

# 떠오르는 마음, 맞이하는 영혼

## Minds Rising, Spirits Tuning

*Minds Rising, Spirits Tuning*, the central exhibition of the 13th Gwangju Biennale features a dynamic program that includes an exhibition, a performance program, a publishing platform, as well as online and offline series of public forums that bring together artists, theoretical scientists, and systems thinkers. Directed by Defne Ayas and Natasha Ginwala, *Minds Rising, Spirits Tuning* sets forth to examine the spectrum of the ‘extended mind’ through artistic and theoretical means.

We are experiencing an “intelligence explosion,” or what is broadly known as the emergence of superintelligence. Yet, the questions abound: Where precisely can organic intelligence be found? To what extent can it be pursued in the human brain and also in the heart, as the Korean translation of the term would imply? Let us avow, then, the dissemination of the “communal mind”—continuously emergent and rooted in healing technologies, indigenous life-worlds, matriarchal systems, animism, and anti-systemic kinship. The present co-evolution with electronic intelligence and algorithmic regimes governing our everyday lives call for the characteristics of augmented intelligence to be addressed from a planetary perspective. The Biennale argues for the primacy of plurality, positing that points of origin and influence ought to be accessed not only through the dominant technological systems and machinic vocabularies traceable to the West but also relate to heterodox ancestries.

In challenging the structural divisions imposed upon corporeal, technological, and spiritual intelligence, *Minds Rising, Spirits Tuning* will delve into a broad set of cosmologies, activating planetary life-systems, queer technologies, and modes of communal survival. By investigating how such diverse practices transact with multitudinous life and intelligence forms, the Biennale will examine how they contend with the future horizon of cognitive capitalism and planetary imperialisms, as well as the present dimension of neural networks and other emergences that populate our computational biosphere.



Sangdon Kim, *You and I, New Tribe – King Mountain Eagle Crocodile*, 2017, mixed media, 200x70x50cm, courtesy of the artist

### Participating Artists

Pacita Abad,  
Korakrit Anunanonchai,  
Cecilia Bengolea, Yin-Ju Chen,  
Hyuntaek Cho, Vaginal Davis,  
Patricia Domínguez, Cíen Dayrit,  
John Gerrard, Sonia Gomes,  
Trajal Harrell,  
Lynn Hershman Leeson,  
Gözde İlkin, Sangdon Kim,  
Sylbee Kim, Liliane Lijn,  
Candice Lin, Emo de Medeiros,  
Ana María Millán, Kira Nova,  
Fernando Palma Rodríguez,  
Outi Pieski, Angelo Plessas,  
Gala Porras-Kim, Judy Radul,  
Sahej Rahal, Jacoby Satterwhite,  
Alexandra Sukhareva,  
Sissel Tolaas, Cecilia Vicuña,  
Shen Xin, a.o. Full list to be announced in November 2020.



Patricia Domínguez, *Madre Drone*, 2019, digital photograph made at Refugio Biotermal, Roboré, Bolivia, courtesy the artist

### Online / Live Organ

*Minds Rising* is the bilingual online journal published as an extension of the research process behind the 13th Gwangju Biennale, featuring interdisciplinary content and artistic ideas. Exhibition-related texts, interviews and think pieces can be accessed at [www.13thgwangjubiennale.org](http://www.13thgwangjubiennale.org)

An active layer of the Biennale, exploring a set of key questions at the heart of the exhibition is the *Live Organ*, which includes public forums and performances leading up to and coinciding with the opening of the Biennale: *Rising to the Surface: Practicing Solidarity Futures* focuses on inventive tools of citizen protests today; the *Opening Forum* offers sessions on cosmotecnics, neuroscience and data technology, as well as healing practices and shamanism; and a program of newly commissioned live works on the opening day.

“As to engender and invoke channels of affiliation, friendship, dissent and renewal, both in South Korea, which has demonstrated her resilience during the latest pandemic, as well as globally, our commitment remains with artistic practices that enable mutating, itinerant, hybrid, and at times, undisciplined alliances. As such, we are committed to artists and thinkers with mind-expanding and ever-inclusive practices that act beyond the binary framings of insider and outsider, legal and illegal, masculine and feminine. Theirs are active references and experiences that are locally relevant while being connected to our shared planetary conditions today, engaging different generations and geopolitical realms. We are grateful to each of them for their continued commitment despite the interruptions caused by the pandemic.”

Artistic Directors, Defne Ayas and Natasha Ginwala



Daeshin Grandmother, color on paper, 85 x 64 cm, Courtesy of Gahoe Museum



Fernando Palma Rodríguez, *Los Nahuales*, 2017, courtesy of the artist and Gaga, Mexico City and Los Angeles, photo credit: Ed Mumford

mandala to the loneliness of a desert necropolis, artistic and historical works will attune to linkages of ancestry, visions of the afterlife, non-western mappings of ailment and cure, and foundational role of the undead in shaping registers of ‘the real’ across world(s) of the living.

### Gwangju Theater

At Korea’s single oldest cinema operating to date, art works, an immersive installation and performance will challenge the schematic refrains of image production in a technological and biological sense.

### Yangnim mountain / Horanggasy Art Residency

The Yangnim area is symbolic of a layering of histories, from Japanese colonisation and the anticolonial resistance, to Christian evangelisation across the Korean peninsula and the geo-political / militaristic influence of the United States. Selected projects will reside in the premises of a

community art space Horanggasy, currently at the base of a cemetery, previously used as a site for sky burials.



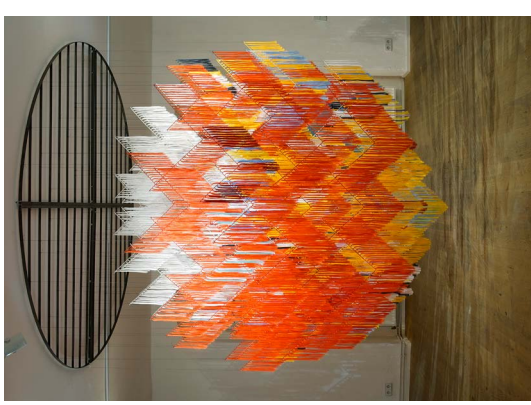
Sahej Rahal, *Missing Pages*, 2020, ink, pigment, acrylic & watercolor on paper, Courtesy of the artist and Chatterjee and Lal



Dragon God, color on paper, 92x72cm, Courtesy of Gahoe Museum



Hyuntaek Cho, *Stone Markel – 23 Ungcheon-eup, Boryeong-si, Chungcheongnam-do*, 2020, inkjet print, courtesy of the artist



Pieski, Outi, *Beavril/ Rising Together*, 2019, installation: metal, thread, courtesy of the artist





Ana Maria Millán, *Happy People*, 2020, animation, detail, commissioned by the 13th Gwangju Biennale, courtesy of the artist

† Cover Image by WORKS

The Biennale's graphic identity developed by WORKS represents the present generation of feminist Korean designers using popular culture and socially driven vocabularies considers the organic and digital valencies of this exhibition and observes our multi-stable spiritual and cultural conditioning as creatures of this earth.

† A scenographic grammar conceived by exhibition architect Diogo Passarinho developed together with the Artistic Team addresses the gradient of embodied intelligence through shifting material configurations and modular structures; ritual architectures of passage that allow for temporal leaps and propositional modes of togetherness—thereby, situating the exhibition as a key medium for narrative agency and temporary co-habitation.

**Artistic Team**  
**Artistic Directors**  
 Define Ayas and Natasha Ginwala  
**Team**  
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**FORUM LIAISON**  
 Rikssa Afiaty  
**MANAGING EDITOR**  
 Young-Jun Tak  
**CO-EDITOR OF "STRONGER THAN BONE" / EDITORIAL ADVISOR**  
 Jill Winder  
**PRODUCERS**  
 Charles Gohy  
 Davide Quadrio  
**EXHIBITION ARCHITECTURE**  
 Diogo Passarinho Studio  
**GRAPHIC IDENTITY**  
 WORKS  
**WEBSITE DESIGN / EXHIBITION GRAPHICS**  
 Studio Remco van Bladel  
 (Remco van Bladel and Kimberley ter Heerdt)  
**WEBSITE PROGRAMMING**  
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**ENGLISH COPY EDITORS**  
 Tyler Considine  
 Hannah Gregory  
**TRANSLATORS**  
 Helen Cho  
 Yes More Translation  
 Yu Ji-Won

## Gwangju Biennale Foundation Projects

### GB Commission

The GB Commission aims to address diverse issues and activate discourses that bridge the contemporary world and the city of Gwangju, through its commissioned works. Launched in 2018, the project is organized by the Gwangju Biennale Foundation, inviting artists from around the world to create new works that respond to various notions of the region's history, artistic tradition, and civic values through extensive research. Through the artistic endeavors that intersect historical and cultural contexts of Gwangju manifested across the city's historic sites, the GB Commission highlights social and spiritual values that the contemporary world inherited from the past. Furthermore, it underscores the inaugural spirit of the Biennale to heal the wounds of the May 18 Democratization Movement through artistic transmission.

*MaytoDay*, a special commemorative exhibition for the 40th anniversary of the May 18 Democratization Movement, together with GB Commission projects by Minouk Lim, Chiharu Shiota, and Ho Tzu Nyen at the former Armed Forces' Gwangju Hospital and the Asia Culture Center, opens this October. During the 13th Gwangju Biennale, additional GB Commission projects by Sung Hwan Kim and Tarek Atoui will be exhibited. Previous GB Commission projects by Mike Nelson and Kader Attia from the 12th Gwangju Biennale will remain on display at the historic site of the former Armed Forces' Gwangju Hospital. The GB Commission projects will continue to accumulate, mediating the manifestation of the spirit of Gwangju.

### Pavilion Project

The Pavilion Project aims to widen the network of contemporary art in Korea and the international art scene. Concurrent with the main exhibition of the Gwangju Biennale, the project is composed of independent

exhibitions that are organically connected to the Biennale. The Pavilion Project discovers historical sites in Gwangju with new perspectives, gathers international audience to Gwangju, and offers opportunities to local artists to engage in the international art scene. In the 12th Gwangju Biennale in 2018, the project hosted exhibitions organized by Palais de Tokyo, Helsinki International Artist Programme, and Philippines Contemporary Art Network. The Pavilion Project for the 13th Gwangju Biennale includes more diverse art institutions such as the Taiwan Contemporary Culture Lab and Pasquart Kunsthaus Centre d'art in Switzerland.



Chiharu Shiota, *The Language of God*, 2020; installation view at the former Armed Forces' Gwangju Hospital, 2020  
 © SACK, SEOUL, 2020 and Chiharu Shiota; photo: Lee Se Hyun



Taiwan Contemporary Culture Lab

### *MaytoDay*, a commemorative exhibition for the 40th anniversary of the May 18 Democratization Movement

*MaytoDay* is a multi-sited art project organized to commemorate the 40th anniversary of the May 18 Democratization Movement. The project's iterative exhibitions present an attempt to shed light on the accumulated memories of democracy through history. Instead of approaching May 18 as an obsolete historical record, the exhibitions investigate the contemporariness of the spirit of democracy through multifaceted artistic practices. Initially staged in Seoul and Taipei, the project expands to multiple locations with different histories of democracy, including Cologne and Buenos Aires. With *MaytoDay*, the Gwangju Biennale Foundation aims to share the universal spirit of democracy and create an opportunity to communicate through different layers of time.

Since May 2020, three exhibitions consecutively opened in Taipei, Seoul, and Cologne. The exhibitions *May Co-sensus: Demo-stream in Democracy*, *Spring of Democracy*, and *Gwangju Lessons* were respectively curated by Ute Meta Bauer, Chien-Hung Huang, and Binna Choi. In 2021, *Myths of the Near Future* will take place in Buenos Aires under the curatorship of Javier Villa and Sofia Dourron. The exhibitions will also be presented as a singular project in Gwangju, opening on October 14, 2020. The narratives of individual exhibitions focus more on the encounters of history, politics, and art of each country than the macro-social context. The encompassing exhibition will take place along with a special woodcut print exhibition and remain on display until November 29 at the Asia Culture Center, former Armed Forces' Gwangju Hospital, and Lotus Gallery at Mugaksa Temple.

## 13th Gwangju Biennale

**Duration** February 26 – May 9, 2021

**Venues** Gwangju Biennale Exhibition Hall, Gwangju National Museum, Gwangju Theater, and Horanggasy Artpolygon

**Hosts** Gwangju Biennale Foundation and Gwangju City Government

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### 13th Gwangju Biennale website

[13thgwangjubennale.org](http://13thgwangjubennale.org)

### Gwangju Biennale Foundation website

[gwangjubennale.org](http://gwangjubennale.org)

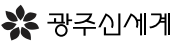
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