

30th Anniversary Exhibition Celebrating
the Korean Pavilion at the Venice Art Biennale
Every Island is a Mountain

Dear Ocean Friends

Dear Ocean Friends

Dear Ocean Friends, a two-day discursive program consisting of lectures, discussions, and screenings, is a public program of the 30th Anniversary Exhibition Celebrating the Korean Pavilion at the Venice Art Biennale, *Every Island is a Mountain*. The program is held at the Ocean Space on Wednesday, June 26 and at the Palazzo Malta – Ordine di Malta on Thursday, June 27, 2024.

Every Island is a Mountain
www.venicebiennale.kr
[@arko_art_center](https://www.instagram.com/arko_art_center)

Ocean Space
www.ocean-space.org
[@oceanspaceorg](https://www.instagram.com/oceanspaceorg)

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INTRODUCTION

Jade Kuenhye Lim, Juhyun Cho

Every Island Is a Mountain, the 30th anniversary exhibition celebrating the Korean Pavilion at the Venice Biennale, opened on April 19 at Palazzo Malta – Ordine di Malta. The exhibition highlights work by the 36 artists who have represented contemporary Korean art. The title implies that the lives of isolated individuals and art are ultimately connected to history and social context just as islands are often linked by underwater terrain and marine ecosystems like mountain ranges. The ARKO Art Center of the Arts Council Korea is hosting a discourse program *Dear Ocean Friends* to experiment with the function of the Korean Pavilion at the Venice Biennale as a platform for global exchange and solidarity. The program explores the sustainability of art practice and art systems in the era of climate crisis, going further than the stage where the Korean Pavilion showcases artists representing the country.

Dear Ocean Friends, co-curated by Seoul-based curatorial research platform Drifting Curriculum in collaboration with Venice-based TBA21 Academy at Ocean Space, will take place on June 26th and 27th at Ocean Space and Palazzo Malta - Ordine di Malta, Venice, Italy and is a forum for public discussion designed to confront urgent global issues and reorganize the role and model of the Biennale beyond the existing paradigm.

Part 1, “Monsoon Futurism: (Post) Anthropocene Asian Futurism,” with participants Chih-Chung Chang, Young-Gyung Paik, Markus Reymann, Ute Meta Bauer, and IkkibawiKrrr, examines 20th- and 21st-century cultural texts from Asian, Pacific, and Indian Ocean communities in opposition to dominant Eurocentrism, using “oceanic thinking” to explore hybrid and mixed narratives through interrelationships. Part 2, DESIGN EARTH, Colin Sterling, Eleonora Sovrani, Joasia Krysa, Philippe Pirotte & Vera Mey, Jade Keunhye Lim contextualizes and expands the various social and ecological practices and debates that exist in each regional biennale under the theme of “(Post) Anthropocene Institutions — Is Another World Possible?” The following discussion, moderated by Juhyun Cho, will examine what strategies the Biennials need to take in the new climate regime to break away from all epistemological and sensory value systems previously recognized in the world.

This discourse program, consisting of lecture-performances, presentations, discussions, and screenings, etc., shares curatorial strategies and experiences to highlight the urgency of an existential crisis and develop new thinking in solidarity with the local community in Venice, where the issue of sea level rise is becoming increasingly acute through interdisciplinary exchanges between domestic and foreign experts.

PROGRAM DAY. 1

Monsoon Futurism - (Post) Anthropocene Asian Futurism

Time	2-5pm, Wed., 26th June, 2024
Venue	Ocean Space Campo San Lorenzo, 5069 30122, Venezia Google Maps
14:00-14:05	Introduction: Juhyun Cho
14:05-14:10	Greetings: Jade Keunhye Lim
14:10-14:30	(Pre-recorded) Lecture Performance: Chih-Chung Chang <i>Monsoon Northwards</i>
14:30-15:00	Lecture: Young-Gyung Paik <i>Anthropocene from an 'Island'</i> <i>Perspective: Exploring Alternatives through New Resilience Concepts</i>
15:00-15:20	(Pre-recorded) Presentation: Markus Reymann <i>Navigating Oceania: Programs Built on Relations</i>
15:20-15:30	Break Time
15:30-16:00	Lecture: Ute Meta Bauer <i>Climate Crisis and Cultural Loss</i>
16:00-16:10	Screening: ikkibawiKrr <i>Seaweed Story</i> (2022)
16:10-16:50	Discussion: Young-Gyung Paik, Ute Meta Bauer, Jieun Cho (ikkibawiKrr) - moderated by Juhyun Cho
16:50-17:00	Q&A

Monsoon Northwards

Chih-Chung Chang

Presentation topic description *Monsoon Northwards* is an epistemological, speculative attempt Chih-Chung Chang initiated in his ongoing research-based art project since 2023.

Starting from a Nordic idiom “There’s no such thing as bad weather, only bad cloths.”, the project explores how weatherproof clothing in arctic Scandinavia’s harsh weather interacts with Taiwan of subtropical monsoon climate, the important manufacturer and exporter in the global supply chain; together with similar social state of lasting marginalization and facing potential threats of expanding new-imperialism.

The meanings of both “clothing” and “border” thus overlap, from a micro-sensory to a macrogeopolitical level, and the project aims at questioning what exactly makes us feel “(un)comfortable”? And how do we constantly redefine the essence of “comfort” in the everchanging world?

It further argues the disqualification of “comfort” and reimagines the implied “ideal, habitable, and non-primitive” standardized climate/society associated with the geopolitical concept of border/ membrane and the regulated temperature and humidity under so-called air-conditioning. A question is raised whether this imagination also implies a kind of colonial or technocratic power scale that needs to be challenged.

Chih-Chung Chang is a visual artist/cultural researcher based in Taiwan and the Netherlands. His practices deal with personal experiences of intimacy with and fear of water, as well as the tension among ever-changing waterfront environments echoing his transitional identity of Taiwanese root, where human, civilization and nature constantly reshape each others.

Recent activities include *The Arctic Circle* (2017), Mediations Biennale (2018), Pan-Austro-Nesian Art Festival (2021), Biennale Jogja (2021), SMIFest (2021), ARKO A&T Festival (2022), JVE Academie (22-23) and HIAP (2024).



DAY. 1 – *Monsoon Northwards*, Chih-Chung Chang

In Search of Life, Repair, and Peace: The Story of the Korean Ocean in the Age of Anthropocene

Young-Gyung Paik

The Anthropocene experiences of the Korean Ocean have been shaped by Korea's Cold War history and subsequent developmentalism, resulting in landscapes often laced with barbed wire and aquaculture farms. The Anthropocene, a proposed geological era, underscores the profound impact of human activities on Earth's systems. Initially rooted in natural sciences, the concept has evolved into a comprehensive paradigm influencing disaster response across various disciplines.

Traditionally perceived as isolated and vulnerable, islands, particularly in the Pacific and East Asia, are now re-envisioned as spaces for innovative thinking and practices essential for addressing the Anthropocene crisis. The historical context of militarism, colonization, and decolonization has profoundly influenced the lives of island inhabitants in these regions, leading to the privatization and militarization of the Ocean. This presentation posits that rethinking the role and condition of islands can yield new approaches to resilience and disaster response in the Anthropocene. Emphasizing the historical context and ongoing challenges island communities face can uncover creative strategies for overcoming the Anthropocene crisis. The Korean Ocean is marred by numerous historical traces. However, by facing and understanding this history,

we will be able to have the opportunity to move towards solidarity, repair and peace.

Young-Gyung Paik is an anthropologist, teaching at Jeju National University. She has broadly worked with various feminist organizations and has consistently contributed to the media, including the quarterly magazine Changbi. Over the years, her research interests have expanded to include the Island perspectives and decolonizing social science. Her journal articles published to date include Militarization of the Islands in the Pacific, Decolonization and the Commons,” “Anthropocene Islands: An Alternative Thinking of Resilience and Future,” and “The Meanings of Heritage and Communal Life: A Case Study of a Jeju Village.”



DAY. 1 — In Search of Life, Repair, and Peace: The Story of the Korean Ocean in the Age of Anthropocene, Young-Gyung Paik

Navigating Oceania: Programs Built on Relations

Markus Reymann

Markus Reymann is Co-Director of TBA21 Thyssen-Bornemisza Art Contemporary, a leading international art and advocacy foundation created in 2002 by the philanthropist, art patron, and ocean advocate Francesca Thyssen-Bornemisza.

In 2011 Markus co-founded TBA21—Academy, the foundation's research arm, fostering a deeper relationship with the Ocean and other bodies of water by working as an incubator for collaborative inquiry, artistic production, and environmental advocacy. Reymann also serves as Chair of Alligator Head Foundation, the scientific partner of TBA21—Academy.



Climate Crisis and Cultural Loss

Ute Meta Bauer

Connecting accounts from the multi-year research collaborative inquiry *Climate Crisis and Cultural Loss* with Ute Meta Bauer's initial encounters of Pacific climate resilience during the first cycle of TBA21 Academy The Current expeditions to Papua New Guinea, French Polynesia and Fiji, between 2015 - 2017. The indelible impact of these on-site experiences has led to continued with an expanding team with South Pacific exchanges and collaborations across the Alliance of Small Island Developing States. In the face of urgent and profound existential threats arising from climate change to archipelagic habitats in the Riau Archipelago to island groups in the South Pacific Ocean, it reshaped her work as academic and curator. The government funded research projects she leads at NTU investigate how the slow erosion of diverse traditional cultural and communal knowledge and practices, and century long human-led extractivism has significantly contributed to the accelerating environmental crisis of today. Together with a cross-disciplinary research team she asks, if putting culture at the core, necessary paradigm and policy shifts can be induced in the way we address the catastrophic impact of climate change on habitats and environments.

This research is supported by the Ministry of Education, Singapore, under its Academic Research Fund Tier 2 grant.

Professor **Ute Meta Bauer**, Founding Director of the NTU Centre for Contemporary Art Singapore at Nanyang Technological University, is a curator and educator. Currently leading the multiyear research projects *Climate Crisis and Cultural Loss* and *Environmentally-Engaged Artistic Practices in South, Southeast Asia, and the Pacific*, she also serves as Senior Principal Investigator on the NTU Earth Observatory Climate Transformation Programme. Recent edited publications include *Climates. Habitats. Environments*. (NTU CCA Singapore and The MIT Press, 2022) and *Joan Jonas: Moving off the Land* (Walther Koenig, 2023).



DAY. 1 – *Climate Crisis and Cultural Loss*, Ute Meta Bauer

Seaweed Story (2022)

ikkibawiKrrr

Single channel video, HD, sound, 5'22", basalt, MDF, acrylic paint, bond etc, 8 pieces of small houses, dimension variable

The video documents Jeju Arirang sung by the haenyeo choir based in Hado, a village in Jeju Island. Having one of the most active haenyeo communities in the region, Hado was the site of the Jeju Haenyeo Anti-Japanese Movement in the Japanese rule in the mid-20th century.

Haenyeos sow and cultivate the ocean and harvest from the ocean. They are not hunters, but farmers. Haenyeos consider each other as companions who help them survive in the ocean. As haenyeos describe their work, "Diving is with companions." They read the wind and feel the waters, and pass on the knowledge of adapting to the ocean.

Jeju Island is well-known as a tourist attraction, but traces of war populate the Island. Like Okinawa and Guam, tourism and military camps coexist in Jeju. The song is about the haenyeos' everyday lives but also can be heard as their consolations to the wounded island.



DAY. 1 – Seaweed Story, ikkibawiKrrr

ikkibawiKrrr is a visual research band founded in 2021 with the current members being Gyeol Ko, Jungwon Kim, and Jieun Cho. ikkibawiKrrr explores the connection between plants, natural phenomena, humanity, and ecology. “ikkibawiKrrr” is a combination of ‘ikki’ meaning moss and ‘bawi’ meaning rock, representing “moss rock,” and ‘Krrr’ is an onomatopoeic term. Moss adapts in the boundary layer of air and soil and expands its world depending on its surroundings. ikkibawiKrrr aims to apply the way moss survives to their projects and attitudes, studying the tropics, seaweeds, and collaborating with farmers. The concept of living on its own terms, becoming part of the movement and expanding the boundary layer, is crucial for ikkibawiKrrr.

ikkibawiKrrr explores the broader concept of “migration,” going beyond the human socio-political context and delving into the temporality of plants, communities, and all inhabitants of the Earth. Major exhibitions by ikkibawiKrrr include the 14th Gwangju Biennale: *Soft and Weak like Water* (Gwangju, 2023), documenta 15 (Kassel, Germany, 2022), *Running Underground* (Elephant Space, Seoul, 2022), *Resbakan: Solidarity Event Lumbung FILM* (UP Film Institute, University of the Philippines, Diliman, Quezon City, 2022), and *Suwon Public Art City Urban Im;pulse Art Im;pulse* (Suwon Culture Foundation, 2021), among others.

PROGRAM DAY. 2

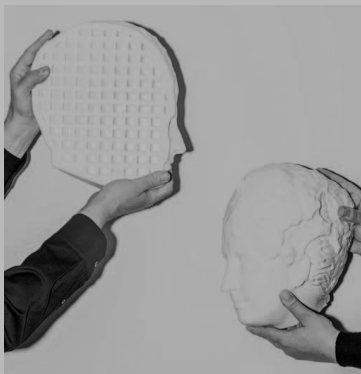
(Post) Anthropocene Institutions - Is Another World Possible?

Time	2-5pm, Thu., 27th June, 2024
Venue	Palazzo Malta - Ordine di Malta 3252 Castello, 30122 Venezia Google Maps
14:00-14:05	Introduction: Juhyun Cho
14:05-14:10	Greetings: Jade Keunhye Lim
14:10-14:20	Screening: DESIGN EARTH, <i>Elephant in the Room</i> (2021, Narrated by Donna J. Haraway)
14:20-14:50	Lecture: Colin Sterling <i>Museum</i> <i>Planet: Marking Time in the</i> <i>Anthropocene Event</i>
14:50-15:20	Presentation: Eleonora Sovrani <i>Exploring the Living City</i>
15:20-15:30	Break Time
15:30-16:00	Presentation: Joasia Krysa <i>New Directions May Emerge</i>
16:00-16:20	(Pre-recorded) <i>Seeing in the Dark:</i> <i>Exploring Alternative Enlightenment</i> <i>through the Biennale</i> Philippe Pirotte & Vera Mey, Jade Keunhye Lim
16:20-16:50	Discussion: Jade Keunhye Lim, Joasia Krysa, Eleonora Sovrani, Colin Sterling - moderated by Juhyun Cho
16:50-17:00	Q&A

Elephant in the Room is an ecofeminist fable for the climate crisis. The graphic animation addresses the elephant in the room – the climate emergency – by telling the story of one elephant who takes action to combat environmental injustice and climate change. The American Museum of Natural History in New York is home to one of the most famous displays of taxidermy dioramas in the world. The Akeley Hall of African Mammals includes a herd of eight elephants that were largely “made” by Carl Akeley, after whom the hall is named. One of these elephants was shot by President Theodore Roosevelt during the Smithsonian-Roosevelt African Expedition (1909 – 1910), in which thousands of animals were trapped and killed to become property of the museum. In her environmentalist rebellion, the herd’s African matriarch comes to life, charging out of the American Museum of Natural History to feed on the systemic legacies of the museum: ‘the commerce of power and knowledge in white and male supremacist monopoly capitalism,’ as outlined by Donna Haraway in her essay ‘Teddy Bear Patriarchy’. By taking her demands to the streets, the elephant underlines the role of museums in wider calls for climate justice. This necessarily involves a critical revision of the museum’s myriad entanglements with extractivist environmental histories, which have constructed worlds (and worldviews) that perpetuate division, dispossession and violence.

DESIGN EARTH is a research practice, founded by Rania Ghosn and El Hadi Jazairy in 2010. Their work engages the medium of the speculative architectural project to make public the climate crisis. DESIGN EARTH are recipients of the United States Artist Fellowship, Architectural League Prize for Young Architects + Designers, Boghossian Foundation Prize, and ACSA Faculty Design Awards for outstanding work in architecture and related environmental design fields as a critical endeavor.

DESIGN EARTH's work has been featured internationally, including at Venice Architecture Biennale (2021; 2018; 2016), Victoria and Albert Museum (2022), Bauhaus Museum Dessau (2021), Seoul Biennale (2017), Design Biennale Boston (2017) Oslo Architecture Triennale (2016); and in exhibitions at Milano Triennale, SFMOMA, Matadero Madrid, ArkDes, MAAT, Guangzhou Times Museum, and Sursock Museum in Beirut, amongst others. Their project *After Oil* was collected by the Museum of Modern Art in New York.



DAY. 2 – *Elephant in the Room*, DESIGN EARTH

Museum Planet: Marking Time in the Anthropocene Event

Colin Sterling

In March 2024 The International Union of Geological Sciences officially rejected the Anthropocene as a formal geological time interval. This rejection did not deny the profound impact that humans have had on the planet, but rather questioned the extent to which these impacts signalled a new epoch in the Earth's history, one that could be traced to a specific moment in the mid-20th century. An alternative conceptualisation of the Anthropocene sees it as an intensifying planetary event. As the scientists advocating for this idea have argued, recent and ongoing changes to environmental systems are 'uneven, complex and socially contingent ... By focusing on the event itself and rejecting the assumption that it must be a set time interval, attention can at last be turned towards more important and urgent planetary matters.' This talk will argue that the artistic and cultural projects of (post)modernity – not least the Biennale itself – offer a striking way of tracing the emergence and impact of the Anthropocene Event. To illustrate this point, the talk will frame museology as a planetary event, one that might be redirected to serve more emancipatory social and ecological aims.

Colin Sterling is Assistant Professor in Heritage, Museums and the Environment at the University of Amsterdam, where he teaches across heritage and memory, museum studies and artistic research. Colin's research critically examines heritage and museums through the lens of art and ecology. He is the author of *Heritage, Photography, and the Affective Past* (Routledge, 2020) and co-editor of *Deterritorializing the Future: Heritage in, of and after the Anthropocene* (Open Humanities Press, 2020). He is co-editor of the journal *Museums & Social Issues*.



Exploring the Living City

Eleonora Sovrani

We are here Venice is an NGO working to ensure that Venice remains a living city and to promote a new, constructive narrative centered on the interconnection between the protection of Venice and the need to regenerate the lagoon system that the city belongs to.

The talk will explore the role and impacts of so-called cultural events through this prism and draw upon some specific examples to illustrate their potential to enrich or otherwise the unique dynamics that characterize Venice.

Drawing on our analysis of the Biennale's relationship with its host city (*How was it for you*, 2019) and a breakdown of the various anthropic factors contributing to local trends (*Whose city is it anyway*, 2020), this talk will present an alternative proposition for territorial development, more centred on its natural capital and regenerative strategies for cultural engagement.

Eleonora Sovrani is curator, visual artist and artistic director for We are here Venice, NGO dedicated to the safeguard of Venice and its lagoon. After obtaining a master's degree in Visual and Multimedia Communication at the IUAV, she works as a researcher and curator for several exhibitions and publications and develops independent art projects with a focus on politics of representation and public space.



DAY. 2 – Exploring the Living City, Eleonora Sovrani

New Directions May Emerge

Joasia Krysa

New Directions May Emerge: reimagining the biennial model in times of climate action, and the case study of Helsinki Biennial 2023.

The presentation takes the Helsinki Biennial 2023 edition *New Directions May Emerge* as a case study to reflect on the role of biennials in addressing pressing global issues, and the possibility of reimagining biennial models beyond the existing paradigms. Taking inspiration from anthropologist Anna Lowenhaupt Tsing and her seminal book *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (2015), Helsinki Biennial proposed a more sustainable and responsible approach to biennial making, through its curatorial framing and practice. Following Tsing's call to learn from (the art of) "noticing", the biennial was an invitation to consider how small or otherwise invisible details might prompt possibilities to act, to imagine differently, and reconcile the impact of human intervention, environmental and technological damage. Acknowledging other people, animals, plants, environment, data, and other human and nonhuman entities around us – as agencies, co-creators, and beneficiaries – the biennial sought to bring cultural, natural and technological worlds together, to inspire reflection and action. To quote Adela Lovric's review, it offered an alternative to the "bigger, better, faster" logic spawned by

industrialism or, as Tsing puts it, against the “timeline of progress, and instead, it explored how we gather, how we work together, and how we can challenge destructive ideas of progress by collaborating and looking around rather than rushing ahead with reckless abandon.” The presentation reflects on these issues and the curatorial strategies to highlight the urgency of climate and other related existential crises, to develop new thinking and models of living in the world under these conditions with others.

Joasia Krysa is a curator and an academic working at the intersection of contemporary art, digital technology and curatorial studies. She is Professor of Exhibition Research and Director of the Institute of Art and Technology (IAT) at Liverpool School of Art and Design, Liverpool John Moores University, with an adjunct position at Liverpool Biennial. Previously she served as curator of Helsinki Biennial 2023, co-curator of Liverpool Biennial 2016, Artistic Director of Kunsthall Aarhus, Denmark, and co-curator of Documenta 13 (2012). Recent publications include edited books *Curating Superintelligences* (London: Open Humanities Press, 2024), *New Directions May Emerge* (Helsinki Art Museum/Helsinki Biennial 2023); and a chapter in *Bloomsbury Encyclopaedia of New Media Art* (Bloomsbury 2024). Her most recent collaborative project *The Next Biennial Should be Curated by a Machine* (2021-2023) was commissioned by The Whitney Museum of American Art, Liverpool Biennial, Helsinki Art Museum, and funded by UKRI/AHRC *Towards a National Collection* (TaNC).



Seeing in the Dark: Exploring Alternative Enlightenment through the Biennale

Philippe Pirotte & Vera Mey

Jade Keunhye Lim

Inspired by David Graeber's Pirate Enlightenment and the Buddhist concept of enlightenment, Philippe Pirotte & Vera Mey, the two artistic directors of the 2024 Busan Biennale, introduce the theme "Seeing in the Dark" and their curatorial concept and strategy behind it. They critique the increasingly marketized the Venice Biennale and review recent attempts at alternative, decentralized and non-hierarchical curatorial practices at other international art events. By proposing the humility and resourcefulness of pirates and Buddhist communities as alternative values and methodologies, they invite us to explore alternative perspectives on enlightenment metaphorically. This intellectually stimulating discussion encourages us to abandon previous identities and delve into the uncharted world of art.

Philippe Pirotte and Vera Mey have been selected as co-artistic directors of the Busan Biennale 2024 in South Korea.

Philippe Pirotte, an art historian, critic, and curator, is Adjunct Senior Curator at the University of California Berkeley Art Museum and Pacific Film Archive (BAMPFA). He was rector at Städelschule in Frankfurt and directed Kunsthalle Portikus from 2014 to 2020. He served on the Documenta Commission (2019-2022), curated La Biennale de Montréal in 2016, and was part of the curatorial team for the Jakarta Biennale in 2017.

Vera Mey, an art historian and independent curator, is a PhD candidate in Southeast Asian art at SOAS in London. She helped found the NTU Centre for Contemporary Art Singapore and co-founded the journal *SOUTHEAST OF NOW*. Mey was part of the curatorial teams for *SUNSHOWER* at the Mori Art Museum in 2017 and *Spectres of Bandung* at Gropius-Bau in Berlin in 2023.



DAY. 2 — Seeing in the Dark: Exploring Alternative Enlightenment through the Biennale, Philippe Pirotte & Vera Mey

Jade Keunhye Lim is a curator and writer of contemporary art based in Seoul. With a background in art studies, curatorship, and museum studies in Korea and the UK, she's headed exhibition teams at the Seoul Museum of Art and MMCA Seoul. Currently, she leads the ARKO Art Centre, affiliated with Arts Council Korea. She has expertise in Korean contemporary arts since the 1990s and in the art museum's innovation and sustainability. She curated the exhibition *Every Island is a Mountain*, celebrating the 30 years of the Korean Pavilion at the Venice Art Biennale (2024). She's the author of *United Creations: The Sensation of British Contemporary Art* (in Korean, Seoul: Badabooks, 2019).



DAY. 2 — *Seeing in the Dark: Exploring Alternative Enlightenment through the Biennale*, Jade Keunhye Lim

Discussion

Moderated by Juhyun Cho (Program Director)

The discussion will examine what strategies the Biennials need to take in the new climate regime to break away from all epistemological and sensory value systems previously recognized in the world.

Day. 1 ***Monsoon Futurism - (Post)***

Anthropocene Asian Futurism

Panels Young-kyung Baek, Ute Meta
Bauer, Jieun Cho (ikkibawiKrrr)

Day. 2 ***(Post) Anthropocene Institutions -
Is Another World Possible?***

Panels Colin Sterling, Eleonora Sovrani,
Joasia Krysa, Jade Keunhye Lim

Juhyun Cho is a curator and researcher based in Seoul. She founded the Drifting Curriculum, a multidisciplinary curatorial research platform, and teaches at the Yonsei University Graduate School of Communication and Arts in South Korea.

Based on sharp contemporary discourse research through numerous major exhibitions, programs, and publications planned and overseen at the Ilmin Museum of Art as the chief curator, and previously a curator of Seoul Museum of Art and program manager of MMCA residency, etc., for the past 20 years, she has captured and presented the undisclosed section of urgent social issues in experimental forms. Most recently, she was the curator of the Netherlands Pavilion of the 14th Gwangju Biennale and the curatorial director of ARKO International Arts Joint Fund, Korea-Netherlands International Exchange Program (2021–2022).



CREDIT

Arts Council Korea

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Hosted by Arts Council Korea

In Collaboration with TBA21 Academy
at Ocean Space

Co-curated by Arts Council Korea
and Drifting Curriculum

Collaborator

LUSH Korea

This program is part of the exhibition,
Every Island is a Mountain.

