaugurates the 20th year of Nine Dragon Head activity. Rather than summarize our decades of activity we've chosen to use the environment of the Venice, the Lagoon, and Palazzo Loredan dell'Ambasciatore as our source material and current working space – all with the aim of presenting a new body of engaged artworks.

The exhibition is both indoor and outdoor, composed of artists from all five continents with 20 nationalities present. Additionally our nomadic pavilion in the garden presents a selection of Nine Dragon Heads archive materials which include documentation of our recent research actives in Venice.

For twenty years Nine Dragon Heads has fiercely fought for the democratization of art and the freedom of the artist. Embodying non-traditional modalities we have facilitated symposiums and exhibitions within institutional contexts of museums and galleries, but more significantly we have engaged artists with public space on an international level, outside of their studios, where they've immerse themselves in the deeper questions of art practice, ethics, and the environment.

Over the last two years 40 artists have joined the "Jump to the Unknown" project, we have conducted two research workshops on location in Venice, worked with local scholars, held countless meetings, made logistical visits, as well as maintained strong working ties together. In our nomadic style the exhibition will last for two months, until we jump to our next activities.

Nine Dragon Heads seeks to leave a new legacy of activity and this project embodies our self-organizing principals, presenting them into a very raw, unfiltered, and un-curated project.

It's with great pleasure and humble respect that I cordially present this Collateral Event for the 56th Biennale del Arte. I hope you'll join us as we Jump into the Unknown.

Let's Jump!

20 Jumps into the Unknown

Magda Guruli, Commissioner

“Jump into the Unknown” is an art project which originated within a wider International Interdisciplinary Environmental Art project with a specific site and context focus, named Nine Dragon Heads.

The project, “Nine Dragon Heads”, was initiated in South Korea by Park, Byoung Uk in response to the destruction of an important historical site in 1996, and evolved into an open interdisciplinary platform where artists from all over the world implement individual and collaborative art projects related to universal humanitarian, political, environmental and cultural issues. Working in a framework of thematic and multimedia formats Nine Dragon Heads unites artists from all five continents. This alone is a unique undertaking, however, the characteristic of international diversity is not a mechanical formula.

The emergence of the environmental art initiative Nine Dragon Heads was inspired by concern over the natural, cultural, historical and archaeological landscape of South Korea in the first instance and coincided with a period of industrial advance and profound political change. This arose in the context of economic and infrastructural development as the country actively positioned itself on the global socio-political, educational, artistic and cultural scene. The subsequent twenty years of activity by Nine Dragon Heads has evolved against that specifically formative backdrop into an investigation of other transitional environmental, economic and political situations. Working in locations with transitional characteristics, that may be environmentally, economically and/or politically troubled, on important cultural, historical and geopolitical routes has

become a particular feature of working within Nine Dragon Heads. It is noteworthy that Nine Dragon Heads is an inherently flexible model capable of responding perceptively and with focused spontaneity to the inevitably unexpected contextual conditions which occur within the immediate surroundings of each location.

At various times Nine Dragon Heads has worked on location on the South Korean Peninsula and its islands, including the Demilitarized Zone (DMZ) and Joint Security Area (JSA) between the North and South of Korea. Other areas recently engaged include Bosnia/Herzegovina, the South Caucasus; Georgia, and Central Asian locations; Uzbekistan, Turkey, China, Tibet and Mongolia. Past projects have also taken place in Switzerland, Australia and New Zealand. Currently the caravan route of Nine Dragon Heads runs through the 56th Venice Biennale’s Official Collateral Events, presenting an experimental art project space “Jump into the Unknown” in Venice, with a base in Palazzo Loredan. “Jump into the Unknown” is not just an exhibition theme, it’s the motivating stimulus for alternative vision and the experimental mode of artistic activity embodied by Nine Dragon Heads. “Jump into the Unknown” in Venice reiterates a recurring structural specificity for Nine Dragon Heads – a form of open air practice that will engage three islands in the Venetian Lagoon (Murano, Lido, Pellestrina), accompanied by the exhibition of working traces, artefacts and performances in Palazzo Loredan dedicated to the creative possibilities connecting human and nature, art and environment.

Conceptually the exhibition “Jump into the Unknown” is elaborated in ongoing laboratory mode, where individual works bear post-studio, experimental, or situational and performative character. The experience and materials gathered through numerous symposia and activities by Nine Dragon Heads (which also include workshops, theoretical panels, and conferences) both directly and indirectly form the content of “Jump into the Unknown”. Participating artists don’t aim to place full stops or answer all the questions, but look for the creation of a space where experimental open air and public art-practice results into ethical artistic message.

Against the background of its broader practice “Jump into the Unknown” is un-curated, another structural specificity of the project. The ‘un-curated’ format is a touchstone of the self-organizing ability of Nine Dragon Heads, working already twenty years without a dominant curatorial figure. The project synthesizes and facilitates joint and individual works and threads of overlapping artistic inquiry produced in a long process of evolving collaborative association. “Jump Into The Unknown” 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 Nine Dragon Heads’ “Jump Into The Unknown” is not the production of a final work but provisional, unfinished, incomplete and ongoing search for meaning, similar to any philosophical attempt to find coherence within a complex situation.

In the context of the foundational underlying premise of engaging with “Jump Into The Unknown” as

a destination/non destination for the current Nine Dragon Heads project in Venice, the deed of a famous Korean Buddhist monk, Jajang, (founder of the Tongdosa Temple in 646 CE) is a significant example. In an act of de-sacralisation Jajang removed the normally ubiquitous statue of the Buddha as an object of worship from the Temple and replaced it with a panoramic window open to the backdrop of the surrounding mountainside. The live and eternally changing picture seen through the altar wall of the main temple, as well as the history behind it, remains a central motif of a meditative practice of sudden enlightenment. The ‘mad monk,’ as legend names him, dropped the sacred visual formula in his search for a new methodology for engaging with the unknown in the form of the ineffable. This example sits in a specific cultural spiritual context but may be understood also as a *modus vivendi* 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, deconstruction 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 was conceived not only as an embodiment of professional skills, but as a reflection on the manifested environment through a certain worldview. Thus the application of experimental artistic practice within all spheres of human activity, including destructive interventions into nature is a quite legitimate journey to the unknown.

Taking a Leap Into Now: Being 'Present' as Ecological Strategy

Mike Watson

What follows is a reflection on climate change and its relationship to the dominant thought trend of rationality and its accompanying temporal vision of history. Such a vision runs from an uncomfortable present, blocked out by adherence to rituals and categorizations, to an unreachable future deliverance. Arguably, such a phenomenon is responsible for humanity's distance from nature and for its alienation from itself.

In the 20th Century Carl Jung famously wrote that 'mankind is in search of a soul', yet in the 21st Century we are arguably in search even of our body and of our minds, subject as we are to the runaway train of rationalism, which has reduced all things in nature to numerical values: So many 0's and 1's fired across the world as light travelling via fiber optic cables. This is the sum achievement of our knowledge which has created an unknowing and uncaring financial machine, the whims of which can cause havoc in the form of wars and environmental devastation. Yet to get away from the crippling phenomenon of rationalization and its utterly irrational outcomes we must not look to leap into an other worldly realm or to a promised future. We need, rather to jump back into ourselves, into the radically unknown and unknowable 'present'.

This text proposes such an approach as a supplementation of 'Jump into the Unknown', an official collateral event of the 56th Biennale di Venezia and the 20th anniversary of the South Korean arts foundation, Nine Dragon Heads. The title of the event goes beyond a mere 'naming' and describes, rather, the methodological approach of Nine Dragon Heads since it was founded by Park Byoung Uk as an environmental protest at the proposed destruction

of the Nine Dragon Heads caves in 1995. This approach, involving abandoning our knowledge to the uncertainties of nature, in order to live within it, rather than against it, meets with the 20th Century Avant Garde and the injunction to erase the boundary between art and life, or, arguably to close the gap between reality and transcendence, man and nature. This imperative to live life as art and make art as life, has a significance that goes far beyond the artistic realm and which questions the dominant theme of 'progress' in history and the environmental destruction which that narrative has wrought.

The artistic declarations 'this is art' (Duchamp) and 'we are all artists' (Beuys) in their immediacy cut through the dominant temporal discourses of utopian politics and messianic religion in order to validate the present moment; 'now'. Such discourses rely on a deferral of gratification until 'Utopia' or 'Paradise' is attained or reached at some unspecified point in the 'future' (which, of course, never arrives). The result is that the individual lives according to a series of injunctions to live piously or to engage in political 'struggle' in order to honour their duty to an ever elusive final reward. This trade off of the present for the ever distant future has one principle benefit; the daily adherence to strict religious or political doctrine helps to contain fear in the face of the uncertainty of the present. Yet, at the same time, an obsession with a rigid honouring of some future moment of deliverance from the uncertainties of life deprives the individual of their freedom.

What Duchamp's and Beuys's statements achieve, if taken together, is to bring the promised transcendence of the artwork to the present. In so doing, the message of art, as opposed to religion or politics,

becomes clear. That message is, that transcendence is not a distant moment only alluded to via iconography and symbols and the observance of ritual. Rather, it is a present moment realized when all of the pretences to reaching Utopia or Paradise are suspended and the individual subject focuses on the material reality which exists in the present: that is, 'nature'. The statement 'this is art', when democratized by the statement 'we are all artists' arguably allows anything to be declared as 'art' at any time. What this implies is that anything can be considered worthy of special attention on its own merits and according to its specific material situation and composition in the present, 'now'.

This simple message, which has much in common with Eastern mysticism, often meets with resistance in a political sense because the frightening thing about 'now', is that it is radically unknowable. 'Knowing' only comes after things are analyzed in retrospect, or 'before' when predictions and forecasts are made. 'Knowing' is all about assuming control over ourselves and our environments, and yet it is often by knowing, or trying to know, that we lose control of ourselves and the wider natural environment which we live within. For this reason it could be argued that a new environmental approach, in which we live in the unknown 'now' needs to be developed. In doing this the commonly accepted framework of scientific, political and juridical knowledge ought to be thrown into question. What the Enlightenment project gained in throwing off the shackles of religious ritual and hierarchy soon became a rationalistic orthodoxy, which found its political parallel in 'scientific' Marxism on the one hand and in the eugenic programmes of Nazism on the other. Consequently,

the knowledge which might have set people free, instead enslaved them on an unprecedented scale, causing environmental damage and changing humanity's relationship with nature as, via the atomic bomb, we gained the tools to wreak mass devastation on the planet's animal and plant life.

If, via the same process of control via knowledge, climate change has become an unprecedented global challenge, our generation's failing may reside in its inability to provide a global response. This difficulty in part resides in the fact that whilst the weather system is clearly global, its traces and effects are registered at the local level impacting on one or other region, nation or wider economic zone, due to the division of the world into different economic areas with their own fiscal policies and legal frameworks (another result of the rationalist drive to 'know' and categorise). As such we try and legislate to 'save the planet', a messianic logic which still assumes that we are in control with an overarching knowledge capable of solving large scale environmental problems. Though by now we ought to have sensed that perhaps we need to know less, rather than more and that it is not a case of saving the planet, but of living within it; of Jumping into the Unknown.

Nine Dragon Heads' Jump into the Unknown addresses a nexus of issues which are crucial to our times. Amongst these are: climate change, democracy, global and national governance and, within the particular context of the Biennale, and of Venice, the adequate artistic response to these issues. Yet the uncurated nature of the exhibition continues in the specific methodology of Nine Dragon Heads, a group whose members firmly embrace the notion of art as life.

20th Anniversary of Nine Dragon Heads

Neil Berecny Brown, Nine Dragon Heads

The life span of a contemporary art organisation or event is usually short. The burden of fund raising, administration, and maintaining interest and enthusiasm, all being carried by a few committed but poorly paid artists or volunteers, means that “burn out” is almost inevitable.

Nine Dragon Heads International Environmental Art Symposium has been running now for twenty years. This remarkable longevity is a reflection of the passionate commitment and stamina of its founder and director Park, Byoung-Uk, and also of the continuing relevance of its themes and unifying concepts.

In all that time, artists from around the world have gathered to work together, to exchange ideas and investigate ways to effectively address the underlying crisis facing contemporary society; the urgent need to reset our relationship to the sustaining natural environment in order to prevent the inevitable catastrophic system collapse, should this not happen.

Since 1995 Nine Dragon Heads symposiums and projects have been held in many parts of the world, but these nomadic creative odysseys have their beginnings in Korea, from Jeju Island in the south to the DMZ in the north, from Seoul and other major cities such as Pusan and Cheongju, to farming villages and ancient burial sites.

A clue to the origins of this peripatetic art symposium can be found in two caves near Cheong-Ju in The Republic of Korea. Archaeological research shows that the caves contained human and animal remains which are at least 40,000 years old, together with concentrations of chrysanthemum pollen suggestive of ceremonial rites. It was to the smaller of these caves – the larger having been destroyed by a mining company – that symposium Director, Park Byoung-Uk, brought participating artists.

The destroyed cave, potent and present despite its material annihilation, still resonates as a symbolic expression of a lost relationship of human/environmental oneness. The smaller cave now visited, can be experienced as a portal to a potential for re-connectedness.

For participating artists, Korean and international alike, those visits became a starting point from which to consider past and present relationships with nature, and to find ways to express this through art.

The “Nine Dragons” myth associated with the caves tells how nine imoogi, or proto-dragons, were imprisoned, five in the larger and four in the smaller cave, until, having achieved enlightenment and thus become fully-fledged dragons, they were released. The metaphor of confinement and release is expressed in the recollections of visiting artist Juliet Fowler-Smith who recounts “Long tunnels into darkness, puddles to avoid, narrow passages, mythology and markings on the cave wall”. She has a lasting impression of having been shown something of great significance, something requiring respect and protection, perhaps a key to gaining the awareness needed for a new holistic and sustaining concept of nature.

One is reminded of the allegory of Plato’s cave, in which the certain knowledge of ideal form is revealed only when reality is clearly seen in the light, and one is freed from the shadows of illusion. The allegory tells of prisoners who, chained in a cave, are only able to see shadows on the wall cast by unseen puppeteers moving objects in the firelight, and therefore ascribe reality to the shadows. To extrapolate, perhaps it is the NDH artists who transition from the cave into the light, as “philosopher kings” or “dragons” with responsibility to find ways to share, perhaps as “shadow-making puppeteers” any insights they have garnered through their art.

For twenty years this show has been on the road. The story of that journey has been characterised by disparate and eclectic responses to changes in the philosophical, political, scientific and theoretical milieu to which artists are tuned.

Whether intuitively or with didactic intention, the artists have reflected and anticipated these changes via the language of contemporary art.

Many forces have shaped the context in which new propositions are articulated. Current philosophy might take Plato’s truth of ideal form with a pinch of Hegelian contradiction, while chaos and complexity theories, together with the uncertainty principle, undermine the concept of a balance in nature, resulting in the natural world, including humans, being regarded as a state of becoming, as suggested by Heraclitus. At the same time, the Marxist dictum that consciousness is shaped by prevailing modes of production is enacted globally via market driven industrial economies which subordinate the complex interplay between man and nature to the imperative of production and consumption; pushing away from compassionate and empathetic relationship to increasing alienation. Running contrary and arguing that nature and culture are inextricably ‘mixed up’ is the actor-network theory of Bruno Latour that challenges human exceptionalism. NDH has been a forum in which many of these ideas have been revealed and contested, ideas that will determine our future.

For some artists the stark facts of climate change insist on urgent political action, while contemporary psychological theories, such as the Nature Deficit Disorder hypotheses of Richard Louv, and Edward O Wilson’s concept of Biophilia – suggesting that an urge to affiliate with other forms of life is biologically based – have led to works based on acts of empathy.

The trajectory of Nine Dragon Heads extends historical developments of contemporary art practice inflected by environmental awareness. Perhaps the most obvious is the Land Art movement of the 1960s with its impulse to fuse art-works with the earth itself, into a unity that placed humankind inside nature-based scales of time and materiality.

Seminal also has been the work of Joseph Beuys and his ideas of social sculpture, rapprochement with nature and the role of the artist in shaping society. It is not coincidental that the beginning of NDH took place in the year of the Littoral conference at Salford University in 1994 that helped to surface some key theoretical, pedagogical and aesthetic coordinates of what later became recognised as a new critical art movement, variously known as Dialogical Art, Relational Aesthetics or Socially Engaged Practice.

It has been a basic tenet of NDH that artists can have a significant role in effecting historical change through interacting with people from all walks of life. In early symposiums participating artists developed ongoing and rewarding relationships with the villagers of Munui-Myeon, both in the making of their art, the friendships made acquiring materials, drinking home made makkoli together, and watching the village children grow with the passing years.

As the concept of nature is socially produced, contested, contingent and constantly modified, participating artists have conjured with its many manifestations. While the concepts are at times incoherent and contradictory, it has been the task of artists at Nine Dragon Heads over the past twenty years to construct new narratives of explication and promise.

Creative trends that endure: from history through modernity

Kim Jai Kwan, Commissioner

Korea greeted the modern times after existing a thousand years as a Buddhist nation and 500 years as a Confucian nation. The ideology of Korean people was founded on these two religions. Before the modern era, Korea was a dynasty named 'Joseon' (Also 'Choson', Korea during 14thC–19thC) that existed in feudalism for about 500 years. It is difficult to find any single dynasty that existed for 500 years in the history of mankind. For this reason, the culture of Joseon Kingdom succeeded its tradition in great solidarity. With the invasion of Japan the Dynasty fell in 1910 and Korea suffered through 37 years of colonial rule until it was finally liberated in 1945. This was a time of crisis for the traditional culture of Korea.

The great Indian poet who became the first Asian to win the Nobel Prize in Literature, Rabindranath Tagore (1861~1941), expressed 'Joseon' as 'The Light of the East' in his poem. This poetic expression delivers a message of prophecy that gave the Korean people hope and pride beyond time and space in the period that Korea was under the Japanese Imperial Rule. 'The Light of the East' implied the coming liberation of 'Joseon' and foretold that Korea would become a light within the world.

When Korean art is observed as 'before the modern times' and 'after the modern times', the characteristics of 'Korean aesthetics' in pre-modern times are most clearly expressed in Yoo-Sup Goh's Theory of Aesthetics. Goh defined Korean aesthetics as the 'unsophisticated beauty'. It means that it is not highly technical, but artless, essential and direct. These characteristics are largely observed in the architecture and crafts of Korea; in painting, the best example from before the modern times is Jung-Hee Kim's work – 'Saehan picture' (Wintry Days). Today,

these characteristics are found in Soo-Keun Park's figurative paintings. Another characteristic is a very contrasting style, as can be seen in the tomb murals of Goguryeo and Baekje from the Ancient Age of Three Empires, there were delicate techniques full of spirit. One can also find this characteristic in some examples of modern paintings, including Joong-Sup Lee's 'Ox' and Unbo Ki-Chang Kim's abstract paintings of rags.

Korean art is thought to have these contrasting characteristics because it shared the culture of Buddhist state and Confucian state to develop diversity. Japanese invasion and the Korean War must also be related to the development of modern Korean character. The Korean art sector that experienced western art through Japan so poorly during the Japanese Imperial Rule quickly underwent a transition as it was exposed to modern western art under the influence of the American intervention in the Korean war after the liberation. There was an uncontrolled flood of foreign culture, but the Korean artists showed the ability to absorb it smoothly and to quickly settle these new influences within the existing Korean culture.

Historically, there are many cases of Korea's exceptional innovative talents. In 1377 during the Goryeo Dynasty when Korea was a Buddhist state, Korean artisans invented a printing system of movable metal type, innovating from the ceramic typesetting system previously used in China. The oldest existing book to be published with movable metal type-setting was the "Jikjisun Sutra", printed in 1377 (The Gutenberg bible was printed in 1455, seventy eight years later). The book is a compilation of Buddhist teachings and notes of senior priests published by

'National Priest Baegun', at Heungdeok Temple in today's Cheongju City. After the invention of movable metal typesetting, Great King Sejong (the 4th king of Chosun) created a revolutionary system of phonetic written characters for the Korean language; 'Hunminjeongeum (Hangul)'. The newly simplified alphabet took the place of a complex Chinese based writing system with thousands of individual characters that had previously taken more than a decade of study to master. This in combination with the new printing technique allowed for a much faster and wider dissemination of written texts and for the new alphabet Hangul, which was very easy to learn and considerably simpler to convert to the typesetting process, led to a radical democratisation of knowledge and wide spread literacy of Korean people.

The Korean word 'Jikji' means 'indicator' with the finger, it does not seem to be a coincidence that 'digit (Latin for finger)', which is the root of the word digital, also means 'indicator'. In the 21st Century, Korea's digital industry is leading the world. The global electronic companies that represent Korea are manufacturing the world's best smartphones and media players. The use of television as a tool for modern art by Nam Jun Paik, who became one of the greatest artists of the late 20th Century, is also a symbolic example of Korea's exceptional inventive talents.

Opening on May 9, 2015, the 56th Venice Biennale has a very important meaning for us.

Nine Dragon Heads, a multinational group of artists that have a history of leading new art through various experiments, exchanges, discourses, presentations, and publications with a worldwide network of collaboration for the last 20 years, which have been

based on the spirit of nomadic culture, was officially invited to participate with the Collateral Exhibition, "Jump into the Unknown".

"Jump into the Unknown" has been instituted by NDH Director Park Byoung Uk with 40 participating artists from 24 countries. The project is supported by three co-commissioners (Magda Guruli/Georgia, Vittorio Urbani/Italia, Kim Jai Kwan/Korea).

As co-commissioner of "Jump into the Unknown", I have been responsible for selecting participating artists from Korea. Selecting artists for the event suitable for the Biennale collateral events programme, I looked for certain characteristics; each artist should be able to foresee future alternatives, to reflect on the culture of the host nation, and to present art for something new. All of the artists participating in the Collateral Exhibition, "Jump into the Unknown" will profess and prove their unique personalities. As the new scientists of our time try to look for the concrete matters of the material world, the artists also try to look for original images in the world to present in various media, languages, and environmental installations.

Korea, which was once "the Light of the East and the Land of Morning Calm", in the words of Tagore, is now an advanced industrial country of digital and cyber sciences, automotives, and bioscience. I strongly believe that the artworks of the nine artists from Korea will be recorded as memorable pieces through the 2015 56th Venice Biennale's Collateral Exhibition, "Jump into the Unknown".

Meeting with Nine Dragon Heads A Leading Platform in Search of the Unknown The 56th Venice Biennale Official Collateral Events

Iliko Zautashvili / artist, Nine Dragon Heads Board

In the 21st century South Korea has been a leading country across the field of innovative technologies. Its newly developed economy and infrastructure has created the conditions for new approaches in both educational and cultural policy. In this context South Korea's ability to create a platform capable of attracting and integrating new global trends and initiatives has been especially important. The exhibition "Jump into the Unknown" hosted by Nine Dragon Heads, is a prime example of this phenomenon, which originated during the formation of international interdisciplinary experiments, and was additionally inspired by the latest artistic developments in South Korea.

"Jump into the Unknown" as a contemporary art project reflects the position of South Korea within a larger process of global integration, whereby the country has positioned itself as an initiator and participant in numerous international cultural initiatives. The concept of "Jump into the Unknown" elaborated within the International Environmental Art Symposium known as "Nine Dragon Heads" employs a procedural laboratory practice which will encompass both experimentation and historical review. The exhibition will summarize a 20 year collaborative experience of art practice on an international scale, bringing its artistic, social, political, cultural and environmental themes to the forefront.

Through the course of its activities ranging from exhibitions, conferences, international environmental art symposia and workshops, "Nine Dragon Heads" has brought artists from around the world to work on artistic projects in South Korea. The environment of South Korea, together with its art practitioners created a space for conducting international research in the arts and for the expression of the deeper cultural aspects of art, society, and the state of the environment. At the Venice Biennale national representation has been a dominating structural and conceptual aspect for the majority of exhibitions held over the last century. "Nine Dragon Heads" offers to present a diverse cultural platform to the 56th Biennale with a unique exhibition format, which will feature artists from around the world, all of which have cultivated a deep connection with South Korea.

"Jump into the Unknown" is an exceptional precedent of international and interdisciplinary cooperation in the face of global changes. The concept in many ways reflects aspects of Korean spiritual and creative knowledge, while the quality of the "Nine Dragon Heads" allows for the creation of an open pluralistic context and an experimental space where contemporary, international, cultural, and multimedia trends may genuinely intersect.



20 Years Archive

Nine Dragon Heads

8th. MAY. 18:00–20:00
Palazzo Loredan dell'Ambasciatore

DMZ & JSA /// Ali Bramwell
3 PAW /// Annelise Zwez
Daecheong Lake /// Bedri Baykam
Sarajevo Winter /// Ibrahim Spahic
Chamagodo /// Gabriel Adams
Nomadic Party 'PAO to PAO' /// Phil Dadson
Nomadic Party 'Protests That Never Ends' /// Denizhan Özer
Nomadic Party 'GER to GER' /// Aleksandra Janik & Magdalena Hlawacz

Nomadic Party

8th. MAY. 20:00
Palazzo Loredan dell'Ambasciatore

Leading Korea
Host: Kim Jai Kwan (Commissioner)
Supporters: Sim Jea Bun / Yoo Joung Hye / Suh Yoon Hee / Kim Dong Young
Choi Ik Gyu / Song Dae Sup / Seo Bak Ei / Goo Sung Kyun / Lim Hyun Lak / Yoo La Shin

Collaboration Performance

8th. MAY. 21:00
Palazzo Loredan dell'Ambasciatore

Inbok Trobos /// A place to Play
Erika Batdorf /// Burnish
Phil Dadson /// Conferences of Stones
Jusuf Hadžifejzović /// Ktitor Founder

Future Rhythms: Symposium on Educational Strategies via Art

Organized by Nine Dragon Heads and Joan of Art: Towards a Free Education
SaLE Docks, Dorsoduro, Venezia

21st–22nd November 2015

“In the 20th Century Carl Jung famously wrote that ‘mankind is in search of a soul’, yet in the 21st Century we are arguably in search also of our body and of our minds, subject as we are to the runaway train of rationalism, which has reduced all things in nature to numerical values [...] This is the sum achievement of our knowledge, which has created an unknowing and uncaring financial machine, the whims of which can cause havoc in the form of wars and environmental devastation.

Yet to get away from the crippling phenomenon of rationalization and its utterly irrational outcomes we must not look to leap into an other worldly realm or to a promised future. We need, rather to jump back into ourselves, into the radically unknown and unknowable ‘present.’” – Mike Watson, from the catalogue of *Jump into the Unknown*, a collateral event of the 56th Biennale di Venezia, organized by Nine Dragon Heads.

Future Rhythms invites visual artists, performers, VJ's and DJ's to present audio, visual and performance works which educate via their form. These will be presented alongside papers delivered on alternative and free forms of education.

Future Rhythms symposium on Educational Strategies Via Art asks artists to respond to the phenomena of Neo Liberalism, Social Media and the Surveillance Society. As we move fast toward an enslavement of the body and mind at the hands of an uncaring Neo Liberal world financial system we invite submissions in the form of conference papers, performances, VJ sets and apps, software and bioart which aim to aim to educate via their forms or critique the formal State-Business education system and media propoganda.

In presenting educative forms of art which are equal to the task of reclaiming the human body and mind from the clutches of the financial machine, papers on new educational strategies are invited both from within and outside the University system. Through open discussion it is then it is then hoped that the fundamental basis of an international artistic alliance can be formed with the intention of presenting an alternative education delivered via the art world.

Please send abstracts and images (if necessary) to: conceptualmilitancy@gmail.com

Nine Dragon Heads

Nine Dragon Heads is an interdisciplinary platform where artists from across the 5 continents work in locations that may be environmentally, economically or politically troubled, following important cultural, historical and geopolitical routes. Initiated in South Korea in 1995 in response to the destruction of an important historical site, Nine Dragon Heads has evolved to address varying crises and transitory situations in localized and situation-specific ways.

The title of the project “Jump into the Unknown” refers to the inherently spontaneous nature of the International Environmental Art Symposium which will react spontaneously to the particular geographic and environmental situation of Venice and the Venice Biennale.

Joan of Art: Towards a Free Education

The aim of the project ‘Joan of Art: Towards a Free Education System’ is to deliver a free education system, starting from the very basis of what education is: The sharing of information. In the first stages the very notion of education will be explored so that a new system can be delivered which recognises the value of knowledge sharing between peers and across disciplines. Finally a free accredited system will be set up in such a way that it can be delivered from anywhere in the world, growing and changing organically as it disperses via accessible communication platforms. In this way it is intended to break the monopoly that the State-Business model has over education.

PARTICIPATING ARTISTS

Ali Bramwell, NZ	24/27
Alois Schild, AT	28/31
Bedri Baykam, TR	32/35
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Erika Batdorf, CA	64/67
Gabriel Edward Adams, USA/NZ	68/71
Goo, Sung Kyun, KR	72/75
Gordana Andjelic Galic, BA	76/79
Iliko Zautashvili, GE	80/83
Jusuf Hadžifežović, BA	84/87
Kazunori Kitazawa, JP	88/91
Kim, Dong Young, KR	92/95
Lim, Hyun Lak, KR	96/99
Phil Dadson, NZ	100/103
Seo, Bak Ei, KR	104/107
Sim, Jea Bun, KR	108/111
Song, Dae Sup, KR	112/115
Suh, Yoon Hee, KR	116/119
Susanne Muller, CH	120/123
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Aleksandra Janik & Magdalena Hlawacz, PL	132/135
Anna-Lea Kopperi & Heini Nieminen, FI	136/139
Harold de Bree, NL & Mike Watson, IT	140/143
Yoko Kajjo & Jason Hawkes, AU	144/147
Quartair Group, NL	148/151
Geeske Harting	150/150
Jessy Theo Rahman	150/150
Pietertje van Splunter	151/151
Thom Vink	151/151

Ali Bramwell, NZ

Theremin electronics, modified DIY electronics kit

Hollow Conductors, 2015

Media and materials: sound installation/object.
 Readymade objects (domestic cleaning equipment) with aluminium gilded surface, electronic components (theremin sensors), hand truck, recycled cardboard cartons, speakers.
 Courtesy the artist

Hollow Conductors: a series of beautiful unreliable promises

The thematic starting point for Hollow Conductors is economic migrancy and the essential but low status and low paid work that is very often performed by persons who relocate to more robust economic zones searching for a better life. Anecdotally a majority of the service workers of Venice do not live in the historic city, instead commuting daily to work their shifts. In a more direct and prosaic sense, small daily migrations around the city of Venice moving goods and equipment are carried out using various hand carts, many service jobs require the daily use of this very common practical tool. The workers who use the handcarts are ubiquitous and their individuality is hidden by the cipher of their function. The physical presence of this object, which is both mundane and also uniquely specific to the physical infrastructure of Venice, is used as a placeholder for the semi visible migratory population of service workers.

Cleaning as a repetitive, mundane, low status yet essential task – and one that is generally visible or notable primarily when it is not performed – is also referenced as an emblematic placeholder. Generic cheap and unremarkable cleaning tools are surface gilded with aluminium foil, an impoverished version of the ancient craft technique of gilding valuable and beautiful items with precious metals, lending an ersatz veneer to the otherwise humble implements. This minor surface-deep elevation of such a humble tool reflects a longing that is not realised, a glimpse of something finer that may not be trustworthy, an unreliable promise that simultaneously renders the tools unusable for their original purpose.

The gilding process, while removing one function creates another; the newly applied metallic skin conducts electricity, allowing the cleaning tools to be used as capacitive sensors and fulfill a role in creating electronic sound. The artist has mounted theremin sensors on

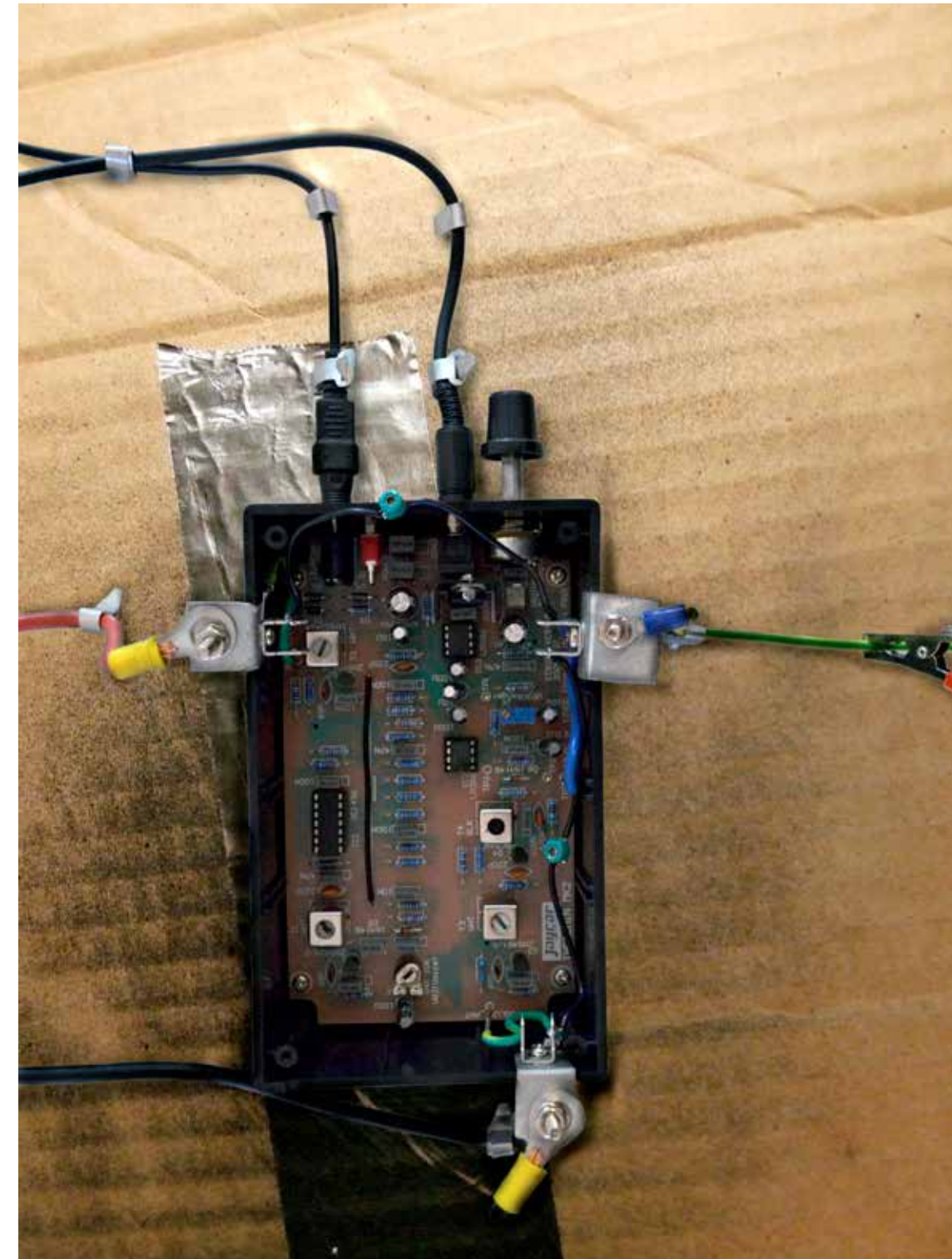
a generic hand trolley creating a mobile theremin instrument that uses brushes and brooms as antennae; cleaner's cart as mobile sound installation. Sound is produced and altered by people's bodies moving near the antennae, the mobile sound station creates a shifting proximity tone when bodies are within sensor range. The physics of conductivity and capacitance are affected and destabilised by many external factors, the capacitance that allows the theremin circuit to function must be reliably earthed to work in any way consistently, this necessary grounding cannot be relied upon in this situation. These inevitable variables in functionality and unpredictability of signal are mindfully accepted as the condition and zeitgeist of the work and are leveraged as placeholders for a certain disillusioned dysfunctional unrealistic and yet perennially persistent optimism.

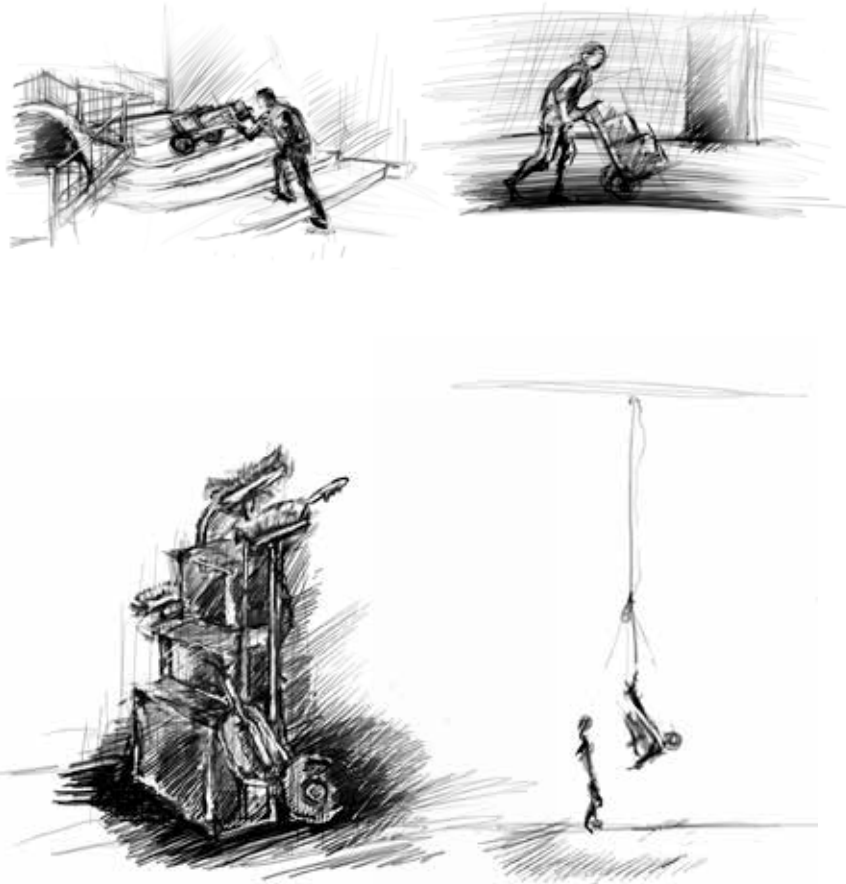
At unannounced intervals "Hollow Conductors" has been activated in public space, transporting the mobile sensor in matter-of-fact, place to place walks through non touristic areas, at non touristic times.

No special attempt to interact or solicit attention has been made, no particular lingering, no special clothing or unusual actions. A gentle but dissonant electronic sound-scape occurred in the course of walking with the hand cart, directly arising from chance moments of physical co-proximity.

When not mobile the cart is suspended from the ceiling, completely removed from its primary functionality and positioned so that the sensors are activated by persons walking nearby. Utilising the fact that people will not necessarily immediately understand where the intermittent sound signal is originating from to reproduce the condition of intermittent visibility that is central to the conceptual development of the work.

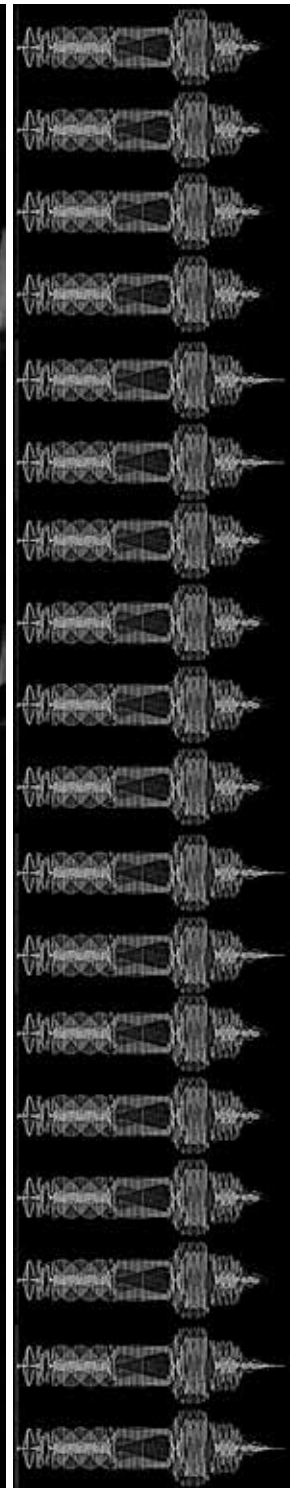
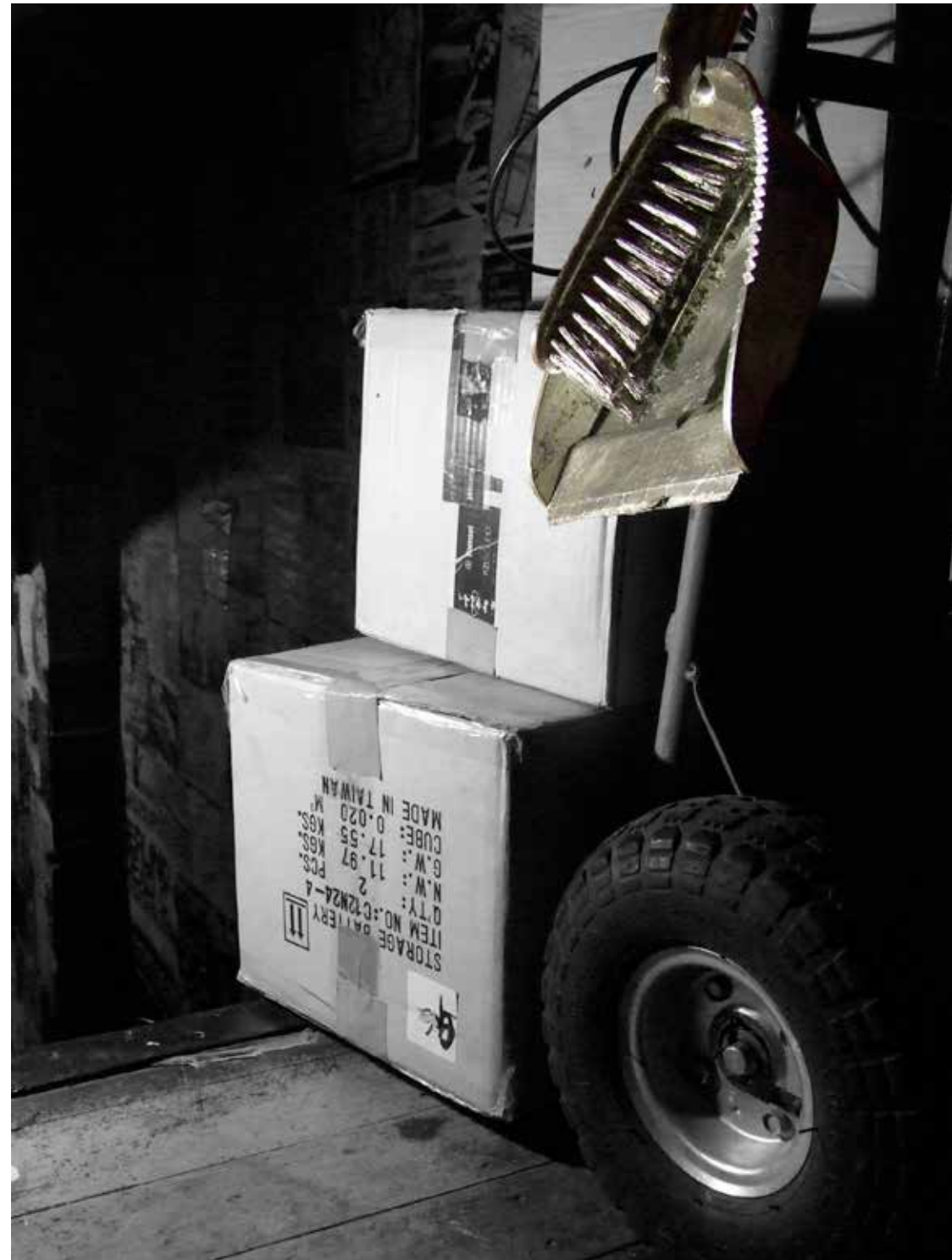
This work is dedicated to the memory of Peter Gutteridge.





▲ Sketchbook, research drawings

▶ Studio image, work in progress
Theremin wave form visualization



Alois Schild, AT

Neo Nomadic Pavilion

Media and materials: Installation
100 steel plates, 2000 mm x 1000 mm x 0,75 mm each,
ropes, wires, plastic wrappings
Courtesy of the artist

Alois Schild (born 1960, steel sculptor from Austria) has created a large iron sculpture in the garden of the Palazzo Loredan. Combining nature and art, it follows the Environmental Art tradition of the 1970s – a European form of Land Art – characterised by carefully positioning ephemeral objects in natural surroundings. Another major element in Schild's work is the influence of nature on the sculptures themselves. As the materials (steel and treetops) react to the weather and grow, the work of art itself changes with the seasons as part of a dynamic process. The combination of steel and vegetation in the form of trees reflects the nature of humans and their role in the course of nature. Perfection is not the appropriate answer to the big questions that humankind faces. Instead, changeable reactions and daring experiments like those carried out by Schild in his work come closer to man's need for enchantment, communication and small miracles that result from these associations. Even if a steel roof serves as a home, it always remains a sculpture.

The object is alive and changes over the course of time. The steel loses its initial shine and becomes rusty as it is transformed from a foreign object into an integral part of its surroundings. Like many of Schild's works, the sculpture has no inherent purpose yet is at the same time functional; it can serve as a strong symbol of the artistic collective Nine Dragon Heads just as much as

a temporary roof or shelter for recently-arrived art nomads staying here for a few weeks.

It is particularly striking how the sculpture moves in the air and opens up a space high above the ground that is both infinite and intangible. The work almost floats away from the earth's surface and becomes a flying object. This idea of the sculpture taking flight is absurd considering the weight of the material used, yet it manages to achieve a casual ease which is both surprising and captivating.

The roof of the Artists' Pavilion is made from the same material as that used by Schild to create his monumental sculptures: steel. However, it is not a protective shield built using complex technology but a sophisticated construction temporarily fulfilling the function of a building. Its fragmented construction style, basic materials and almost makeshift character are reminiscent of shacks and transitional shelters.

Alois Schild is one of the few uncompromising artists who have achieved success on the art market for decades without the support of a gallery owner, without commissions and without limitations. Instead of adapting his art to the demands of the market, Schild works tirelessly to expand his group of collectors, experts and appreciators. The large objects he designs and produces are poetic fantasies somewhere between sculpture, object, installation and architecture.



Function and the inherent purposelessness of objects are recurring themes which are also reflected in the titles of his works. The sculptures and their names form bold metaphors which combine sense and nonsense to create a new, third element. "Doppelhelix mit reizvollen Lastersymbolen" or "Fliegender Teppich mit patriotischen Intarsien" combine biology and fantasy, reality and invention. In doing so, they surpass each individual meaning to create something new. Often they reflect and question rehearsed restrictions, as shown in the work "Festspielzeiten des Ungehorsams".

Again and again, Schild dares to dream and produces large objects, monumental sculptures, which must be transported and lowered into position by helicopter. He thinks big and does not let himself be restricted by space. First he plans the perfect object and location; only then comes the question of feasibility.

This approach is reminiscent of Bruno Gironcoli, his teacher at the Academy of Fine Arts in Vienna. Like Schild, Gironcoli also built large objects of indeterminate purpose, designed room installations based on drawings and, through his interventions, continually changed not only his sculptures but entire exhibition rooms.

Alois Schild's early works are to be interpreted as connections between man and machine. These radical designs incorporate the artist's own naked body by placing himself in the centre of dangerously sharp and pointed

prostheses made of steel. Performance or body art play a major role in his work.

In his later work this is replaced by a desire to make objects accessible and useful. For example, the steel sculptures resonate sound during music performances or serve as climbing frames and seats. People are invited to touch and use his works of art. They are not elitist or detached but democratic and communicative – they encourage conversation.

Alois Schild held his first exhibition as a professional artist in 1990. Since then he has participated in many international symposia and exhibitions around the world, particularly those focusing on large-scale and monumental sculpture.

He has been part of major exhibition in countries including Austria, Germany, Switzerland, France, Bosnia Herzegovina, Turkey, Uzbekistan, China, Korea and Mexico.

As a founding member of the association "Friends of Contemporary Art, Kramsach – Tirol" (Austria) he helped create the 10,000m² "Sculpture Park Kramsach, Tirol". His work also includes initiating international networks and curating exhibitions of contemporary art. Schild is a passionate supporter of contemporary art, the integration of art into urban planning work, and the ongoing promotion of intercultural exchange and tolerance.

Hannah Stegmayer



Bedri Baykam, TR

Empty Frame, 2013

Media and material: live installation, sculpture.

Metal and wood, double side empty frame.

Courtesy the artist

Bedri Baykam's installed 7 double-sided empty frames hanging from the ceiling in The Proposition Gallery in New York. He said these frames were not empty but rather "framed live time and space". The artist asserted that "framing live time and space" creates a phenomenal situation – the outer limit, where realism, 3D and conceptual art meet. He believes that this exhibition will forever alter the 100-year long obsessive relationship of generations of artists with the object originated by Duchamp's Ready-Made...

Here, the master of the situation is the active space as followed by the viewer. The key role given to the object,

the 'ready-made' has shifted away. It brings together the fictitious rectangle plane of the artwork with conceptual art. Just as the ready-made has taught us to read the objects and look at them differently, these pieces enable us to look at 'life space' differently and all the frontiers between life and art blow up.

Baykam gifted this show with an evolutionary tangent where art's direction is headed. He wants people to interact and immerse themselves with his art, be part of the process and get a genuine experience.

- *Every image is single and changes every other second in a continuous flow.*
- *Space and time are framed and packed together although they change constantly.*
- *Every image is live.*
- *This is the outer limit where realism, 3D and conceptual art intersect.*
- *This is not the 'ready-made' revisited by its 5th generation of would be geniuses piling anything on top of another in any museum or gallery.*
- *Here, the master of the situation is the active space as followed by the viewer. The key role given to the object, the 'ready-made' has shifted away.*
- *It brings together the fictitious rectangle plane of the art work with conceptual art. It's total art. It's hard to be more realistic, more conceptual, more challenging, more arrogant and simpler.*
- *Just as the ready-made has taught us to read the objects and look at them differently, these pieces will enable us to look at 'life space' differently and all the frontiers between life and art will blow up. (Oh, Dear Bob!)*
- *Duchamp's "Bulky Heritage" (Le Figaro-15th of February 2013) which I had defined back in 1991 as the "Post-Duchamp Crisis" in my conference (and later my 1994 Book-see p.46), had become an almost hypnotizing obsession for generations of artists. The way out was in the air and in the eye.*
- *This altered new reading that can be taken out anywhere, might reach its climax even more in the gallery or the museum space: There, the most daily and simple environment will mix with the 'holy space' where art is shown and worshiped.*
- *The one who looks, the one that is looked at, the space in which it's seen, the time in which it is viewed will all come together. Art can now transcend its own "traditional boundaries" and reign over 'life space'.*

The Empty Frame: The storm in the home of Being or the Unending Inquiry of Visual History
Prof. Hasan Bülent Kahraman

"(...) It is possible to see marks of this new 'phenomenology of the object' introduced by Duchamp in Baykam's works. After all, it is impossible to evaluate otherwise a context in which the given meaning is disrupted and, based on this, new layers of meaning are woven. What is interesting is that, at times, Baykam experimented with this reality by re-producing what had been done formerly. For example, the re-production of Les Demoiselles d'Avignon, within this context, meant something rather different than Picasso himself re-producing, almost countless times, Velasquez's Las Meninas.

(...) The fact that he always kept close to post-Duchamp aesthetics and that he continuously produced works aiming to disrupt an established frame of perception should be seen as an extension of this relational attitude. We must say that within this context, in Baykam's quests on the canvas, and in his works that directly test the canvas, the main concern is the relationship between object and visuality. In his works, either the canvas becomes integrated with an object and thus includes all the new planes of meaning brought to the object by Duchamp, or, the object outside of the canvas constructs itself a new visuality peculiar to itself to drag object-oriented meaning toward a phenomenological deconstruction.

The last move in this effort is the presently exhibited empty canvases.

When we recall the history we have summed up and analyzed so far, it should not surprise us that Baykam has reached this point, especially after the paintings in the 4th dimension. On the contrary, Baykam deepens the relationship between visuality, object, and canvas. The works before us are a highly creative and impressive new stop in this line.

We enter the gallery and find empty frames that intersect, interact, and thus multiply. But it is impossible to call these frames empty, to consider them as being

empty. These frames, made up of four bars, reflect a whole world in an empty space which they delimit. Those inside the gallery, those outside, those passing in the street, in short, everything within a certain depth make up the 'content' of the frames. We have here a serious and major phenomenological problematic.

The frame, as noted above, delimits the canvas in classical painting. The canvas is the surface on which one paints. The frame constitutes the reality of the surface on which one paints. The phenomenon we call the painting takes shape in relation to a frame. A frame made up of four bars may sometimes be unable to hold up a canvas. The canvas, i.e., the surface on which one paints, may itself be directly exhibited. In this case, what we have is still a frame. The boundaries of the canvas are then the frame of the picture. In short, a painting that, phenomenological speaking, is frameless cannot be a boundless painting. Even though some works by Daniel Buren have attempted to overcome this limitation, he is not our example here.

Baykam now begins to shake this perception. If the frame is to 'signify' the painting, or is that which signifies the painting, and does this via the canvas stretched on it, then what would the meaning of the frame be in case there were no canvas? This question posed by Baykam establishes a dual perspective. On the one hand it sets up a major milestone in post-Duchamp aesthetics. Baykam thus objectifies the frame, and, by doing what Duchamp did with the urinal, imparts an entirely new meaning to it, i.e. to the frame. If Baykam's basis is a post-Duchamp aesthetics, what he has done here is a post-phenomenological move. The frame has thus been abstracted from its own reality and reached a new objectivity. It is even possible to say that the frame has broken free from the canvas, hence becoming entirely liberated, and is now an object in and of itself. This also means the independence of the phenomenon we call 'painting.' It is a third level painter or painting becoming independent of the painter, and the painter of the painting. Thus, a new period is beginning in which, if one may be permitted the phrase, the frame is the painting."



Channa Boon, NL

Et in Arcadia Ego, 2015

Media: 30':00" HD video
Courtesy the artist

A famous expression by Joseph Stalin, 'Propaganda is the strongest and most important weapon of our party and our battle, and in this battle the visual arts are the infantry while the cinema is the air force', was one of the inspirations for the film 'Et in Arcadia Ego' (2015, 30':00" HD video).

For its entire length, the film follows a chess game, played by two residents of Odessa, Ukraine, sitting near the city's Arcadia Beach.

In 'Et in Arcadia Ego', Boon makes the heritage of Stalin's totalitarian power game in the entire band of countries between Russia and Western Europe tangible through the analogy of this game.

As the historical events are the carrier of the film, the chess game is the physical link connecting the different places shown in it (the Aral Sea, Odessa and Tbilisi). The chess game symbolises, at a micro level, the power game that has been and still is being played out in the former Soviet Union, but on a much bigger scale.

With this work, Boon wants to investigate the idea of 'location' as a 'carrier of information', which any individual or being can tap into, just by being present at this spot.

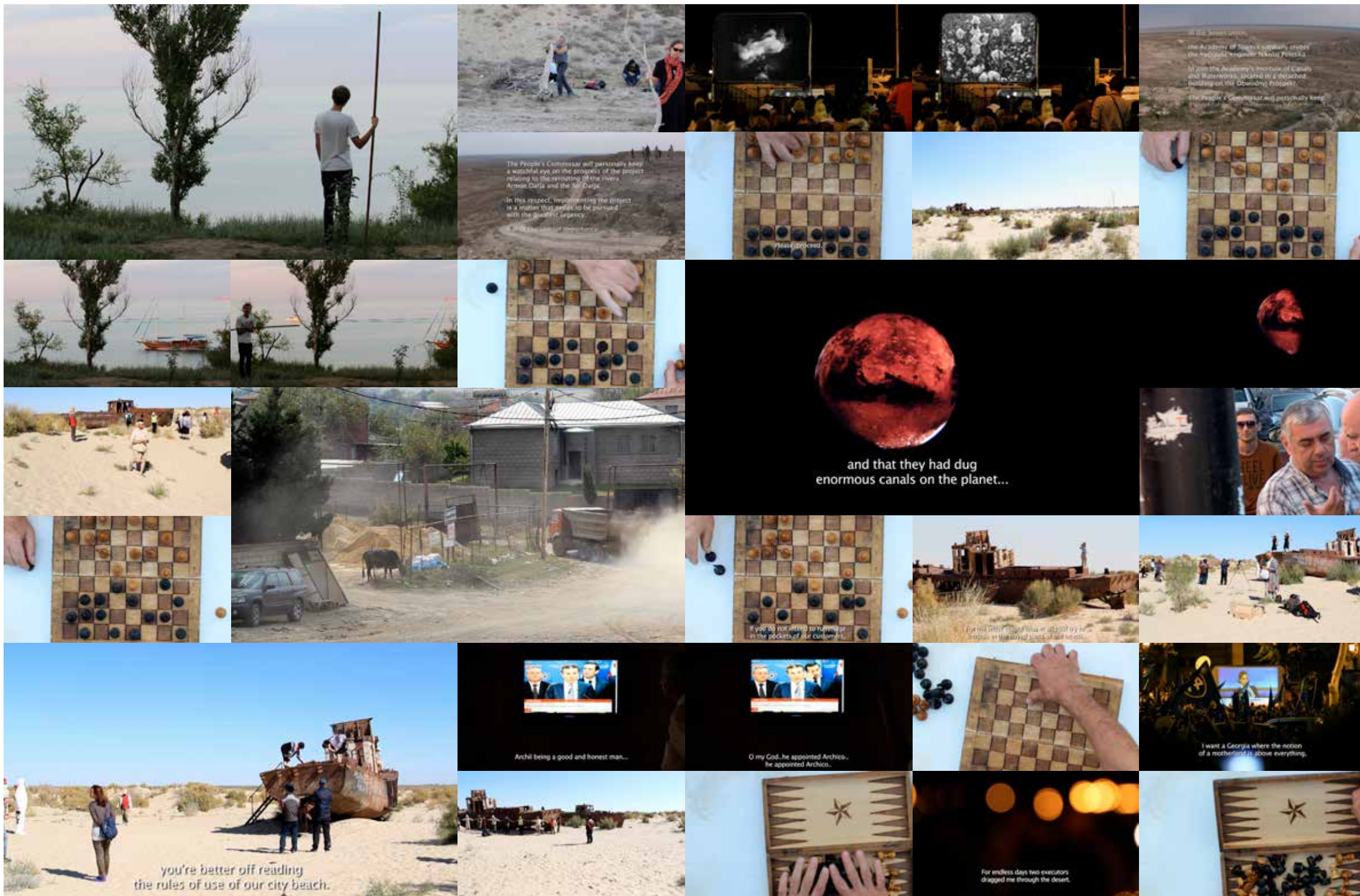
But, conversely, the film wants to show the system of thoughts and ideas that, throughout history, has co-created the physical landscape and those that live in it, how it has affected the way they think and act, and how a collective consciousness has been formed in the past and is still being formed in the present.

The phrase 'Et in Arcadia Ego' is derived from a text by Virgil, and is the title of a famous painting by Nicolas Poussin. The painting shows a group of shepherds who discover the phrase on a tomb, and thereby become aware of the existence of death in their Arcadian existence. This gives them the capacity to reflect and thus makes them self-aware. In the film Boon connects this loss of innocence of the Arcadian shepherd – signifying the 'Candide' state of an ideal world that is destroyed forever – with the present and past of the former Soviet Union. Hence, the phrase becomes a reference to the ideal world that Communism was once intended to create in this whole region and the nostalgia that it still invokes in many people.

In addition, the discrepancy between the ideal or propagated world and everyday reality emerges in every sequence – and thus the role of the various film and social media over time.

'Et in Arcadia Ego' is a film that reflects on itself: in this way, it investigates the different forms of perception and looking through a lens, in the broadest sense of the word.





Charlotte Parallel, NZ

Data Processing System, 2015

Media and material: sound sculpture

DIY style Aluminum shelving structure, aluminum strips 5 phone handsets for listening to 5 channels of sound (1 live and 4 pre-recorded), amplifier, computer, hydrophone, contact microphones, for signal pickups, a small laptop with the waveforms (spectrograph), information sheets on the various sites.

Courtesy of the artist

Credit: Angela Lyon

Using a solar panel and field recorder
at the Leith River, Dunedin



Data processing system – a sonic cartography of Venice
Charlotte Parallel

Data processing system is an interactive sound map of Venice. The audible map is a way of listening to intentional and ambient sounds that generate information about specific places in Venice. A research focus of the work is to use found sound to measure conditions about places that cannot otherwise be captured.

Condition can be measured by the impact of concrete/audible sound and inaudible signal on the surrounding ecological, social and political environments. Audible impact of sound is easier to pinpoint, such as through noise maps, vibration, or area zoning to isolate industrial areas. The impact of inaudible sound, such as wireless signals that transmit using an electromagnetic wave, is not so easy to discern in terms of impact. At least not without highly specialised equipment and a set time frame to measure and compare changes. To listen along the electromagnetic spectrum requires translating signal to sound.

While conceptually this has a broad starting point, the use of a mobile research kit provides the tools to narrow down and reference what is producing sound, the sound-itself and its possible implications on the surrounding environments. Centered on listening, the project's focus starts with phenomenological observations and recording as a form of analysis. The analysis directs beyond the isolated moment as now many sounds can be heard at once. Which further informs a cultural politic based in a specific geographic area. Cultural politic refers to multiplicity of signal that in focused listening reveals different agendas, not necessarily working together.

The culmination of this on-site research in Venice is *data processing system – a sonic cartography of Venice*. An interactive map and accompanying documentation as an auditory portrait of Venice, made from 10 days of listening and recording starting April 21, 2015.

The mobile research device – data processing system

To test for and record the auditory information used to make the interactive map, I have constructed a mobile research kit. The kit contains an assortment of microphones, recording devices, re-purposed electronics to use as signal detectors, an amplifier and speakers.

The method to collect sound information was from walking around, listening, observing, and participating in the functions, identity and purpose of places and their infrastructures.

It is these relational experiences of sound in the selected areas of Venice that I hope to convey in the map.

First mode of research: to listen for sound marks. Sound marks as the loudest sounds that are the most direct signifier of a place. These sounds inform a specific identity and purpose of a place. The recordings are made in main campi located within the 6 sestieri of Venice.

Second mode of research: to listen for waterborne sound. Waterborne sound is produced by travel or movement in, and/or supported by water. Venice is unique for its canal systems, Laguna Veneto/ the lagoon and its islands. While water is central to Venice and its systems, the threat of high tides requires environmental monitoring and protection systems. Using a hydrophone, recordings of waterborne sound are made from selected canals and around the islands of Murano and Pellestrina.

Third mode of research: the forensic ear. Using re-purposed electronics and stripped cable attached to an amplifier, a DIY approach is taken to detect electromagnetic signals. Everyday electronics transmit a signal that can be translated to sound. I liken this to an invisible infrastructure. The 'forensic ear' acts as an experiment to detect the presence and quantity of devices that transmit information along the electromagnetic spectrum.

- 1/ Testing recording and power source
- 2/ Playing the river back to the river



- ▲ 1/ Testing basic hydrohone set up
- ▲ 2/ Kit, amp, solar panel, speaker

- ▲ 3/ Listening experiment using hydrophone and field recorder to mix channels in situ

Choi, Ik Gyu, KR

Travel, 2015

Media and materials: installation, 1.5 m x 200 m x 300 m, transparent tent in the garden, toys, LED Lights.
Courtesy the artist

Travel

I realised an uncomfortable truth after I recognized myself as distinct from the world around me. I am what has been thrown out into the world without notice and am a being that has been traveling in this unfamiliar world, regardless of my own will.

Having passed times and spaces that I have been confused by or pushed into by someone else, now I've reached the present.

Since my willpower is weak and fragile, I can remain myself only by compromising with the uncomfortable situations that are given to me.

On the way, as I run towards my future, I realize that I am close to nothing in this huge universe.

Pursuing Happiness

People seem to build rigid walls, so as not to communicate, and the world seems so distorted to me, cold and oppressing to the point where people not only criticize but also use violence towards one another, which makes me feel sorry, uneasy and even upset.

Unwittingly, I've also closed the doors and loneliness has grown into depression which is eating me up. Whenever I am reminded of this sad reality, I feel so frustrated that I become stricken with the thought of giving up on my life. However, I am striving to ignore it and fill my life instead with happy, pleasant moments.

To me, art is a little air-raid shelter. My kind of shelter where I can breathe deeply with my eyes half-open, looking at myself and the world around me, and be hopeful that my life will be filled with happy moments. This is also the place where I, from time to time, uncover the wounds that I feel ashamed of and would like to hide and bring them to the bright light so that I can talk about them, have a good look at them, understand them and therefore heal them.

Life is...

a riddle, tangled with irony.

Where am I from and how am I supposed to live?

All of a sudden, I find myself looking like a wild animal lost in the fog.

My Art

I am afraid of what is named 'my art' as being just a diligent monster which only knows to run forward, foolishly. Am I digging a grave hole and unknowingly being buried, stuck inside the walls of "elegance"?

I am not a great person, just an average, ugly person, leading a pathetic and ordinary life. But at times, I put on heavy make up to look pretty and talk about myself loudly using big words and meaningless rhetoric to make myself look like somebody, and I am embarrassed.

I wish to be an artist who can express her childish self without pretense.

I am afraid my art work will lead someone to a meaningless idea or force someone to feel uncomfortable.

Could it ever be accepted as a deep philosophy of life to someone? It's fine by me if it is interpreted as a fun playroom, just a feeling of comfort but nothing else, a dirty path in the countryside, or even trash that has been tossed onto the dumping grounds.

I hope people can walk into my work easily and comfortably, as if my work is just another stone we see on the street. It can also be a place for people to talk about their honest opinions, feelings and imagination while they are free to become angry, share their emotions, empathize with one another and communicate.

My Goals

I wish to have my art express not a single, but a variety of stories with some hidden symbols and also become a cause of creative, fun imagination enjoying limitless freedom.

This Strong Drink Called Art...

has made me drunk and caused me to wander around. Sometimes, I sit out on the streets and at other times, I lie on the benches and talk aloud. Still, I can't let this bottle go and therefore continue to walk and tremble.







Christophe Doucet, FR

The Daphne Crown, 2015

Media and material: Object, Murano glass
 Courtesy of the artist

My project consists in putting a glass crown on a sculpture of Daphne forgotten in the garden of the palace. This work makes a reference to the metamorphoses of Ovide, as told by art history.

Christophe Doucet was born in 1960. He lives and works in the moors of Gascony. He creates sculptures through merging dreams, concepts, desire, tradition, size, and absurdity. His goal is not to assert a singularity but to breathe new life into forgotten alliances, reconnecting the real and the imaginary, the temporary nature of existence and the timeless foundation from which it surges. It's about penetrating into the profound substance of a simple world composed of past events, but a world that powerfully affirms itself as a living entity open to multiple metamorphoses. This approach manifests a refusal to be confined to a form that would neglect to hone its self-awareness and would forget the chaos from which it's conceived and from which it must constantly revitalize itself.

Didier Arnaudet



Denizhan Özer, TR

Static Lives

Media and material: Installation, mono print on Aluminium plates, 75 plates of size A4/29 x21 cm.
Courtesy the artist

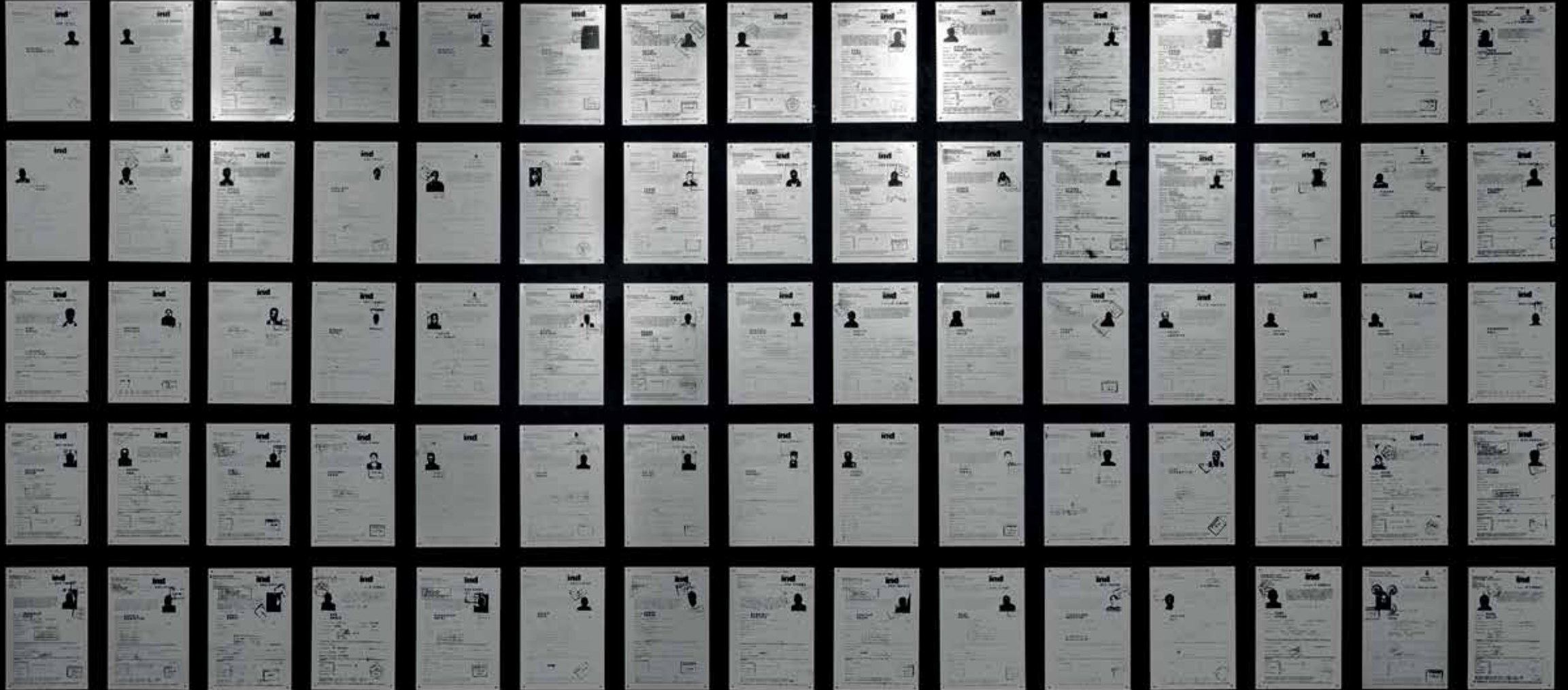


No Name

Media and material: photo installation, passport photos printed on white curtain.
Courtesy the artist

In my works, the human element and human problems, both individual and social, always occupy the front ranks. In particular, I try to tell the real-life stories of those people who are marginalized, oppressed, and in flight, and those who leave behind their homes and countries and who are affected by war, terrorism, faulty policies, and all kinds of difficulties but despite everything try to be happy. I accept as requisite time frame an event that will re-discover life afresh and that will be experienced and, therefore, the past, by being documented, will be remembered and a lesson will be learned and transmitted to the future. That is why in my in my works I try to present the relation between art and life by documentation. In this connection, the events that happen in daily life, what I witness first-hand, read, watch, experience have an influence on the conception of the structure of my works. The records that I have been collected for a long time have begun to occupy a place in my works and the works I have made have turned into political works that constrain life, compel the taking of risks, and send meaningful messages.







Diek Grobler, ZA

So much depends upon a stick in the mud, 2015

Media and material: video installation,
animated film, 16:9 (1920 x 1080 dpi),
10 small scale video screens of Tab size.
Courtesy of the artist

So much depends upon a stick in the mud comprises a series of endlessly looping animated films compiled from photographs of the channel markers used to delineate the waterways across the lagoon around Venice, leading to and from the city.

Unlike other kinds of film, animated film is not shot in real time, but painstakingly constructed, frame by frame. Its movement is not captured, it is created. What the viewer see as movement is an illusion: In reality, the viewer sees a succession of still images, individually crafted over different periods of time. Ironically the viewer never appreciates the crafting of the single image, as the single frames interchange at such a pace that they can only be viewed and appreciated as part of a sequence and “a single frame stands out only by omission – when smooth movement is disrupted...The production process of the animated film

lacks a smooth and logical time-line; the fleeting moment and eternity stand side by side. Yet the audience is presented with the impression of an uninterrupted flow of re-created time.”

The protagonist in my films is the channel marker – or rather the character created by visually blending thousands of channel markers around the city into one persona – the stick in the mud. Composed of two to four tree-trunks bolted together in a pyramidal structure, these markers lead travelers, traders and tourists in and out of the city. Some are elaborate structures, supporting lights for nighttime travel, some bear warnings and notices pertaining to the regulation of traffic in and around the city. Some are just three tree trunks bolted together – a perch for gulls, or a refuge for mussels. By combining the individual photos of hundreds of channel markers into an animated film,

I turn them into a single creature, roaming across the water, morphing into different shapes as it strides across the water on its three legs.

For this work I travelled by vaporetto all around Venice and its lagoon, photographing individual channel markers leading into and from the city. Each individual photograph is applied as a single frame in an animated film. Traces of what happens between individual frames remain in the rapidly altering backgrounds and surrounds in the film. The photographs focus on the tree-trunks themselves, not the surroundings. The trunks are placed in the centre of the photo. By linking the photos in an editing programme into a video sequence, the trunks become animated, seem to be a living organism moving over the water. In the film, the trunks become the stable, relatively unchanging factor, while the city and environs flash by at tremendous

speed. The illusion of movement created by animating the channel markers is undermined by the inability to control the environment in which the animated object is filmed. Some of the films thus both create the illusion of movement, and reveal its own trickery by not hiding the method by which the illusion is created.

The idiomatic expression stick in the mud refers to a person unwilling to participate in activities; a curmudgeon or party pooper, or more generally to one who is slow, old-fashioned, or non-progressive; an old fogey. Venice, being built on sticks in the mud and using sticks in the mud to guide us in and out of the city, literally needs this idiomatic slowness – the stability, the unwillingness to move or change, for its functioning and survival.



Wooden Structures on the lagoon, Pellestrina

Enrique Muñoz García, RCH/CH

La Tombola, 2015

Media and material: installation, single channel video with sound,
8 photographs, 4 speakers.
Courtesy the artist

La Tombola is an audiovisual installation which combines a documentary film with a series of photographic portraits.

The film *La Tombola* describes life on the island of Pellestrina through interviews with local residents and it concerns many relevant social and political subjects. The interviews are combined with sequences of the game La Tombola in which numbers are called out. The rough voices of participants mark the layout in the film, while a unique ambiance is created as the game is merged with interviews on political, social, cultural, and economic issues of the small island.

The idea of *La Tombola* is to convey a comprehensive image of Pellestrina. Short stories and conversations are woven with the game, and highlights changes that have occurred over the years. Throughout the game several social aspects are approached, such as, entertaining, socializing, aging and the movement of time. *La Tombola* also shows parallel realities of the island of Pellestrina and Venice. The presence of children is rare in Pellestrina, and these days the elderly women play where children once did, in an empty schoolhouse. When talking about the future of Venice, the first topic is usually flood danger, yet the real problems lay in the fact that within two generations many social urban structures will die out. On Pellestrina the young people move to the mainland while an over aged population remains. This has become both a reality and a disturbing social phenomenon.

Enrique Muñoz García

Team:

Enrique Muñoz García: concept, photographs and video
Virginia Francia: interviews, translations and assistance

Names Women:

Rosa Scarpa / Maria Scarpa / Vittoria Vianello / Nives Vianello
Arcangiola Ghezzi / Annamaria Ballarin / Teresa Campolongo / Stefania Ghezzi



"Venticinque, diciannove, quattro, trentatré...."

"The structure of the film is created by the numbers called at every round of the game, each from a different participant."

"The cadence of the called numbers appeared to mark the passing of time, like the turning pages a calendar. This rhythm gave me the tempo to unfold this story."

Enrique Muñoz García

"The basic idea of the film is to convey the landscape of the island through the lives and identities of the people who live there, as opposed to looking at the more conventional aspects of a romantic landscape."

Enrique Muñoz García

"In the work of Enrique Muñoz García personal encounters as well as hazards play an important role. He entered the world of these ladies, started to make interviews, to film, and to take pictures of the ones who accepted to be part of the project."

Helen Lager, art historian

"The old ladies playing in the project of Muñoz García are symbolic of the major problem in Pallestrina: young people leave the island, society suffers from an aging population. And as only old women play Tombola – this game might soon disappear. In addition to the social relevance there swings a lot of poetic nostalgia in this project."

Helen Lager, art historian

"The picture is highly narrative. One can see gameboards with handwritten numbers partly covered with glass beads of Murano, buttons, coins, or what ever served. The still life also tells us about the age of the players. Hands that have obviously worked, loved, and played for a long period of time can be seen, as well as reading glasses on the table."

Helen Lager, art historian

"There is a lot of respect in the pictures the artist took of the participants. They're original personalities, typical residents of an island, a place where life is calm and the influence of the outside world is rather small."

Helen Lager, art historian



Erika Batdorf, CA

in collaboration with Mark-David Hosale, Ian Garrett
and Suzanne Bartos, Ida Ayu Laksmi Maha Dewi

Burnish, 2015

Media and material: installation with performance,
tent (PCV plastic), 2m x 2m, 2.5m x 0.75m,
tent plastic fabric, wood, felt, costume, fabric,
mask, wood and horse hair, paper, LED lighting, sound

Burnish – I began with a question – how does a performer, who has created work for years that is – edgy, intense, ugly, provocative, theatrical – embrace beauty and the work of opening the heart? Will I be shunned in the art world forever more?

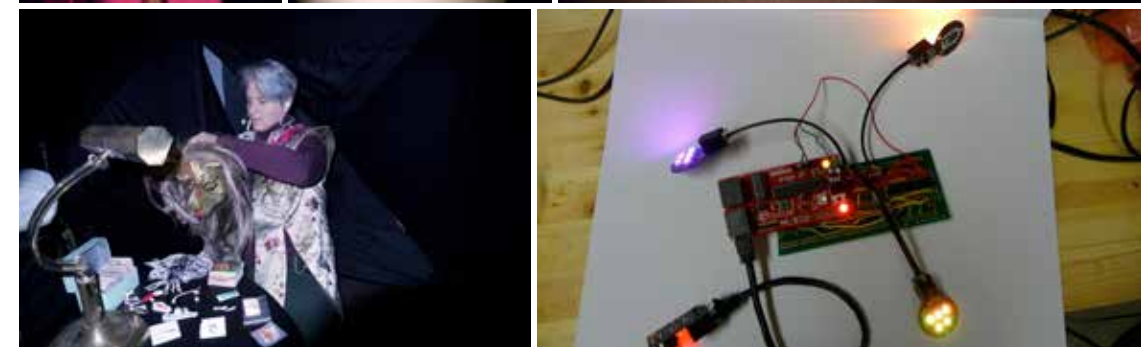
Living in Indonesia, deeply moved by working with Indonesian female performers and perhaps just maturing, I began to question what is seen as ‘edgy’, cynicism and the rejection of ‘beauty’ in some artistic contexts. I then fell in love with a mask made by a woman – decorative, none traditional – it gave me joy, it made me quiet and yet, even after years of mask work in my past – make art with it? That seemed dangerous; the mask is beautiful. When I proposed the piece to 9dragonheads for the Biennale, the questions came – ‘A mask piece? In Venice? Seriously?’ The mask was there long before the gig in Venice. Cut the mask BECAUSE it was Venice? No. Let the associations fly! This is not a naïve mistake. This is a conscious risk.

Erika Batdorf

Concept, text and Performance / Erika Batdorf
Costume and Art Objects / Suzanne Bartos
Structure Design and Lighting / Ian Garrett
Electronics, Sound Design and Art Objects / Mark-David Hosale
Mask / Ida Ayu Laksmi Maha Dewi

Music

- 1/ Face to Face / music Tom Kerr, lyrics Erika Batdorf
- 2/ Broken / music and lyrics Erika Batdorf
- 3/ Les Couers Tendres / Paroles & Musique de Jacques Brel
© 1967 Editions Jacques Brel
- 4/ Unsettled / music Doppelgaenger, vocal melody and lyrics Erika Batdorf
- 5/ Mandala / music Mark-David Hosale, lyrics Erika Batdorf



Burn away the veils. Burn away the veils. Burn. Something must burn.
What must burn? And Why? For light? For Warmth? To remove something?

to remove something... a veil... a dead thing, to remove a dead thing,
dead things burn, so a veil, is a dead thing that must burn

so we need fire, fire
fire is not a thing, it is an event,
an event that needs things...
fire needs 3 things, a dead thing, the fuel,
air or oxygen
and heat, ignition.

What is the air? Breathing? Just breathing? Breathing against the dead thing, the fuel... but you need something to create, no, to increase the heat, something that is already burning...

so what kindles the dead thing? The veil?
Fuel, heat, air... and ignition with...
matches, friction...

Suffering? Suffering caused by the veil? The dead thing? Yea, ok, suffering caused by the veil, things heat up, ignition, transformation of the veil

into an event
fire, fire and light,
So the veil, when burned, turns into light, how?
burning the veil would remove it,
removing it would increase my vision
I would see better ... ok

So what is the air? Is it just the breathing? The breathing is my part,

But what is the air?
Fire is not a thing but air is a thing...
what is the air? The oxygen?
Inspiration? Inspire...

history, ancestors, an ancestor as air?
Ancestors,
breath and ancestors?

keep going, keep going...
back to light, Ok...
It allows me to see, warms me, feeds me
Nourishes me...

So it is food, food and, particles, waves, photons...
So what is light... guidance? Direction? Clarity... clarity because I can see, fire burns the veil, then I can see more light

Light,
light comes from something... Light is a thing that comes

from a thing... the sun. Electro magnetic particles or energy...
but it is a something... Light is a thing that comes from something

Light in the heart, light in the heart, why light in the heart?
How? To see the dead thing? ok... so in a fire, the fire, is the transformation of the fuel, which is the veil, the veil..., into heat, the air is me breathing? and something mysterious?
about dead people, ancestors
but then there must also be, scientifically speaking, heat, you need heat to START a fire...

Heat is the energy potential in the dead thing, trapped solar rays in the dead thing that varies
That potential energy is greater in one thing than another

It varies
So is light that inherent energy... the trapped solar rays in the dead thing

Then that light is already in me
In the dead thing. It is already in the dead thing I am burning...

light is that inherent energy, already in the veil
In the dead thing. It is already in the dead thing I am burning. In the veil.

Light already in the veil? How?
Light in the veil that gets magnified or released once it is fire...

Light in the heart...
Related to the veil, related to the dead thing...
Because that dead thing, is human desire... somehow
Underneath that dead thing is desire for something, for light?
Desire to know, desire to love...
Light drawn to light making light,
Light drawn to light making light,

light in the heart... (sigh) light in the heart... what is light in the heart?
Light exposes, it exposes the veils

so I breathe against the dead thing, it ignites, fire and light, I can then see, can I see the dead thing? Burning?
Does that change me? Seeing the veil burn(ing)? Does that purify me?

but fire makes a mess, it makes a mess... it leaves ash, char...

Cleanse the heart, cleanse the heart of all markings...

water, yes, ok, so now
water...

cleanse the heart... the wellspring, the wellspring...
the doorway, the city
cleanse that doorway, that city
spring, flow, flood...
wash away, wash away the dead things, the veil.
tears? No, yes, but not that simple... tears sure, but... water... what is water?
Blood... actual water and blood?
veins, arteries, vines, rivers...
water travels... contained
in nature
in soft porous pathways... porous pathways,
things can move in and out, leaves, dirt, food, nourishment...
veil?

creating boundaries, we need boundaries, river banks, marshes,
made up of things moving in and out? and
porous, so things can keep moving in and out... so the dead things
can go out? The ash? The char? adding to the boundaries?
Limitations. Limits. Good? Bad?

And if the boundaries change, if they flood or wash away, do I remake them?
Or is that what I want? Do I want that change, that big flooding?
In order to change?

I need the in and the out, I need the change
But I need the boundaries... the separation
The light and dark, the in and the out, it is
how I am know myself, in this,
city, this city that is my heart
my heart a city, a doorway...
in this realm, this realm of being... which has boundaries
must have boundaries, separation, things pulled apart
walls, little porous walls
But porous
walls

so I need the dead things. The veils. The burning veils, the dead things moving in and out
As fuel? As ash...
But then I need the water
The changing

the wet and the dry
mixing
fire also makes water... what does it mean that fire makes water?
When the gases are hot enough wood molecules break apart,
and the atoms recombine with the oxygen to form water
Fire makes water...

the marshes
the brine and the sweet
the wet and the dry

but flooding?

I have to give all my attention to a stabbed artery,
a dramatic changing boundary... many boundaries changing
but do I have to go back?
If a fire is a tree going backwards, releasing inherent light
In a veil, in a dead thing
Trapped solar rays...
what is a flood?
If fire is not a thing, but an event, a flood is also

not a thing
It is an event

What does flooding do? release? Reclaim?
reorder the mess?
Force examination of the boundaries?
Challenge, open, change limits?
Loosen things up? Spread things?

And what about
the small, quiet veins, just there
holding their little space

Burn away the veils AND REPEAT

By E Batdorf



Gabriel Edward Adams, USA/NZ

Pranzetto, 2015

Translation from Italian: *A small meal, but especially a delicious one.*
 From the series: *Notes from the Catastrophe with Love and Abandon*
 Materials: Sandalo S'ciopon with its planned red-checked gingham future
 Dimension: 5m x 1.2m x 0.5m



Photo credit to Nicolo Zen
 Photo retouch: Karen Oetling

Notes from the Catastrophe with Love and Abandon is an ongoing project which to date spans two years, opposite ends of the earth, and two continents. It began with a comparative environmental study undertaken to better understand the complex issues at play in the Venetian lagoon, and it continues with a new story written in red and white gingham.

Within the lagoon, tidal movements and wind dynamics (such as the Bora, Brenta, and Sirocco) are constantly at work. Irrespective of where the water should be within the city (around the edges of islands, contained in canals), the gravitational pull of the moon and force of the wind often move these elements into the urban living and pedestrian spaces of Venice. For centuries Venetians have manipulated the land, sea, and fresh water in order to make the lagoon more inhabitable. But this has led to erosion, intensified salinification, and even increased the subsidence/sinking rate (after 30 years of gas and water exploration).

In February of 2015 on a mission to finalize my research, two significant things occurred. First I heard the pre-dawn sirens and harmonic tones which announce the coming Aqua Alta, then I had a chance encounter with members of Il Caicio, a Venetian association which aims to preserve traditional Venetian boats, together with their stories, and to expand social activity on the water.

These unexpected meetings eventually led me to a Sandolo S'ciopon, a 5 metre long wooden boat, named Pranzetto. This Sandolo, a shallow water rowboat with a flat bottom, was originally designed and used for hunting birds within the Venetian lagoon. Though much of its history is unknown, this boat was relegated to the canals of Venice after the practice of hunting birds with a S'ciopo (a highly destructive 3 metre long shotgun, also known as a Spingarda) was banned in the late 70s. It existed among the group Il Caicio for a number of years in a boat yard where it was primarily used as a picnic table, from which it received its name.

Named after *a small meal*, Pranzetto's strength as an artifact has saved it from being completely abandoned or destroyed. Now through the exhibition *Jump into the Unknown* its emergent social capacity will be drawn out through a series of curated *pranzetti*.

In the weeks preceding the Biennale, in collaboration with Il Caicio, a series of repairs will be made to Pranzetto, with the addition of a red and white gingham patterning. The artwork will then be relocated within the walled garden of Palazzo Loredan dell'Ambasciatore where it will not only be seen as embodying a mix of histories, but be engaged with during the course of the exhibition.



- ▲ 1/ Walking the edge of the lagoon, Nelson Haven, New Zealand
- 2/ Standing with the rising tide, Scuola Grande di San Rocco, San Polo
- 3/ Taking a wind bearing in the Aqua Alta, Fondamenta Nani, Dorsoduro



- 1/ Training Voga alla Veneta with Tre Archi, Associazione Remiera Canottieri Cannaregio
- 2/ Current state of the Sandalo S'ciopon
- 3/ Warehouse storage with Pranzetto and other boats waiting for repair



- 1/ Hunting for material and Napoleon's Forte Marghera, Marghera, Research, February 2015

2/ Sandalo S'ciopon mounted with the 70mm shotgun. Photo: S'ciopon col cacciatore in pupolon, c1960. Barche Della Laguna Veneta, Crovato/Divari

3/ Planning the Future of Pranzetto, with red-checked gingham cloth Photo retouch: Karen Oetting



Goo, Sung Kyun, KR

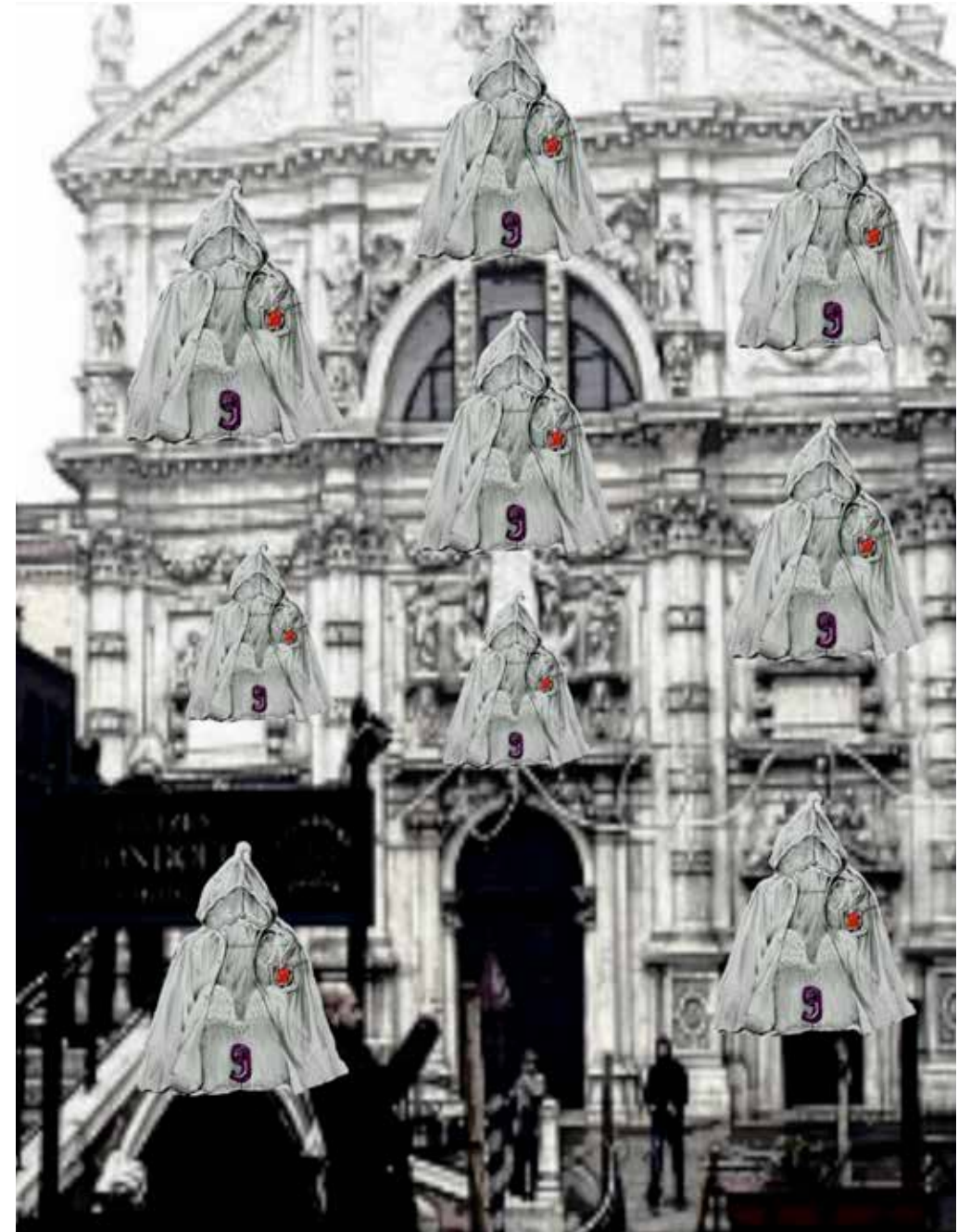
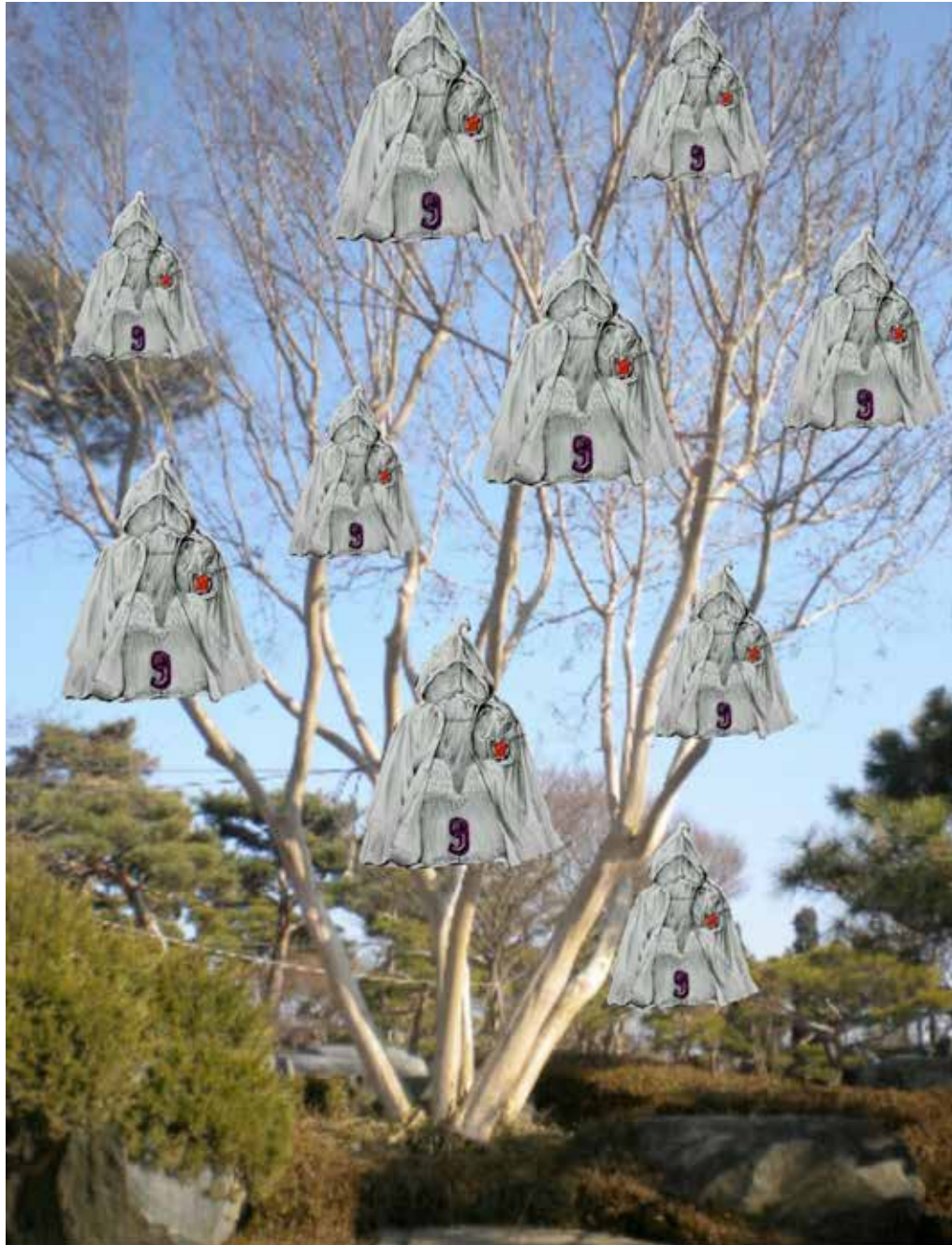
Santa Luce, 2015

Media and material: installation, Rain Cloths, Life Jacket, Rope
 Courtesy of the artist

My works mainly address environmental issues, and for the biennial symposium "Jump into the Unknown" I decided to focus my on water. Water is the one of the representative problems in Venice, but it is also its source of life, uniqueness, and livelihood. Water is also the root of our life, our humanity, but if the presence of water becomes too much or too little, it can cause disaster. Obviously the balance of nature is very important, so in my process I'd like to explore this balance of water and and its local perception – a cause of concern about the sea level and it's rise a fall in Venice. In this work I will fill the pockets of rain coats with rain water and coloring. The rain coat symbolises a protective film from environmental threats, which each color symbolises different hearts of the world.

Goo Sung Kyun





Gordana Andjelic-Galic, BA

Walking Malevich, 2005–2014

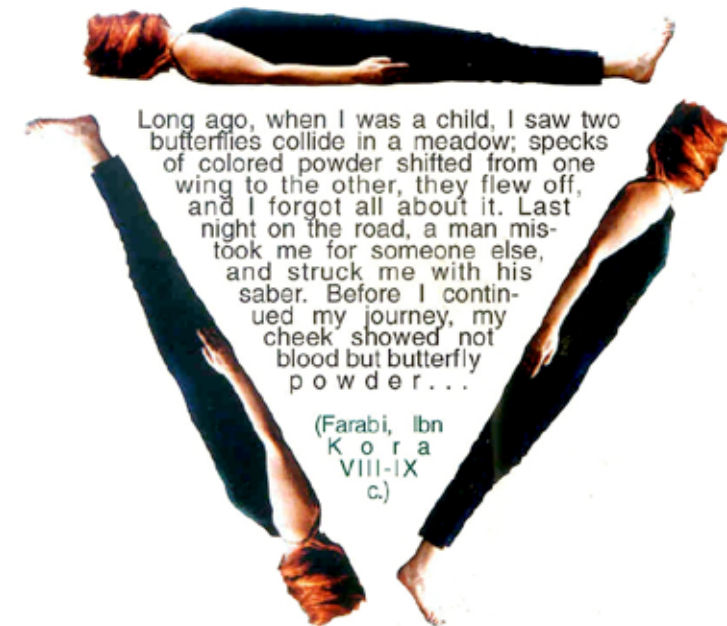
Media and material: Video, Camera: Jo, Young-Ho
Dae Myoung Ri, Gimpo, South Korea
Courtesy of the artist



Right on the border between South and North Korea at DMZ Dae Myoung Ri, Gimpo, by walking across the beach sand on which my footprints were the only human marks, I have left an imprint of my own mandala: Malevich's square as a symbol, a sign of concentrated hope.

By leaving an imprint of his palm on the walls of Altamira, prehistoric human has announced the arrival of visual arts, and in the beginning of 20th century Kazimir Malevich has summed up the entire preceding art into one symbol – a Black Square, through which he proclaimed the end of objective and the beginning of the new non-objective art.

By leaving my footprints in a minefield within the demilitarised zone and sublimating these two symbols into the space between the conflict zones, I have positioned the act of mandala imprinting into the present-day and the current political context.





Iliko Zautashvili, GE

Public Opinion, 2015

Media and material: installation, 119 x 118 x 250 cm,
clothing Iron with metal inscription, ironing board,
digital sublimation print on satin.
Courtesy the artist

A clothing iron with the raised words “Public Opinion” on its metal underside sits on an ironing desk covered with printed fabric. Black and white photo-collage consisting of images of topical newspaper headlines printed on the fabric. The images on the fabric are as if forced on the surface by the iron of “Public Opinion.”

Many extremely important and vital issue of nowadays forms the public opinion. However it fails to have much influence as it is still affected by the political systems and mainstream. A personal voice is always lost in the collective attitudes shaped by the majority of voices. Nevertheless the iron of “Public Opinion” may be a symbol of a society that can offer a significant contribution to the formation of an alternative set of meanings and ideas.



Exhibition view, detail

Jusuf Hadžifejzović, BA

Ktitor Founder

All photographs: Courtesy of the Bone Festival in Bern, 2014
«Giorgio Morandi» Department Store in Duplex 100m2 Gallery, Sarajevo, BiH
All pictures ©Pierre Courtin

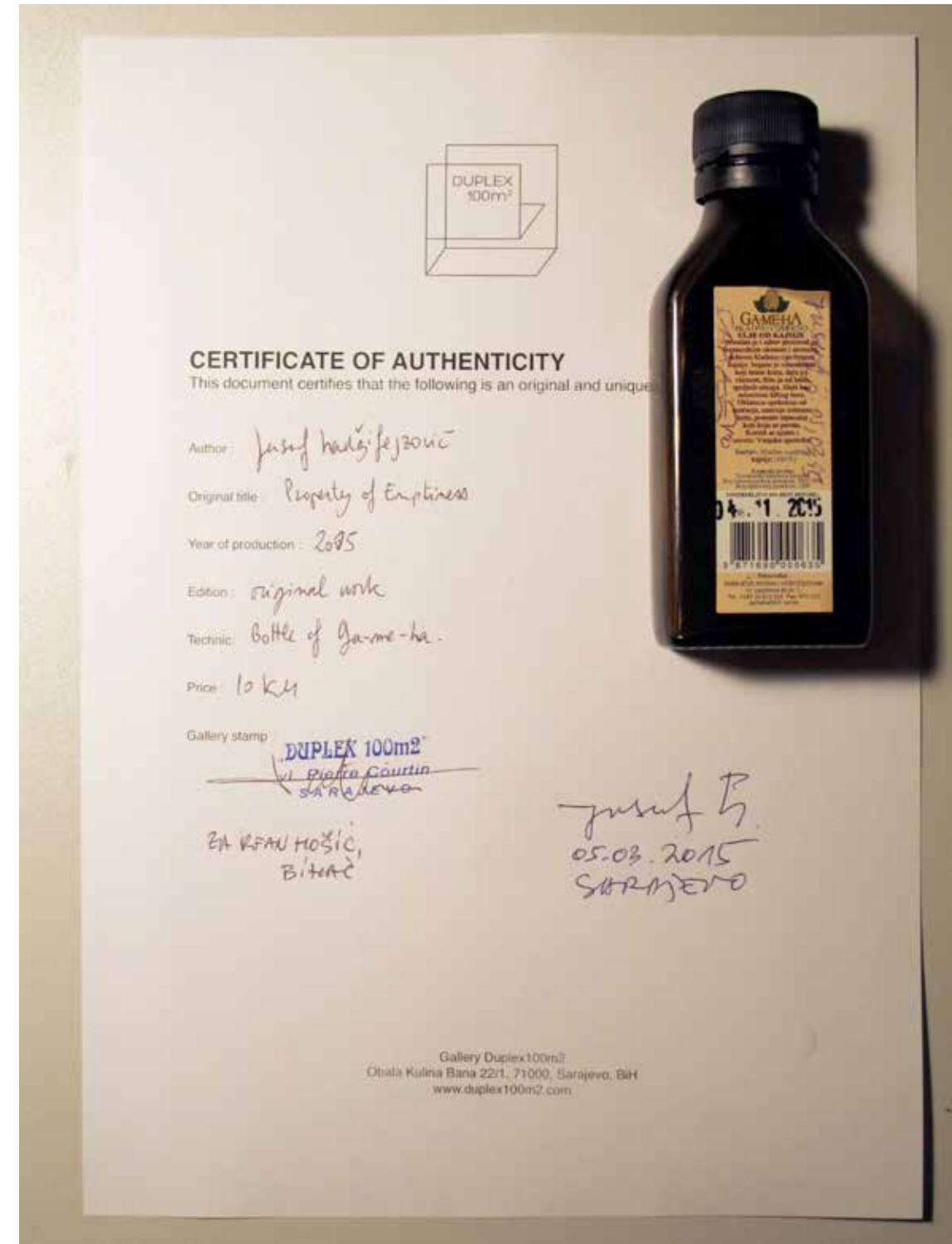




Photo by Boris Cvjetanović, Institute of Contemporary Art, Zagreb



Kazunori Kitazawa, JP

Far East Sculpture – ART BOX, 2015

Parameters of the installation: the installation's size 30X30 cm,
hidden place under a garden tree
Courtesy the artist

World in conflict is repetition, repetition appears white walls

I experienced the land dispute for a long time.
For this case, we look for the best answer.
However, I was not able to find out the best solution.
Was it good? or Was it bad?
When the problem was argued, I felt the mind of the man who disagreed with me.
It was dark. It was not white.
I want to express the confrontation of his and my mind by art.
The wall symbolizes confrontation.
I think about the property line. I am interested in other matters;
Mind, Human relations, Zone, A border, Nation.





Kim, Dong Young, KR

Embracing, 2015

Media and material: mixed media on paper, 4.30m x 2.30m,
Black-and-white paper, pigment, ink, face, fabric.
Courtesy the artist

My work is to create communion with existence and is a process of questioning and exploring the relationship between what is seen as imagery and various phenomena which are not seen.

My works start from questions about God and humans. Who is God? What is the meaning of human existence? And who am I? Ceaseless continuation of the dialogue with God is the very start of the work and eternally unending song. In other words, my work is a journey to find another space from a plane with God's mind and human monologue.

On the surface of the work, a four-leaf clover is described as the symbol of human desire, that is, fortune. But the four-leaf clover in my work is not a symbol of external desire but a visual metaphor of possibility and reflection that exist in daily life.

When human desire and the God's mind embrace, mystery appears. It is creation of cosmos and harmony.

Kim, Dong Young





Lim, Hyun Lak, KR

Breath -"1 second", 2015

Media: installation, various objects, TV monitor.
Courtesy the artist

"My work encapsulates the wind. This invisible energy of life is achieved through breath. What I paint is not any object but breath. This is to reconcile myself and the object to become one through this action. This work is completed with viewer's involvement. Brush lines flowing down to the floor from the ceiling or soaring to the ceiling from the floor can be compared to the trees in a forest and form the depth of space, reflecting or hiding each other. People move among the brush strokes could lining up and commune with shaking lines, raising the breeze.

One stroke, one breath, and one instant. These are concepts of my work. Brush lines rendered by my breath and body are made slowly or quickly, loosely or rapidly. I have decided to call one of my recent works *One-second Ink Painting*. To carry out the instancy, a stroke connotes, I set the temporal concept of 'one second' as the condition of action. I intended to implant the breath of life through brush strokes which realized in a desperate, urgent situation in a state of selflessness.

Ink splatters. The wind flashes by. All living things are instant."

On my work, *One-second Ink Painting*



▶ *Breath -"1 second", Ink & mixed media on PET, dimension variable*

◀ *"A stroke flows into the river", Performance & Installation, Ink on linen*

I laid white cloth on dry grass of autumn along the river-side. I picked up a big brush that was made by myself and soaked in ink. The ink spurted. I started drawing a line after catching my breath and regulating the rhythm of my body. A brushstroke was being made. As I made the half of it, I started thinking that the brushstroke looked like my life. The curved line was the trace that I made with my brushstroke. Suddenly, I decided to concentrate more on the line to make it straight.

The water appeared, and I thought of the end of life. At the point where the earth and river met, I ended the act of making my brushstroke and threw the brush toward river with the last bit of my energy. The path of my brushstroke spread on the cloth floating on water. As if one's soul was about to leave his or her body, the beautiful sight of spreading ink disappeared into the flow of the river after staying on the surface for a while.

It was a scene of a cycle of creation and extinction, and that of life.

A stroke flows into the river,
Gangjoeng Daegu Contemporary Art Festival, 2012





Phil Dadson, NZ

Son Anatomía de Camera, 2015

Media: video-audio installation, mild steel support structure, 40" LCD screen, counter weights, one arm-chair, 1.10m x 2.50m.
Courtesy the artist

You ask me why I live in the grey hills. I smile but do not answer, for my thoughts are elsewhere. Like peach petals carried by the stream they have gone to other climates, to places other than the world of men.
(Li Po)

ANATOMIA SONORA DA CAMERA
navigating voices, ponte a ponte,
bridge of union bridge of protest bridge of fists
bridge of love
bridge of demons bridge of passion bridge of hope
bridge of illusion
bridge of mystery bridge of heaven bridge of power
bridge of death
bridge of dreams bridge of fragility bridge of sorrow
bridge of purity
bridge of transcendence bridge of hell bridge of peace
bridge of breath

A certain Emperor, awakening from a disturbing dream, ordered his councillors to build a bridge from the sighs of the suffering. A long silence followed. To say no meant dishonor and shame. To say yes and be unable to follow through meant death. The silence grew longer and heavier until an inspired one amongst them said "aah, but be so kind as to instruct us in the way your majesty and we will happily follow". . . and so a bridge was built with a myriad of their sighs recorded in the stones.
(con temporary tale)

Birth, breath, death; we breathe, ie; we think we breathe but we are breathed and the closer we merge to our natural instinct and spirit, the closer we come to recognising humankind as feathers dancing on the breath of nature.

A rich man asked Sengai to write something for the continued prosperity of his family so that it might be treasured

from generation to generation. Sengai obtained a large sheet of paper and wrote: "Father dies, son dies, grandson dies."

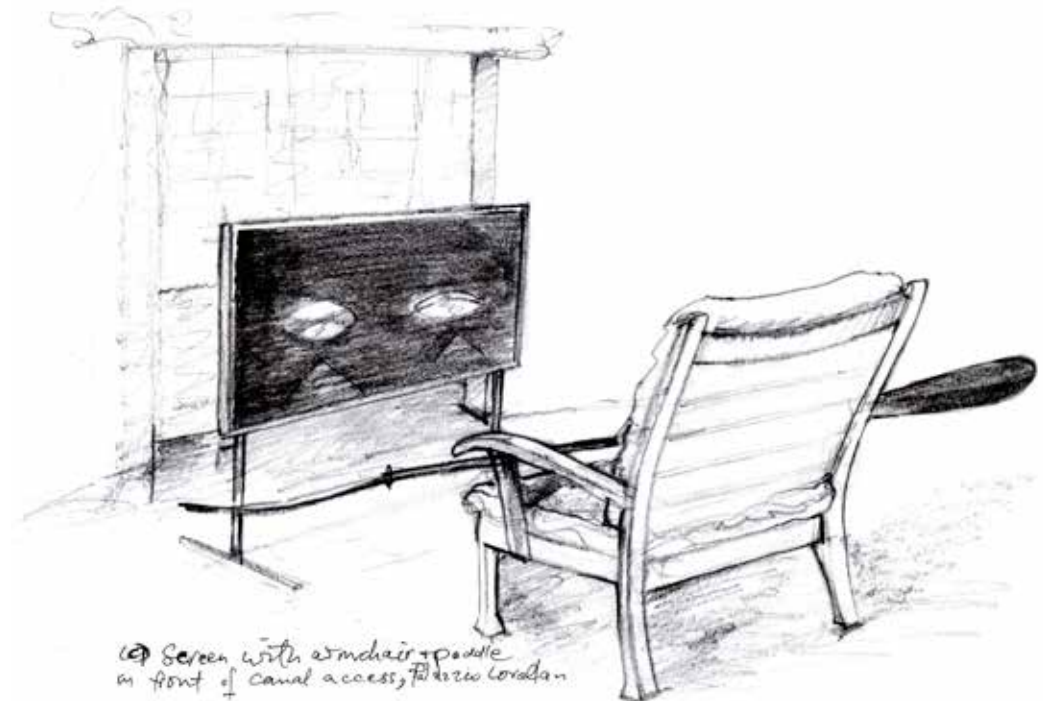
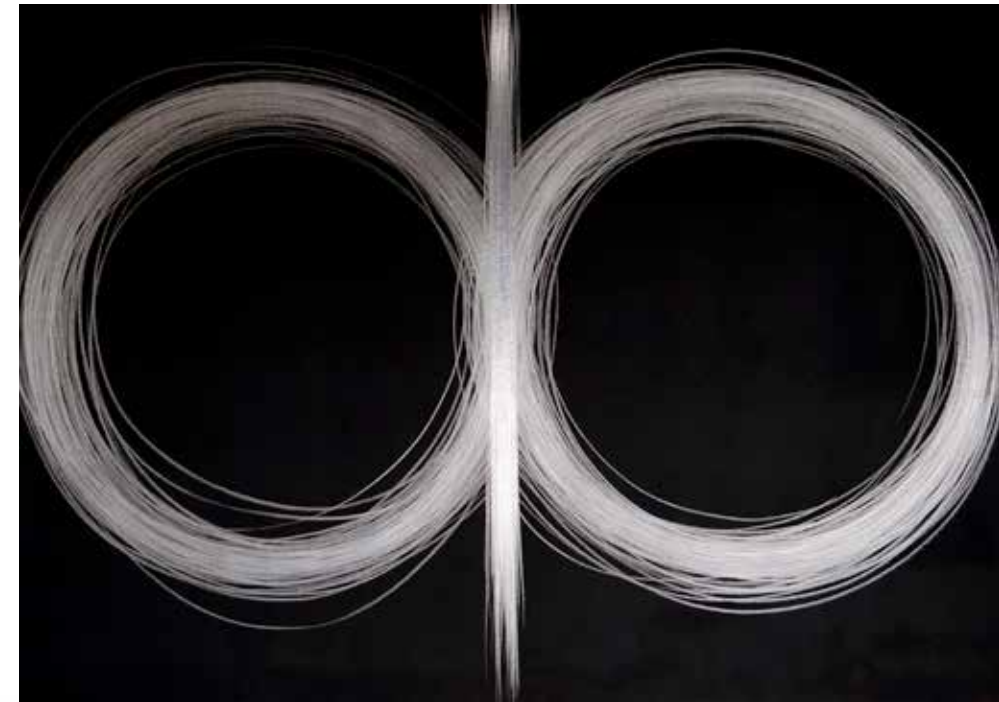
The rich man became angry. "I asked you to write something for the happiness of my family! Why do you make such a joke as this?"

"No joke intended," said Sengai. "But if before you die, your son should die, this would grieve you greatly. If your grandson should pass away before your son, both of you would be brokenhearted. If your family, generation after generation passes away in the order I have named, it will be the natural order and course of life. I call this real prosperity."

Taking a global view of planet earth and humanity from the perspective of a distant star, the sun, the moon – from any outside view – the distinctions and differences that divide mankind – boundary, race, conditioning, dogma, beliefs etc, all dissolve in the recognition of humankind as but one constituent in the vast organic film of nature on the earth's surface – albeit the one element of nature entrusted with responsibility, intellect and a choice to steer an harmonious relationship with the natural world.

Ear – hear – heart – hearth – earth – art

Humanity, as we know it from time immemorial, is relentlessly accumulative, afraid, hungry and horny. Glance through any newspaper, watch any news, and the fanfare of doom and gloom is the predominant message of media. The tides are rising on more than just the shores of the world's coastal communities. All the values of freedom, justice and equality, insincerely upheld globally by governments and state religions are consistently bent and distorted in the name of progress. The gap between those with and without grows by the minute as our planet and its species lurch into the unknown.





If the doors of the heart are open, the heart proves itself larger than the entire cosmos.
(Nizam of Hyderabad)

Oceans of the world mix and mingle their currents and waters without prejudice, caressing or pounding the shorelines of each and every continent and island on the planet. The ecology of the oceans, like the ecology of the air we breathe, is sustained and nurtured in direct ratio to its essential purity. Purity of birth is the originating condition that all and everything aligned with the natural order aspires to.

In the Upanishads, Gargee, daughter of Wachaknu asked, "Yadnyawalkya! Since everything in this world is woven, warp and woof, on water, please tell me on what is water woven, warp and woof?"

Yadnyawalkya said "Gargee, it is woven on wind"

'then on what is wind woven, warp and woof?'

'On the region of the celestial choir'

'And on what is the region of the celestial choir woven warp and woof?'

'On the sun'

'On what is the sun woven warp and woof?'

'On the moon'

'On what is the moon woven warp and woof?'

'On the stars'

'On what are the stars woven warp and woof?'

'On the region of the Gods'

'On what is the region of the Gods woven warp and woof?'

'On the region of the Creator'

'On what is the region of the Creator woven warp and woof?'

'On the region of the spirit'

'On what is the region of the spirit woven warp and woof?'

"Gargee" Yadnyawalkya said "Do not transgress the limit, or you may go crazy!"

Gargee became silent.

9DragonHeads proclaims a new style of activism with artifacts of invisible presence, incisive wit, piercing humour, love and benevolence, community and compassion, freedom and euphoria, mischief and transcendence.

There is an old Chinese tale about Confucius and his disciples visiting a famous waterfall to meditate, but on arriving finding the river in full flood and the waterfall a raging torrent. The cataract fell from a height of two hundred feet and its foam reached nearly fifteen miles away. No scaly, finny creature could enter the surging waters. Yet, Confucius saw an old man go in, and thinking he was suffering and attempting to end his life bade a disciple run alongside to try and save him. The old man emerged about a hundred yards off, and with hair flowing, went caroling along the river bank. Confucius followed and said "I thought, sir, you were a spirit, but now I see you are a man. What magic do you use to deal with such treacherous waters. "No magic! The old man replied, "plunging in with the whirl I come out with the swirl"

In with the whirl and out with the swirl

Seo, Bak Ei, KR

Dissolution & Cohesion, 2015

Media and material: installation, acrylic box, wooden stamp, pigments, 3 pieces, size: 110x70 cm, 110x70 cm, 25x35x20 cm
Courtesy the artist

The title "Dissolution & Cohesion" transfers abstract feelings, for us to think about the meaning of Mother Nature. To also allow us to reflect on our relationship with Providence and Circulation from nature and the environment. The work reshapes land and water, sound, smells, lights, ephemeral and living, soil and climate research or growth processes in nature and in built environment.





Sim, Jea Bun, KR

Touch Down, 2015

Media: Object, iron circle, glass pieces, bones, stones / 220 cm
Courtesy the artist

My art is concerned with the actions and presentations of form in our world. I am an agent of this world, as we all are. I look to meaning and feeling from an abstract playing field and from our broadest experience of what is and what could be. I attempt to create a more vital space around Venice through the consideration of environment, Nature, Trends and Characteristics, towards communication with public into participation.

Materials were directly collected from 3 Islands: Murano, Lido, Pellestrina, during the Nine Dragon Heads research workshop.



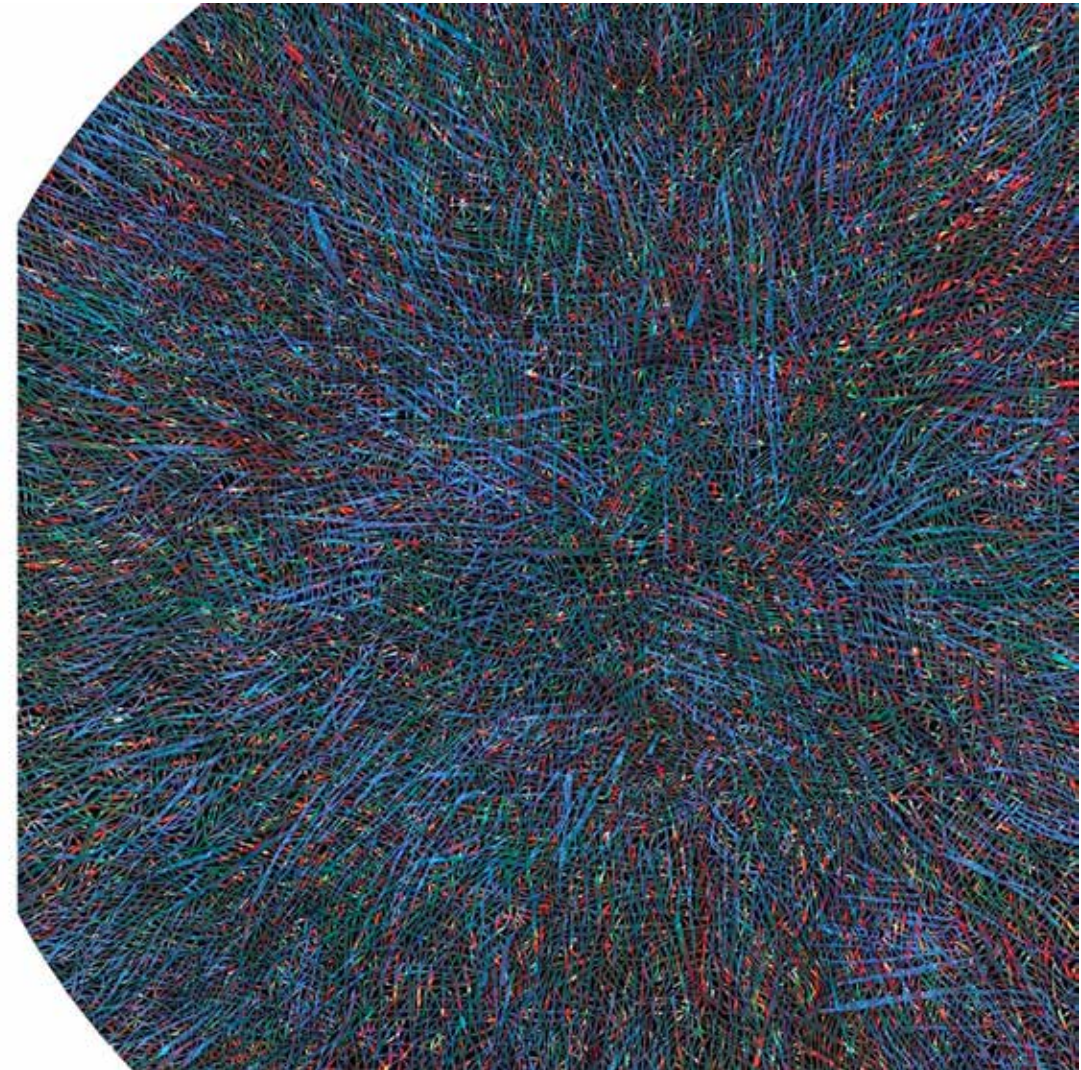


Song, Dae Sup, KR

Mud Flat, 2015

Object, mixed media on Korean paper,
pigments, 340x280 cm
Courtesy the artist

The series <Mud Flat>, has started and searched since 1990. It shows the willing to stare primary expression of human nature, and is figuration of 'ecological archeology' which born in the firm ground and vanish. Works shows living organism and fluid being inherent in mud flat, and has the expression of the light flowing through waving water and tide. Expression of <Mud Flat> is calm whisper awakening people to ordinary truth and inspiration.





Suh, Yoon Hee, KR

Memory Gap, 2015

Media and material: installation, video,
branches, paper, 200 x 200 cm
Courtesy the artist

Presence feels remote because of the characters scattered across the variegated screen, as if imitating a picture puzzle, and the atypical stain that takes up most of the screen – so much so that it resembles an abstract painting. I create these kinds of visions, at once unreal and impractical. One is caressed with the notion of being in between real and unreal; on the border of conscious and unconscious. A scene you believe has been dredged from deep down in your heart, a scene that creates an organic mass by dismantling the boundary between abstract and shape, and a scene where an atypical stain develops into images. I call this scene, 'traces or intervals of memory'. Consistently developing and diversifying the theme of 'Intervals of Memory', for me the act of drawing is above all, remembering and recalling. Through this act, I replay a memory, open up the restored vision, and take viewers to that dynamic space where memory is created and erased.





Susanne Muller, CH

When the Stones Swim, Leaves Sink, 2014–2015

Media and material: video installation on tent's floor,
LCD screen, box, 21'40
Courtesy the artist

.....1	under water camera	waterline
“life consists of movement, that is its nature.”		
.when the stones swim, leaves sink.	33 punti 33 spot analyse: alla laguna di venezia	turtle
		water level
.I love high tide.3	waterway
back I am from the silk road, from the desert on dusty caravan routes, arrived in Venice as time and time again.	“life consists of movement, that is its nature.”	waterpollution
		water bird
setting up the tent-installation, temporary.	.when the stones swim, leaves sink.	water wave
exactly diving down here beneath Venice, the canals, to spy under water. 33 experiments under water. 33 precise selected localities, palaces framed with seashells, wooden posts with algae glowing green barely under the water surface, foundations in profound black, silver plates in the mud, the camera eye to eye with fish. In 3 green tiny canals, caving in the ground. when stones swim, leaves sink.	.I love high tide.	watermark
	33 experiments	water touch down
	water	
stand running	4
by land and by water		“life consists of movement, that is its nature.”
flood		.when the stones swim, leaves sink.
hydraulic engineering		.I love high tide.
waterproof		
waterjump		video still.
.when the stones swim, leaves sink.	water balance	point 3
.I love high tide.	waterpower	



venice biennale 2015
nine dragon heads

afloat

the occupying crew:
international artists

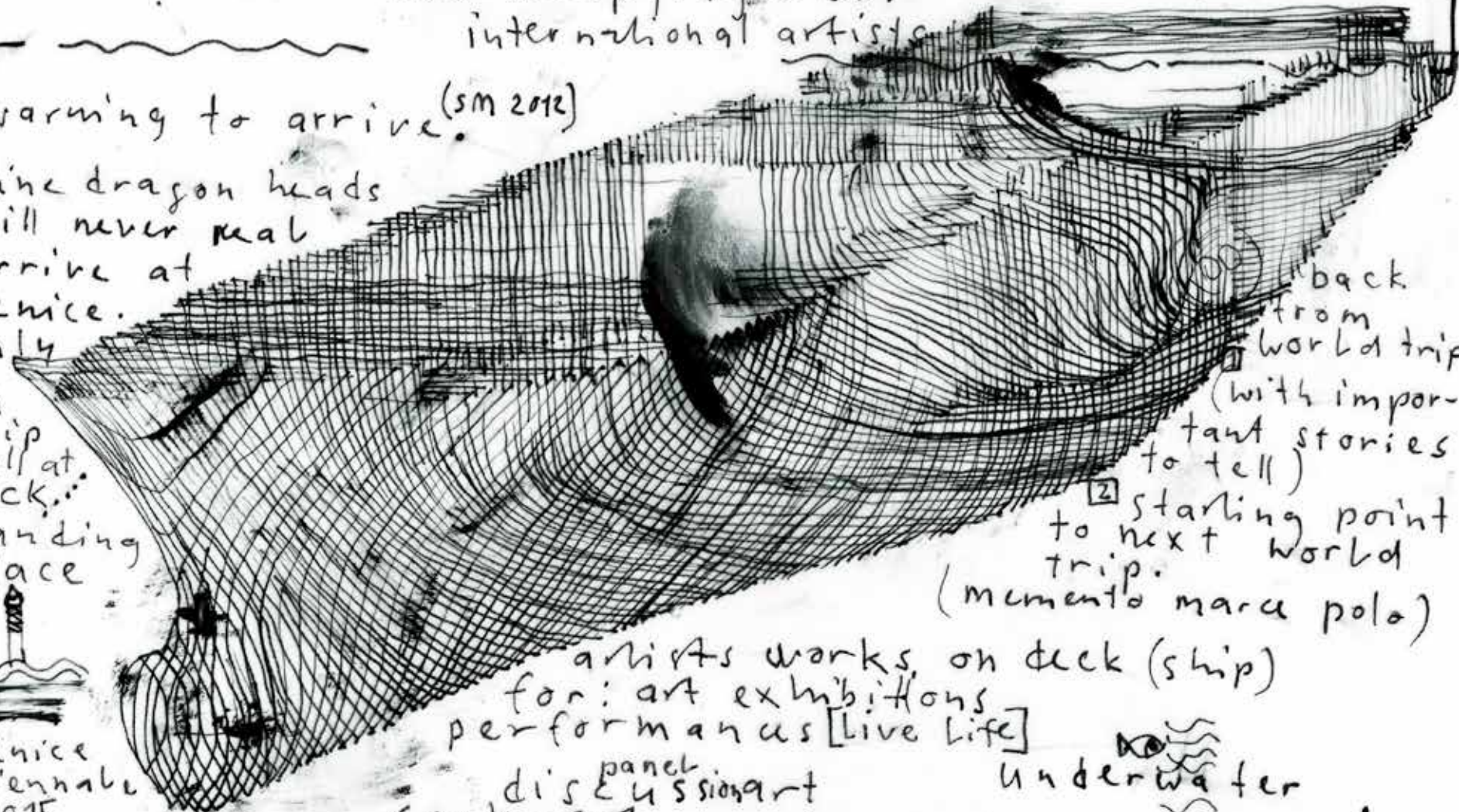
warning to arrive (sm 2012)

nine dragon heads
will never reach
arrive at
venice.
only

on
ship
call at
dock...
landing
place



venice
biennale
2015



back
from
world trip
(with impor-
tant stories
to tell)

starting point
to next world
trip.
(memento marca polo)

artists works on deck (ship)
for: art exhibitions
performances [live life]

discussion art
cook-art
play-art
danc-art
sleep-art

underwater



...and never go a shore

Yoo, Joung Hye, KR

The Garden of Coexistence, 2013–2015

Media and material: object, crochet, copper wire, 0.2mm–0.3mm,
crochet flowers each 15Ø–17Ø x h 12cm–15cm, 118 pieces

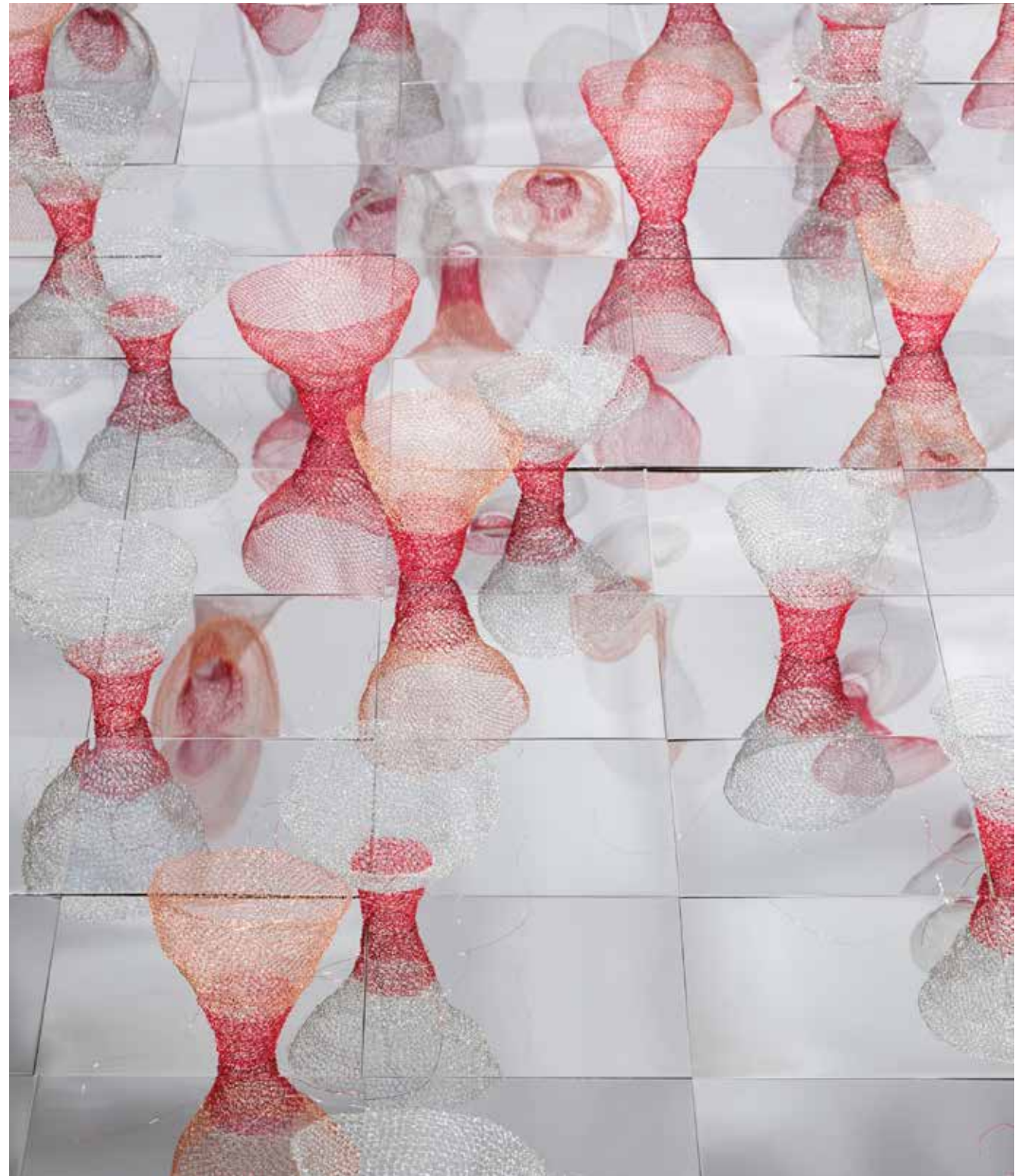
Photographer: Yongin Myoung

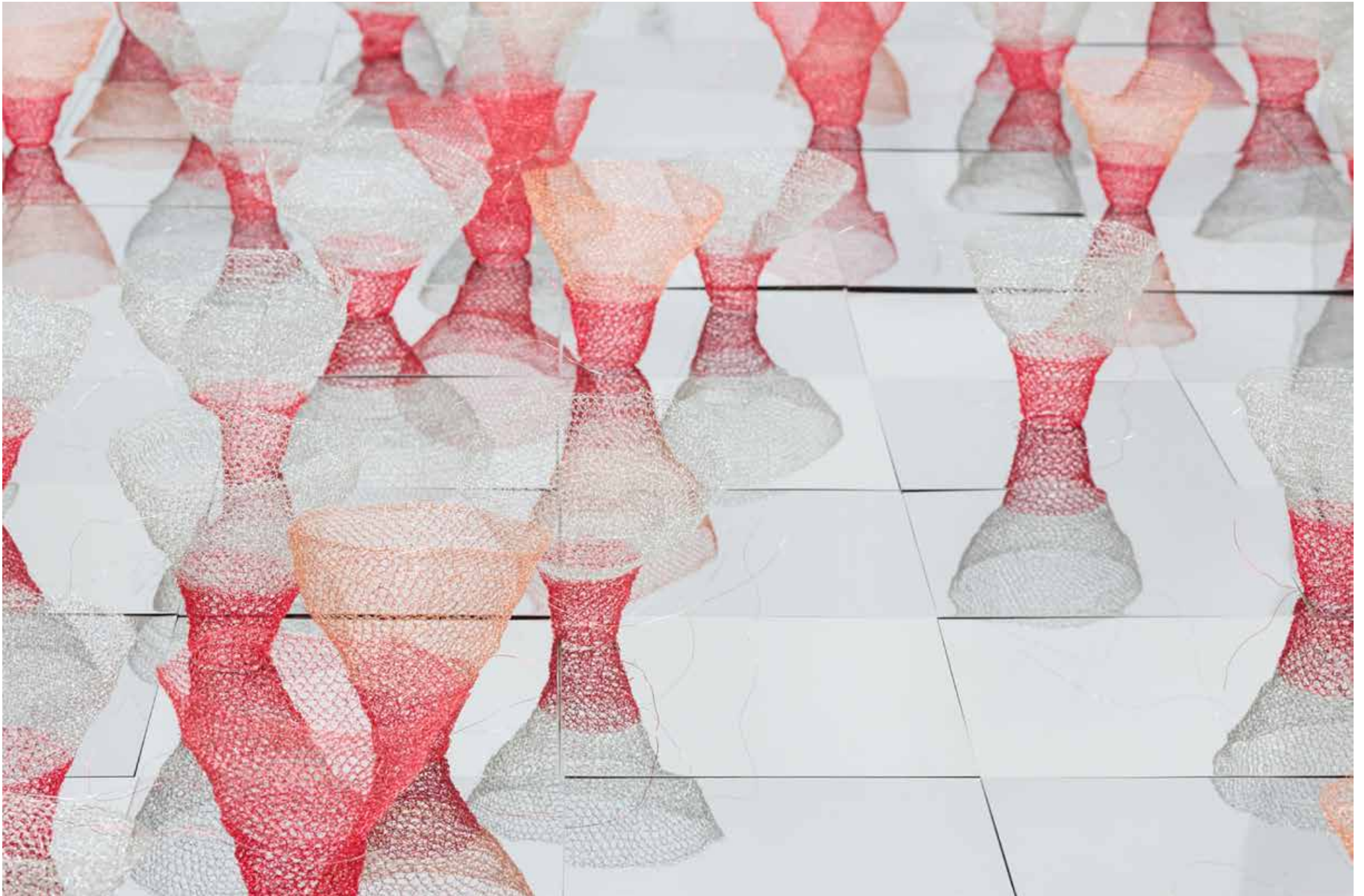
Courtesy the artist

Venice, the city of water, is a paradise.

This city, consisting of 118 large and small islands, has been a historical site since the Middle Age as a treasure-store of hand crafted arts which show the apex of the artistic world that human-beings have pursued. The traditional lace of the island of Burano made a particular impression on me. The expression of flowers created by crochet using 0.2 mm delicate and light-reflecting wires reveals the love lying in the artist's mind.

This art work tries to compare the 118 islands to flowers in order to show the splendidly blossomed culture and history of Venice. In my work, the mirror plates are the spacial and time borderlines which divide the land from the water and the past from the present and the future. In other words, the reflected flowers may be the islands that compose Venice, the collective images of various people of the modern world, or the historic waves that go beyond the border lines of time and space. I tried to demonstrate the coexistence of an endlessly increasing world of origin and reflection via the configurations of real and illusive flowers using crochet. The existing flowers go into the world of spirit and are revived as countless imaginary flowers of each appreciator's mind, starting his or her own voyage.





Yoo, La Shin, KR

The Net, 2015

Media: performance, object, Murano glass, ring, brooch, cast net, wire.

Size: approx. 350x200x25cm

Photo by Kim, Jeong Hyun

Courtesy the artist

It creeps into my flesh, traveling the length of my limbs, and gradually numbs all consciousness. It awakens a natural appetite that completely consumes the body.

The market economy cultivates an insatiable desire to possess even more sophisticated, lustrous, and extravagant goods. The commodity is graded and ranked based on its profit value, and we are quick to assimilate the logic of capitalism without much reasoning or resistance. The driving force of capital-suppression, coercion, and prohibition is veiled by the appearances of happiness and freedom. Masked images of capitalism allure the market to deceive and conquer core values. Eventually we succumb to, and even rely on, its fatal influence.

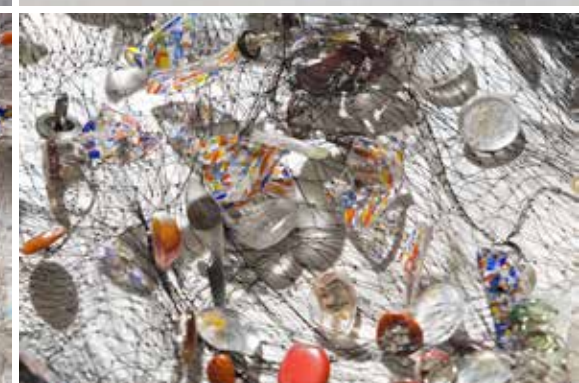
The true doge of Venice was the city's own magnificent past, to which reference was made as both the genesis and legacy of world culture. The economic climate of the city is different today. Groups of visitors flood into Venice for her food, souvenirs, landmarks, and standardized tourist courses, only to soon ebb out after they have thoroughly absorbed the city. (Merchants selling counterfeit designer bags at Piazza San Marco resemble the economic capacity of Korea reduced to developing highly commercial items under the name of cultural marketing.) Present-day Venice is an empty island-lagoon drained of her local inhabitants; and in their place vendors, largely made up of proletarians from abroad, actively contribute to the rapid metamorphosing of the city as a brand. Yet in the thick of urban tourism and commercial massacre, we feed our infatuation of an eternal Renaissance, and return to Venice to consume her branded-splendor.

The tourist industry has interrupted the monastic quiet of Murano and dulled the luster of her bead and glass making. Murano glassblowing has become a spectator sport for tourists, and factory glass making sessions have competed with one another by quoting crowd-pleasing prices. Former glass factories are transforming into deluxe hotels, reflecting a collapse from fine artistry to commercial investment.

I collected pieces of glass waste and created colorful accessories that symbolize capitalist commodity. These sparkling glass accessories dangle from a large fishnet allures to trap its prey. My work represents individuals who blindly conform to an irrepressible streak of capitalist logic.

Beneath the brightly accessorized net lies a young woman. Helplessly caught in the suffocating enticement of the gleaming glass, she breathes out a faint sigh. All that she owns, all that she knows, eventually sinks into the deep, dark sea of capitalism.

Translated by Dawi Son, curator





Aleksandra Janik & Magdalena Hlawacz, PL

Place. The Quest for the Quest, 2015

Media:
Courtesy the artist

Natia num cum liquodis aut re necaecte ex ea cor adigend igendit, suntium sinulla cillore rferumet iureper eprest, se incipsapid que milibus pores apitiosibus cuptatum earchilit mincimilique num eum rem reriati sapella borerchillut aperum quis et exerist inctam id qui consedissit facerum vellibe aquiaes inimodipsus dolupictem ex etur as eostrum quae et omniendi doluptas et lic tes re mi, et re nistiati ut int ulpa num lique cum ipsunt aut maximpor alibusa quo berio tectet et est fugit, sinist, et molendi tiscideri a nonet fugit as sunt, comnimpore id ut quis dolut ut ex elitecea natquaeprem que aceperibus eosam sed ex exceed quiaero et, volo maio volorempos maionse rchilia ecaborempero magnient el maos dellaut impore eaturestrum hiliste mpellum resequiasiti beaquis quidus dolum cone niet et, comnis repro dolor asperspiti, non corepudae coribus sit peribus, atem quae. Am que nobis ullupta temodis andae sim

utes doluptia debita sectotaqui incienisqui undem facearume vendunt, quibus picides equatatur alias ent, si blat doluptatem am quament quam voluptet es recte in pedisci pismus nulpa id ut quam, saperch illupta temporp oritat et a aut molorem in cum nest od ut adisto ma sequostibus dolorio. Dit evente quiaeperunt, ut ipsa dolupta quiatem rehenit, ommodis niet venihitio quo idis et adi bea nos dolliquis ipsam que omniet et qui cus as repra dolupti core et quias autem et voloritatis ipsunt dolore consed ut facienem. Ut pre nostiunt volorporeium is sinvend elecest, quibus audae cusantotatem ut delentia ex et ab illectet ommodis repe pa natum eos pe eum volupta tibusciis ex eum quatio et eum nim intibust voleces et faces doluptur?

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Anna-Lea Kopperi & Heini Nieminen, FI

Isle of Dreams, 2015

Media and materials: Installation

Glass and paper pieces, threads, a digital video frame, a table, a textile, printed hand outs, spotlight on the installation objects.

Courtesy the artists



In Sacca San Mattia we enter into another world. The main part of Murano is just behind the bridge but the distance between the isle and the rest of Venice feels like thousands of nautical miles. We see bunnies, bones and bonfires. We walk on crackling glass. Voices and noises carrying from outside the isle do not seem to match with the scenery. The island's austerity is at the same time beautiful and lamentable. We feel like Alices in the Wonderland. At any moment you could fall into a rabbit hole and slip into the unknown.

We are searching for a future for Sacca San Mattia, a man-made island that came into being from waste. The island is a "sacca" or "sack" constructed by first surrounding the island area with a sea-wall and then filling inside of the wall with rubble and waste from the city, especially waste glass from the glass factories on Murano. We strive to define the identity of the isle. We search for signs of confirmed plans. Instead, we encounter forgotten containers with labels for sorting out waste. We film rotten boards on the ground. Sacca appears to be frozen in time.





From the reed bushes, children jump into the image. Yes, we will invite classes of school children of Murano to search for a treasure – a piece of Murano glass on the ground! During the process each child figures out a personal dream about the future of the isle and connects it with their chosen piece of glass. We will show these these valuable thoughts and ideas on labels tied to glass treasures at Palazzo Lordan.



These artefacts of glass resemble archaeological finds taken out of the ground, collected, cleaned, relocated and returned into pieces of an artwork as they originally were. Simultaneously, we clean the ground – more symbolically than concretely – from waste.

We paddle with rubber-boots through the floods on the streets of Murano heading to Sacca San Mattia in February 2015. We wander in the new geological period named Anthropocene, wherein human activities have a powerful effect on the global environment. In certain areas of the isle we discover the very different layers of the ground. The massive amounts of glass resemble minerals or rock-forming geological layers made by nature or beaches with small colourful stones. But this is man-made glass. On the horizon we see the radical alternation of the Venetian lagoon: the soft marshes with birds in the shallow waters disappearing, the sediments of the sea bottom removed to give way to tankers and cruisers.



The lagoon environment has been altered for centuries. Today, the changes are accelerating like an open fire in the environment, in humans, attitudes and values. We address the question about the future of Sacca San Mattia to the children of Murano, the key players in the coming decades. They present their wishes and hopes, as a variety of futures for the isle. Who will listen to the children? Who will quench the fires in the anthropic environment and save one isle of dreams?



Harold de Bree, NL & Mike Watson, IT

Machines of Loving Grace, 2015

Media and material: performance, object, flag 2m x 1.5m,
present on Palazzo Loredan façade.
Courtesy the artist

In collaboration with:

Raggio di Luna Orsi: General Assistant

Nataliya Chernakova: artist, flag design, social media campaign

Magnus Clausen: artist, publication

Antti Tenetz: artist, video documentation

The aim of the work is to play with the unease felt by the audience, watched by the ever-increasing presence of security technology and their complicity within it. Within the unique island structure of Venice and during the opening events of the Venice Biennale this should be particularly effective.

A series of fast public surveillance performances will target high visibility areas. Locations will include: San Marco Square, Ponte di Rialto, Ponte Accademia, Santa Margherita square, Santa Maria Della Salute, Viale Giuseppe Garibaldi, Via Garibaldi.





Machines of Loving Grace

'The advance of surveillance beckons its eventual ubiquity. In a completely advanced surveillance society there can be no escape, even for those who develop the technology in order to further their own interests.'

'This system echoes that described by Orwell in 1984, yet rather than the cameras working in one direction, as the surveillance of the public by law enforcement agencies, it appears that the public, with cameras ever at the ready, are just as implicit in this surveillance machine as the 'State'. It seems no one is free from the surveillance machine, and, further, that everyone finds themselves as an operator of it. In a sense this is empowering, yet at the same time, no amount of participation will lead to power over the surveillance mechanism itself just as no amount of exposure to the extent of surveillance will free us from it. Edward Snowden's exposure of the level of government surveillance over the populace in the USA and other Western countries has been fundamental in aligning the debate over surveillance and internet use. However, many people already assumed such a level of continuous blanket espionage. The risk is that it being made so visible will make it an acceptable part of life.'

*Mike Watson, from forthcoming book
"Joan of Art: Towards a Conceptual Militancy"*



Yoko Kajio & Jason Hawkes, AU

Punto di nor ritorno, 2015

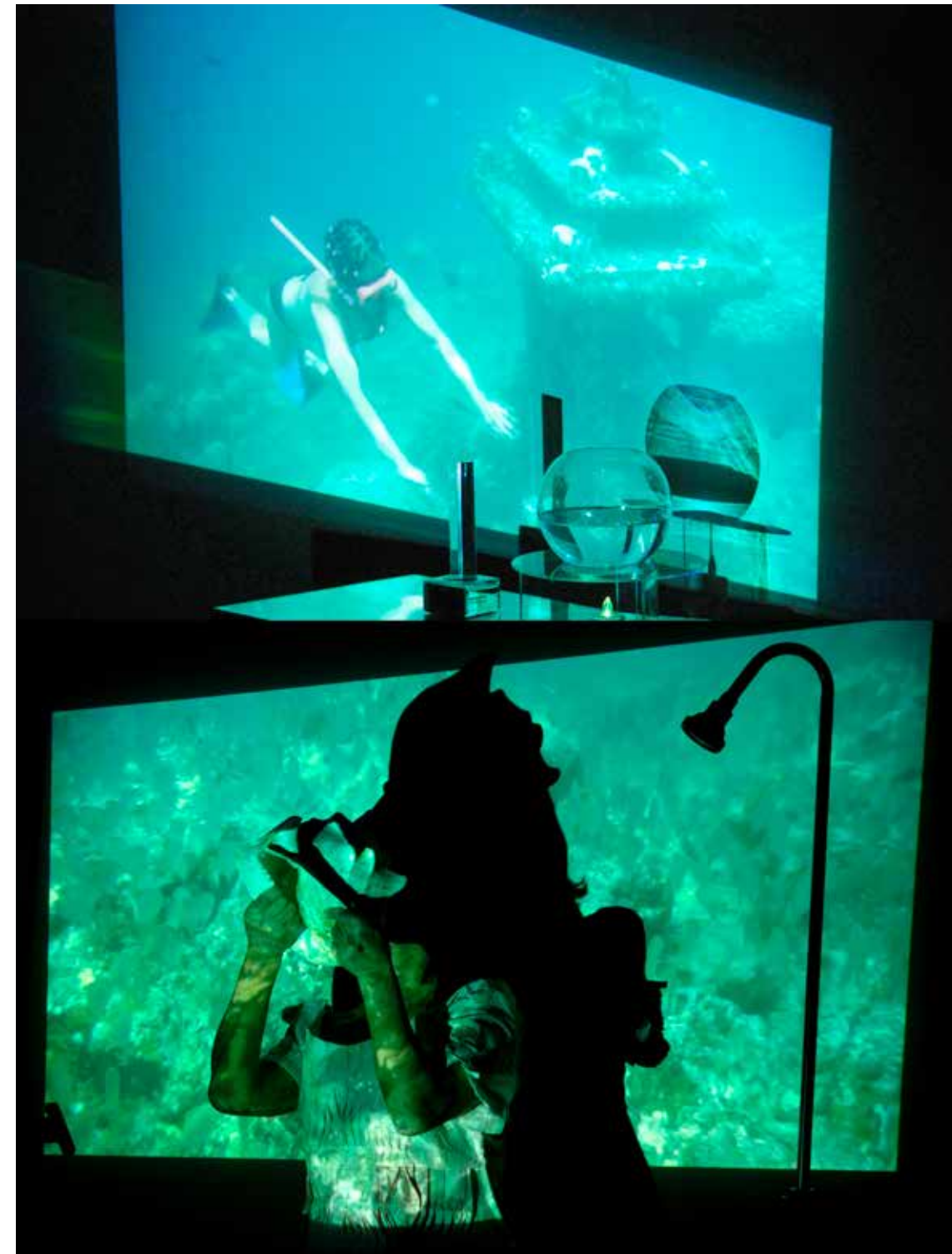
Media and material: video installation with performance
Courtesy the artists



An exploration of our relationship with the sea juxtaposed with the relationship that the city of Venice has with the sea. The Natural World is connected with the constricted artificial world. We ask whether the journey towards a more natural existence is a reimagining of the past, a form for nostalgia for a lost way of life? If human artificial construction interferes with the breeding cycles of the natural inhabitants of the sea should there be a barrier to human activity in this area? Will the natural world of the sea survive? Can humans modify their artificial constructions to complement and enhance what happens in natural space? Can a re-imagined view of nature as it was in the past bring a balance to the actual interplay of humans with the sea?

The Venetians have a long relationship with the sea and they have developed values and cultural norms which have allowed this relationship to be maintained.

Shadow, negative space and representations of the human body combined with light and reflection, may provide a re-imagining of our place in the sea. It is our hope that through the artistic journey a balance between dichotomies that prevent humans from reaching their place in the natural world may be achieved.





Quartair Group, NL

Geeske Harting

Jessy Theo Rahman

Pietertje van Splunter

Thom Vink

A horse, a horse!

Media and material: multimedia installation, performance, film, object, wood, styrodur foam, a-poxy, paving stone, drill, screws, electricity cable paint, TV monitor, a wooden horse, wooden pedestal, 120 x 240 cm.
 Courtesy the artists



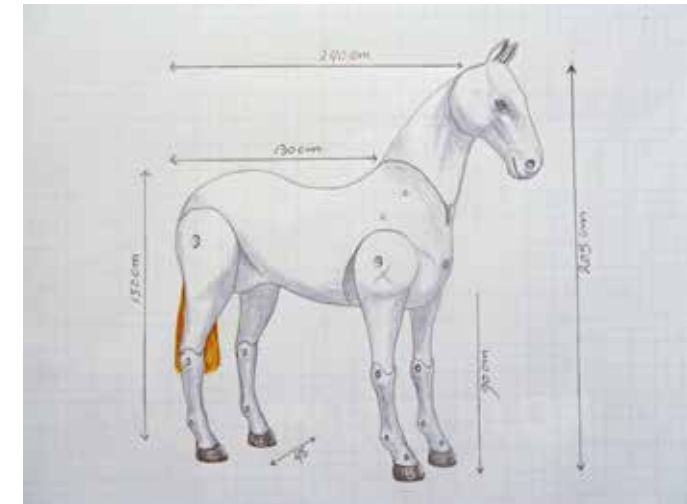
A horse, a horse!
 (Shakespeare, *The Tragedy of Richard III*)

Quartair takes as its starting point the famous centuries old bronze horses on the Basilica San Marco in Venice. This work of exceptional craftsmanship is a landmark in the history of art but also tells a story about changing powers. Looted from Constantinople during the first crusades, stolen by Napoleon, then returned to Venice under the command of the Emperor of Austria. Now the original horses remain inside because of on-going damage caused by air pollution.

Travelling and transformation are the key words of our concept: A Horse, A Horse!

Horses have been with us since ancient times. They appeared in pre-historic cave drawings and in myths as symbols of strength and vitality. Horses have been a symbol of death, but also of life, transforming through time.

Quartair will "Jump into the unknown" on a lifesize horse with articulated limbs. Brought to life the animal will become part of a journey of different stories. Travelling from The Hague to Venice the horse will show up and transform in different performance spaces.





Horse stories Geeske Harting / Tribute to the last horse of Venice

More than fifty years ago the last horse of Venice died, as stated by an English writer, Jan Morris: "...one old horse still spends the summer months in the gardens of Venice, pulling a rake and a lawnmower: and I am told that when, each autumn, he was floated away in a scow to Mestre, the children jeered him on his way, the gondoliers reviled him, and even the passengers on the passing ferries threw their catcalls and cigar-butts in his wake. Today there is not a single live horse left in the city of Venice". Along with this quote, the strange similarity I found between images of old maps of Venice and images of horses inspired me to perform a tribute to this last horse of Venice, something between a crime-scene and a monument. Hippocampus:
 > Mythological creature, a horse with a fish-like hindquarter.
 > The location of the memory in the human brain.
 Humankind's impact on the nature world is alarming, by using the sea and the oceans as one big garbage container. My seahorse, placed at the beach, reflects this situation; it's hindquarter is made of plastic waste, left by the ongoing tides, thus leaving us a deadly reminder of ourselves.



Horse stories Jessy Rahman / Jaran Kepang

From the very beginning of the colonization of the East-Indian archipelago (now Indonesia), the Dutch army deployed horses during wars. Similarly, in the Javanese War from 1825 until 1830, the Dutch eventually won the battle against the indigenous resistance led by prince Diponegoro, partly thanks their use of horses. To keep the memory of this act of resistance alive Javanese dancers re-enact scenes from history on prepared flat horses, this traditional dance is called Jaran Kepang or Kuda Lumping. Gamelan music causes a rush of invincibility, it happens often that the spirit of a horse is taking possession of the dancer. Only the leader of the pack is able to bring back the dancers to consciousness. Jaran Kepang is also familiar with the Surinamese Javanese community in the Netherlands with which Rahman is connected. Images of this dance will be presented at a 'Jaran Kepang' workshop for schoolchildren on Pellestrina island in the Venice Lagoon. This workshop will result in a dance demonstration on the village square of Pellestrina and partly in the courtyard of Palazzo Loredan.

Capriole Bien Banale / Spontaneous jumping performance with the horse in the courtyard of Palazzo Loredan
 Photo by Marlies Adriaanse

Horse stories Pietertje van Splunter / Horse and master

The San Giovanni Square is known for the famous equestrian statue (ca.1480) by Andrea Verrocchio, master of Leonardo da Vinci. Inspired by the horses of the Basilica of San Marco, he made the first bronze equestrian statue since antiquity in which one of the horse's legs does not touch the ground. The horse is pushed over the square, by a person in full equestrian costume. An action, that makes you wonder why this rider does not sit on the horse and is pushing a seemingly unwilling and motionless horse through town. A story about the inadequacy of an artist to breathe life into an image. The action also plays with the relationship between "master and servant" and gives an unexpected, absurd image on the streets of Venice



Locomotion, sketch for stop motion based on photo of E. Muybridge in 1887

Horse stories Thom Vink / Names

In folk legends the horses often give good advice to their riders and warn them in a human voice. When Luther wanted to explain that man is inherently bad, he used the image of a lame horse that God, his rider, is still able to hang on to. Freud used the image of the horse in a metaphor to indicate that man has to keep in check his urges, as a rider keeps the horse in check. The reason for making the video animation for this project is the ambiguous function that the horse has in symbolism and mythology, and its relationship with life and death. These various symbols connected with the horse bring to my mind the image of a skeleton of a dead racehorse. This image could be projected on both a 1:1scale model of a horse as well as on a bare wall. The projection of the video animation also shows the cryptic names of deceased racehorses. These names slowly flow into each other and slowly change from a positive to a negative image. In this way, it is an ode to the 'symbol' of the horse. To the strength and vitality, but also to the lust and pride of life, and the fear, corruption and inertia of death.



Action: video animation projection



Biographies

Ali Bramwell (NZ)

Ms. Ali Bramwell. Born in Otahuhu, New Zealand, in 1969. Lives and works in Dunedin, New Zealand www.alibramwell.com

Alois Schild (AT)

Mr. Alois Schild. Born in Tyrol, Austria, in 1960. Lives and works in Kramsach, Tyrol, Austria www.aloisschild.at

Bedri Baykam (TR)

Mr. Bedri Baykam. Born in Ankara, Turkey, in 1957. Lives and works in Istanbul, Turkey www.bedribaykam.com

Channa Boon (NL)

Ms. Channa Boon. Born in Leyden, The Netherlands, in 1967. Lives and works in The Hague, The Netherlands www.channaboone.com

Charlotte Parallel (NZ)

Ms. Charlotte Parallel. Born in Oamaru, New Zealand, in 1974. Lives and works in Port Chalmers, Dunedin, New Zealand www.charlotteparallel.tumblr.com

Choi, Ik Gyu (KR)

Mr. Choi Ik Gyu. Born in Chungbuk, S. Korea, in 1965. Lives and works in Chungbuk, S. Korea

Christophe Doucet (FR)

Mr. Christophe Doucet. Born in Talence, France, in 1960. Lives and works in Tallier, France www.christophedoucet.com

Denizhan Özer (TR)

Mr. Denizhan Özer. Born in Hopa, Turkey, in 1962. Lives and works in Istanbul, Turkey

Diek Grobler (ZA)

Mr. Diek Grobler. Born in Bela Bela, South Africa, in 1964. Lives and works in Pretoria, South Africa www.diekgrobler.co.za

Enrique Muñoz García (CH)

Mr. Enrique Muñoz García. Born on Chiloé Island, Chile, in 1969. Lives and works in Biel/Bienne, Switzerland www.enriquemunozgarcia.ch

Erika Batdorf (CA)

Ms. Erika Batdorf. Born in Bridgewater, Nova Scotia, Canada, in 1962. Lives and works in Toronto, Ontario, Canada www.batdorf.org

Gabriel Edward Adams (USA)

Mr. Gabriel Edward Adams. Born in Stockbridge, MA, USA, in 1978. Lives and works between Great Barrington, MA, USA and Nelson, New Zealand www.gabriel-adams.com

Goo, Sung Kyun (KR)

Mr. Goo Sung Kyun. Born in Seocheon, S. Korea, in 1964. Lives and works in Seoul, S. Korea

Gordana Andjelic Galic (BA)

Mrs. Gordana Andjelic Galic. Born in Mostar, Bosnia & Herzegovina, in 1949. Lives and works in Sarajevo, Bosnia & Herzegovina

Iliko Zautashvili (GE)

Mr. Iliko Zautashvili. Born in Tbilisi, Georgia, in 1952. Lives and works in Tbilisi, Georgia www.artisterium.org/Upload/ilikoZautashvili.pdf

Jusuf Hadžifežović (BA)

Mr. Jusuf Hadžifežović. Born in Prijepolje, Yugoslavia, in 1956 (RS). Lives and works in Sarajevo, Bosnia & Herzegovina and Antwerp, Belgium www.hadzifezovicjusuf.wordpress.com

Kazunori Kitazawa (JP)

Mr. Kazunori Kitazawa. Born in Nagano Japan, in 1949. Lives and works in Tokyo, Japan.

Kim, Dong Young (KR)

Mrs. Kim Dong Young. Born in Chungbuk, S. Korea, in 1950. Lives and works in Seoul, S. Korea

Lim, Hyun Lak (KR)

Mr. Lim Hyun Lak. Born in Cheongju, S. Korea, in 1963. Lives and works in Daegu and Seoul, S. Korea www.limhyunlak.com

Phil Dadson (NZ)

Mr. Phil Dadson. Born in Napier, New Zealand, in 1946. Lives and works in Auckland, New Zealand www.sonicsfromscratch.co.nz

Seo, Bak Ei (KR)

Mr. Seo Bak Ei. Born in Seoul, S. Korea, in 1942. Lives and works in Chungbuk, S. Korea

Sim, Jea Bun (KR)

Mrs. Sim Jea Bun. Born in Kyoungnam, S. Korea in 1961. Lives and works in Cheongju, S. Korea www.simjaebun.com

Song, Dae Sup (KR)

Mr. Song Dae Sup. Born in Seoul, S. Korea, in 1955. Lives and works in Seoul, S. Korea

Suh, Yoon Hee (KR)

Mrs. Suh Yoon Hee. Born in Seoul, S. Korea, in 1968. Lives and works in Seoul, S. Korea www.yoonheesuh.com

Susanne Muller (CH)

Mrs. Susanne Muller. Born in Biel/Bienne, Switzerland, in 1953. Lives and works in Biel/Bienne Switzerland and Berlin, Germany www.s-c-m.ch

Yoo, Joung Hye (KR)

Mrs. Yoo Joung Hye. Born in Cheongju, S. Korea, in 1961. Lives and works in Seoul, S. Korea

Yoo La Shin (KR)

Mrs. Yoo, La Shin. Born in Seoul, S. Korea, in 1972. Lives and works in Seoul, S. Korea

Aleksandra Janik (PL)

Ms. Aleksandra Janik. Born in Katowice, Poland, in 1971. Lives and works in Opole/Wroclaw, Poland www.ajanik.com

Magdalena Hlawacz (PL)

Ms. Magdalena Hlawacz. Born in Opole, Poland, in 1976. Lives and works in Opole/Wroclaw, Poland www.mhlawacz.com

Anna-Lea Kopperi (FI)

Ms. Anna-Lea Kopperi. Born in Kitee, Finland, in 1960. Lives and works in Helsinki, Finland www.kopperi.net

Heini Nieminen (FI)

Mrs. Heini Nieminen. Born in Kuopio, Finland, in 1979. Lives and works in Kotka, Finland www.kotkantaiteilijaseura.net/nieminen.html

Harold de Bree

Mr. Harold de Bree. Born in Voorschoten, The Netherlands, in 1966. Lives and works in The Hague, The Netherlands www.harolddebree.nl

Mike Watson (IT)

Mr. Mike Watson. Born in Bromley, London, UK, in 1979. Lives and works in Rome, Italy www.joanofart.net

Yoko Kajio (AU)

Ms. Yoko Kajio. Born in Kyoto, Japan, in 1969. Lives and works in Adelaide, Australia www.yokokajio.com

Jason Hawkes (AU)

Mr. Jason Hawkes. Born in Prospect, Australia, in 1972. Lives and works in Adelaide, Australia www.jasonhawkes.weebly.com

Quartair Group (NL)

Geeske Harting, Jessy Theo Rahman, Paul Donker Duyvis, Pietertje van Splunter, Thom Vink. www.quartair.nl

Geeske Harting (NL)

Mrs. Geeske Harting. Born in Haarlem, The Netherlands, in 1958. Lives and works in The Hague, The Netherlands. www.geeskeharting.nl

Jessy Rahman (NL)

Mr. Jessy Theo Rahman. Born in District Suriname, in 1961. Lives and works in The Hague, The Netherlands. www.jessyrahman.nl

Pietertje van Splunter (NL)

Mrs. Pietertje van Splunter. Born in Goedereede, The Netherlands, in 1968. Lives and works in (town and Country) The Hague, The Netherlands www.pietertje.net

Thom Vink (NL)

Mr. Thom Vink. Born in Leiden, The Netherlands, in 1965. Lives and works in The Hague, The Netherlands. www.thomvink.com

Magda Guruli, is a Tbilisi based curator of contemporary art. Since 2003 she has been curating exhibitions and participatory art projects in Georgia and abroad. In 2004 she co-organized the Georgian pavilion at the Venice 9th Architectural Biennale. Since 2008 she has curated Artisterium, a Tbilisi International Contemporary Art Exhibition and Art Event. Other exhibitions she has curated include: "Atmosphere 41 Degree", National Centre for Contemporary Art, Moscow (2006), "Atmosphere 41 Degree, City", parallel exhibition of the 10th International Istanbul Biennale, (2007), "Journey to Tbilisi", Fine Art Museum of Nantes (2008), "Go East! Next Step", Bialystok, Poland, contributing curator from Georgia (2010). In 2013, Guruli was invited by Istanbul Modern as art advisor for the exhibition "Neighbors, Contemporary Narrative from Turkey and beyond". She has participated in a number of conferences, workshops and symposiums in Turkey, Armenia, Azerbaijan, Ireland, S. Korea, Poland, Mexico, Sweden, Italy, Greece and Germany. She is the author of screenplays for two Georgian produced documentaries. Guruli has worked for Georgian based art magazines: "Loop'A", "Tabula Art" and the South Caucasian art magazine "CORD".

Vittorio Urbani, independent curator, lives in Venice, Italy. Since 1993 he has been artistic director of Nuova Icona, a private non commercial art organization. Over the years, he has curated and/or managed for Nuova Icona and other international organizations and venues over 200 exhibitions, most of which were of national and international relevance, including: "Host", Heather Ackroyd, Pierre d'Avoine, Daniel Harvey, 1996, "Forma", with Vittorio Messina, Paolo Canevari and others, 1996, "Lettere diseguate", Jean Tinguely, 1997; "Tar Babies of the New World Order", Robert Morris, 1997; "Feature Film", projection at Cinema Giorgione, Douglas Gordon, 1999; "Marking Time", Terry Smith, 1999; "Renée Cox & Victor Matthews", 1999; "Cul-de-Sac", Charles Mason, 2000; "Archivio", Flavio Favelli, 2000; "Pala per l'Oratorio di San Ludovico", Maria Morganti, 2000; "ins blaue", Marie van Leeuwen & Johan Wagenaar, 2001; "The Deliverance and the Patience", Mike Nelson, 2001; "Kent Floeter", 2001; "Fonte", Alistair Wilson, 2002; "heat", Cecily Brennan, 2002; "Where we come from", Emily Jacir, 2004; "Ezra Pound's Cage", Hans Winkler, 2007; "The Most Beautiful Woman in Gucha", Breda Beban, 2007; "Waters that Tie/Waters that untie", Handan Börüteçene, 2007; "Marble Clouds", Roberto De Pol, 2009; "Fabio Mauri", 2009; "Tutulma (Eclisse)", Daniele Pezzi, 2011; "Shikinen Sengu", Gaia Fugazza, 2013; "Play God", Andrea Morucchio, 2014; Flavio Favelli "Grape Juice", 2014. Since 1995 Nuova Icona has organized – in the position of Commissioner or Deputy Commissioner – in collaboration with the Curators and National Authorities, the national official participations of Ireland in Venice Biennale for many years; it has since collaborated with Turkey (Biennale 2001, 2003, 05), Scotland (2003), Bulgaria (Architectural Biennial 2008), India (Collateral Exhibition, 2005), Finland (2005), Azerbaijan (2007, 09, 11), Lebanon (2007), Wales (2003, 05, 07, 09), Palestine (2009), Iraq (2011, 2013, 2015) and Central Asian Republics (2009).

Kim Jae Kwan, acquired Ph.D. in 'The Science of Plastic Arts' at Hongik University Graduate School. He has held about 40 solo shows in Seoul, Paris, Tokyo, L.A., and so on for the last 50 years, and has been invited to the National Contemporary Art Museum of Korea and Seoul Museum of Art. He has also participated in the 19th Biennale de São Paulo. He has been the commissioner of a number of international exhibitions, including the Korean-Japanese Exhibition of Inner Communication (1994), the 2nd Daecheong Lake International Environment Art Festival (1997), Sarajevo Exhibition of Surging from Far East (2004), the Exhibition of New Center & Future – The East Asia (2010), 'Inevitable Coincidence' Chinese & Korean Artists (2013), and New Asia-Sympathy & Difference (2014). In 2012, he won the "Moonsin Art Prize" which is bestowed upon the leading contemporary artists of Korea. He is currently the Chief Director of "Schema Art Museum" in Cheongju City, Korea.

Artistic Director
Park, Byoung UK

Commissioners
Magda Guruli
Vittorio Urbani
Kim, Jae Kwan

Project Managers
Ali Bramwell
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Organizational Board
Alois Schild
Jessy Theo Rahman
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Neil Berecny Brown
Susanne Muller

Collaborators
Annelise Zwez
Charlotte Parallel
Inbok Trobos
Park Jun-Ho
Pietertje Van Splunter

Documentation Team
Denizhan Özer
Enrique Muñoz García
Phil Dadson
Jeong, Tae Gyu

Graphic design
Magdalena Hlawacz
Aleksandra Janik

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Palazzo Loredan dell'Ambasciatore
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Name of the Organization in charge of the Event
Nine Dragon Heads

Address: 204 yesol, 634-4 Hakbong, Banpo, Gongju, KOREA
+82 10 3934 8888
99park@gmail.com

www.9dragonheads.com
www.gdh-venice.com

Scientific Advisors
Luca Pes, VIU assistant Dean,
Director School of Humanities and Social Sciences
Francesca Zennaro, Researcher, TEN Research Center

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