

# INCHEON ART PLATFORM

## PRESS RELEASE

Incheon Art Platform showcases the first group exhibition of 2021,  
*Reclamation, New Rocks, Stray Dogs, Birds, and Acoustics of the Garden*

간척지,  
뉴락,  
들개와 새,  
정원의 소리로부터

권도연 | 김화용 | 남화연  
리우 창  
박진아 | 장한나 | 주마나 마나 | 찰스 림 이 용  
카라빙 필름 콜렉티브  
타니아 칸디아니  
파브리치오 테라노바

Gwon Doyeon | Kim Hwayong  
Nam Hwayeon  
Liu Chuang | Park Jina  
Chang Hanna  
Jumana Manna | Charles Lim Yi Yong  
Karrabing Film Collective | Tania Candiani  
Fabrizio Terranova

Reclamation,  
New Rocks,  
Stray Dogs,  
Birds,  
and  
Acoustics of the Garden

2021/05/21 - 07/25

인천아트플랫폼  
B, E3, G1, G3 전시실

Incheon Art Platform  
Gallery B, E3, G1, G3

인천광역시  
인천문화재단  
인천아트플랫폼

- **Exhibition Title:** *Reclamation, New Rocks, Stray Dogs, Birds, and Acoustics of the Garden*
- **Exhibition Date:** May 21st - July 25th, 2021
- **Exhibition Venue:** Incheon Art Platform, Incheon, South Korea
- **Participating Artists:** 11 artists from 7 countries

*Chang Hanna (South Korea), Charles Lim Yi Yong (Singapore), Fabrizio Terranova (Belgium), Gwon Doyeon (South Korea), Jumana Manna (Palestine), Kim Hwayong (South Korea), Liu Chuang (China), Nam Hwayeon (South Korea), Park Jina (South Korea), Tania Candiani (Mexico), and Karrabing Film Collective (Australia)*

- **Website:** [http://www.inartplatform.kr/en\\_index.php](http://www.inartplatform.kr/en_index.php)



**Incheon Art Platform**, Incheon, South Korea

Running an artist in residence program at its core, **Incheon Art Platform** (IAP) supports Korean and international artists, and researchers working across various genres of art. The institution is now led by Artistic Director **Hyunjin Kim**, formerly the KADIST Lead Curator for Asia and the curator of the Korean Pavilion at the 58th Venice Biennale, 2019, appointed February 2021.

***Reclamation, New Rocks, Stray Dogs, Birds, and Acoustics of the Garden*** is the first group exhibition of the year 2021, curated by Hyunjin Kim, based on the examinations of development and the ecological condition surrounding the city of Incheon. Stray dogs and birds that have emerged amidst human-induced changes, and issues regarding coexistence with such nonhuman animals and on words collected from the city's current environment. Indeed, such points are not only limited to this city today, and universally and deeply affect the lives of all humans at present as well.

The figures and narratives involving the works featured in this exhibition—new rock objets; the life and survival of nonhuman animals like dogs, poultry, and migratory birds; relentless capitalism, ranging from landfills, reclamation, and urban redevelopment to bitcoin mining; the complicated truth of hope glimpsed from the Agricultural Revolution and seed vaults; the wisdom reflected in field recordings of ethnic minorities and indigenous peoples' dreaming; and the movements and acoustics of life forms—pursue new time that links particular seeing and hearing and realizes an ecological cosmology of polyphonic state and coexistence. In other words, what we come to encounter in this exhibition are none other than various inevitable artistic imaginations as well as serious modes that practice “staying with the trouble.”

### ● Introduction of Incheon Art Platform

With its exchange program, collaborative opportunities given across genres, and experimental artist exhibition programs, IAP seeks to achieve interdisciplinary research and consilience, advocating the value of multimedia, de-categorization, and convergence of arts. Residency artists are selected from various genres including visual arts, performing arts, and interdisciplinary arts. IAP will continue to precede the regional and international projects that resurface its historical identities, and bring regional communities together, working as a global hub for contemporary arts and culture, while actively engaging with the city of Incheon.

### ● Curator Biography

**Hyunjin Kim** is a curator and writer, currently Artistic Director of Incheon Art Platform (IAP). **Kim** was the curator for KADIST Regional Lead Curator (2018-2020), Asia and Korean Pavilion, Venice Biennale (2019), Director for Arko Art Center, Seoul (2014-2015). Her curation includes *2 or 3 Tigers*, HKW (Berlin 2017); *Tradition (Un) Realized*, Arko Art Center (Seoul 2014); *Plug-In#3-Undeclared Crowd*, Van abbemuseum (Eindhoven, 2006). **Kim** also commissioned and wrote for the artists like Jane Jin Kaisen, siren eun young jung, Nina Canell, Hwayeon Nam, Jewyo Rhii and Seoyoung Chung. She was one of the advisory for Haus der Kulturen der Welt, Berlin (2014-2016) and a jury member for DAAD artist residency, Berlin (2017-2018).



Installation view, *Reclamation, New Rocks, Stray Dogs, Birds, and Acoustics of the Garden*

## ● Participating Artists and Artworks



**Charles Lim Yi Yong, *Sea State 9: Proclamation*, 2018**

Single-channel HD video, color, 6min 43sec

A former competitive sailor, **Charles Lim**'s practice stems from his bodily engagement with the natural world, as mediated and informed by field research and experimentation in various media. Since 2005 he has been developing a body of work entitled *SEA STATE* that is composed of a variety of media including video, installation, sound, dialogue, text, painting, drawing, and photograph. The work explores Singapore's political, biophysical and psychic contours through the visible and invisible lenses of the sea. In this exhibition, Lim introduces two videos: *Sea State 9: Proclamation* and *SEASTATESIX*. In *Sea State 9: Proclamation*, the artist studied the particular manner in which the sea is treated by the Singaporean nation state, that is, the ways in which the sea is perceived not as a space of expansion or openness but as one of severance and national borders, like walls, and the ways in which the sea is filled and reclaimed, thus turning it into a space of conquest and territorial convergence. *SEASTATESIX* features the immense underground infrastructure has been used to store crude oil for oil traders and petrochemical companies since 2015. It is the size of at least 600 Olympic swimming pools.



**Chang Hanna, *Strange Stranger: Handle of Plastic Black bottle*, 2020**

Pigment print, 85x60.5cm

**Chang Hanna** works both as an artist and an environmental activist. The artist conceives her works from her aesthetic research or observation of nature. Throughout the gallery spaces including Gallery B and E3, Chang presents *New Ecosystem* (2021) and *Strange Stranger* (2020). *New Rock* is a collection and observation project of fossilized plastics. The artist has named the plastic artifacts that have turned into fossils and collected them 4 year period when visiting different beaches such as Incheon, Yangyang, Gangneung, Uljin and Daebu Island in South Korea. The collected “New Rocks” are shown as a form of archive and provide visual information about the plastic environment that has become part of the sea ecology. The “New Rock” helps one to realize the critical nature of the waste issues around these beaches. Through *New Rock* being newly born between the border of nature and the artificial, the artist questions the continuity of our lives through the symbiosis of the plastic rocks that have arrived in front of us.



**GwonDoyeon, *Bukhansan #Black Mouth*, 2019**

Pigment print, 90 × 135cm

**Gwon Doyeon's** (b.1980) photography works are concerned with exploring the relationship between knowledge and memory, the visual image, and language. The issue of urban wild dogs in South Korea is largely a result of redevelopment areas. The dogs that appeared in Gwon's series of *Bukhansan* are those that survived the massive population capture project by government in Bukhan Mountain. Due to the increased number of complaints about the rise of wild dogs, the City of Seoul carried out a large-scale, the population control project. For over two years, the artist photographed the dogs left in Bukhansan. While these beings are just considered abandoned or stray dogs without names, we encounter such unusual portraits of subliminal “survivors.”

In addition, Gwon captures rooks in *Rainforest* (2021) that fly in groups of hundreds and penetrate into the city, away from their predators, into the sunset. Since many years ago more than a 100 thousand rooks now arrive in cities such as Suwon, Osan, Ulsan, and other cities in South Korea during the winter due to global warming. Observing the nests the rooks have made and the way how they co-exist in the city, the artist documents these with photographs and videos that were taken from 2020.



**Tania Candiani, *For the Animals*, 2020**

Three-channel HD video, color, 5.1 sound, 10min1sec, Courtesy of the artist

Produced for the exhibition *For the Animals: Tania Candiani, Part II* at Arizona State University Art Museum (ASU Art Museum) curated by Julio César Morales

**Tania Candiani** (b. 1974, Mexico City) organized interdisciplinary working groups in various fields of knowledge and research. The three-channel visual and sound montage, *For the Animals*, is such a sound scape, created from sampled and remixed images, text and tones, vibrations, and noises that capture an acoustic ecology—that is, the balance between organism and their sonic environment that are used as lullabies “for the animals.”

Rhythmically overpowering, the encounter with *For the Animals* is akin to synaesthesia—the phenomenon when one sensory input is experienced by a second sense such as “seeing” a sound or “hearing” a color. The video immerses us in the imbricated relationship between natural phenomena and forms of sentient communication, from bird and whale songs to more abstracted forms of human representation such as the descriptive systems implicated in texts and diagrams. The work leads us to ask an urgent question: as animals inhabit a world that we also occupy, change, and oftentimes destroy, can we alter our senses and our cognitive dominance to give space to their ways of making meaning?



**Park Jina, *White*, 2020,**

Oil on Linen, 109 × 145.5cm

**Park Jina** traces moments of contemporary life through a transition process of turning photographic images into paintings. The painted scenes mostly represent a moment when something is about to

happen as well as individuals focused on something and their unconsciously shown gestures. In *Fukushima in 2011*, people in protective suits and a blue sheet for disinfection largely take up the center of the picture, condensing the people's gesture in the moment of a disaster.

*White* is a painting of one of the "found-images" seen in articles, news videos, and on the internet. This piece in particular begins from a report that the artist captured in April 2020, when the COVID-19 pandemic spread across the globe and trapped people with terror. The figures stand alone in a white fog of disinfectant, like lonely heroes. *White*, premiers to the public in this exhibition.



Kim Hwayong, *Birds Who Lived Home – Where Did You All Go?*, 2020

Installation View of Incheon Art Platform 2021 (booklet, visual reference, image wall), dimensions variable

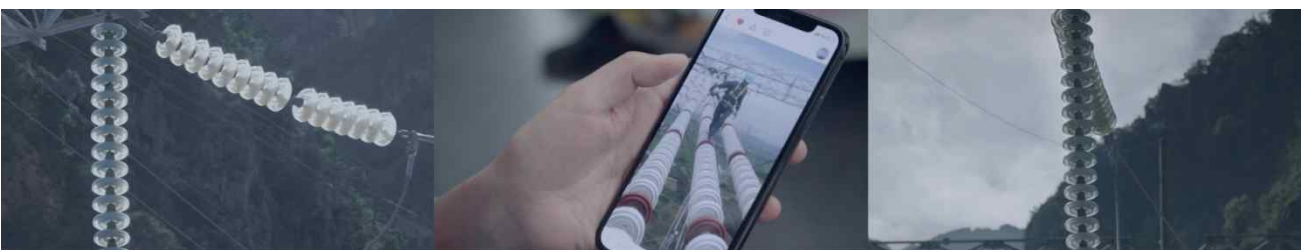
**Kim Hwayong** (b. 1979) has researched the exploitation of non-human organisms that have been concealed behind the myth of culture/art, from a foundational vegan perspective. She draws from Joseon-era images of modern art and in commercial advertisement. Researching the poultry that lived together with humans in history and culture, Kim makes evident a different way of recognizing and viewing the non-human through the life of "hens," who are thought of as one of the most manufactured creatures under capitalism, beyond the practicality of storing and use value. This work encourages viewers to experience the perspectives of non-human organisms through the installation of books and visual references in a narrow corner of the exhibition space on the second floor. The installation provides visitors the opportunity to look closely into them.



**Nam Hwayeon, *Field Recording*, 2015**

Single-channel video, color, sound, 7min 26sec, 12min 42sec

**Hwayeon Nam's** *New Pleasure Is Synonymous with Old Vigilance* is a horticultural piece comprised of installed bricks in a horizontal line in the garden outside of Incheon Art Platform gallery B and plants of diverse vegetation such as a daisy fleabane, shepherd's purse, loosestrife, bergamot, golden tickseed and nut grass that blossom as time passes. This place is offered by the artist for the human as well as the non-human as a gesture of suggestion and gift-giving for the ecological coexistence within the area. Hwayeon Nam's single-channel video work, *Field Recording*, is located at the corridor entering into her horticultural piece *New Pleasure Is Synonymous with Old Vigilance*. The work is a documentation of a performer who listens to the archive of bird sounds selected by the artist and mimics the sound with his own voice. What one sees from the work is the performer whose body is reverberating the sound. This medium transmits both the listening movement of the bird sound collector who recorded the sound and the inaccessible part of a specific time when the collector listens and captures them.



**Liu Chuang, *Bitcoin Mining and Field Recordings of Ethnic Minorities*, 2018**

6K video, color, 5.1 sound, 40 minutes, Courtesy of the artist and Antenna Space

Commissioned for *Cosmopolis #1.5 : Enlarged Intelligence* with the support of the Mao Jihong Arts Foundation

**Liu Chuang** (b. 1978, Hubei Province) is a Shanghai-based artist who engages the borders of social, economic, and urban realities. He charts a manifold understanding of the systems and patterns that underpin and structure our everyday experience of modernity. Liu Chuang's three-channel video installation, *Bitcoin Mining and Field Recordings of Ethnic Minorities*, is based on Liu's field trip to Garzê Tibetan Autonomous Prefecture in Sichuan Province in Western China. There, the artist observed that a large number of bitcoin mining sites were located inside abandoned hydroelectric plants in these rural



terrains. These sites have been examined by political scientist James C. Scott as an anarchic space beyond state power. Noises from bitcoin mines are absorbed by roars from water gushing in spaces formerly occupied by hydroelectric plants, and are now transforming into anarchic spaces of the new digital currency.



**Karrabing Film Collective, *Mermaids, or Aiden in Wonderland*, 2019**

HD video, color, sound, 26min 29sec

The **Karrabing Film Collective** (est. 2013) is an award-winning group of filmmakers and artists, most of whom are indigenous to the lands and coasts along northwestern Australia. The *Mermaids, or Aiden in Wonderland* is a surreal, psychedelic video work that explores Western toxic contamination, capitalism, and the value of human and non-human life. The narrative centers on Aiden, a young indigenous man who was captured in a medical experiment to save the white race. As Aiden, a stranger to his own land, is reinserted into existence, he encounters territorial nature and folklore—mermaids, a bee, a cockatoo—bringing forth a pertinent inquiry of whose and which lives matter. The psychedelic and fragmented nature of the film reflects the insidious, crawling violence of toxic capitalism that corrupts the psychology of those who are structurally, economically, and politically displaced.



**Jumana Manna, *Wild Relatives*, 2018**

HD video, color, sound, 66 min

**Jumana Manna** (b. 1987) is a Palestinian artist working primarily in film and sculpture. *Wild Relatives* begins from an event that has sparked media interest worldwide; in 2012, an international agricultural research center was forced to relocate from Aleppo to Lebanon due to the Syrian Revolution-turned-war and began the laborious process of planting their seed collection from the Svalbard stockpile. Deep in the earth beneath Arctic permafrost, backup seeds from all over the world are stored in the Svalbard Global Seed Vault should disaster strike. Following the path of this transaction of seeds between the Arctic and Lebanon, a series of encounters unfold a matrix of human and non-human lives between these two distant spots of the earth. It captures the articulation between this large-scale international initiative and its local implementation in the Bekaa Valley of Lebanon as it is carried out primarily by young migrant women. The meditative pace patiently teases out tensions between the state and individual, industrial and organic approaches to seed saving, climate change and biodiversity, as witnessed through the journey of these seeds.



**Fabrizio Terranova, Donna Haraway: Story Telling for Earthly Survival, 2016,**  
Documentary, 81min

**Fabrizio Terranova** (b.1971), who lives and works in Brussels, is a filmmaker, activist, dramaturge, and teacher at erg in Brussels. This documentary film captures Fabrizio Terranova as he spent several weeks with Donna Haraway, the acclaimed science philosopher, feminist, and science fiction enthusiast. In the documentary, she casually and in a friendly tone outlines her philosophies on science and technology, feminism, trans-species, and other theories. A non-traditional documentary, the work integrates elements of science fiction aesthetics throughout the film such as a giant octopus and a jellyfish that swim in front of Haraway while she is seated in her study; an animation clip of cows; a dark and furry life-size alien that passes by the front door; and ceaseless sounds of birds and insects. As Haraway describes the world as it is accumulated with meaning through her untamed storytelling, the documentary itself presents elements of SciFi aesthetics.

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\*High-resolution images are available for download in this Dropbox Link:

[https://www.dropbox.com/sh/hb2clyt821sqehb/AACzfkNy1-QK\\_bJc\\_FN9bF1La?dl=0](https://www.dropbox.com/sh/hb2clyt821sqehb/AACzfkNy1-QK_bJc_FN9bF1La?dl=0)