

The 13th Seoul Mediacity Biennale 08.26-11.23 2025



Séance: Technology of the Spirit Guidebook

The 13th Seoul Mediacity Biennale Séance: Technology of the Spirit Guidebook 08. 26 - 11. 23 2025

서울미디어시티비엔날레 SEOUL MEDIAOTTY BIENNALE **서울시립미술관** SEOUL MUSEUM OF ART

Foreword	5
Curatorial Statement	13
Venues	19
Séance: Technology of the Spirit	43
0. Resurrection Café	44
1. Come Yesterday, You'll Be First Tomorrow	54
2. Of Witches and Mediums	84
3. Trance	108
4. Practical Cosmology	120
5. Heal the Sick, Raise the Dead,	132
Cleanse Lepers, Cast out Demons	Ŭ
6. Techne	144
7. Equivalent Exchange	158
8. The Dead Are Not Safe If The Enemies Win	170
9. Eurythmy	190
10. Cinema	202
Public Programs	209
Artist Bios	229
	•
	•

Foreword

Reflecting on the inaugural edition of the Seoul Mediacity Biennale in 2000, which envisioned the future city of Seoul through the triangulation of art, industry, and technology in response to the city's evolving environment, this year's theme, which questions the relationship between technology and the spirit a quarter of a century later, feels especially compelling. This inquiry does not imply a return to the original principles or ambitions of the first Biennale. Rather, it resonates as a paradox: a call to reexamine the very meaning of technology, which now permeates every aspect of daily life, and to explore it continuously through unfamiliar perspectives.

For this edition, we appointed Anton Vidokle, Hallie Ayres, and Lukas Brasiskis as artistic directors through our second international open call for proposals. This selection process enabled us to engage with a diverse range of contemporary art practitioners beyond the museum's usual scope and to adopt a renewed perspective on our world, grounded in the accumulated discourse and history of the Biennale. The realm of the spirit explored in this Biennale, especially its connection to spiritual dimensions that have evolved across time and cultures, represents a longstanding concern of many artists. Yet it remains a subject that has often been left unexamined. Notably, in Seoul, a city where multiple religions and belief systems coexist, the notion of the spirit has too often been viewed through a secular lens or as a source of personal comfort,

8

rather than explored as a vital contemporary issue. In this regard, the works and practices of artists from diverse regions and spanning multiple centuries converge here, inviting us to contemplate fundamental questions of life, such as divinity, devotion, and the sublime in relation to death, human value systems, and abstract representations of nature, through the lens of the spirit.

Beyond the established canon of art history, the intellectual terrain explored by revolutionary practitioners of the nineteenth century provides a profound framework for understanding the complex realities we face today. The varied thought-forms developed and illustrated by Annie Besant, C.W. Leadbeater, and other collaborators in 1901; Georgiana Houghton's efforts in the 1860s to embody the vibrations of the divine; Rudolf Steiner's Anthroposophy and practical methodologies of the 1920s; Hilma af Klint's visual articulation of the intersection between spirituality and scientific discovery in the 1930s; Emma Kunz's visionary ideal spirituality; Maya Deren's cinematic explorations of nonlinear time in the 1940s; and the influences of African, Asian, and Indigenous American culture on the work of Rafael Queneditt Morales, Onisaburō Deguchi, Seung-taek Lee, Nam June Paik, and Joseph Beuys during the 1970s collectively awaken us to a deeper, highly sophisticated wisdom and potency of thought. The realms of dreams, visions, hallucinations, imagination, and energy, recognized through color, line, light, and sound, are "mediated" in ways

that engage the intellectual, infinite, and diverse faculties of human consciousness and reality.

This Biennale has been realized through the invaluable support of numerous individuals and institutions. Above all, I extend my deepest gratitude to the artists and participants of this exhibition and its programs. I would also like to sincerely thank those who generously loaned their precious artworks, including a private collector in Seoul, as well as the following institutions: Arthouse Henry Beguelin, Seoul; Blindspot Gallery, Hong Kong; Center for Visual Music, Los Angeles; Corita Art Center, Los Angeles; Dia Art Foundation, New York; Emma Kunz Stiftung, Würenlos; Firestorm Foundation, Stockholm; Jan Mot, Brussels; Jeonnam Museum of Art, Gwangyang; Mike Kelley Foundation for the Arts, Los Angeles; National Museum of Modern and Contemporary Art, Gwacheon; Oomoto Foundation, Kameoka; P.P.O.W, New York; Re:Voir, Paris; Rudolf Steiner Archive, Dornach; TINA Gallery, London; Victorian Spiritualists' Union, North Melbourne. The Biennale exhibition and associated events would not have been possible without the generous support of numerous sponsors and partners. We extend our heartfelt appreciation to the Seoul Museum of Art's longstanding corporate sponsors Hana Financial Group, ILJIN Culture Foundation, and Eugene Investment & Securities, as well as to Bulgari Korea, which contributed to the production of the colored carpet that is so integral to the scenography. Additionally,

we gratefully acknowledge our partners, Frieze, ICI Berlin, The O-eA Society for the Curatorial in Tokyo, The Korean Association of Cinematheques, and Cinematheque Seoul Art Cinema, for their collaboration with the Seoul Museum of Art in hosting pre-Biennale events and film programs.

We extend our sincere thanks to the British Council. IHI Corporation, the Danish Arts Foundation, the Cultural Service of the Embassy of France in Republic of Korea, and National Arts Council Singapore for their invaluable support in facilitating the production of artworks and research trips undertaken by many artists central to this Biennale. Our gratitude also goes to SAMHWA PAINTS INDUSTRIAL CO., LTD., LG, Epson, BOKSOONDOGA, and indie beer factory for their generous sponsorship of essential media equipment, paints, and beverages, which have significantly enhanced the quality of the exhibition and its accompanying programs. We are deeply appreciative of KIAF Seoul, NAKWON SANGGA, the 2025 Korea Art Festival, Goethe-Institut Korea, the Seoul Foundation for Arts and Culture, and Seoul Artists' Platform_New&Young for their collaborative efforts in providing exhibition and program venues, promotional activities, and performance production.

Countless individuals contributed their time and expertise to prepare the Biennale exhibition and its publications—including the guidebook and catalogue—within a limited timeframe. We extend our profound gratitude to Ben Eastham for his English editing of the Biennale

materials; the translators and proofreaders of the Korean and English texts; nonplace studio for graphic design; and Seguleum for their production support. Finally, we offer our warmest congratulations to Anton Vidokle, Hallie Ayres, and Lukas Brasiskis, the artistic directors of the 13th Seoul Mediacity Biennale, as well as to the entire Biennale team.

Eunju Choi General Director Seoul Museum of Art

Curatorial Statement

Séance: Technology of the Spirit

"Art is the mother of religion," said the middle-aged man in a business suit. Arranged on a table in front of him were several brightly colored ceramic tea bowls, made by a mystic who marked each one with delicate indentations from a reed pen while repeating a mantra thousands of times. "Our Spiritual Leader said you should choose six or seven bowls for your exhibition," he said.¹

As curators of the 13th Seoul Mediacity Biennale, we have been guided by a question: what role has spiritual experience played in the development of modern and contemporary art? Orthodox histories of art in these periods tend to emphasize artistic independence, formal innovation, or social critique. We set out to trace an alternative history, driven by forms of creativity that resist incorporation into those conventional theoretical frameworks: the mystical, visionary, or arcane.

Over the past decade, a new generation of artists has turned for inspiration to heterodox ways of knowing: spiritism, shamanism, techno-mysticism, ancestor worship, astrology, and witchcraft among them. This renewed interest in spiritual practice responds to a broader crisis in how we make sense of the world. And yet we have seen no major exhibition situate these artistic movements in wider social, political, and historic contexts. Seoul—a city shaped as much by its rich spiritual traditions as modernity—offers the ideal platform for such an ambitious project.

We start from historical precedent. At the turn of the twentieth century, there was a comparable explosion of popular interest in spiritual practice prompted by the disorientating social changes of the time. Many artists were influenced by these movements, which played a formative—and often neglected—role in the birth of modern art. The effects of those revolutions are still being felt today, and this exhibition connects the culture of those unsettled times to our own.

One expression of that spiritual revolution was the proliferation of séances, literally "sittings" or "sessions" in which mediums connected their audience to the spirit realm. In the following decades, rituals as varied as cinema screenings, psychoanalytic sessions, and experimental theatrical performances also came to be referred to by this term. And so we adopted the séance as metaphor and model for the exhibition: a mediated experience by which to access worlds beyond the everyday.

Amidst the disorienting transformations of the present day, artists are rediscovering these buried traditions. Mystics such as Helena Blavatsky, Annie Besant, Georgiana Houghton, and Hilma af Klint emerge as prophetic figures in the secret histories of abstract art. Their practices suggest a vision of art not as representation or critique, but as a channel for unseen realities.

Onisaburō Deguchi's ceramics function not as art objects for our disinterested aesthetic contemplation so

much as condensed spiritual transmissions. Emma Kunz and Joseph Beuys proposed art as a vehicle for healing and the restoration of balance. Nam June Paik, through his integration of shamanistic ritual and contemporary media, showed that traditional cosmologies are not opposed to technological advancement, but can reframe its purpose.

Our exhibition connects these emancipatory practices to the present moment. Precisely because they resist the "enlightened" rationalism on which Western hegemony has been based, they resonate with contemporary forms of cultural practice that elude or disrupt that framework: anticolonial, feminist, ecological, and anti-capitalist. The artists gathered here propose that there exist multiple coexistent worlds—not all of which are legible to reason. Rather than rejecting science or modernity, they widen the aperture of reality to include those forces, entities, and knowledges denied by the dominant ways of ordering and indexing the world. We call this a technology of the spirit.

The Korean peninsula—dense with religious traditions and spiritual philosophies—is also a site of acute technological acceleration and rupture. Seoul is more than a setting for this exhibition: it is a protagonist in it. The exhibition, staged as a séance, seeks to conjure, enchant, transmit, and disturb. It offers not only artworks, but portals: invitations to step outside familiar perceptual logics and into other ways of sensing, knowing, and being.

This is a space for spiritual encounter, for perceptual expansion, for dreamlike communion. A space for exceptional works of art to speak, summon, and transform.

The Artistic Directors Anton Vidokle, Hallie Ayres, Lukas Brasiskis

[1]This visit to a center associated with Onisaburō Deguchi—part of our wider research into spiritual practices in the region—took place on June 2, 2025.

Venues

Located in the center of Jeong-dong, a district that retains traces of Seoul's modern and contemporary history, this has been the primary venue of Seoul Mediacity Biennale for the past 23 years. Standing on the site of a historic building constructed in 1928 to serve as Korea's Supreme Court, the architecture of the museum—which retains the original façade—exemplifies this edition's interest in the means by which the spirits of the past haunt the present. As the site of exhibitions, educational outreach initiatives, workshops, performances, and talks. Seoul Museum of Art is the Biennale's central hub.

Seoul Museum of Art

61, Deoksugung-gil, Jung-gu, Seoul

Tue-Thur 10.00-20.00 Fri 10.00-21.00 Weekends & Holidays 10.00-19.00 (Aug-Oct), 10.00-18.00 (Nov) Closed on Mondays. Open on Korean Thanksgiving Holidays

Free Admission

Subway Line 1, 2. City Hall Station. Exits 10, 11, 12 Bus No. 172, 472, 600, 602, 7019. City Hall & Seosomun Office stop Convenience Facilities & Services Locker, Folding stool, Wheelchair, Elevator, Nursing Room

https://mediacityseoul.kr/ https://sema.seoul.go.kr/

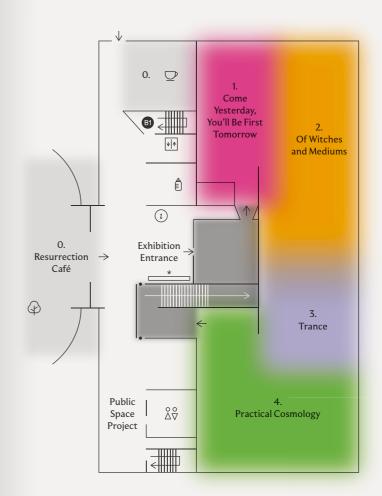
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- **♦** Elevator
- $\widehat{\iota}$ Information
- SeMA Café +

- oo ∆⊽ Restroom
- Nursing Room
- * Credit wall

- BI Locker Room SeMA Hall
- Accessible / Emergency exit



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Elevator

Information

SeMA Café +

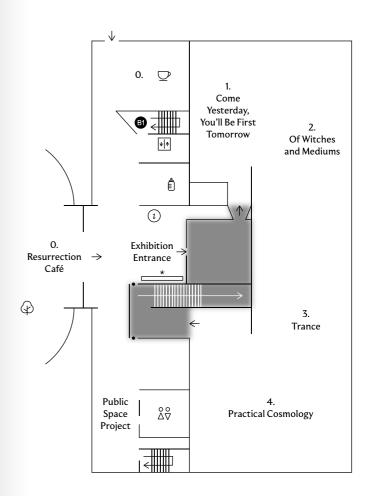
Restroom

Nursing Room

Credit wall

Locker Room SeMA Hall

Accessible / **Emergency** exit



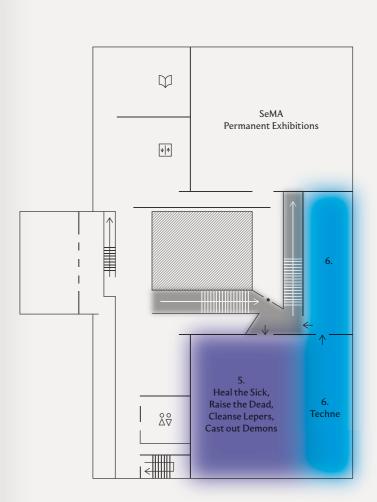
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Restroom

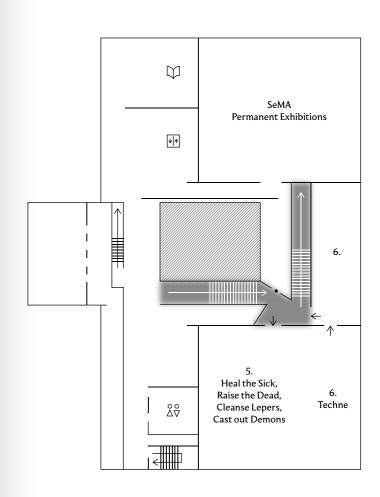
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Restroom

• Accessible / Emergency exit



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Seoul Museum of Art

3F

3F

Venues

Seoul Museum of Art

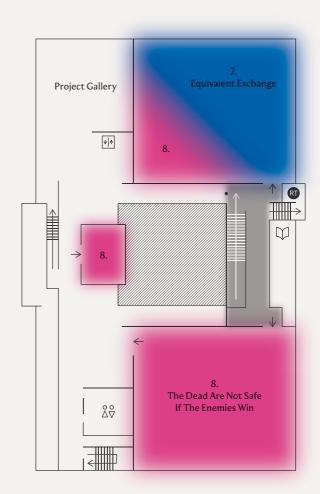
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□ Bookshop

 Accessible / Emergency exit

o Restroom

RT SeMA Rooftop



♦ Elevator

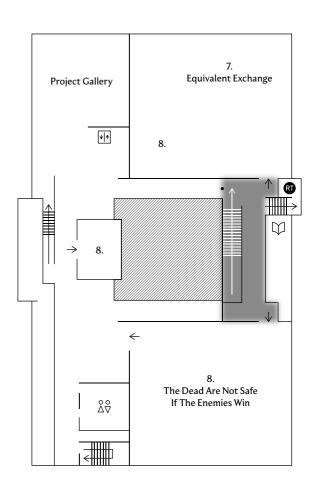
Restroom

₩ Воо

Bookshop

SeMA Rooftop

 Accessible / Emergency exit



Built above Nakwon Market, and famous for decades as the heart of the city's music scene, Nakwon Sangga is a striking example of vernacular modernist architecture. The importance of this historic arcade to Seoul's cultural fabric was demonstrated by the protests that opposed—and ultimately defeated—past attempts to demolish it. In a city that is always changing, the arcade is a living witness to the upheavals of the past half-century.

NAKWON SANGGA Units 325, 339, 412 428, Samil-daero, Jongno-gu, Seoul

Tue-Thur 10.00-20.00 Fri 10.00-21.00 Weekends & Holidays 10.00-19.00 (Aug-Oct), 10.00-18.00 (Nov) Closed on Mondays

Free Admission

Subway Line 1, 3, 5. Jongno 3-ga Station. Exit 5

Bus Jongno 01, Jongno 02 NAKWON SANGGA, Jongno 2-ga,
Tapgol Park stop
No. 143, 160, 201, 262, 270, 271, 273, 7212 etc Jongno 3-ga,
Tapgol Park stop

Convenience Facilities & Services Elevator

https://enakwon.com/new/

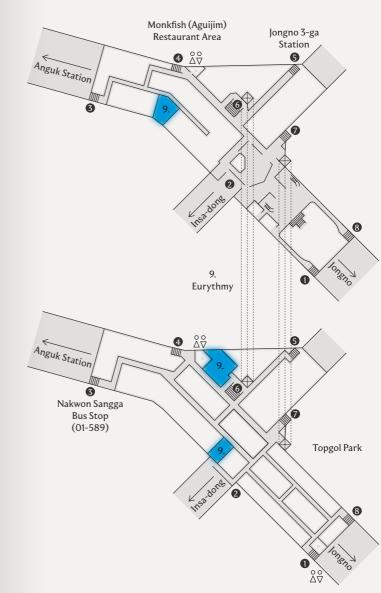
Elevators

1 ~ 8 Exits

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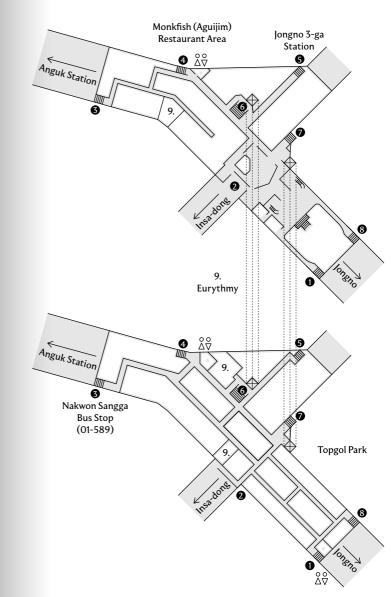
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Established in 2002, and formerly located in Nakwon Sangga, Cinematheque Seoul Art Cinema screens hundreds of films each year in the manner intended for them by their makers. As a cultural and educational institution hosting retrospectives, special programs, and regular events and talks, the cinematheque is a valued partner in the Biennale's focus on the lesser-known histories of twentieth-century and contemporary cinema.

Cinematheque Seoul Art Cinema

 $2F, Kyunghyang \, Art \, Hill, \, 3 \, Jeongdong-gil, \, Jung-gu, \, Seoul$

A film program will take place every Saturday at 1 PM. For the detailed schedule, please refer to pp. 204-208

Ticket

Adults 9,000 KRW
Group (more than 20 people) 7,000 KRW
Under 18/Seniors/Disabled 6,000 KRW
Members 5,000 KRW (1 Year Membership 60,000 KRW)
10 screenings pass 80,000 KRW

Subway Line 5. Seodaemun Station. Exit 5

Bus No. 160, 260, 270, 271, 273 etc Seoul Museum of History,
Gyeonghuigung Palace stop

Convenience Facilities & Services Elevator

https://www.cinematheque.seoul.kr/

As a space for experimental work by emerging artists, Seoul Artists' Platform_New&Young aligns with the Biennale's commitment to creative endeavor that tests the boundaries of what contemporary art is or can be. By providing a supportive environment in which artists can trial radical new ideas, it plays an essential role in the city's cultural ecosystem.

Seoul Artists' Platform_ New&Young

B2F Gray Hall, Chungjeongno Urbani L 102 26-26, Kyonggidae-ro, Seodaemun-gu, Seoul

2025. 08. 25 - 09. 07

* The performance will run for two weeks following the opening of the Biennale.

Tue, Wed, Fri 19.30-21.00 Sat 13.00-14.30 / 19.30-21.00 Sun 13.00-14.30

* No performances on Mondays and Thursdays

* Duration: 90-100 min. No intermission

Languages English, Kazakh, Russian, Korean Korean subtitles available

Free Admission

Both pre-registration and on-site registration are available.

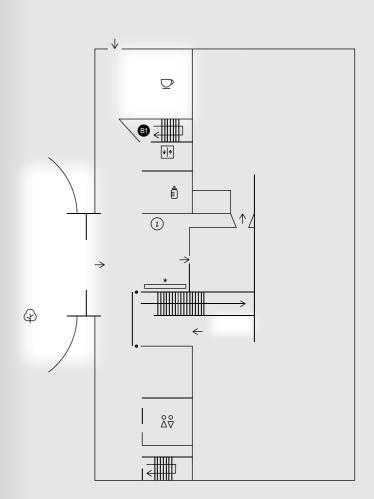
Subway Lines 2 & 5. Chungjeongno Station. Exit 8

Bus No. 160, 171, 273, 602, 6002 etc. Chungjeongno Station Stop

https://www.sapy.kr/

Séance: Technology of the Spirit

0. Resurrection Café



Havana, 1979. A new National Theater opens. The building is geometric and modernist strikingly different from the colonial architecture for which the city is known. Inside, the theater's social space is a café named Cantante—Spanish for "singer," or one who chants and leads others in prayer.

46

Covering the cafe's walls is an exquisite metal relief by Rafael Queneditt Morales, stretching the full length of the space. Its abstract forms and interlacing lines depict a symbolic system belonging to a secretive religious fraternity with roots in West Africa. Cuba's Communist. government, committed to state atheism, has for decades persecuted Abakuá. So how did it come to commission this work for one of its most prestigious cultural institutions? In the early 1990s, the metal relief was removed, dismantled, and sold for scrap.

On the other side of the world, Seung-taek Lee was burning his own paintings and sculptures as an artistic act. In the Buddhist tradition. ceremonial burning is not an act of desecration but a form of transfiguration from the material to a spiritual plane. In an era in which works of art are valued as cultural and financial commodities—objects to be jealously guarded and traded—Lee forces his audience to reflect on what art is, or could be.

We have reconstructed Queneditt Morales's work from a handful of surviving photographs and asked Lee to restage one of his burning actions in the museum's courtyard. The exhibition begins with these resurrections.

Seoul Museum of Art

Seoul Museum of Art

50

Mural Abakuá, 1979 laser cut sheet of metal with black color coat. 1.100 × $20.000 \times 2 \text{ mm}$ Design: COLLECTIVE. Reproduction: Erika Cox Reproduction supported by The 13th Seoul Mediacity Biennale

The work of Rafael Queneditt Morales (1942-2016) was rooted in the African spiritual inheritances of Cuba. Both as an artist and as the founder of Grupo Antillano—a collective of visual artists, intellectuals, writers, and musicians—he promoted an Afro-Cuban culture marginalized by colonial and Communist administrations alike.

In the context of his own work, informed by his study of the history of the Antilles and its cultural links to Africa, this often manifested in the representation of Afro-Cuban deities, mythologies, and ritual practices. In common with many artists in this exhibition, Queneditt Morales's commitment to spiritual experience in a predominantly secular context would prove an impediment to his career. This was especially the case during the Quinquenio Gris (1971–1976), a period of cultural repression in Cuba characterized by hostility to minority groups, censorship, and the suppression of ideological positions contrary to the Communist orthodoxy.

Even considering the shift in official attitudes towards Africa that followed the conclusion of the "five

gray years" and Cuba's intervention in the Angolan Civil War, it is surprising that Queneditt Morales should have been awarded the commission for a mural at the National Theater, a flagship of the government's cultural project that opened in 1979. It is doubly surprising given that Queneditt Morales's design for the café pays explicit homage to Abakuá, a secret religious society founded by freeborn Africans which had historically been suppressed by the Communist authorities. The mural was dismantled in the 1990s; this reconstruction is based on the handful of photographs to survive of a work that transplanted the symbols of Afro-Cuban spirituality into the heart of a secular official culture.

O. Resurrection Café

o-1. Seung-taek Lee

52

(1) Reenactment of the Burning Performance, 1989/2025
performance and remaining "non-sculpture."
30 min (performance),
dimensions variable (remaining "non-sculpture")
Reenactment research and installation:
Artlab ban (Jo Jaehong, Yeom Chulho)
Reproduction supported by
The 13th Seoul Mediacity Biennale
Courtesy of the artist and Gallery Hyundai, Seoul

Reenactment will take place on August 25 at the courtyard of the Seoul Museum of Art. For more details, please refer to p. 211.

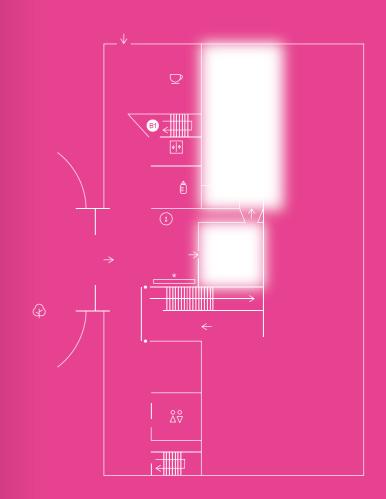
- (2) Untitled (Burning Canvases Floating on the River), c. 1988 chromogenic print on paper. 81.5 × 116 cm
 Collection and courtesy of the National Museum of
 Modern and Contemporary Art (MMCA), Gwacheon
- (3) Burning Performance documentation, 1989
 paint on 2 c-prints. 52 × 61 each
 Courtesy of the artist and Gallery Hyundai, Seoul
- (4) Untitled, 1990s/2025
 c-print. 56.44 × 81 cm; 81 × 56.44 cm
 Reproduction supported by
 The 13th Seoul Mediacity Biennale
 Courtesy of the artist and Gallery Hyundai, Seoul

For seven decades, Seung-taek Lee has been making works that expand the possibilities of painting and sculpture even as they unsettle the boundaries separating art from the world.

Combining the preoccupations of Land Art with traditional Korean ritual practices, Lee's work often collaborates with natural elements—fire, water, wind, and smoke—and makes use of symbolic objects ranging from tree branches to hanji paper, stones, rope, and wire.

In Burning Performance, Lee's own work became the material that is transformed by fire into art. In 1989, the artist built a pyre of his paintings and sculptures and set it alight. Here the alchemical process by which matter is transformed into a work of art is reversed, with human creativity subordinate to the natural world. This bonfire of the vanities served as both a provocation and a statement of intent: the foundational act of what Lee would term "non-art."

1.
Come
Yesterday,
You'll Be First
Tomorrow

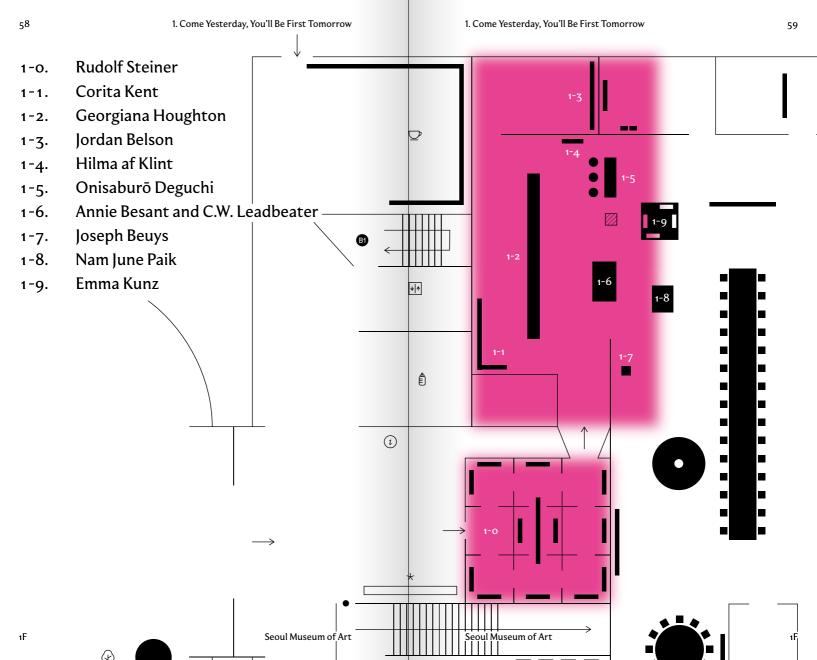


Most of us have been taught that modern art's move into abstraction was an inevitable consequence of its new autonomy. Liberated from state and religious patrons, art could now be made "for its own sake." With the advent of photography, artists in other media could leave behind representation and focus on "pure" aesthetic experiments with color and form.

This narrative, convenient to capitalist cultural histories, ignores the fact that many pioneering works of abstraction were not conceived as art at all. In 1861, at the beginning of our story, Georgiana Houghton starts to produce "spirit drawings" under the instruction of angels and saints. She layers lines, loops, and vivid bursts of color into intricate compositions that bear no obvious relation to the phenomenal world. These are "sacred testimonies."

In 1906, Hilma af Klint received a commission from a spirit guide named Amaliel. She is to create a "Temple," a cycle of abstract paintings that will reveal the structure of the world beyond. These are intended for spiritual engagement, not disinterested contemplation. Three decades later, Emma Kunz, a healer and telepath, enters trance states in which she makes complex geometric drawings that uncover hidden energies and healing forces. The images are not meant to be appreciated, only used—for diagnosis, meditation, restoration.

On the other side of the world, a religious leader turns to ceramics as a spiritual practice. Onisaburō Deguchi makes thousands of tea bowls by hand, reciting a mantra as he molds them, imbuing their material with energy. They are not meant for ceremony but for transformation—remnants of a divine future breaking into the present. Art, in the alternative history we aim to tell, is not a perfectly self-contained discipline but a bridge to other worlds.



1-0

1-o. Rudolf Steiner

Untitled (blackboard drawing from a lecture held on the 20th March 1920, Dornach), 1920 silkscreen print on paper of archival image. 88 × 126 cm

Untitled (blackboard drawing from a lecture held on the 5th December 1920, Dornach), 1920 silkscreen print on paper of archival image. 90 × 143 cm

Untitled (blackboard drawing from a lecture held on the 11th February 1922, Dornach), 1922 silkscreen print on paper of archival image. 90×137 cm

Untitled (blackboard drawing from a lecture held on the 19th February 1922, Dornach), 1922 silkscreen print on paper of archival image. 90 × 130 cm

Untitled (blackboard drawing from a lecture held on the 29th December 1922, Dornach), 1922 silkscreen print on paper of archival image. 92 × 122 cm

Untitled (blackboard drawing from a lecture held on the 20th October 1923, Dornach), 1923 silkscreen print on paper of archival image. 93 × 147 cm

Untitled (blackboard drawing from a lecture held on the 30th November 1923, Dornach), 1923 silkscreen print on paper of archival image. 88 × 127 cm

Untitled (blackboard drawing from a lecture held on the 21th December 1923, Dornach), 1923 silkscreen print on paper of archival image. 91 × 128 cm Untitled (blackboard drawing from a lecture held on the 5th April 1920, Dornach), 1920 silkscreen print on paper of archival image. 93 × 134 cm

Untitled (blackboard drawing from a lecture held on the 7th April 1920, Dornach), 1920 silkscreen print on paper of archival image. 92 × 112 cm

Untitled (blackboard drawing from a lecture held on the 30th June 1924, Dornach), 1924 silkscreen print on paper of archival image. 88 × 133 cm

Untitled (blackboard drawing from a lecture held on the 9th June 1923, Dornach), 1923 silkscreen print on paper of archival image. 89 × 138 cm

Silkscreen reproduction: SAA
Reproduction supported by
The 13th Seoul Mediacity Biennale
Courtesy of the Rudolf Steiner Archiv, Dornach

Rudolf Steiner (1861-1925) was a philosopher, social reformer, and architect who founded Anthroposophy after breaking with the Theosophical movement based on the teachings of Helena Blavatsky. Combining diverse intellectual and religious traditions, its program of spiritual development is advanced through the Anthroposophical Society, a global organization headquartered at the Goetheanum in Switzerland.

To communicate the principles of Anthroposophy, Steiner delivered thousands of unscripted public lectures,

1-0

during which he would use a blackboard as a tool for thinking, directing his audience's attention, or visualizing a connection. Over the course of the lecture, these diagrammatic sketches would be worked up into a picture that is also a document of the intellectual process: an action painting of the mind. At the conclusion of the lecture, these drawings in colored chalk on black paper were lifted from the board, fixed, and dated.

Like many of the artifacts and documents included in this exhibition, these drawings were not initially conceived as works of art in the conventional sense. Yet their fusion of thought and gesture in the production of an image illustrates the process of visual thinking that Steiner called "Thought Pictures." This methodology would influence pioneering artists from Hilma af Klint to Joseph Beuys, all of whom shared Steiner's conviction that art and science spring from the same spiritual source.

1-1. Corita Kent

```
sacred heart, 1969
serigraph. 58 × 30 cm (62 × 35 × 2 cm framed)

green fingers, 1969
serigraph. 58 × 29 cm (62 × 35 × 2 cm framed)

heart of the arrow, 1969
serigraph. 58 × 23 cm (62 × 35 × 2 cm framed)

pieta 1969, 1969
serigraph. 57 × 29 cm (62 × 35 × 2 cm framed)

time, 1965
serigraph. 67 × 24 cm (62 × 35 × 2 cm framed)

just to live is holy, 1965
```

serigraph. 33×22 cm ($62 \times 35 \times 2$ cm framed)

Collection and courtesy of Corita Art Center, Los Angeles

The Immaculate Heart of Mary, the congregation of nuns that Corita Kent (1918–1986) joined at the age of eighteen, is a "teaching order." So Sister Mary Corita used her gift as an artist to express her spiritual commitments and fulfill her responsibility to educate. Evolving from intricately layered religious images, Kent's prints would come to incorporate commercial images and song lyrics alongside biblical quotations and literary references, putting the graphic immediacy of Pop Art to the service of social justice.

These serigraphs are typical of the increasingly political work she made during the turbulent 1960s, which often asked her audiences to reflect on the causes of violence and division. Made on either side of her decision to leave the sisterhood in 1968, the inscriptions on these works give clues to Corita Kent's mission as an educator and an artist. From *pieta 1969*, for instance: "We have to [...] help other people learn to be creative rather than destructive. With this we could change the world."

1-2. Georgiana Houghton

The Strength of the Lord, 1864. 12. 08 watercolour and gouache. 23×31.8 cm

The Hand of the Lord, 1863. 04. 10 watercolour and gouache. 22.5×32 cm

The Tenderness of the Lord, 1863. 01. 23 watercolour and gouache. 23×32 cm

The Eye of the Lord, 1870. 10. 24 watercolour and gouache. 25 × 35 cm

The Many Mercies of the Lord, 1864. 12. 16 watercolour and gouache. 23 × 32 cm

The Omnipresence of the Lord, 1864. 10. 31 watercolour and gouache. 23×32 cm

The Eye of the Lord, 1862. 09. 22 watercolour and gouache. 32.5×23.5 cm

The Eye of God, 1862. 09. 25 watercolour and gouache. 22.5×32.2 cm

The Love of God, 1864. 08. 05 watercolour and gouache. 23 × 32.2 cm

The Risen Lord, 1864. 06. 29 watercolour and gouache. 23 × 32 cm

Collection and courtesy of the Victorian Spiritualists' Union (VSU), North Melbourne

Georgiana Houghton (1814–1884) first encountered Spiritualism in 1859, when she was in her mid-forties. A séance in which she communicated with her sister Zilla—an accomplished artist who had passed away nine years earlier—convinced her that the movement was not only real but a blessing from God compatible with her devout Christianity. Soon afterwards, she entered training to become a medium.

One day she heard news of another medium who had succeeded in channeling a spirit who guided their hand to produce pictures. Excited by this, Houghton made contact with the spirit realm to ask whether she might collaborate in the same way with Zilla. This proved impossible, but Houghton was introduced to an artist called Angelo, known as Lenny.

In 1861, under Lenny's instructions, Houghton commenced drawing by hand. The works came naturally, and Houghton was (like Hilma af Klint) surprised to find that this method required no preliminary sketch or revision. "In this new power," she later wrote, "I had found my life's work, and went on untiringly from day to day, and week to week."

Houghton would channel a number of spirits in the production of these extraordinary watercolors. On their reverse are annotations, handwritten by the artist in the voice of the spirit she was channeling. The spirit of the early Christian martyr, Saint Stephen, explains through

Houghton that his picture aspired "to impress upon the minds of all the workings of God's Power," while the spirit of the Renaissance painter Titian describes the proto-abstract composition of *The Eye of the Lord* (1862. 09. 22) as an attempt to represent God's omniscience.

1-3

Jordan Belson 1-3.

Allures, 1961 16mm film transferred to single-channel video (color, sound, digital copy). 8 min (loop)

Meditation, 1971 16mm film transferred to single-channel video (color, sound, digital copy). 6 min (loop)

Both films were restored with support from the National Film Preservation Foundation, US Courtesy of Center for Visual Music (CVM), Los Angeles

One of the great visionaries of experimental film, Jordan Belson (1926-2011) made works that transport us out into the farthest reaches of the universe and into the deepest recesses of the mind. Whichever route out of ourselves is taken, we arrive at the same destination.

Belson described the hypnotic short film Allures as a "combination of molecular structures and astronomical events mixed with subconscious and subjective phenomena." Reading like a visualization of the evolution of the universe, simple abstract shapes are transformed by degrees into complex designs. Bursts of color and whirling patterns induce a trance state in the viewer; forms emerge from the void and then dissolve back into it, and some nonlinear version of progress emerges. As Belson put it, the film "seems to move from matter to spirit."

Against the cosmological grandeur of Allures, Meditation conjures a mind in the state of meditation. In his program notes for the film's first screening, Belson included a quote from the religious leader Ramakrishna that might describe the experience of the work: "I saw a shining ocean, endless, living, blissful. From all sides luminous waves, with a roaring sound, rushed toward me, engulfed and drowned me; I lost all awareness of outward things."

1-4. Hilma af Klint

Fiery Flames (Eldslågor), 1930 watercolour on paper. 47 × 31 cm Collection and courtesy of Firestorm Foundation, Stockholm

In 1920, five years after completing the monumental cycle of abstract paintings that would secure her place in history, Hilma af Klint (1862-1944) visited the headquarters of the Anthroposophical Society in Dornach. She would spend long periods at the Goetheanum over the next decade, regularly attending lectures by the society's founder Rudolf Steiner (whose death in 1925 coincides with the beginning of a five-year period from which no work by af Klint survives).

Her time at the center, and notably her study of Goethe's *Theory of Colors* as part of Steiner's lecture series on the nature of color, precipitated a change in the artist's approach. Beginning in 1922, af Klint adopted the "weton-wet" watercolor technique developed by Steiner and his circle, in which the intermingling of colors gives rise to spectral forms and landscapes that might serve as aids to spiritual contemplation.

Executed in July 1930, this semi-abstract work is unique in af Klint's oeuvre. Emerging from the overlapping haloes of color is the suggestion of a burning heart at the base of a sun-blessed mountain. One of two watercolors

gifted by af Klint to sisters Elsa and Magda Jerud, textile artists who were also members of the Anthroposophical Society, this painting can be read as both an oblique self-portrait and a representation of the experience of revelation.

1-5

1-5. Onisaburō Deguchi

Yōwan (Scintillating Bowls)—Wakō (harmony and light), 1944 raku pottery tea bowl. $6.9 \times 11.4 \times 11.5$ cm

Yōwan (Scintillating Bowls)—Tamadare (a bamboo blind decorated with balls), ca. 1944 raku pottery tea bowl. 7.9 × 11 × 10.9 cm

Yōwan (Scintillating Bowls)—Ayanishiki (autumn leaves), ca. 1944 raku pottery tea bowl. $8.9 \times 10.2 \times 11.6$ cm

Yōwan (Scintillating Bowls)—Miyama no Sakura (Miyama cherry blossom), ca. 1944 raku pottery tea bowl. 8.4 × 10.4 × 10.6 cm

Yōwan (Scintillating Bowls)—Tengoku 31 (the heavenly kingdom, the 31st), 1944 raku pottery tea bowl. 8.4 × 11.3 × 11.2 cm

 $Y\bar{o}wan$ (Scintillating Bowls)—Miroku (maitreya), ca. 1944 raku pottery tea bowl. $8.3 \times 10.5 \times 10.6$ cm

Yōwan (Scintillating Bowls)—Uzu (spiral), ca. 1944 raku pottery tea bowl. 7.8 × 11.2 × 11.6 cm

The cloth mat are handwoven in Ayabe, Kyoto, the spiritual birthplace of Oomoto.

Shōwa no Shichifukujin (The Seven Lucky Gods), 1935 16mm transferred to digital (black and white). 28 min

 $Collection\ and\ courtesy\ of\ Oomoto\ Foundation,\ Kameoka$

In 1935, the leader of the new Shinto religion Oomoto, Onisaburō Deguchi (1871-1948), was detained by the imperial Japanese regime. During his confinement, he arrived at the idea of making tea bowls: after he was released at the end of 1944, he handmade over 3,000 such pieces in just fifteen months

"To make each piece of Raku ware," said Onisaburō, "I recited the prayer words of *kannagara* [a Shinto expression meaning "according to God's will"] several thousand times. They are made of fire, water, earth, infused with the power of my spirit." After his death in 1948, the art critic Giichiro Kato named Onisaburō's tea bowl the "Yōwan." When they were exhibited internationally, the historian Arnold Toynbee wrote that in these vessels of divine experience "we can see the manifestation of the principles of a singular world and the beauty of heaven."

Each tea bowl is presented here with the lid of its wooden box, inscribed with the name given to it by other members of the order (including Naohi Deguchi, its third spiritual leader), and a cloth mat handwoven in Ayabe, Kyoto, the spiritual birthplace of Oomoto. Look closely, and you might see the imprint of Onisaburō's thumb on one of the tea bowls.

The silent film Shōwa no Shichifukujin—in which the seven lucky gods of the title are played by Onisaburō in elaborate costumes—exemplifies Onisaburō's pioneering use of new media to spread its word. The calligraphic title cards were handwritten in classical meter by Onisaburō, who also composed the accompanying poems. Most copies of the film were destroyed by the Japanese authorities during its campaign to suppress Oomoto. Yet the movement continues to this day, with art at the heart of its spiritual program.

1-6. Annie Besant and C.W. Leadbeater

Various editions of *Thought-Forms* in languages including English, Korean, Japanese, Portuguese, Spanish, French, Italian, and German.

A prominent campaigner for the causes of socialism, women's rights, universal education, Irish and Indian nationalism, and Theosophy, the legacy of Annie Besant (1847-1933) continues to be felt across the modern histories of alternative religion, postcolonial politics, and vanguard art. C.W. Leadbeater (1854–1934) was a clairvoyant who dedicated his life to Theosophy after having left his position as a church clergyman and traveled with Helena Blavatsky to India, where he would later discover the young J. Krishnamurti on the Adyar beach.

First published in London in 1901, *Thought-Forms* illustrates the principle that ideas are objects with distinct patterns and shapes. Through their mastery of clairvoyance, Besant and Leadbeater were able to observe the influence on this "subtle spirit-matter" of factors including music, emotion, and color. They described what they saw to a small team of artists, who created 58 color illustrations of positive and negative thought-forms.

The slim book would inspire artists including Wassily Kandinsky, Piet Mondrian, Paul Klee, and Hilma af Klint—who also attended lectures by Besant—and represents a landmark in the history of the spiritual in modern art.

1-7

1-7. Joseph Beuys

I Like America and America Likes Me, 1974
16mm transferred to digital (black and white). 35 min
Courtesy of Dia Art Foundation, New York

Joseph Beuys (1921–1986) claimed to have been rescued from a plane crash in Crimea during World War II by Tatars. In the artist's much-mythologized version of this event, a sympathetic group of nomads pulled him from the wreckage, treated his wounds with animal fat, and wrapped him up in felt. This prompted a lifelong fascination with the potential of Indigenous healing practices, shamanistic rituals, and folk knowledge to heal contemporary social ills.

I Like America and America Likes Me documents an iconic 1974 performance in New York. Having travelled directly by ambulance from the airport, Beuys spent three days at René Block Gallery in the exclusive company of a coyote, before returning to the airport by the same ambulance (thus never setting foot on the country's soil). By living for this period with a symbol of the spirit world, untamed nature, and pre-colonial America, Beuys proposed ritual as a means of reconnecting to the other species with whom our planet is shared.

1-8. Nam June Paik

TV Buddha, 1989
bronze sculpture, TV monitor, camcorder.
105 × 140 × 70 cm
Collection and courtesy of Jeonnam Museum of Art,
Gwangyang

One of the most pioneering artists of the second half of the twentieth century, Nam June Paik (1932-2006) brought a profound interest in shamanism and East Asian philosophy to his experiments in the utopian possibilities of new technologies ranging from television to the internet.

In this celebrated work, Buddha watches his own image, captured in real-time by a closed-circuit camera, on a television screen. The scene raises questions: has Buddha become addicted to cheap television, succumbed to the vice of narcissism, or is he practicing the intense self-examination that is necessary to transcend the ego? Moreover, which of these twinned Buddhas is the "real" one?

In reflecting on these questions, it is worth bearing in mind that Paik made various versions of *TV Buddha*. For all their subtle differences (in one example, a similarly sculpted bronze Buddha appears on the television as a lit candle) they all present a confrontation (or reconciliation) between material and immaterial representations of the self. The questions it raises are numerous. Has new media technology separated us from ourselves, or allowed for

new forms of connection? Is art itself mere entertainment, mirror to the self, or a path to spiritual enlightenment?

1-9. Emma Kunz

(1) Untitled, unknown date pencil and color pencil drawing on brown graph paper. 91.5 × 91.5 cm (93.5 × 93.5 × 5 cm framed)

79

- (2) Untitled, unknown date pencil and color pencil drawing on brown graph paper.

 76 × 76 cm (78.4 × 78.5 × 4.6 cm framed)
- (3) Untitled, unknown date pencil and color pencil drawing on brown graph paper.

 75 × 75 cm (77.3 × 77.3 × 4.3 cm framed)
- (4) Untitled, unknown date pencil and color pencil drawing on brown graph paper. $102 \times 100 \text{ cm} (104 \times 102.5 \times 4.6 \text{ cm framed})$

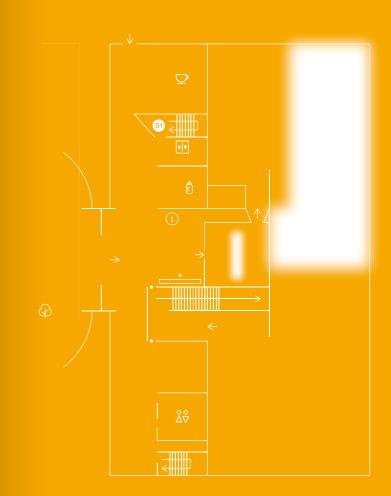
Collection and courtesy of Emma Kunz Stiftung, Würenlos

Emma Kunz (1892–1963) was a healer whose visionary artistic production should be understood as one part of a holistic spiritual practice. From the late 1930s she started to make geometric drawings of "energy fields" as diagnostic tools and healing elements in the treatment of her patients in rural Switzerland. Rendered with pencil, colored pencil, and chalk on graph paper—and based on the fundamental forms of circle, triangle, straight line, and cross—Kunz's drawings also expressed her wide-ranging scientific research and functioned as oracular prophecies.

The four mandala-like abstractions exhibited here—Kunz never gave titles or dated her drawings, and never recorded their meanings—are mesmerizing diagrammatic representations of her philosophical beliefs and restorative practices. Not exhibited publicly until after her death—Kunz is said to have stated that her art was intended for the twenty-first century—these drawings have recently struck a chord with artists seeking to bridge the divide between nature and culture, embodied experience and cosmic forces.

1-9 Emma Kunz

2. Of Witches and Mediums



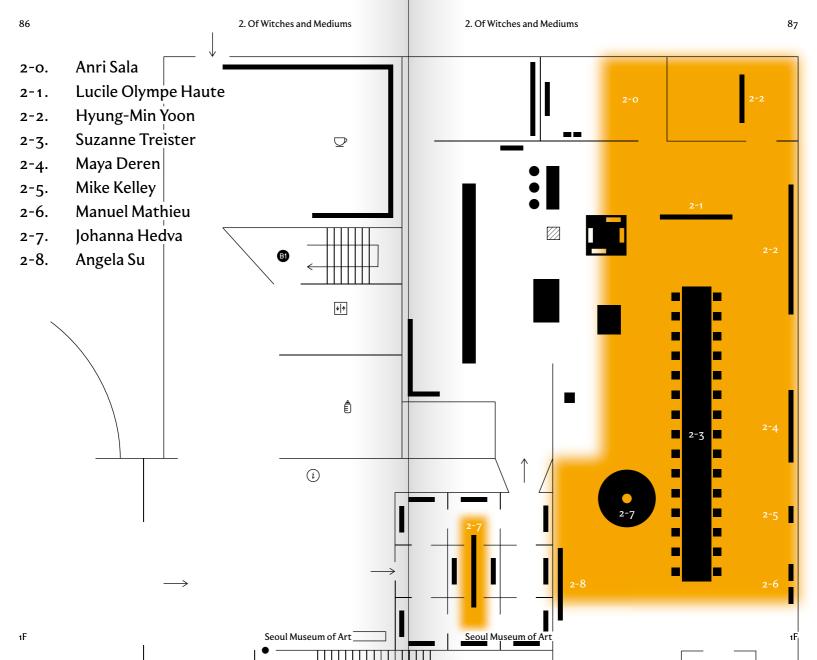
I was raised by witches, and so the dead were very much alive in our house... Sometimes they spoke in dreams, sometimes they turned the living room lamp on and off. I think any philosophy of death has to account for this, how the dead speak.

—Johanna Hedva

The world works in mysterious ways, not all of which are accountable to reason or accessible to our senses. There are signs and corresponthere are fields of energy and realms of spirits invisible to the naked eye; there are forces at work that we cannot perceive and which obey patterns not predicable by logic. But they act upon us nonetheless.

The lesson of our era is that we know much less than we once thought. This might be consolation to those of us who feel trapped in systems beyond our control. Where to turn when a corrupt legal system fails you? When corporate interests destroy the landscape in which your ancestors lived? When you experience so much bad fortune that you must have been cursed?

You might turn to a healer who preserves hidden knowledge, a shaman who can appeal to the spirits, or the practitioner of magic who can deliver a rough kind of justice. To the witch who is connected to the natural world, to the astrologer who can advise on when it is auspicious to act, to the seer who can glimpse what has yet to transpire. Of only this can we be sure: there are more things in heaven and earth than any one philosophy can dream of.



2-o. Anri Sala

Overthinking, 2007 single-channel video (stereo sound), 2 black and white photographs on Durix photo paper. 15 min 10 sec, 40 × 30.5 cm each

Photography reproduction supported by The 13th Seoul Mediacity Biennale

Courtesy of the artist; Marian Goodman Gallery; Hauser & Wirth; Galerie Rüdiger Schöttle, Munich; and Galerie Chantal Crousel, Paris

During his life, the painter David Alfaro Siqueiros collected thousands of images—including pictures cut out of magazines or sourced from other people—and meticulously ordered them into categories: "Architecture," "People and Historical Figures," "Objects," "Models," "Paintings," "Sculptures," "Workers and Industry," and "Misery." His intention was that this archive should be made available to other artists after his death, which came in 1974. Three decades later, the artist Anri Sala was invited by curators to explore it.

Going through this extraordinary resource, "where there is everything about life," Sala came across two blackand-white photographs showing a man throwing himself to his death from a high wall. That these were included in the category of "Architecture" surprised Sala, who wondered why the artist had not classified them under "Misery" or some new category entirely. Looking for answers, he decides to put the question to the artist himself...

2-1. Lucile Olympe Haute

Cyberwitches Manifesto, 2019/2025 textile print. 300 × 400 cm Reproduction: SAA Reproduction supported by The 13th Seoul Mediacity Biennale Courtesy of the artist

Lucile Olympe Haute's work combines spirituality, new technologies, and radical politics to advance ethical ways of being in the world. Key to her practice is that any ethical system must extend to the more-than-human worlds—including those of plants, animals, and even the bacteria that live in our bodies—on which our lives depend.

In 2017, the artist gathered together four friends who each identify as witches, even though each of them defines the term very differently. Together, they performed a ritual with the aim of finding common ground. This was the precursor to the *Cyberwitches Manifesto*, written two years later, which likewise aims to bring diverse constituencies of witches together around shared principles and to connect three areas that are usually considered separately: spirituality, politics, and technology. Featuring quotes from activists, hackers, and thinkers, it represents a call for living together consciously and with commitment.

2. Of Witches and Mediums

2-2. Hyung-Min Yoon

- (1) Black Book (Slideshow), 2019
 two slide projectors, microprocessor, rear projection
 screen. 17 min 50 sec
 Courtesy of the artist
- (2) Magic Hands, 2013
 series of 14 silkscreens on antique paper. 43 × 33 cm each
 (53 × 43 × 4 cm framed)
 Courtesy of the artist

Hyung-Min Yoon's work uses translation as a means of exploring the complex relationship between language, culture, society, and belief in a globalized world. Her practice is often grounded in archival research and her interest in the history of printed materials.

The illustrations in *Black Book*, for instance, respond to an antiquarian book of woodblock prints. First published in 1431, and revised through the Joseon Dynasty, the *Illustrated Conduct of the Three Bonds* collates stories from Korean and Chinese history that exemplify Confucian principles. Drawing on an edition at the National Library of Korea, and focusing on a volume devoted to "Virtuous Women," the artist collected modern-day jokes and cartoons for her own darkly funny take on the means by which behavioral norms are codified and policed.

Inspired by Albrecht Dürer's famous pen-and-ink drawing *Praying Hands* (1508), *Magic Hands* is a series of

silkscreens reproducing images of the hands of saints drawn from other books printed by Dürer, paired with text from a book of magic tricks. Isolated from their original backgrounds, with the accoutrements of magical performance edited out, these hand gestures could be devotional actions or expressions of a secret language. Printed on antique and repurposed paper once used in the same museum in Vienna that houses Dürer's masterpiece, these works also function as palimpsests of overlaid and obscured histories.

92

2-3. Suzanne Treister

HEXEN 5.0, 2023-2025
78 archival pigment prints on Innova paper.
42.1 × 29.8 cm each
Print and installation: SAA
Reproduction supported by The 13th Seoul Mediacity
Biennale and British Council, Korea
Courtesy of the artist; Annely Juda Fine Art, London; and
P·P·O·W Gallery, New York

A pioneer in the field of new media from the early 1990s, Suzanne Treister works across the permeable boundary separating the frontiers of scientific inquiry from mystical revelation. Often spanning several years, her projects interrogate the relationship between emerging technologies and alternative belief systems to suggest the unseen forces that shape our present reality and have implications for the future that we are only beginning to understand.

HEXEN 5.0 comprises 78 watercolors based on the tarot (also published as a deck of cards). Based on ancient alchemical drawings, they extend a tradition in which science, art, and spirituality are inseparable from one another. Collectively they present an holistic approach to the systemic crises that are threatening life on earth and that cannot adequately be addressed by any branch of knowledge that excludes all others.

Treister's update of the tarot recognizes that every divinatory system depends upon an accurate diagnosis of

the present. By making connections between new forms of communication and the changing organization of corporate and state power, environmental adaptation and innovations in science-fiction, and countless other fields of inquiry, the artist encourages her audience to reflect upon the factors shaping the world today and speculate on the means by which we might secure an ethical, sustainable future for our species.

2-4

2-4. Maya Deren

The Witch's Cradle, 1944
16mm transferred to digital. 13 min
Courtesy of Re:Voir, Paris and Tavia Ito on behalf of Estate
of Maya Deren

A young woman and an older man wrap a length of string through their hands to create an intricately patterned design. Yet their version of the cat's cradle, a traditional string game common to many cultures, seems possessed of magical properties. Soon the web they have fashioned comes to encompass, and to entrap, the film's characters...

This unfinished short film was made when Maya Deren (1917-1961) was in her mid-twenties, during a burst of creativity that would establish her among the most influential figures in the history of experimental American cinema. Shot in Peggy Guggenheim's Art of This Century gallery in New York, which brought the European movements of Surrealism and Dada to the United States, *The Witch's Cradle* showcases Deren's groundbreaking techniques and interest in fields ranging from Haitian Vodou to gestalt psychology. Using oblique camera angles, backwards footage, mirrored images, and the model of a beating human heart, she creates a dreamlike atmosphere of occult rituals and paranormal forms of control.

In its defiance of the conventional logics of time and space, the work draws connections between the Surrealist

movement in art, esoteric forms of knowledge, and the new narrative possibilities of avant-garde filmmaking. That the male part is played by Marcel Duchamp only seems to confirm the film's association of art and magic.

2-5. Mike Kelley

Ectoplasm #1, A Child of The Mind,
from The Poltergeist, 1979
Ectoplasm #2, Exterior-Ectoplasmic Phantom,
from The Poltergeist, 1979
Ectoplasm #3, Interior a Teratoma,
from The Poltergeist, 1979
Ectoplasm #4, Birth of Ectoplasm,
from The Poltergeist, 1979

Photographic prints and press type mounted on mat board. 30×26 cm each $(33.97 \times 31.75 \times 4.45$ cm framed)

Collection and courtesy of Mike Kelley Foundation for the Arts, Los Angeles

Mike Kelley (1954-2012) mined the histories of popular culture and high art in his investigations into the operations of memory, trauma, and repression in contemporary American life. His work evinced a consistent fascination in the occult and the uncanny, particularly as they might be used to unsettle the behavioral codes, psychological processes, and systems of belief that structured twentieth-century capitalist society.

"The Poltergeist" series pays ambivalent homage to the history of spiritualist photography, which gained popularity at the end of the nineteenth century for its claim to capture images of the dead on film. In these staged self-portraits, the artist is caught in the act of making contact with the spirit realm. The luminous substance streaming from the artist's nose, mouth, and ears is ectoplasm, a paranormal material that emanates from the body of a medium in the performance of a séance. Only a skeptical materialist could mistake it for cotton wool.

Accompanied by a series of short texts elaborating on the physical characteristics of a poltergeist, these images play on the association of photography with documentary reality. In doing so, they call into question the viewer's faith in the capacity of art to reveal deeper truths and represent hidden forces.

2-6. Manuel Mathieu

A Study on identity, 2022 acrylic, chalk, charcoal, tape on canvas. 91.4 × 76.2 cm Collection of Arthouse Henry Beguelin, Seoul. Courtesy of the artist; Pilar Corrias, London; and Arthouse Henry Beguelin, Seoul

Autoportrait-0322, 2022
acrylic, chalk on canvas. 91.4 × 76.2 cm
Private collection. Courtesy of the artist; Pilar Corrias,
London; and a private collector, Seoul

The fluid and intermingling forms of Manuel Mathieu's paintings express multiple, hybrid, and unstable identities. The barely perceptible shapes emerging from these swirling pigments, stitched cutouts, and abrasive textures suggest that no person can ever perfectly be individuated from the historical and social conditions that shape them.

Amid the unsettled surface of *A Study on identity*, fragments of embroidered black patterns are embedded into the canvas like scars or sutures. These elements offer a sense of disruption and continuity, anchoring the viewer in a rhythm that suggests both harm and repair. In *Autoportrait-0322*, the artist presents himself as an accumulation of marks and textures, with little to separate figure from ground, subject from context. The painting "is a cross between a figure and a landscape," says Mathieu, "and the work is constantly treading this line."

2-7. Johanna Hedva

- (1) The Clock Is Always Wrong (Wamidal), 2022
- (2) The Clock Is Always Wrong (Die Furie der Hölle), 2022 textile prints. 502 × 390 cm each
- (3) The Clock Is Always Wrong (Other Mouth), 2023 mouthblown glass, three large hooks, chains, silicone oil mixed with pigment, carpet. dimensions variable

Courtesy of the artist and TINA Gallery, London

Johanna Hedva's practice as a writer, artist, and musician cooks magic, necromancy, and divination together with mystical states and political commitments. They are, in their own words, "devoted to deviant forms of knowledge and to doom as a liberatory condition."

The two textile prints included in this exhibition reproduce watercolors from the *Compendium of Demonology and Magic*, an eighteenth-century book of magic spells and incantations whose title page gives an ominous warning to the uninitiated: *Noli me tangere* (Do not touch me). Written in German and Latin, and falsely purporting to date from 1075, it illustrates a number of demons and other supernatural beings that are said to aid a practitioner in necromancy and witchcraft.

Wrapped with snakes and carrying a decapitated head, the "Fury from hell" is the embodiment of divine female vengeance (often for crimes against family

members). While the Furies date back to classical Greek mythology, the demon Wamidal is more obscure. Her pose suggests a close relation to the Sheela na gigs that were commonly carved into the stonework of medieval European churches, and she is seen giving birth to devils.

100

The Clock Is Always Wrong (Other Mouth) is a timepiece and kinetic sculpture. Made of blown glass to resemble both an alien skull and the Sheela na gig's exaggerated vulva, the vial drips a black goo that both marks the time of the show and destroys the carpet beneath it. The artist has written of the work as a rejection of the platitude that "time heals" in anything approaching a linear, stable, or predictable way. Collectively, the works in this series contest the illusion that humans can control our own individual fates and futures, at least by conventional means.

Angela Su 2-8.

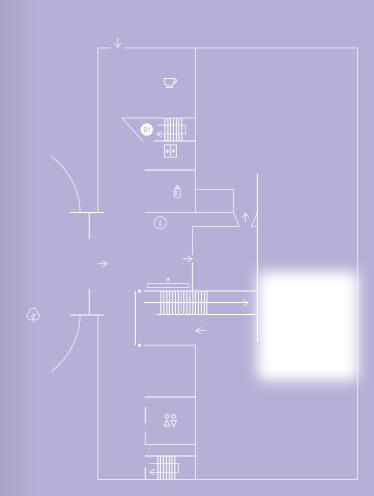
Lacrima, 2021 single-channel video. 19 min 48 sec Commissioned by So long, thanks again for the fish, The 1st Helsinki Biennial Inspired program, 2021 Courtesy of the artist and Blindspot Gallery, Hong Kong

Weaving together fiction and documentary, reality and fantasy, Angela Su's video essays reflect on the capacity of bodies to withstand pain, to be transformed, and thereby to bear witness to injustice. In doing so they expose the invisible forces and constructed narratives that constrain individuals in society.

Lacrima is purportedly based on the life of a clairvoyant, quantum physicist, and Surrealist artist called Nina Palladino. Her story is linked to the disappearance in advance of an exhibition of the artist "Angela Su," the construction of electromagnetic portals between worlds, and a series of unexplained events on the mysterious, mist-shrouded island of the work's title...

Combining clips from filmmakers as varied as Georges Méliès, Hans Richter, Luis Buñuel, and the choreographer Busby Berkeley, Su builds an alternative reality out of unsettling correspondences, secret patterns, psychographic messages, and dream logics. The viewer is invited to take a "leap of faith" into worlds beyond ordinary perception that, for all their strangeness, hold up a mirror to the violence and injustice that shape our own.

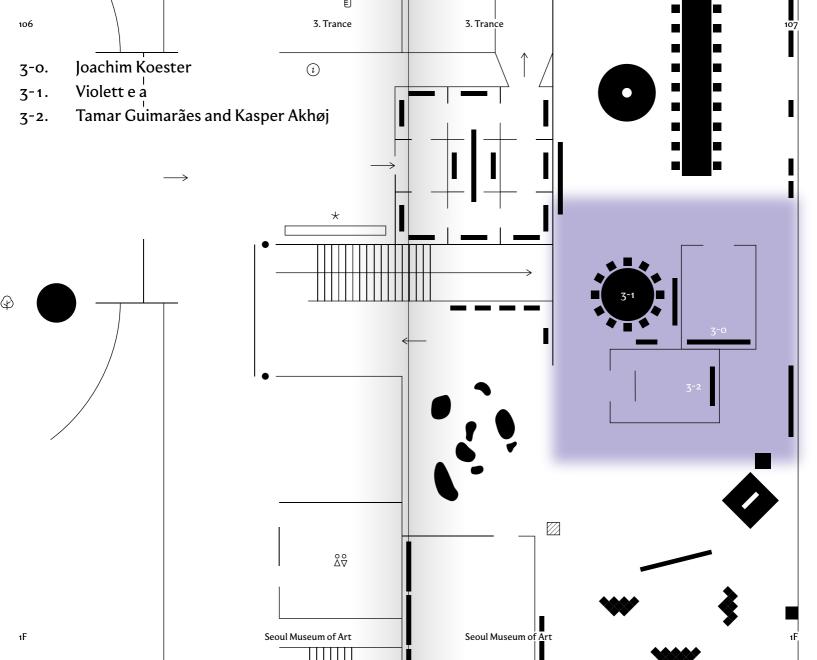
3. Trance



Trance is the heightened state of consciousness on which the success of a séance depends. It functions as a portal through which the voices and visions of other worlds can be

This altered state blurs the lines between rience, and ecstatic connection. In trance, the dancing body might give form to that which be employed as a therapeutic tool or a form of self-medication, provoked by rhythms of sound, patterns of colors, flickering images.

In trance we are reminded that the boundaries customarily led to believe, or that are commensurate with our day-to-day experience of but to grant it new movement.



3-o. Joachim Koester

Tarantism, 2007 single-channel video. 6 min 30 sec Installation supported by Danish Arts Foundation Courtesy of the artist and Jan Mot, Brussels

Often focusing on stories of the supernatural, the transcendent, and the psychedelic, Joachim Koester's deeply researched work explores the real and imagined limits of the human body and mind. Through documentary films, photographic series, and books, he reintroduces repressed histories into the collective memory.

Tarantism is a condition resulting from the bite of the wolf spider or tarantula. The bite causes symptoms including convulsions that, it was believed, could only be alleviated by a frenzied sort of dancing called the Tarantella. This cure emerged during the Middle Ages in southern Italy and was widespread in the region up until the middle of the twentieth century. Since then, the Tarantella has evolved into a highly stylized dance for couples.

In making this film, Koester asked a group of dancers to perform this "dancing cure" in order to reflect on the unexplored, neglected, or suppressed possibilities of the body. Somewhere between performance and possession, *Tarantism* stages the body as a threshold through which the repressed or invisible speaks, disturbing the boundaries between pathology, ritual, and ecstatic knowledge.

3-1. Violett e a

The Moon's dwelling place is rectangular, 2016–2018
8 c-prints. 53 × 35.3 cm (5 works), 35.3 × 53 cm (3 works)
each
Photographs by Florian Fouché
Courtesy of the artist
Reproduction supported by The 13th Seoul Mediacity
Biennale

Confidential Replicas of Lygia Clark's Bichos—Bicho Flower, Bicho Monument to all situations, Bicho Machine (cardboard), Bicho Pancubism (cardboard), 2014–2025 4 sculptures in metal and cardboard. dimensions variable Courtesy of the artist

Confidential Replicas of Lygia Clark's Bichos—Bicho Crab,
Bicho Space Bird, Bicho Reverse 2, Bicho Fantastic
Arquitecture, 2014—2025
4 sculptures in metal. dimensions variable
Reproduction: Artlab ban (Jo Jaehong, Koo jaehoi)
Reproduction supported by
The 13th Seoul Mediacity Biennale

"Bichos session" 09.10.2015: an art workshop at Albert Chenevier Hospital, 2015/2025 single-channel video. 5 min Editing: Violett e a. Photographs by Urbain Gonzalez, Oswald Reich, Louis Sucko, Sylvie Tran, and other participants of the workshop Courtesy of the artist In the early 1960s, the artist Lygia Clark created a series of sculptures constituted of interlocking aluminum planes that can be manipulated into different forms. She named them *Bichos* ("critters"), suggesting an association with living, animated, articulated beings. In 2014, Violett e a started making copies of these works, calling them "confidential replicas." These copies are intended to be handled, allowing the public to replicate the dialogue with the material that Clark intended for her originals (which can now only be touched under strict conditions, in order to conserve them).

Violett e a has used these "confidential replicas" in a clinical psychiatric context (among others), resonating with Clark's own work in sensorial therapy and continuing a long tradition of embodied, participatory healing at the margins of contemporary art. By remaking Clark's *Bichos*, these works are not homages so much as invocations, summoning presence through the manipulation of material. The folding, unfolding, and re-folding becomes a meditative gesture, a trance of the hands, where the boundary between original and copy, self and other, begins to blur. Like a medium, Violett e a calls forth what is absent—not to fix it in place, but to let it move, again.

3-2. Tamar Guimarães and Kasper Akhøj

Captain Gervasio's Family, 2013/2014
16mm film transferred to digital (black and white, sound).
16 min.

Commissioned for the 55th Venice Biennale *Il Palazzo*Enciclopedico and the 31st Bienal de São Paulo How to
(...) things that don't exist

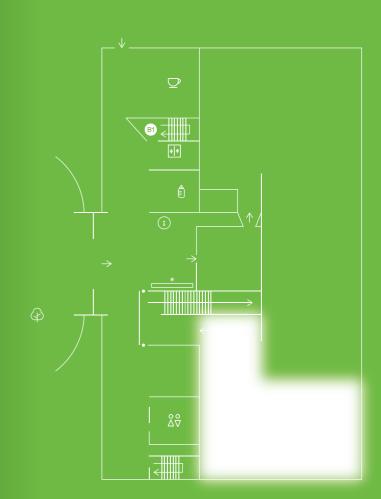
Courtesy of the artists; Fortes D'Aloia & Gabriel, São Paulo; and Ellen De Bruijne Projects, Amsterdam

Captain Gervasio's Family was filmed in locations across Brazil but centers on Palmelo, a small town in Goiás. Half of its 2,000 residents are psychic mediums, many of whom work day jobs as civil servants and teachers as well as partaking in daily rituals of psychic healing. For them, spirits intervene in, teach, and transform the material world, and they practice what is known as "the magnetic chain," a legacy of Franz Mesmer's theory of "animal magnetism" adapted by the nineteenth-century spiritist Alan Kardec. This chain is used to treat illnesses, including psychiatric illnesses, and Palmelo's foundation in 1929—by the titular Captain Gervasio—was also the foundation of its sanatorium.

The film refers to a map drawn by a Palmelo spiritist charting twenty astral cities hovering above Brazilian soil. Cities like those on earth, but infinitely more perfect, in which the recently deceased learn and work. Scenes from Palmelo are intercut with architectural shots of other

Brazilian cities, near and far. This montage suggests cities projected from the body of the medium, like ectoplasm. These cities are splendid visions of modernity where governors, ministers, and endless secretaries are viewed as benign agents of infinite wisdom. The film treats these not as urban fantasies but as signs of a radical communal project, hidden in plain sight: a communal effort of psychic rescuing.

4.
Practical
Cosmology

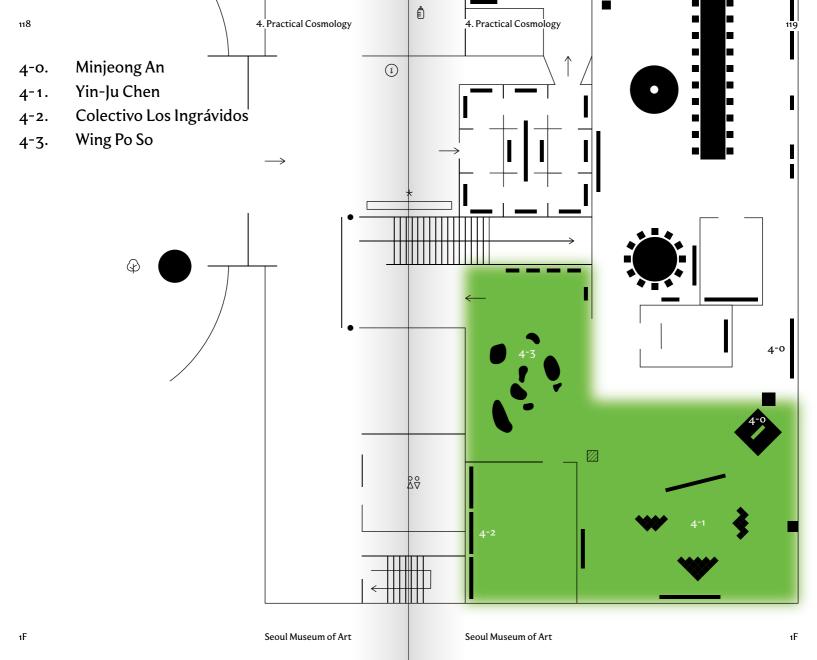


Practical cosmology describes a lived, applied, or embodied understanding of the cosmos. Rather than abstract metaphysical speculation, it takes the form of ritual, architecture, agriculture, social organization, and art.

Artists engage in practical cosmology by asking how we might better live in relation to the world in which we are entangled. Cosmology not as an academic theory, but an everyday poetics: an ethical way of living, a praxis. Not speculated upon but "acted through."

How can we explain humanity's tendency toward violence, its exploitation of other species, its suicidal destruction of the environment that sustains it? It can only be a misalignment with the cosmic order, a dissonance that might be called madness and that runs through our bodies and minds.

This chapter offers forms of redress and recalibration ranging from ancestral ritual to alternative forms of healing. For all its hubris, our species is very far from understanding how the universe operates, at the smallest or the largest scales. These works ask us to reassess the narratives that we unthinkingly accept, and to consider other ways of being in the world.



4. Practical Cosmology

4-o. Minjeong An

The Study on Mother's Hand and Wind of Healing; Manual on Mother's Hand, 2013/2025 digital prints. 210 × 111.8 cm; 29.7 × 42 cm (manual)

Six-Membered Family Portrait: Mother Distributed Aloes of Her Own Cultivation among Her Family, 2007 digital print. 423 × 111.8 cm

Reproduction supported by
The 13th Seoul Mediacity Biennale
Courtesy of the artist

Minjeong An creates drawings that resemble blueprints or technical diagrams. Using computer illustration programs, she inputs images and prints them onto tracing paper. At first glance, her works appear to be charts or diagrams filled with mathematical formulas and annotations, evoking the aesthetic of software manuals.

However, on closer inspection, these scientific and technical elements reveal profoundly personal content—intimate moments from everyday life, memories, emotions, and aspects of her identity. Her practice juxtaposes subjective experience with the objectivity suggested by scientific precision, borrowing the visual language of technology and calculation—akin to a modern-day religion—to express herself and her surroundings.

The works presented here are studies of the invisible forces of love that bind living beings together and are not easily accounted for by materialist and capitalist understandings of the world. In Six-Membered Family Portrait, for instance, the artist explains that the halo around the mother's head represents her "warm energy and aura" and the "light of love" in which her family basks.

4-1

4-1. Yin-Ju Chen

Extrastellar Evaluations, 2016
three single-channel video installations, diagram with 28
framed photos, letter from a medium on Mt. Shasta,
California, 36 metal plates, crystals. 20 min (loop);
8 min 27 sec (stereo, HD); 3 min 35 sec. 400 × 219 cm
(diagram); 21.59 × 27.94 cm (letter); 48 × 48 × 0.9 cm
each (metal plates); dimensions variable (crystals)
Metal reproduction: Erika Cox. Pre-coated metal
supported by DONGKUK CM
Installation reproduction supported by The 13th Seoul
Mediacity Biennale
Courtesy of the artist

Contrary to the received wisdom, some inhabitants of the lost continent of Lemuria survived when it sank into the Pacific Ocean thousands of years ago. The nineteenth-century theory of a lost continent might have been abandoned by the scientific community, but a number of recent sightings support an alternative explanation: that the colony of aliens living on Lemuria has made its new base beneath an active volcano in Northern California...

In Extrastellar Evaluations, the infiltration of the surviving Lemurians into human communities—and their attempts to relay information back to their home planet—provides a new means of understanding the turbulent recent histories of art and society. The installation focuses on the 1960s as a turbulent era for both civilizations: as earthlings experienced global political upheavals, the

Lemurians suffered a number of severe weather events that disturbed their channels of communication. This prompted their representatives on Earth to construct a series of "minimalist" and "conceptual" artworks—many of them visible from space—to broadcast their news across the stars.

Drawing from astrology, mysticism, and sacred geometries, *Extrastellar Evaluations* reappraises human history through the lens of an alien intelligence and reframes systemic violence as a kind of cosmological dissonance. By seeing our culture through the eyes of a distant other, this multimedia installation offers one way of reflecting on the destructive impulses of human life on earth and the contemporary crises they have engendered.

Colectivo Los Ingrávidos 4-2.

124

Tierra en Trance, 2019-2022 three-channel video (sound). 40 min Courtesy of the artist

These are the dancing bodies in an agitated rapture: prelude to trance, invocation of the gods, consecration of intermittence. Here our point of view sparkles under the spell and trance of things gathered, fallen, yielding, pluvial, Mesoamerican wind, goddess breath, breeze of sticks, percussive woods. Here the audiovisual diagram that guides us, the kinetic breath that inspires us, the serpentine spear that snatches us away, the agitated plumes that tremble at us are the sound and rumble of Teponaztli, a Mesoamerican percussive instrument: serpentine, dancing, bouncing sticks, trunks, branches, and wood. Kinetic and audiovisual serialism from the embers of the Farth. This is the Earth in a trance. Music by Gustavo Nandayapa and Ramiro R. Duarte. Text by Colectivo Los Ingrávidos.

Wing Po So 4-3.

Evaporating Symphony, 2025 installation with 3D printed metal stones, heat conductor, thermal sensor, relay, thermal controller, stainless steel panels, roller pumps, water pipes, water. dimensions variable

steel panel production: Erika Cox. 3D printed metal stones: FabLab Hong Kong. On-site technician: RGB LAB (Kim You-suk). Pre-coated metal supported by DONGKUK CM

Reproduction supported by The 13th Seoul Mediacity Biennale Courtesy of the artist and Blindspot Gallery, Hong kong

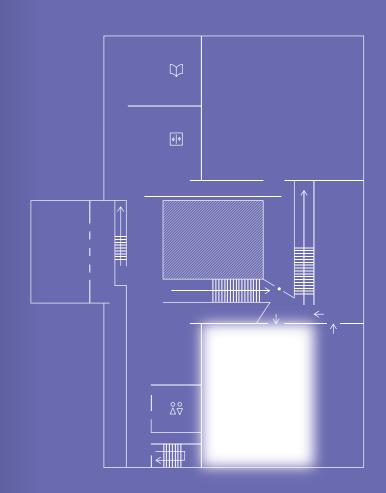
Evaporating Symphony transforms the quiet, invisible moment of water turning into vapor into a sensual and philosophical experience. Through a carefully composed interplay of sound and sight, the work invites viewers into a meditative encounter with nature's cycles and the unseen rhythms that shape our world.

At the heart of the installation are stones placed on elevated stainless steel panels at varying heights, creating a quiet, minimal landscape. The moment a droplet of water touches the stone, it evaporates instantly with a soft, percussive sound. This subtle repetition forms a delicate rhythm—an "orchestration" of disappearing matter. The sound is faint but gently amplified throughout the space.

Evaporating Symphony engages heat, water, and material to create a moment of wonder. The work reflects a belief in harmony between humans and nature, and in the transformative power of elemental interaction. This installation is also a meditation on time and impermanence. Each droplet evaporates in less than a second—a fleeting disappearance that reminds us of the transitory nature of experience. Viewers are encouraged to slow down, to listen deeply, and to observe closely. *Evaporating Symphony* transforms the smallest gesture—a droplet of water on a stone—into a symphony of sensory connection with the Earth.

126

Heal the Sick, Raise the Dead, Cleanse Lepers, Cast out Demons

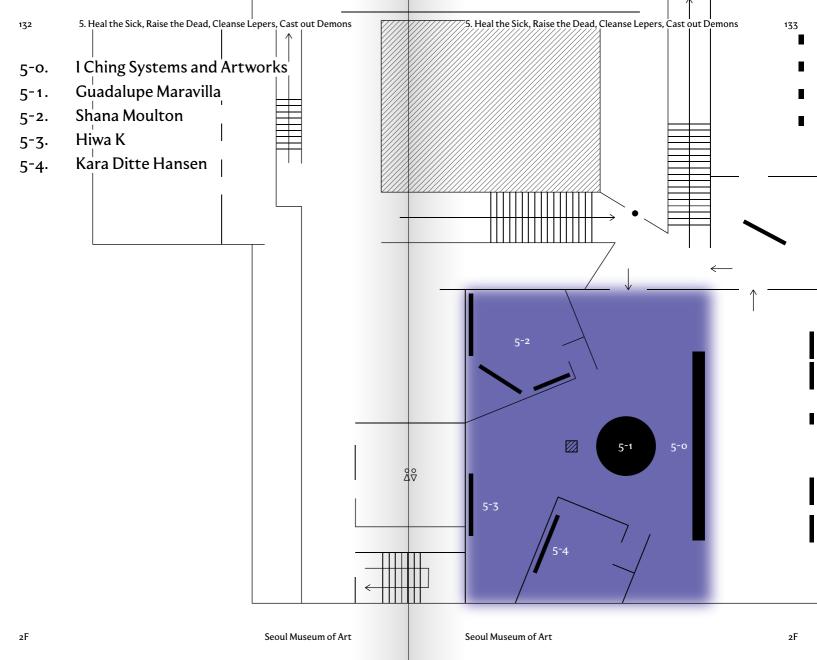


129

Our next-door neighbor is a healer. Not the kind with cupboards full of medicine bottles, but one who works with frequencies, immune systems, and psychic residues. Healing, in this space, is neither cure nor miracle: it is a recalibration.

Suppose that art objects, too, might help to recalibrate the spirit. That the neighborhood healer might have more in common with the celebrated artist than is generally supposed. Take the idea as seriously as you like.

If it is hard to believe that a crystal might, through its vibrations, heal the body, then we might equally be skeptical of claims that art must improve the soul through the senses. In both disciplines there is a tension between faith in the magical potential of inert objects and the exploitation of that faith to serve commercial interests. The only certainty is that neither can act upon the close-minded...



5-o. I Ching Systems and Artworks

Engineering for the Human Spirit: From Gentle Wind Project to I Ching Systems, 1983-2025
80 healing instruments. dimensions variable
Courtesy of the artist

I Ching Systems and Artworks is a semi-mythical collective operating at the intersection of divination, the wellness industry, and counter-institutional imagination. Formed in 1983 as a nonprofit entity called Gentle Wind Project, the organization only came to the attention of the art world when it was forced for legal reasons to disband and then to reassemble under its current name. Its members do not produce works of art in the conventional sense, but "healing instruments."

Building on aspects of traditional Chinese medicine, electromagnetism, particle physics, color theory, and homeopathy, these colorful rods, devices, consoles, and cards are designed to repair and realign the body's electromagnetic field. Aesthetic experience is linked to physical and mental health, the body reconnected to the spirit through the operations of the senses.

Their interventions draw from the *I Ching* as both oracle and framework—mapping trauma and recovery not as medical events but as energetic configurations within larger entanglements. Advanced technology is here made

indistinguishable from magic, and healing presented as a matter of faith as much as science.

135

Guadalupe Maravilla 5-1.

Disease Thrower #17, 2021 gong, steel, wood, cotton, glue mixture, plastic, loofah, objects collected from a ritual of retracing the artist's original migration route. 251 × 244 × 140 cm Courtesy of the artist and P·P·O·W Gallery, New York

Guadalupe Maravilla came to the United States as an unaccompanied minor in 1984, fleeing civil war in his native El Salvador. While studying art in New York, Maravilla was diagnosed with colon cancer. These experiences inform Maravilla's work as an artist and activist who creates ceremonial spaces of healing for marginalized communities.

Comprising materials as varied as loofahs, an anatomical model of a snake's head and heart, obsidian, and six gongs, Disease Thrower #17 is designed to be activated by the artist during ceremonial rituals. These works incorporate objects, selected for their animistic properties, that Maravilla collected while retracing his childhood migration.

The artist creates these sound ceremonies for general audiences—often in collaboration with other healers but also conducts private ceremonies for his communities. Disease Thrower #17 should be understood as an instrument in the practice of holistic healing for those who have been made sick by the toxic social, spiritual, and physical environments in which they live.

Shana Moulton 5-2.

Whispering Pines 10, 2018 video installation. 35 min 51 sec. dimensions variable Courtesy of the artist

Shana Moulton's work addresses the promises and disappointments of self-care culture and New Age healing, capturing the complexity of our collective desire to feel better. For all their gently humorous critique, these works also reflect on the realities of aging, isolation, and the pressure in a neoliberal society on individuals—and specifically women—to achieve a uniform perfection in body and mind.

"Whispering Pines" is a long-running video series featuring Cynthia, a simultaneously upbeat and anxious figure who engages with different aspects of the wellness industry. In this, the tenth installment, she turns to physical therapy in attempting to gain relief from a pain that is ultimately revealed to be cosmic. Moulton describes Cynthia as "stuck in a loop of dying and then being back in her normal home, overcoming, transcending, or dissolving, and then repeating the loop." As such, her apparently everyday struggles express a deeper anxiety around individual identity in a secular, atomized, and neoliberal society.

137

139

5-3. Hiwa K

You Won't Feel a Thing, 2025 single-channel video. 22 min Commissioned by The 13th Seoul Mediacity Biennale Courtesy of the artist

Hiwa K's work often begins from vernacular histories or anecdotal stories told by family members and friends, and is marked by antipathy towards the commoditization of art in a globalized system and the concomitant professionalization of the artist (and other social functions). His practice emphasizes the collective and participatory, and takes its prompts from everyday experience rather than doctrine.

When the artist felt a pain in his lower back—"sharp, deep, ancient"—he went to the hospital for a scan and was told that he had a kidney stone that only invasive surgery could remove. Preferring to avoid, if possible, the transactional nature of the contemporary medical industries, he went to visit a local traditional healer. What happened would call into question the marginalization of Indigenous forms of knowledge and healthcare by the corporate interests of Western medicine, which "arrived into Kurdistan after the war, like an invasion."

5-4. Kara Ditte Hansen

5. Heal the Sick, Raise the Dead, Cleanse Lepers, Cast out Demons

Semi-Precious, 2024 single-channel video (stereo sound). 16mm film transferred to digital. 15 min Courtesy of the artist

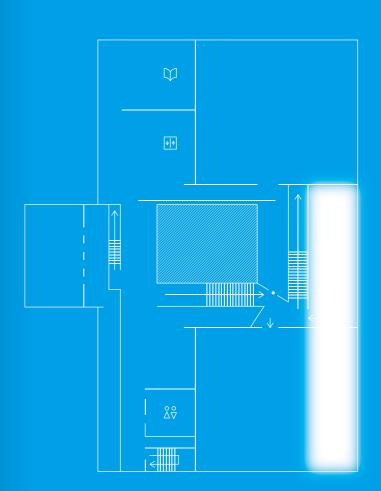
Kara Ditte Hansen's films unsettle the boundary between the external world of matter and the internal world of consciousness and feeling.

The artist calls Semi-Precious a "diffracted portrait" of her aging mother, a retired holistic practitioner, composed in part of the objects she has gathered around her.

Crystals, supplements, and household adornments act as talismans and healing aids. Labeled with handwritten notes to record their emotional or spiritual significance, this practice also serves to compensate for her memory loss.

Shot with love, humor, and hope, Semi-Precious is a deeply affecting reflection on the operations of memory, healing, and mortality.

6. Techne

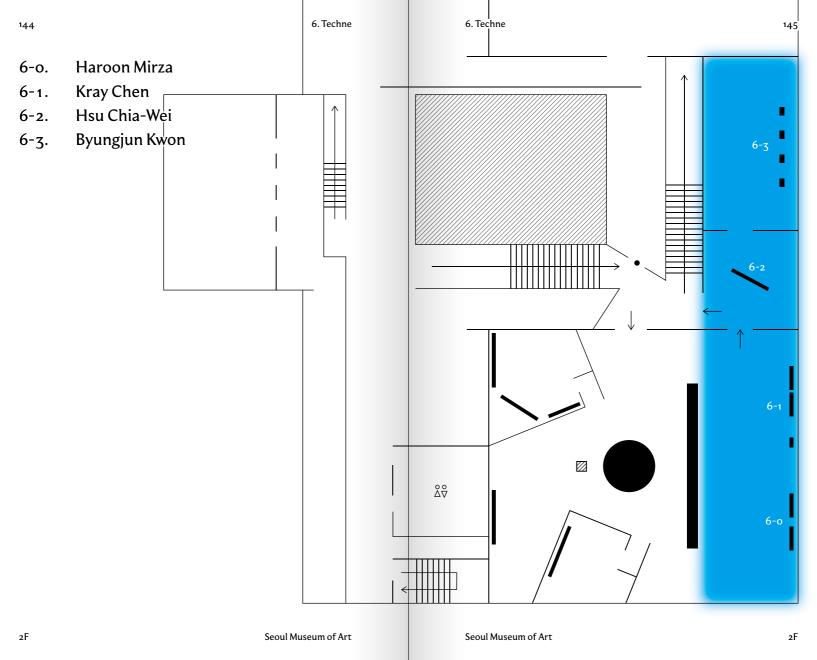


2F

In ancient Greek, the word techne describes the use of tools to reshape reality, or the application of a body of knowledge to the way you live your life from day to day. In modern Greek, techne means "art" or "craft." It is the central proposal of this biennale that spiritual practice should likewise be considered a techne, or technology.

The works in this chapter use instruments as varied as mathematics, music, computing, and choreography to change our perception of the world. Each reveals a different kind of interface: between body and system, myth and measurement, ritual and repetition. Applied science is not at odds with spiritual enlightenment, but complementary to it.

This chapter suggests that advances in science might facilitate rather than displace spiritual experience. Crucial to this project is that these new instruments of understanding do not alienate us from the more-than-human realms but reveal them and reconcile us to them. A technology used by humans not to subjugate the world to our will but to become attuned to it.



6-o. Haroon Mirza

Illuminated Revelations in a Cave (Solar Cell Circuit Composition 29), 2023 Illuminated Energy Ball Created by Olivia Arévalo (Solar Cell Circuit Composition 30), 2024

solar cells, polyurethane resin, copper tape, electrical wire, magnet wire, LED tape, miniature paintings by Brishna Amin Khan, cables on glass, anodised aluminium. 146.8 × 146.8 × 7.6 cm
Shipping supported by British Council, Korea
Courtesy of the artist; Lisson Gallery, London; Max
Goelitz, Munich; and SCAI The Bathhouse, Tokyo

The "Solar Cell Circuit Compositions" feature traditional miniature paintings by Brishna Amin Khan, who was commissioned by Haroon Mirza to create narrative scenes based on his descriptions. Incorporating solar cells and copper strips, the works draw on the traditional histories and emerging possibilities of devotional artworks and new technologies.

The LED halo above the painting is linked to the solar cells via the energy circuit of the copper strips. This determines the intensity of the halo in accordance with the ambient light levels. Mirza works on the glass surface with semi-transparent foils and polyurethane resin to lend it a liquid appearance.

The painting at the center of *Illuminated Revelations* in a Cave (Solar Cell Circuit Composition 29), for example, is

based on the description of states of consciousness following the release of endogenous dimethyltryptamine (DMT) due to sensory deprivation. This neurotransmitter is also a powerful psychedelic that can be released by the body in complete darkness. It has an intense effect on the visual cortex of the brain, leads to a pronounced change in visual experience, and is sometimes used in shamanistic rituals.

6-1. Kray Chen

Opera Green, 2020 two-channel video. 36 min 30 sec

Optics of Image, 2020 holographic spinning LED display. 3 min 38 sec (loop)

Installation and shipping supported by National Arts Council Singapore Courtesy of the artist

Kray Chen's choreographed videos explore the coded rituals of everyday life, from conventions of dress to the way that physical gestures, once repeated, become systems. His work is characterized by these uneasy loops between control and surrender, broken only by absurdity.

Opera Green is a moving image work that unfolds across two screens, each portraying a stock character from Teochew street opera: The Scholar and The Warrior. The alternately stylized and realist performance of Nick Shen, custodian of Singapore's oldest Teochew company, unsettles the borders between character, actor, and archetype. Accompanied by an original score by Emily Koh, Opera Green is not merely a tribute to a fading tradition—it is an exploration of how identity is rehearsed, inherited, and fractured in real time.

Optics of Image features footage cut from Opera Green and reworked into an LED display that creates a

holographic effect, as if the images were suspended in midair. These outtakes and unscripted fragments appear as ghostly images, inviting the viewer to consider how identity and narrative is structured through omission and perception mediated by technology.

6-2

6-2. Hsu Chia-Wei

Spirit-writing, 2016 two-channel video. 9 min 45 sec Courtesy of the artist

Hsu Chia-Wei often engages in his work with the history of a tiny island in the Taiwan Strait, which is overseen by a local god named Marshal Tie Jia. This frog deity emigrated to the Matsu archipelago half a century ago, after his home temple in the mountains of Jiangxi was destroyed during the Cultural Revolution.

Spirit-writing reconstructs a rare dialogue with the Marshal. The islanders communicate with their god through a ritual during which they shake the sedan chair in which he is housed. By interpreting its strikes against an altar, they receive answers to their questions. In this instance, the Marshal was invited into the film studio by the artist—who shares the nature of his project with the deity—and was asked to describe the temple from which he was exiled.

This interaction is represented in a two-channel installation that combines documentary footage of the ritual with a digital reconstruction of the temple based on the god's descriptions. The artist reads displacements in time and place through contemporary media technology, using green screens, voiceovers, and doubled narratives to reveal how images are produced, staged, and mythologized.

Techne here is the art of conjuring: a cinematic apparatus that doesn't hide its own illusions, but lays bare the processes of storytelling.

Byungjun Kwon

6. Techne

Byungjun Kwon 6-3.

152

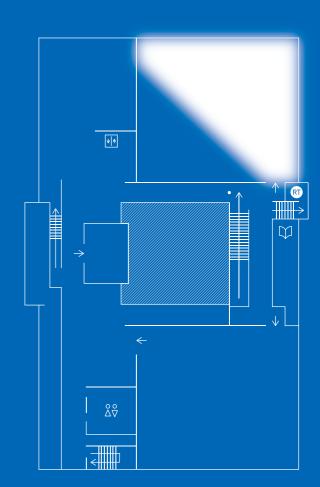
Opening Blooming from the center; Golden Flower of Potential, 2025

4 Ahae robot shamans in mixed media (motor, electromagnet, aluminum profile, control board, 3D printed PLA, fishing rod, decorative tassel, unpan, computer). 400 × 300 × 350 cm each, dimensions variable Production assistant: Suhee Yoon Commissioned by The 13th Seoul Mediacity Biennale Courtesy of the artist

A composer, musician, and hardware engineer, Byungjun Kwon's recent practice focuses on the production of what he calls "mechanical theater." These choreographed performances encompass music, performance, and art, and are characterized by their innovative use of such stage devices as fog screens, facial projection mapping, finger lasers, synthesizers, hybrid pianos, and theatrical lighting.

This new work takes its title from the concept of self-discovery and enlightenment as described in the ancient Taoist text The Secret of the Golden Flower. At the core of the artist's interpretation of the myth are thirteen shamans who mediate between heaven and earth, translating the words of the gods into messages that can be understood by humans, and vice versa. As the inventors of alphabets, their rituals release uncertainty, ambiguity, and supernatural belief into the world.

7. Equivalent Exchange



3F Seoul Museum of Art Seoul Museum of Art 3F

7. Equivalent Exchange

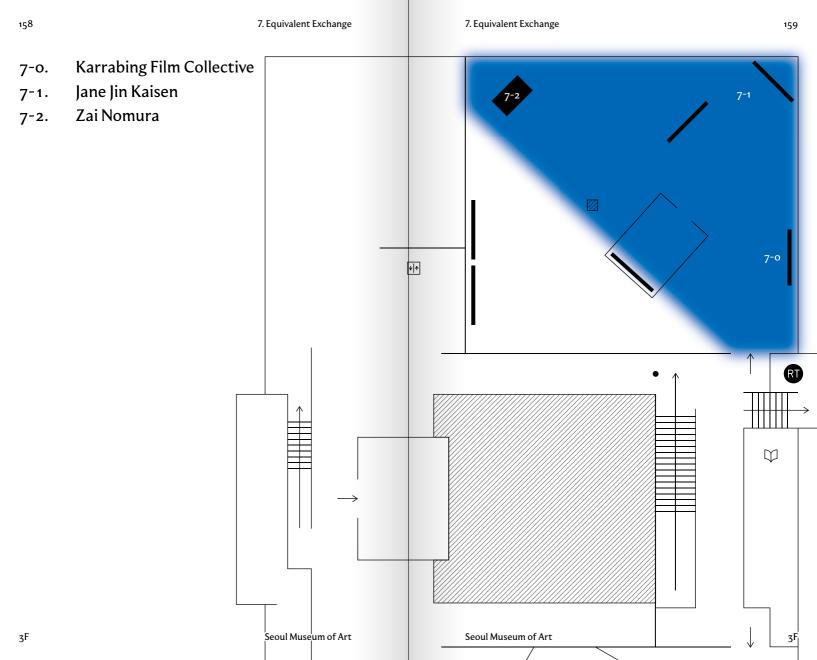
Our planet is not earth; it is water. Every other planet is terrestrial, but only this one has interlinking oceans, fresh springs, and pregnant clouds. Everything begins and ends with water.

156

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Water moves through different physical states; it crosses borders; it shapes the landscapes in which we live and the distribution of populations. Most of all, it challenges the presumption that identity is stable and solid. You cannot step into the same river twice, as a philosopher once wrote: not only because the river has changed, but because you have.

This chapter inquires into the systems of balance and exchange of which bodies of water are exemplary: what passes from one state to another, and at what cost? If everything is always moving from one state to another, is always unstable, then how can any order be maintained?



7. Equivalent Exchange

7-o. Karrabing Film Collective

The Family and The Zombie, 2021
single-channel video and reused tires. 29 min 23 sec
(video), dimensions variable (tires)
Installation reproduction supported by The 13th Seoul
Mediacity Biennale
Courtesy of the artist

In the Emmiyengal language, "karrabing" describes the time at which the tide is farthest from the shore. It also alludes to the Australian coastline that connects the homelands of Karrabing Film Collective, a grassroots, Indigenous-based media group. Their work retrieves the buried histories of their communities, amplifies the spirits of ancestors, and challenges those capitalist models of history that are used to justify the destruction of the landscape in which its members—and their antecedents—live.

Water figures in Karrabing's works as infrastructure: part of daily life, land politics, surveillance, and refusal. Moving through coastal terrain, their narratives interweave ancestral knowledge and contemporary struggles, mapping the uneven exchanges between imposed systems and inherited relations. The collective's witty, angry, and sharply observant work functions both as an expression of resistance and a form of critique.

The Family and The Zombie shifts between the present—in which members of the collective struggle to maintain their physical, ethical, and ceremonial connections to

their ancestral lands—and a dystopian future populated by ancestral beings and white zombies. The film mixes comedy, tragedy, and realism to reflect on the destructive practices of toxic capitalism and its impact on worlds to come.

7-1. Jane Jin Kaisen

162

(1) Dokkaebi, 2024
single-channel film (4K, color, stereo sound). 3 min 45 sec
Concept & Editing: Jane Jin Kaisen. Cinematography:
Guston Sondin-Kung. Line Producer: Soyoung Kwon.
Music: Lior Suliman. Colorist: Edoardo Rebecchi.
Sound Engineer: Yoram Vazan. Editing Assistant:
Mathieu Johan Hans Hansen
With support from: The Danish Artistic Research Funding
Programme, Ministry of Culture

(2) Sorrow Waters this Land, 2024
single-channel film (4K, color, stereo sound). 11 min 11 sec
Concept & Editing: Jane Jin Kaisen. Cinematography:
Guston Sondin-Kung, Daniel Zox. Line Producer:
Soyoung Kwon. Dokkaebi: Holly Yu, Jeijin Kim.
Dokkaebi masks: Seo Sunshil. Assistant Director:
Grace Sungeun Kim. Music: Lior Suliman. Colorist:
Edoardo Rebecchi. Sound Engineer: Yoram Vazan
With support from: The Danish Artistic Research Funding
Programme, Ministry of Culture

(3) Sway, 2025
performance. 10-15 min
Concept: Jane Jin Kaisen. Producer: Soyoung Kwon.
Choreographer: Bora Kim. Performers: Youjean Goh,
Jieun Kim, Chaehee Kim, Kyungho Na, Sangmi Park,
Hyeontaek Oh, Juryung Jung.
Performance Coordinators: Sangmi Park, Mijin Lee.
Costumes: Joon Lee. Music & Sound mix: Lior Suliman.
Research Assistant: Pauline Koffi Vandet
Performance commissioned by The 13th Seoul Mediacity
Biennale and supported by Danish Arts Foundation

$Courtesy \ of \ the \ artist$

The performance will be held on August 25, 28, and September 1 at Seoul Museum of Art. For more details, please refer to pp. 211, 214, 216.

Jane Jin Kaisen's work considers wider political histories through the experience of displaced individuals and communities. Marine environments function in her videos and performances as sites of—and metaphors for—the intermingling of cultures and the encounter of worlds. These coastlines and crossing points carry histories of conflict, migration, and spiritual practice.

Both films exhibited here are set in an abandoned holiday resort on Jeju Island. In *Sorrow Waters this Land*, we see rain fall as a typhoon that batters the crumbling concrete shell of the hotel. But as the storm recedes, the birds and plants that have overtaken this ruined landscape begin to emerge from the floodwaters. What will survive the devastation?

Dokkaebi are shapeshifting nature spirits often invoked in shamanic rituals on Jeju Island. In the eponymous film they dance through the wreckage of the hotel, which has been reclaimed by nature and is wrapped in climbing vines and flourishing plants. Then the rain comes...

Seven of these shapeshifting, elemental dancers feature in the performance *Sway*. What have they come to tell us? Have they come to our aid or to play tricks on us? Or perhaps they are here to remind us to attend to other

ways of sensing, knowing, and relating to each other... They dissipate into the rain as swiftly as they emerged from it.

164

Zai Nomura 7-2.

 $152 \times 102 \times 60 \text{ cm}$

Fantôme, 2024/2025 photographs of the departed, dye ink, water, inkjet printer, water tank, ozone water generator, water pump, mini PC, LCD monitor, single board computer, keyboard, tablet computer, internet cloud.

Technical support by Shusaku Goto, Ryosuke Ikeda, Takahisa Nagao, Tatsuya Nii, Yusuke Nozaki, Takashi Oki

New production supported by The 13th Seoul Mediacity Biennale and IHI Corporation, Japan Courtesy of the artist

Fantôme is a device that prints images in water of the dead. An inkjet printer inscribes images directly onto the surface of the water, which flow into the lower tank. These pictures of the deceased dissolve, and the water in the tank is then filtered and purified for the next printing, enacting a process of renewal or reincarnation. By uploading images to the work's website, anyone around the world can participate in this project.

While Fantôme references various water-related rituals connected to life and death in both Fastern and Western traditions, it also engages the issue of image rights in the age of Al, and gestures toward the relationship between sculpture and photography. Expressing the slow dissolution of the memory of the dead after their physical demise, the work suggests that not only life but also its

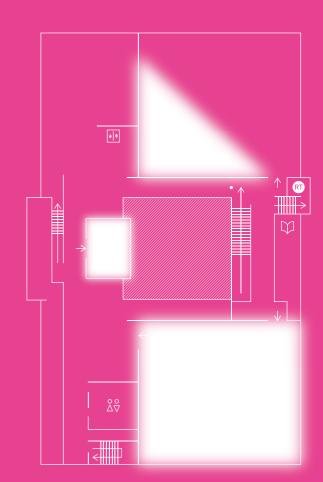
166

record is fleeting. Yet this ephemerality can be interpreted more positively: the liberation of the image from its material support might also reflect the freedom, in death, of the soul from the body.

Zai Nomura 7-2

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8.
The Dead Are
Not Safe If The
Enemies Win



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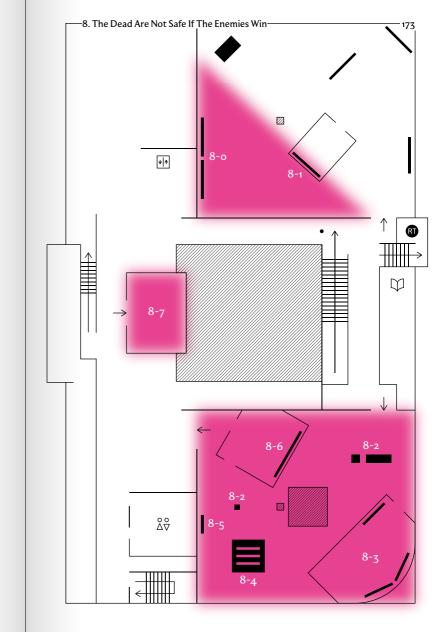
The dead do not disappear. They linger in dreams, haunt buildings, appear in fragments, are encoded in the fabric of the world.

This chapter is about the return of the dead, as spiritual force and political consequence. It features forms of remembrance that are unstable, poetic, even ecstatic. The dead are not at rest, and must continue to disturb the living.

These spirits and ghosts move through the substance of our world, demanding to be seen and heard. It is only by attending to these disturbances—these repressed and unresolved traumas—that we can honor the dead and improve the future for those yet to be born. The past is not past. We must learn to live with it.

Nearly a third of the artists in this exhibition are dead. And yet their presence can still be felt. They are in the room with you right now.

- 8-o. Sky Hopinka
- 8-1. Kivu Ruhorahoza and Christian Nyampeta
- 8-2. Ernest A. Bryant III
- 8-3. Laura Huertas Millán
- 8-4. Mohamed Gaber
- 8-5. Park Chan-kyong
- 8-6. Anocha Suwichakornpong
- 8-7. ORTA (Alexandra Morozova and Rustem Begenov)



8-o. Sky Hopinka

Subterranean Moon, 2024 two-channel video. 29 min 45 sec Courtesy of the artist

Sky Hopinka's work is a sustained engagement with the cosmologies of Indigenous North America. In these cultures, the dead are not gone but relocated in language, landscape, and breath. Hopinka's deeply spiritual films operate, in writer Julie Niemi's words, as "offerings, built from repetition, rhythm, and voice. The sacred appears in flickers and in structure: as what holds and exceeds the frame."

In this two-channel video, verses from a poem written by the artist are presented alongside scenes from a powwow. Emcee Ruben Little Head deftly guides the event's audience—and the viewer—through the performance of a series of Northern Traditional dances. Footage in the video's second channel is abstracted by one of Hopinka's signature treatments, a formalist technique that forces the viewer to reflect upon their own position as observers of these rituals. The poem is superimposed onto this transformed image.

From its embodied camerawork to its formal experiment, Hopinka's video explores means of "relating to and listening to the beings and ancestors," in Niemi's words. Working against the presumption that heritage can

only be preserved through its incarceration in museums, Subterranean Moon also calls into question the many other means by which minority cultures are confined.

8. The Dead Are Not Safe If The Enemies Win

Kivu Ruhorahoza and Christian 8-1. Nyampeta

Whispers, 2025 single-channel video. 29 min Co-commissioned by The 13th Seoul Mediacity Biennale and École du soir Courtesy of the artists

A collaboration between two significant figures in contemporary global moving image, Kivu Ruhorahoza and Christian Nyampeta, Whispers emerged from time spent by the two filmmakers in Senegal after the postponement of Dak'Art Biennial in 2024. Taking inspiration from the celebrated poem "Spirits" by Birago Diop, which asserts that "the dead are not really dead," the work presents scenes from the daily life of the Senegalese capital and invites us to "listen more often to things than beings."

In so doing, it develops the question posed by the poem: at what point in history and from what level of political, artistic, or spiritual impact does an ancestor escape their descendants to become the ancestor of all? Whispers offers reflections on the bonds that extend beyond a single lifetime into a distant future.

8-2. Ernest A. Bryant III

8. The Dead Are Not Safe If The Enemies Win

- (1) Flight Jacket (Chicken Party Flight Jacket Potlatch. I, II, III), 2006-2008 chicken bones, string, public events. 70 × 50 × 10 cm
- (2) Chicken Party (Prep) from Flight Jacket Video documentation, 2007 video, color, sound, 45 min
- (3) Chicken Party (Day) from Flight Jacket Video documentation, 2007 video, color, sound. 60 min
- (4) Chicken Party (Night) from Flight Jacket Video documentation, 2007 video, color, sound. 60 min
- (5) Self-Medication, 2005 wood, CRT monitor, CCTV camera, "African-Oceanic" museum color matched paint, other natural materials. $10 \times 46 \times 13$ cm

Courtesy of the artist

Ernest A. Bryant III is interested in the role played by art and artifacts in different cultures, and what it means for them to be appropriated or displaced. Exploring how images, objects, and rituals carry power, the artist describes his work as an attempt "to make sense of [the world] aesthetically, socially, spiritually."

177

Self-Medication is an interactive sculpture made in the style of an early twentieth-century Kongo Nkisi figure. Mining the tradition of placing medicine inside the stomach and head of these powerful figures, a monitor has been placed into its belly. The return of the viewer's gaze in this screen forces them to consider what they are bringing to the encounter. What does it mean to scrutinize an object which has been displaced from the cultural context on which it depends for its symbolic—and often sacred—power, and how does it operate as an activated, aesthetic-spiritual technology?

The Flight Jacket project sprang from the desire of the artist to gain the blessing of his community before an extended period of travel. Inspired by the potlatch (a traditional Indigenous ceremony marked by the provision of music, food, and gifts), he organized a series of free public barbecues featuring DJ sets and film screenings. The artist held three such "Chicken Parties" across Minneapolis, each catering to the communities to which he belonged. The discarded chicken bones were collected, cleaned, and sewn together by the artist into a garment that he calls the "flight jacket."

8-3. Laura Huertas Millán

Curanderxs, 2024 multi-channel video installation. dimensions variable Courtesy of the artist

Drawing from the fields of ethnography, literature, and ecology, Laura Huertas Millán bridges the visual arts, cinema, and decolonial research.

Curanderxs (a Spanish term meaning "healers") is an experimental fiction inspired by documents from the Spanish Inquisition in the Americas. Set in the seventeenth century, this installation tells the story of a group of women persecuted by that religious institution because they distributed coca leaves among the Indigenous workers enslaved in the Potosí mine.

The colonial archives that inspired this work are fragmented and written from the inquisitors' point of view. To address their silences and lack of detail, *Curanderxs* draws on the notion of critical fabulation—a concept dear to historian Saidiya Hartman—and employs fictional tools borrowed from early silent cinema. *Curanderxs* presents itself as a fictional archive, one that points to the erasure of voices and practices revolving around the coca plant.

By creatively reimagining suppressed histories, *Curanderxs* presents art as a means of resurrecting the past into the present, and thereby acting upon the future.

Mohamed Gaber 8-4.

Mashaq, 2021 knitted kashmir wool. 205 × 145 cm

Letterforms of Sorcery, 2022 textile and plexiglass. 242 × 120 cm (textile), dimensions variable (plexiglas) Plexiglass reproduction supported by The 13th Seoul **Mediacity Biennale** Courtesy of the artist

Mohamed Gaber explores the revelatory potential of Arabic letterforms. Looking beyond the traditional employment of Arabic calligraphy in religious and decorative contexts, his work reflects on the secret knowledge and suppressed histories encoded in calligraphic traditions.

Letterforms of Sorcery draws on the esoteric diagrams of a thirteenth-century compendium of occult sciences attributed to the Sufi mystic Ahmad ibn 'Alī al-Būnī. The banned text merges Islamic cosmology, numerology, and divine invocations into a system of mystical knowledge and ritual practice.

At the center of the piece is a magic square: a grid in which Arabic letters replace numbers according to the abjad system, in which each letter holds a numerical value. These squares functioned as talismans, encoding a metaphysical purpose—protection, healing, revelation, or the channeling of divine names. Beneath it, a circular diagram

forms a cosmic seal, enclosing sacred names and geometric arrangements designed to mirror the hidden harmonies of the universe.

These forms act as visual invocations: meditative instruments as well as tools believed to hold real spiritual power. Along the borders, Qur'anic verses and the Divine Names are inscribed in stylized script, forming a protective perimeter. Each name calls forth a specific divine attribute, embedding presence and protection into the fabric of the work.

The word "Mashaq" describes the manifesto passed on by a master calligrapher to his students. Gaber's work of the same title derives from an ongoing research project, "The Type Platform," which studies the development of contemporary Arabic letterforms. In this example, the artist takes Sufi poems by Rabaa Al-Adawiya and Hafez Al-Shirazi on the subject of loss to reflect on the ways in which memory is passed down in written language.

181

8-5. Park Chan-kyong

Monk Hyetong, 2025 oil on canvas. 80×80 cm (2 works); 112×161 cm Courtesy of the artist

Park Chan-kyong's work as a visual artist, film director, and writer explores the enduring influence of Buddhist and shamanistic beliefs on Korean society through decades of dizzying political and economic transformation.

This new series of paintings presents a tale from the thirteenth-century *Samguk Yusa* (Stories of the Three Kingdoms of Ancient Korea). Having travelled to China during the Tang Dynasty to study with Wuwei Sanzang, only for the great master to refuse to teach him, Monk Hyetong expressed his determination to learn Buddhism by carrying a flaming brazier on his head. This story is still often depicted on the exterior walls of Buddhist temples in Korea.

Park Chan-kyong's own interpretation of the iconography of Monk Hyetong allows the artist to reflect on the universe, meaning, and death while enjoying the ineffable nature of these reflections. The supposed lack of refinement and "inaccuracy" (in such matters of perspective) of the painting on temple murals serves, he argues, to create a more playful and democratic space for the staging of Zen riddles.

8-6. Anocha Suwichakornpong

Narrative, 2025 single-channel video. 49 min. Commissioned by The 13th Seoul Mediacity Biennale Courtesy of the artist

Anocha Suwichakornpong's films reveal how political trauma moves like a spirit through our lives, unsettling what we see, hear, and remember. She constructs a cinema of haunting, in which the historical violence that is her subject is never depicted directly but instead runs through the world of the film like a metaphysical disturbance.

Commissioned for the 13th Seoul Mediacity Biennale, *Narrative* stages a rehearsal for a film about the fictional trial of those responsible for the 2010 massacre of pro-democracy protesters and civilians by military forces in Bangkok. Filmed on the fifteenth anniversary of the event, as Thailand's public prosecutor continues to resist calls for a civic trial that would correct the historical record, the testimony of eyewitnesses is interleaved with footage of the making of the feature film for which *Narrative* is a sketch.

By revealing the artifice of her own project, the filmmaker forces the viewer to reflect on how history is constructed. This does not undermine art's capacity to effect social change, but instead reminds us that both "real" and "fictional" narratives depend for their credibility on

supporting constructs. It is the "official" histories that more often occlude them, laying claim to a monopoly on truth in order to delegitimize any voice that contradicts power.

184

8-7. ORTA (Alexandra Morozova and Rustem Begenov)

- (1) The New Genius Temple of The Great Atomic Bombreflector, 2025 multi-media installation with disposable aluminum food containers, foil, light, sound. dimensions variable
- (2) The New Genius Experience of The Great Atomic
 Bombreflector, 2025
 performance. 90 min

Commissioned by The 13th Seoul Mediacity Biennale Courtesy of the artist

The performance by ORTA will be held from August 25 to September 7 at the Seoul Artists' Platform_New&Young (SAPY). For more details, please refer to p. 226.

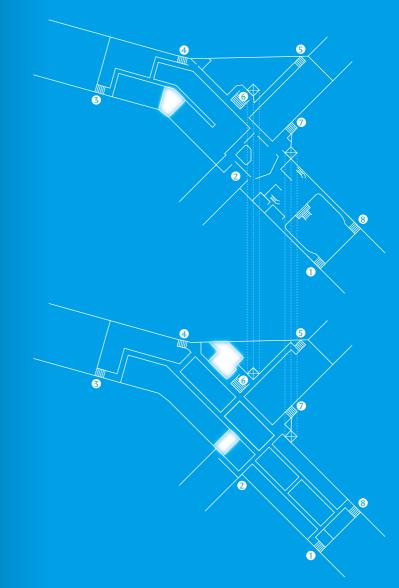
Founded in Almaty by actor Alexandra Morozova and director Rustem Begenov, ORTA is a collective expounding "New Genius Theory," an artistic-philosophical system inspired by the Kazakhstani visionary Sergey Kalmykov (1891-1967). Their theatrical and playful espousal of such concepts as "the Power of Everyone's Genius" address the traumatic history of atomic bomb testing in Kazakhstan by transforming destructive power into positive energy.

The New Genius Temple of the Great Atomic
Bombreflector is a device created according to the principles of "New Genius Theory." Its central element is the tus kiiz carpet—an portal between dimensions in traditional

8. The Dead Are Not Safe If The Enemies Win

Kazakh culture—which is embroidered with the magical words of Kalmykov. Built of 5,000 disposable aluminum containers, the temple was designed specifically for the Crystal Gallery at Seoul Museum of Art, which ORTA treats as a "crystal that collects and focuses the flows of the museum's artistic energy." Inside it, visitors are able to connect their genius to "the Spectacular Channel" for the transformation of the world's destructive energy into creative energy.

9. Eurythmy

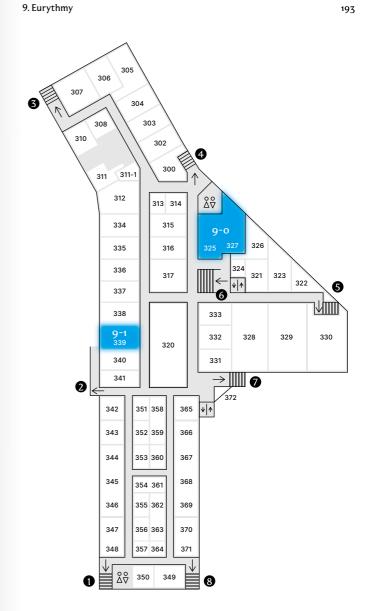


The medium is first of all a deep listener.

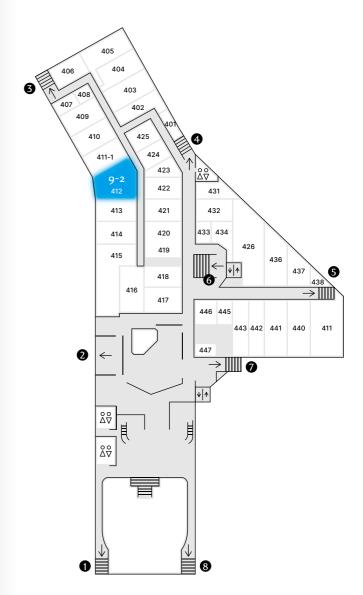
Music has always been a means of accessing other worlds and understanding our own. Since Pythagoras, the laws of harmony have been associated with those governing the movements of the planet. Now we call creation the "Big Bang" and strain to hear its echoes. If we listen hard enough, the physicists say, then the secrets of the universe will be revealed to us.

Eurythmy is an art of movement. Developed by Rudolf Steiner as an art form and therapeutic practice, it converts sound—of speech and music—into gestures and choreographies. It is not dance, but something closer to channeling, a means of translating these carriers of eternal meaning into embodied and ephemeral forms. This chapter is also an invitation to listen, perhaps even to dance.

9-1. **Amit Dutta**



9-2. Aki Onda



9-o. Sound Room

Curated by Sanna Almajedi, the Sound Room is a portal to other worlds. Dedicated to sound art and experimental music, this special section of the Biennale conjures the uncanny experience of hearing the dead speak through recording devices, the divinatory potential of radio, and the potential of experimental music to move us out of our own bodies and worlds. Featuring artists including Aki Onda, Annea Lockwood, Antonina Nowacka, Areum Lee, Carl Michael von Hausswolff, Jerry Hunt, Jocy de Oliveira, Jung Hee Choi, La Monte Young, Laurie Spiegel, Li Chin Sung, Matana Roberts, Meredith Young-Sowers, Walter Smetak, Yara Mekawei, and others, the Sound Room explores sonic transmissions from the unconscious, the dead, and the beyond.

9-1. Amit Dutta

9. Eurythmy

Chitrashala (House of Paintings), 2015 single-channel video. 19 min (loop)

Scenes from a Sketchbook, 2016 single-channel video. 21 min (loop)

Courtesy of the artist

Amit Dutta's films are exercises in the modulation of time. His attention to rhythm, silence, and tempo creates a cinema that unfolds like a piece of music played adagio, while the images seem possessed of their own breath and life.

Chitrashala (House of Paintings) is set in the Amar Mahal Palace Museum in Jammu, home to a suite of 47 Himalayan miniature paintings executed by the family workshop of the master painter Nainsukh. When the gallery is empty of visitors, the paintings—based on a twelfth-century Sanskrit epic poem telling the love of Nala and Damayanti—come to life...

Dutta's conversation across the centuries with Nainsukh continues in *Scenes from a Sketchbook*. The short film takes inspiration from the eighteenth-century painter's tinted brush drawings, in which remarkably refined passages sit beside "unfinished" sections in which it is possible to see the preparatory sketching and to trace the workings of the artist's mind. In attempting to reproduce

9. Eurythmy

these methods on film, Dutta pays homage to a master and celebrates the process of imaginative leaps by which a work of transcendent art is made.

Aki Onda 9-2.

- (1) Nam June's Spirit was Speaking to Me, 2017/2022 field recordings, photos, videos, radios, text. dimensions variable Reproduction supported by The 13th Seoul Mediacity Biennale
- Cassette Solo, 2025 (2) performance. 40 min

Courtesy of the artist

The performance by Aki Onda will be held on September 2 in the Sound Room in NAKWON SANGGA. For more details, please refer to p. 218.

In 2010, the artist and composer Aki Onda was in Seoul for a series of performances at the Nam June Paik Art Center. One night, in his hotel room, he was scanning through the channels on a handheld radio when he heard a "submerged voice" in the electronic pulses and static noises and concluded that this was the spirit of the dead artist reaching out to him. Over the coming years he continued to channel Nam June Paik's spirit through the same radio, documenting these "séances" on its tape recorder and presenting them with only minimal edits.

Onda has described the recordings as a way for him to explore the potential of radio—"a medium which is full of mysteries." It could be that he is capturing "secret broadcasts" from anonymous stations that exist around

the world, or encrypted messages intended for military or espionage purposes. Or perhaps it really is Paik, whose own work during his lifetime was so influenced by shamanic traditions. Whatever the listener decides, this work records the connection between a living artist and a visionary forebear with whom he feels a great affinity.

9-2 Aki Onda

2F

10. Cinema

Cinematheque Seoul Art Cinema



Séance: Technology of the Spirit

Cinema has always had much in common with the séance. Since the invention of the form, filmmakers have also sought to unsettle the boundaries between image and reality, and to mediate between the living and the dead, the conscious and the unconscious, the rational and the spiritual.

Inspired equally by Pier Paolo Pasolini's vision of cinema as the sacred emanation of the divine within the everyday and Maya Deren's conception of film as a collective ritual, the 13th Seoul Mediacity Biennale's film program unfolds in four thematic chapters: Speaking with the Dead; Ancestors Breathing; Psyche and the Screen; and Everyday Mysticism.

Séance: Technology of the Spirit Film Program 2025. 08. 26 - 11. 23 Every Saturday 1 PM

Venue Cinematheque Seoul Art Cinema
Host & Organizer Seoul Museum of Art
SeMA Partners Korean Association of Cinematheques (KACT)

Ticket booking opens on the Seoul Art Cinema website two weeks before each screening.

https://www.cinematheque.seoul.kr/

Speaking with the Dead

08.30

- (1) Raúl Ruiz, *The Film to Come*, 1997. 8 min
- (2) Marcel Camus, *Black Orpheus*, 1959. 107 min
- (3) Lee Jang-ho, *The Man with Three Coffins*, 1987.

09.06

(4) Mati Diop, *Atlantics*, 2019. 106 min

09.13

(5) Trinh T. Minh-ha, *Night Passage*, 2004. 98 min

(6)

Ken McMullen, Ghost Dance, 1983. 100 min

Maya Deren, Meshes of the Afternoon, 1943.

Nina Menkes, Phantom Love, 2006. 87 min

Luis Buñuel, That Obscure Object of Desire, 1977.

09.20

- Apichatpong Weerasethakul, Cemetery of Splendor, 2015. 122 min
- 09.27
- (7)
 - Camilo Restrepo, Cilaos, 2016. 13 min
- (8)Souleymane Cissé, Yeelen, 1987. 105 min

10.04

(9)

(10)

- 97 min
 - Caroline Déodat, Under the Sky of Fetishes, 2023. 17 min
- (11)
 - Go Takamine, Hengyoro (Queer Fish Lane), 2017. 81 min

Naomi Kawase, The Mourning Forest, 2007.

Psyche and the Screen

14 min

104 min

- 10.11
- (12)

10. Cinema

- 10.18
- (13)
- (14)
 - 10.25

(15)

- 11. 01
- (16)Pedro Costa, Horse Money, 2019. 124 min

Everyday Mysticism

11. 08	
(17)	Roberto Rossellini, <i>The Miracle</i> , 1948. 40 min
(18)	Jean-Luc Godard, <i>Hail Mary</i> , 1985. 72 min
11. 15	
(19)	Pier Paolo Pasolini, <i>The Earth as Seen from the Moon</i> , 1967. 11 min
(20)	Abbas Kiarostami, <i>Taste of Cherry</i> , 1997. 92 min
11. 22	
(21)	Alice Rohrwacher La Chimera 2027 130 min

Public Programs

10. Cinema

Séance: Technology of the Spirit Public Programs

2025. 08. 26 - 11. 23

Venues SeMA, NAKWON SANGGA, Cinematheque Seoul Art Cinema, Seoul Artists' Platform_New&Young (SAPY)

August 25 (Mon)	Invite Only
Preview	The New Genius Experience of The Great Atomic Bombreflector
15.00-16.30	Artist ORTA
(90 min)	Venue SAPY Gray Hall
	RSVP required
Ceremony	Opening Ceremony
17.00-18.00	Participants SeMA Representatives, SMB13 Artistic
(60 min)	Directors, Participating artists
	Venue SeMA Lobby
	Translation Consecutive
Performance	Sway
18.15-18.30	Artist Jane Jin Kaisen
(15 min)	Venue SeMA Lobby and Courtyard
Performance	Reenactment of Burning Performance (1989/2025)
19.30-20.00	Artist Seung-taek Lee
(30 min)	Venue SeMA Courtyard

Public Programs

19.30-21.00

(90 min)

August 26 (Tue)	
Lecture	Séance: Technology of Disalienation
16.00-17.00 (60 min)	Lecturer Elena Vogman Venue SeMA B1F SeMA Hall Translation Simultaneous
Roundtable	Artists Roundtable 1
17.30-19.00 (90 min)	Moderator Ben Eastham Venue SeMA B1F SeMA Hall Translation Simultaneous
Performance	The New Genius Experience of The Great Atomic Bombreflector
19.30-21.00 (90 min)	Artist ORTA Venue SAPY Gray Hall

August 27 (Wed)	
Lecture	Georgiana Houghton, An Artist for the Spirit World
16.00-17.00	Lecturer Lorraine Lee Tet
(60 min)	Venue SeMA B1F SeMA Hall
	Translation Simultaneous
Roundtable	Artists Roundtable 2
17.30-19.00	Moderator Ben Eastham
(90 min)	Venue SeMA B1F SeMA Hall
	Translation Simultaneous
Performance	The New Genius Experience of The Great Atomic

Bombreflector

Artist ORTA

Venue SAPY Gray Hall

212

(90 min)

August 28 (Thur)	
Ceremony	2025 SeMA-HANA Media Art Award Ceremony
14.00-15.00 (60 min)	Participants Hana Financial Group, Jury Members Venue SeMA B1F SeMA Hall Translation Consecutive
Performance	Sway
19.00-19.15 (15 min)	Artist Jane Jin Kaisen Venue SeMA Lobby and Courtyard
August 29 (Fri)	
Performance	The New Genius Experience of The Great Atomic Bombreflector
19.30-21.00 (90 min)	Artist ORTA Venue SAPY Gray Hall

August 30 (Sat)	
Talk	Film Program
13.00-13.30 (30 min)	Participants SMB13 Artistic Directors Venue Cinematheque Seoul Art Cinema Translation Consecutive
Screening	Film Program: Speaking with the Dead
13.30-15.25 (115 min)	Screening works Raúl Ruiz, The Film to Come (1997); Marcel Camus, Black Orpheus (1959) Venue Cinematheque Seoul Art Cinema
Screening	Film Program: Speaking with the Dead
16.10-18.07 (117 min)	Screening work Lee Jang-ho, The Man with Three Coffins (1987) Venue Cinematheque Seoul Art Cinema
Performance	The New Genius Experience of The Great Atomic Bombreflector
13.00-14.30 (90 min) 19.30-21.00	Artist ORTA Venue SAPY Gray Hall

214

Public Programs

August 31 (Sun)	
Performance	The New Genius Experience of The Great Atomic Bombreflector
13.00-14.30	Artist ORTA
(90 min)	Venue SAPY Gray Hall
September 1 (Mon)	Invite Only
Tour	SMB13 × Frieze Film Seoul 2025
15.00-17.00	Participants SeMA Representatives, SMB13 Artistic
(120 min)	Directors, participating artists
	Venue SeMA Exhibition Hall
	Translation Consecutive
Performance	Sway
18.00-18.15	Artist Jane Jin Kaisen
(15 min)	Venue SeMA Lobby and Courtyard

September 1 (Mon)	Invite Only
Reception	SMB13 × Frieze Film Seoul 2025
18.30-19.30 (60 min)	Venue SeMA Rooftop
Talk	SMB13 × Frieze Film Seoul 2025: Harmony
19.30-20.00 (30 min)	Artist/Participants SMB13 Artistic Directors Venue SeMA Rooftop Translation Consecutive
Screening	SMB13 × Frieze Film Seoul 2025: <i>Harmony</i>
20.00-20.50 (50 min)	Screening Artists Sky Hopinka, Jane Jin Kaisen, Laura Huertas Millán Venue SeMA Rooftop

Public Programs

September 2 (Tue)	
Performance	Cassette Solo
16.00-TBD	Artist Aki Onda Venue Sound Room (NAKWON SANGGA Unit 325)
Lecture	Angels and Demons. Tuning and World Building
18.00-18.45 (45 min)	Lecturer Daniel Muzyczuk Venue SeMA B1F SeMA Hall Translation Simultaneous
Talk	SMB13 × Frieze Film Seoul 2025: Reclaiming
19.30-20.00 (30 min)	Artist/Participants SMB13 Artistic Directors Venue SeMA Rooftop Translation Consecutive
Screening	SMB13 × Frieze Film Seoul 2025: Reclaiming
20.00-20.50 (50 min)	Screening Artists Colectivo Los Ingrávidos, Hsu Chia- Wei, Karrabing Film Collective Venue SeMA Rooftop

September 2 (Tue)	
Performance	The New Genius Experience of The Great Atomic Bombreflector
19.30-21.00 (90 min)	Artist ORTA Venue SAPY Gray Hall
September 3 (Wed) Talk	SMB13 × Frieze Film Seoul 2025: Communion
19.30-20.00	Artist/Participants SMB13 Artistic Directors
(30 min)	Venue SeMA Rooftop Translation Consecutive
Screening	SMB13 × Frieze Film Seoul 2025: Communion
20.00-20.50 (50 min)	Screening Artists Joachim Koester, Tamar Guimarães, Angela Su Venue SeMA Rooftop

September 6 (Sat)-

Public Programs

September 3 (Wed)	
Performance	The New Genius Experience of The Great Atomic Bombreflector
19.30-21.00 (90 min)	Artist ORTA Venue SAPY Gray Hall
September 4 (Thur) Talk	SMB13 × Frieze Film Seoul 2025: Waking Dreams
19.30-20.00 (30 min)	Artist/Participants SMB13 Artistic Directors Venue SeMA Rooftop Translation Consecutive
Screening	SMB13 × Frieze Film Seoul 2025: Waking Dreams
20.00-21.00 (60 min)	Screening Artists Zheng Yuan, Amit Dutta, Anocha Suwichakornpong Venue SeMA Rooftop

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September 5
(Fri) -7 (Sun)

Performance The New Genius Experience of The Great Atomic Bombreflector

13.00-14.30 Artist ORTA
(90 min) Venue SAPY Gray Hall
19.30-21.00
(90 min)
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November 22 (Sat) Screening Film Programs See schedule for details pp. 204-208. 13:00-TBD Venue Cinematheque Seoul Art Cinema (60-120 min)

October 23	
(Thur)	

Workshop Understanding New Media Technology

14:00-18:00 Artist/Participants Kim Kyungho, Manri Art Makers
(240 min) Venue SeMA 3F Project Gallery

October 30 (Thur)

Workshop Understanding New Media Technology
 14:00-18:00 Artist/Participants Kim Kyungho, Manri Art Makers
 (240 min) Venue SeMA 3F Project Gallery

November 6 (Thur)

Workshop Understanding New Media Technology
 14:00-18:00 Artist/Participants Kim Kyungho, Manri Art Makers
 (240 min) Venue SeMA 3F Project Gallery

November 13 (Thur)

Talk SMB Web System

TBD (60 min)

Artist/Participants Min Guhong, Ahn Graphics

Venue SeMA B1F SeMA Hall

19.30-20.50

The 13th Seoul Mediacity Biennale (SMB13) × Frieze Film Seoul 2025 2025. 09. 01 - 09. 04 * 09.01 invite only

Venues SeMA Rooftop SeMA Partner Frieze Seoul Projector support Epson Korea

The 13th Seoul Mediacity Biennale partners with Frieze Art Fair to present a series of screenings on the rooftop of the Seoul Museum of Art. This program presents films that converge spiritual, mystical, and magical forces on the screen in ways that change our understanding of everyday life. Organized into four chapters— Harmony, Reclaiming, Communion, and Waking Dreams—the screening program will be accompanied by introductions by the curators and receptions on the rooftop.

Day 1	(1) Sky Hopinka, Mnemonics of Shape and Reason,		
Harmony 09. 01 19.30-20.50	2021 (2) Jane Jin Kaisen, <i>Portal</i> , 2024 (3) Laura Huertas Millán, <i>Para La Coca</i> , 2023		
		Day 2	(4) Colectivo Los Ingrávidos, Coyolxauhqui, 2017
		Reclaiming 09.02	(5) Hsu Chia-Wei, Marshal Tie Jia — Turtle Island, 2012
19.30-20.50	(6) Karrabing Film Collective, Wutharr, Saltwater, Dreams, 2016		
Day 3	(7) Joachim Koester, The Hashish Club, 2009		
Communion 09.03	(8) Tamar Guimarães, Studies for a Minor History of Trembling Matter, 2017		
19.30-20.50	(9) Angela Su, The Magnificent Levitation Act of Lauren O, 2022		
Day 4	(10) Zheng Yuan, Dream Delivery, 2018		
Waking Dreams	(11) Amit Dutta, The Many Interrupted Dreams of		
09.04	Mr. Hemmady, 2024		

(12) Anocha Suwichakornpong, Graceland, 2006

SMB13 Performance program

The New Genius Experience of The Great Atomic Bombreflector 2025, 08, 25 - 09, 07

Tue, Wed, Fri 19.30-21.00

Sat 13.00-14.30, 19.30-21.00

Sun 13.00-14.30

* No performances on Mondays and Thursdays

Duration 90-100 min. No intermission

Venue Seoul Artists' Platform_New&Young

Artists ORTA (Alexandra Morozova and Rustem Begenov)

Guide-performer Alexandra Morozova

Concept, dramaturgy, set, and light design Alexandra Morozova and Rustem Begenov

Direction, music, and sound design Rustem Begenov

Video documentation in Seoul Cristián Tàpies

Photo and video experiments in Almaty Nurtas Sissekenov

Seoul production assistant Seohyun Park

Seoul stage technician Baejun Kim

Host & Organizer Seoul Museum of Art

SeMA Partners Seoul Culture and Arts Support System, Seoul Artists'

Platform_New&Young

Both pre-registration and on-site registration are available.

https://mediacityseoul.kr/en/today/prorgrams

The New Genius Experience of the Great Atomic Bombreflector is a ritualistic, theatrical, and playful sci-fi experiment exploring Universal Composition, the Power of Genius, and other concepts from ORTA's New Genius Theory—an artistic-philosophical system inspired by the Kazakhstani visionary Sergey Kalmykov (1891-1967).

Audiences are guided through a multi-phase ritual involving the transcendence of visible reality, a confrontation with Atomic Inhumanity, the worship of each individual's Inner Genius, and a collective transformation from darkness to light. Incorporating Kalmykov's transcendental texts, ancient folk songs, Zhuangzi's philosophy, and testimonies from survivors of atomic tests in Kazakhstan, the performance led by guide-performer Alexandra Morozova and a Seoul-based team of researchers—unfolds in an immersive environment constructed from 15.000 disposable aluminum containers.

Spectators become full participants in the experiment, whose ultimate aim is the creation of a revolutionary invention: the Great Atomic Bombreflector.

Artist Bios

Artist Bios

Aki Onda

(b. 1967, based in Mito)

A genre-defying artist, composer, performer, and curator, Aki Onda has presented their work at institutions and festivals including MoMA, New York; the New Museum, New York; the ICA, Philadelphia; REDCAT, Los Angeles; the Walker Art Center, Minneapolis; Documenta 14, Kassel; the Louvre, Paris; the Centre Pompidou, Paris; the ICA, London: International Film Festival Rotterdam: and the Nam June Paik Art Center, Yongin, among many others. They were Guest Director of TPAM-Performing Arts Meeting in Yokohama, Japan from 2016-19 and currently work as Curator-at-Large at Western Front. Vancouver.

→ p. 199

Amit Dutta

(b. 1977, based in Himachal Pradesh)

Amit Dutta's body of work spans more than fifty films and several books of fiction, non-fiction, poetry, and children's literature in Hindi, English, and Dogri. His genre-defying filmscombining documentary, fiction, and visual essav-have been screened at major international festivals (notably Venice, Berlin, Toronto, Rotterdam, Oberhausen, and Cinéma du Réel). and at institutions including the Museum of Modern Art. New York: the Centre Pompidou, Paris: and the Berkeley Art Museum and Pacific Film Archive (BAMPFA). His 2010 film Nainsukh was recently named among the "best bio-pics ever made" by The New Yorker.

→ p. 197

Angela Su (based in Hong Kong)

Angela Su's research-based work materializes in media as diverse as drawing, video, performance, installation, and hair embroidery. She has exhibited at institutions including Tai Kwun, Hong Kong; the Stedeliik Museum. Amsterdam: Kaohsiung Museum of Art; Barbican Art Gallery, London; Drawing Center, New York City: Ullens Center for Contemporary Art, Beijing; and at the 17th Biennale of Sydney. In 2022 she represented Hong Kong at the 59th Venice Biennale; in 2024, Wallach Art Gallery, New York, hosted her first solo exhibition in the US.

→ p. 101

Annie Besant (1847–1933) and C.W. Leadbeater (1854–1934)

Annie Besant and C.W. Leadbeater were prominent members of the Theosophical Society, which was founded in 1875 to promote a new esoteric movement combining elements of mysticism, spiritualism, natural science, and both Eastern and Western religions. One of the foremost political activists of the day, Besant also campaigned for socialism, women's rights, and Irish and Indian independence, becoming the first female president of the Indian National Congress in 1917. Previously a clergyman in the Church of England, C.W. Leadbeater joined the Theosophical Society in 1883. Among his books was an influential treatise on clairvoyance, published in 1899. He "discovered" Jiddu Krishnamurti on a beach in 1910, advising that the young

boy be adopted by the Theosophical Society as its potential spiritual leader.

→ p. 75

Anocha Suwichakornpong (b. 1976, based in Bangkok)

Anocha Suwichakornpong's work as a filmmaker is informed by the sociopolitical history of her native Thailand, Her thesis film, Graceland, became the first Thai short film to be officially selected by the Cannes Film Festival; Mundane History, her first feature, won the Tiger Award at the International Film Festival Rotterdam. By the Time It Gets Dark was selected as Thailand's entry for Best Foreign Language Film at the 2018 Academy Awards. Anocha is also the founder of Electric Eel Films, a production house based in Bangkok, and the co-founder, with Visra Vichit-Vadakan and Aditya Assarat, of Purin Pictures, an initiative to support Southeast Asian cinema.

 \rightarrow p. 183

Anri Sala (b. 1974, based in Berlin)

Working in video, photography and installation, Anri Sala uses sound, movement, and narrative to call into question the means by which our cultural histories are constructed, and to suggest alternative ways of reading the world around us. An illustrious career includes solo exhibitions at museums including the Bourse de Commerce, Paris; Castello di Rivoli, Turin; Museo Tamayo, Mexico City; Haus der Kunst, Munich; and the Serpentine Gallery, London.

He represented France at the 55th Venice Biennale (having been awarded the Young Artist Prize at the 49th Biennale), and his work has been shown at prestigious institutions around the world.

 \rightarrow p. 88

Byungjun Kwon

(b. 1971, based in Seoul)

Byungjun Kwon began his career as a singer-songwriter in the 1990s and later branched out into various genres, composing film soundtracks as well as music for contemporary dance and theater. In the late 2000s. he moved to the Netherlands to study Art Science and developed electronic musical instruments at STEIM (Studio for Electro-Instrumental Music). After returning to Korea, he created new media performances that integrated music, theater, and visual art through his innovative use of technology. He became recognized as a pioneer of mechanical theater and was awarded the Korea Artist Prize 2023 for a work featuring robots.

→ p. 152

Colectivo Los Ingrávidos (formed 2012, based in Tehuacán)

Colectivo Los Ingrávidos ("the weightless collective") is a group of independent filmmakers that emerged to dismantle the commercial and corporate audiovisual grammar and its embedded ideology. The collective is inspired by the historical avant-gardes, and their commitment to using both form and content against alienating realities. Combining digital and analogue media, archive materials, mythology, agitprop,

social protests and documentary poetry, the collective's work has been exhibited at the Vienna International Film Festival; the International Film Festival Rotterdam; the ICA, London; the Museum of Modern Art, New York; the Tate Modern, London; and at many other festivals and museums across the world.

→ p. 124

Corita Kent (1918–1986)

Corita Kent, also known as Sister Mary Corita, was an artist, educator. and advocate for social justice. At age 18 she entered the religious order of the Immaculate Heart of Mary, later heading the art department at Immaculate Heart College, during which time she developed her distinctive style of socially engaged art. She left the order in 1968, after which her work became sparser and more introspective. Despite battling cancer, she remained active in social causes until her death in 1986, by which time she had created almost 800 serigraph editions, thousands of watercolors, and innumerable public and private commissions.

 \rightarrow p. 63

Emma Kunz (1892-1963)

Emma Kunz was a Swiss healer whose geometrical drawings, made with the assistance of a divining pendulum, make visible the forms of radiation emitted by the people with whom she worked. The 600 drawings she left were first presented to the public in 1973 in an exhibition at Aargauer Kunsthaus. Retrospectives at the

Kunsthalle Düsseldorf and the Musée d'Art Moderne in Paris furthered her reputation as an artist, which was cemented when in 1999 she was included in Harald Szeemann's Lyon Biennale and exhibited alongside Joseph Beuys and Rudolf Steiner at Kunsthalle Zurich. Her work has since been shown at venues including Drawing Center, New York; the Irish Museum of Modern Art, Dublin; Zentrum Paul Klee, Bern; the 55th Venice Biennale; and the 14th Shanghai Biennale.

→ p. 79

Ernest A. Bryant III

(b. 1978, based in New York)

Ernest A. Bryant III is an artist and critic with a background in interdisciplinary art. He is the recipient of a BFA from The Minneapolis College of Art & Design; one MFA from Yale University, School of Art, where he focused on critical theory, new media. and printmaking; and a second MFA in Art Writing & Criticism from the New York School of Visual Arts, where his focus was art and society's relationship to nature, conservation, and homelessness. He is founder and host of the online series Criticism + Value. on which experimental essays are presented, discussed, and workshopped with guests.

→ p. 177

Georgiana Houghton (1814–1884)

Georgiana Houghton gave up painting after the death of her younger sister Zilla, a talented artist. After visiting a medium in 1859, Houghton was encouraged by Zilla to start painting again. Over the next two decades. under instruction from the spirits of the dead, she produced a series of remarkable abstract watercolours as part of her practice as a medium that she called "spirit drawings." Their only public exhibition during her lifetime, in 1871, was ridiculed by critics. However, a 2016 exhibition at the Courtauld Gallery, London created a small sensation, and the "spirit drawings" have since been presented at the Museum of Old and New Art (MONA). Hobart: Lenbachhaus. Munich: the Wilhelm-Hack Museum. Ludwigshafen; the Centre Pompidou, Paris; the Guggenheim Museum, Bilbao; the Art Gallery of New South Wales, Sydney; the 59th Venice Biennale.

 \rightarrow p. 65

Guadalupe Maravilla

(b. 1976, based in New York)

Aged eight, Guadalupe Maravilla fled the Salvadoran Civil War to arrive undocumented and unaccompanied at the US border. While earning his MFA at Hunter College, New York, he was diagnosed with colon cancer. These formative experiences shape a practice that is now part of the permanent collections of the Museum of Modern Art, New York; The Guggenheim Museum, New York; the Whitney Museum of American Art, New York: the Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Institute of Contemporary Art, Miami. Maravilla has also presented his work at institutions including the Metropolitan Museum of Art, New York; Queens Museum, New York; and many others.

→ p. 136

Haroon Mirza

(b. 1977, based in London)

Haroon Mirza's sculptures, performances, and immersive installations employ light and sound to unsettle the conventional boundaries between media and disciplines. He has been the subject of solo exhibitions at, among many others, CCA Kitakyushu, Fukuoka; John Hansard Gallery, Southampton: Australian Centre for Contemporary Art, Melbourne; Ikon Gallery, Birmingham; the Nam June Paik Art Center, Yongin; and Museum Tinguely, Basel. His work has featured in the Islamic Arts Biennale. the Beijing Biennial, the Liverpool Biennial, Dhaka Art Summit, the Sharjah Biennial, and the 54th Venice Biennale, where he was awarded the Silver Lion

→ p. 146

Hilma af Klint (1862-1944)

Known in her lifetime as a painter of landscapes and portraits, it was not until 1986 and their inclusion in The Spiritual in Art at LACMA, Los Angeles, that Hilma af Klint's unprecedented abstract paintings, many made under angelic instruction, came to wider attention. In the next three years, Secret Pictures by Hilma af Klint was organized by Nordisk Konstcentrum, Helsinki, before traveling to P.S.1 Contemporary Art Center, New York: the Moderna Museet, Stockholm presented Hilma af Klint-Occult Painter and Abstract Pioneer; and Lilievalchs Konsthall showed the entire cycle of "The Paintings for the Temple." Major surveys at the Moderna Museet (2013) and at the Guggenheim Museum, New York (2018) broke visitor records

and established af Klint as one of the most important—and belatedly most popular—artists in the history of modern art.

→ p. 70

Hiwa K

(b. 1975, based in Berlin)

Having moved to Rotterdam from Kurdistan-Northern Iraq in 2002, Hiwa K studied music under the Flamenco master Paco before settling in Germany. His sculptures, videos, and performances use the anecdotes of friends of family, personal experiences, and vernacular forms to tell alternative histories and disturb the narratives of power. His work has been exhibited at institutions including Manifesta 7, Trentino; the Serpentine Gallery, London: the 56th Venice Biennale: documenta 14, Kassel/Athens; the New Museum, New York; S.M.A.K., Ghent; the Museum of Modern Art. New York: lameel Arts Center, Dubai: The Power Plant, Toronto: HKW, Berlin: and Ruva Foundation, Iraq.

→ p. 138

Hsu Chia-Wei (b. 1983, based in Taipei)

Hsu Chia-Wei's work as an artist, filmmaker, and curator reveals the complex mechanisms behind the production of images. A graduate of Le Fresnoy – Studio national des arts contemporains in Lille, Hsu represented Taiwan at the 55th Venice Biennale, and has also been included in the biennales and triennales of Shanghai, Gwangju, Busan, Sydney, Melbourne, Aichi, and Chiang Rai. His solo exhibitions include at the

Mori Art Museum, Tokyo and the Van Abbemuseum, Eindhoven. In 2024, Hsu won the Eye Art & Film Prize. → p. 150

Hyung-Min Yoon

(b. 1978, based in Vancouver and Seoul)

Hyung-Min Yoon's practice spans a range of media and forms, with a focus on language, translation, and the roots of meaning. She received her BFA from the Korean National University of the Arts in Seoul and her MFA from Chelsea College of Arts in London. Yoon has presented solo exhibitions in Vancouver (at CSA Space, Gam Gallery, and grunt gallery) and Seoul (Trunk Gallery). She is a member of Public Question, a Seoulbased artist-run group that explores new forms of public art.

I Ching Systems and Artworks (formed 1983)

→ p. 90

In 1983, five friends established a not-for-profit research center called the Gentle Wind Project to develop "healing instruments" that would "restore energetic balance." In 2007 the State of Maine forced the Gentle Wind Project to disincorporate, after which they reformed as Family Systems Research Group and later I Ching Systems and Artworks. In 2007 their work was exhibited at Feature Inc., New York, and in 2023 Nick Irvin organized a retrospective exhibition at Theta, also in New York. Describing itself as an educational and research collective, I Ching Systems and Artworks attach a disclaimer to their products: "The technology and

information from ICSA is for experimental purposes only."

→ p. 13.4

7 p. 134

Jane Jin Kaisen

(b. 1980, based in Copenhagen)

lane lin Kaisen is an artist, filmmaker. and Professor of Media Arts at The Royal Danish Academy of Fine Arts. She is known for her multilayered, performative, poetic, and feminist works concerning memory, migration, and borders. Other long-term commitments revolve around nature and island spaces, cosmologies, re-framings of myths, and engagement with rituals and shamanic practices. Kaisen is recipient of the Beckett Prize (2023), the New Carlsberg Foundation Artist Grant (2023), and a threeyear work grant from the Danish Arts Foundation (2022). She participated in the 2024 Korea Artist Prize at MMCA and represented Korea at the 58th Venice Biennale, and has exhibited at prestigious institutions around the world.

→ p. 162

Joachim Koester

(b. 1962, based in Copenhagen)

Joachim Koester is a conceptual artist whose practice spans photography, video, film, and installation. He has had solo exhibitions at museums including the National Gallery of Denmark, Copenhagen; Palais de Tokyo, Paris; Camden Art Centre, London; and MoMA PS1, New York. In 1997, he participated in Documenta, Kassel; in 2005, his work was included in the Danish Pavilion at the 51st Venice Biennale; and in 2013, he was awarded the Camera Austria Prize.

His work can be found in the public collections of the Museum of Modern Art, New York; the Centre Pompidou, Paris; Tate Modern, London; the Reina Sofia, Madrid; and the Metropolitan Museum of Art, New York, among many others.

→ p. 108

Johanna Hedva

(b. 1984, based in Los Angeles)

Iohanna Hedva is a Korean American writer, artist, and musician from Los Angeles. The author of four books. including the essay collection How to Tell When We Will Die: On Pain. Disability, and Doom, two novels, as well as collections of poems, performances, and essays, Hedva's work has been exhibited at galleries and museums including Gropius Bau. Berlin: the ICA. London: TINA Gallery. London; Performance Space, New York: Seoul Museum of Art: and the 14th Shanghai Biennale. Their albums are Black Moon Lilith in Pisces in the 4th House and The Sun and the Moon. and their 2016 essay "Sick Woman Theory" has been translated into 11 languages.

→ p. 99

Jordan Belson

(1926-2011)

Jordan Belson was an American artist and filmmaker celebrated for his abstract and spiritually oriented films. His early works used animation to explore abstract forms, and his collaboration with sound artist Henry Jacobs on the "Vortex Concerts" (1957–1959) pioneered immersive audiovisual experiences. His later films drew on Eastern philosophies

and mystical themes, employing innovative light and color techniques to create meditative visual experiences that explore consciousness. Belson's work remains influential, inspiring generations of artists and filmmakers interested in the intersections of spirituality, abstraction, and cinema. → p. 68

Joseph Beuys (1921–1986)

In 1943, Joseph Beuys's plane crashed in the desert, an experience that led him to dedicate his life to art after World War II. He graduated from the Staatliche Kunstakademie Düsseldorf in 1951, becoming the school's professor of monumental sculpture a decade later. In the 1960s he associated with Fluxus artists including Nam lune Paik, participated in Documenta 3 in Kassel, and founded the German Student Party. In between representing Germany at the Venice Biennale in 1976 and 1980, a retrospective of his work was held at the Guggenheim Museum, New York, in 1979. For Documenta 7, in 1982, Beuys planted the first of 7.000 oak trees around Kassel. He remains one of the most influential artists of the twentieth century.

 \rightarrow p. 76

Kara Ditte Hansen

(based in Vancouver)

Kara Ditte Hansen is a filmmaker and educator. Her work has been screened at Prismatic Ground, Vancouver International Film Festival, Antimatter, Flat Earth Film Festival, Onion City Experimental Film Festival, and the Gene Siskel Film Center through Nightingale Projects. She is the recipient of the 2024 Third Year Teaching Residency at University of Wisconsin at Milwaukee where she received her MFA in Cinematic Arts in the Department of Film, Video, Animation, and New Genres.

→ p. 139

Karrabing Film Collective (founded 2012)

Karrabing Film Collective is a grassroots Indigenous media group consisting of over thirty members. Their films represent their lives, create bonds with their land and intervene in global images of Indigeneity. Their work has been exhibited at institutions including MoMA PS1. New York: Secession, Vienna: Haus der Kunst Munich: Contour Biennale. Mechelen: Berlinale Forum Expanded: Hallucinations; Documenta 14, Athens; the Sydney Biennale; and Wexner Center for the Arts, Ohio, In 2022 they were awarded the Eve Art & Film Prize

→ p. 160

Kivu Ruhorahoza (b. 1982, based in Kigali) and Christian Nyampeta (b. 1981, based in New York)

Kivu Ruhorahoza is one of the most important filmmakers working in Africa today. His short and feature films have screened at festivals including Sundance, Berlinale, Tribeca, and the International Film Festival Rotterdam, while his films have featured at the Tate Modern, London; the Museum of Modern Art, New York; and the ICA, London, among others. Christian Nyampeta's films investigate how individuals

and communities negotiate forms of violence. In addition to his work as an artist, he is also convenor of the École du soir, an extension of the "evening school" tradition among Black filmmakers, co-founder of the non-profit African Film Institute, custodian of the library at Gihanga Institute of Contemporary Art in Kigali, and a steward of numerous other cultural initiatives.

→ p. 176

Kray Chen

(b. 1987, based in Singapore)

Kray Chen is a Singaporean visual artist working in film, performance, and installation. He has presented work at exhibitions and festivals including Tokyo Biennale, Art Encounters Biennial, Singapore Biennale, Bangkok Art Biennale, and the Singapore International Film Festival. He is the recipient of the 2017 National Arts Council's Young Artist Award.

→ p. 148

Laura Huertas Millán

(b. 1983, based between Brussels, Paris, and Bogota)

Laura Huertas Millán is an award-winning filmmaker whose work bridges visual arts, cinema, and decolonial research. Her films and installations have been exhibited at the Museum of Modern Art, New York; LACMA, Los Angeles; MASP, São Paulo; and C/O Berlin, and screened at the Berlinale, Locarno, Rotterdam, and Toronto film festivals, among others. A graduate of Beaux-Arts de Paris and Le Fresnoy, she holds a practice-based PhD from PSL University and is a former member of the Sensory Ethnography

Lab at Harvard University. In 2024, she was awarded the AWARE Prize and the Ulrike Crespo After Nature Award.

→ p. 179

Lucile Olympe Haute (b. 1984, based in Paris)

Lucile Olympe Haute is an artist, researcher, and educator. She has recently had solo exhibitions at Kunstverein Langenhagen and Les Limbes, Saint-Étienne, participated in a group show at HMKV, Dortmund, and performed at Maison de la Poésie de Renne and la Gaité Lyrique. Paris, among other engagements. The "Cyberwitches Manifesto" was indexed in the Cyberfeminism Index, edited by Mindy Seu and published by Inventory Press in 2023.

⇒ p. 89

Manuel Mathieu (b. 1986, based in Montréal)

Manuel Mathieu's work is informed by his upbringing in Haiti, where he was born, and the experience of emigrating to Montréal at the age of 19. His paintings investigate themes of historical violence, cultural erasure. and identity formation. A graduate of Goldsmith's College, London, his recent exhibitions include at the Museum of Contemporary Art North Miami: De La Warr Pavilion, Bexhill: K11 Art Foundation, Shanghai; Montréal Museum of Fine Arts: The Power Plant, Toronto: and the ICA, London. → p. 98

Mava Deren (1917-1961)

Maya Daren was an experimental filmmaker, choreographer, and theorist who emigrated from Kviv to the US with her family in 1922. Her first film, Meshes of the Afternoon (1943), co-directed with Alexander Hammid. is a cornerstone of avant-garde film. Deren's subsequent works, including At Land (1944), A Study in Choreography for Camera (1945), and Ritual in Transfigured Time (1946), further developed her exploration of the relationship between movement. time, and space. She established the Creative Film Foundation in 1954 to support emerging filmmakers, and is remembered as a key figure in the theory, practice, and history of experimental cinema.

→ p. 94

Mike Kelley

(1954-2012)

Mike Kellev worked in a diverse range of genres and styles, including performance, installation, drawing, painting, video, photography, sound works, text, and sculpture. Starting out in the late 1970s with solo performances, paintings, and site-specific installations, Kelley came to prominence in the 1980s with sculptures composed of common craft materials. In his later years, his work reflected on how architecture, institutions, and memory shape identity and social formations. His work is included in the permanent collections of many of the most prestigious museums, and he has been the subject of major retrospectives at the Whitney Museum of American Art, New York; Stedelijk Museum, Amsterdam;

Centre Pompidou, Paris: Museum of Modern Art. New York: and the Tate Modern London.

→ p. 96

Artist Bios

Minieong An

(b. 1981, based in Seoul)

Minjeong An studied at the National University of Technology in Seoul, where she lives and works. Her work has been exhibited both in Korea and internationally. She has had four solo exhibitions, and her work has been included in group shows at the Museum of Modern Art. New York: at Seoul Museum of Art: and the 14th Shanghai Biennale, among many others.

→ p. 120

Mohamed Gaber

(b. 1986, based in Cairo)

Mohamed Gaber is a type designer and artist. He is the founder of Kief Type Foundry, which specializes in the production of open-source Arabic fonts; TypePlatform, a research space for under-represented writing systems focusing on Arabic script; and a co-founder of TypeLab at the Sandberg Instituut, Amsterdam. His type design work is featured on Google fonts, and his artworks have been exhibited at exhibitions and festivals including Dubai Design Week; CTM Festival, Berlin; the 17th Venice Biennale of Architecture; and Mediamatic, Amsterdam.

→ p. 180

Nam lune Paik (1932-2006)

Nam June Paik's endlessly inventive practice expanded the frontiers of art and anticipated the media-saturated world in which we live. Having moved to Japan during the Korean War to study contemporary music, Paik went on to become a leading figure in the international avantgarde art in Germany and the United States before returning to his home country after 35 years. Paik's installation Seoul Rhapsody (2002), permanently installed in the lobby of the Seoul Museum of Art, screens groundbreaking video works including Good Morning Mr. Orwell (1984) and Bye Bye Kipling (1986). One of the most important global artists of his generation, Paik participated in The 1st SEOUL in MEDIA 1988-2002 and media_city seoul 2000 city: between o and 1.

→ p. 77

Onisaburō Deguchi (1871-1948)

One of the founders of the new Shinto religion of Oomoto, Onisaburō Deguchi was a spiritualist, philosopher, and artist who devoted his life to the principle that God is the spirit which pervades the entire universe and that all religions stem from the same root. Proclaiming that "art is the mother of religion," he produced calligraphy, paintings, and tanka poems, as well as dozens of films. In 1935, as part of the suppression of Oomoto by an increasingly militarist and ultranationalist Japanese government, he was jailed. During his detention, he conceived the idea of making tea bowls, and later made over 3,000 of

these pieces, posthumously named "Yōwan," in a period of only fifteen months.

→ p. 72

240

ORTA (Alexandra Morozova and Rustem Begenov)

(founded in 2015, based in Almaty)

ORTA is an artistic group comprising actor Alexandra Morozova and director Rustem Begenov from Almaty, Kazakhstan. Its highly experimental projects—collectively known as "The New Genius Theater"—combine theater, contemporary art, music, film, technology, and philosophy, as well as traditional crafts, customs, and ritual practices, and are based on the ideas of the thinker, artist, and inventor Sergey Kalmykov (1891-1967). In 2022, the group represented Kazakhstan at the 59th Venice Biennale.

→ p. 185

Park Chan-kyong

(b. 1965, based in Seoul)

Park Chan-kyong is an artist, writer and a filmmaker based in Seoul. His subjects have extended from the Cold War to traditional Korean religious culture. He has produced media based works such as Sets (2000), Power Passage (2004), Sindoan (2008), Night Fishing (2011), Manshin (2013), Citizen's Forest (2016), and Belated Bosal (2019). His works have been exhibited in international venues, such as Smithsonian Museum of Asian Art in Washington, D.C., National Museum of Modern and Contemporary Art in Seoul. Haus der Kunst der Welt in Berlin, Taipei Biennale, Yokohama Triennale, RedCat Gallery in Los Angeles, Tina Kim Gallery in New

York and many others. He has won various prizes including Hermès Korea Misulsang (2004), Golden Bear Prize for short films of the Berlin International Film Festival (2011). He worked as an artistic director of SeMA Biennale Mediacity Seoul 2014 Ghosts, Spies and Grandmothers, His works are in the collection of Tate Modern, Solomon R. Guggenheim Museum, M+ Museum of Visual Culture, Los Angeles County Museum of Art (LACMA), Kardis Foundation. Korean National Museum of Modern and Contemporary Art (MMCA) and many others. → p. 182

Rafael Queneditt Morales

(1942-2016)

Rafael Oueneditt Morales studied sculpture and printmaking at the Academia Nacional de Bellas Artes San Alejandro in Havana. Working after graduation at the Cuban National Archive, the artist became secretary to the historian Iulio Le Riverend, allowing him to deepen his understanding of the ties linking the Antilles to the continent of Africa. He was a founding member of Grupo Antillano, a group of artists who sought to highlight the African roots of Cuban identity, and used his practice to "dig deeper into the study of Afro-Cuban culture so that it will be better understood by the people." → p. 50

Rudolf Steiner (1861-1925)

Rudolf Steiner was a pioneering reformer in the fields of education, agriculture, medicine, art,

architecture, and spiritual science. After breaking with Theosophy he founded the new spiritual movement Anthroposophy, headquartered at the Goetheanum in Dornach, Switzerland. The inclusion of the "blackboard drawings" that he made during public lectures in Harald Szeemann's Der Hang zum Gesamtkunstwerk in 1983 marked the beginning of a wider understanding of Steiner's work in the context of modern and contemporary art. The Vitra Design Museum organized the retrospective Rudolf Steiner, Alchemy of the Everyday in 2011, and 54 of Steiner's blackboard drawings were included in the International Exhibition of the 55th Venice Biennale

→ p. 60

Seung-taek Lee

(b. 1932, based in Seoul)

Seung-taek Lee is a key figure in the Korean avant-garde who is best known for his practice of "non-sculpture." His groundbreaking multidisciplinary work utilizes traditional material and folk objects and manifests in site-specific environmental land works, interventions, ephemeral performance, appropriated canvas works, sculpture, and photographs. Lee's works are in numerous collections including, among others: Tate Modern, London; National Museum of Modern and Contemporary Art (MMCA), Seoul; Seoul Museum of Art; the Rachofsky Collection; and the Museum of Contemporary Art, Sydney.

→ p. 52

Shana Moulton

(b. 1976, based in California)

Shana Moulton works in video. performance, and installation. In 2002, Moulton began the video series "Whispering Pines," in which she performs as Cynthia, an alter-ego searching for purpose and fulfillment through home decor, self-help paraphernalia, and cosmetic rituals. Moulton has had solo exhibitions at international institutions including Palais De Tokyo, Paris; Yerba Buena Center for the Arts, San Francisco; Kunsthaus Glarus, Switzerland: the Museum of Fine Arts, St. Petersburg: and the Museum of Modern Art. New York. Her work has been featured in Artforum, the New York Times, Art in America, Flash Art, BOMB, and Frieze, among others, and on Art21.

→ p. 137

Sky Hopinka

(b. 1984, based in New York)

Sky Hopinka (Ho-Chunk Nation/ Pechanga Band of Luiseño Indians) was born and raised in Ferndale, Washington and Palm Springs, California. In Portland, Oregon he studied and taught chinuk wawa, a language indigenous to the Loandwer Columbia River Basin. His video, photo, and text work centers on Indigenous homeland landscapes and reflects on the means by which culture is embedded in language, among other concerns. His work has played at film festivals including Sundance, Toronto International Film Festival, and the New York Film Festival, and featured in exhibitions such as the 77th Whitney Biennial, the 14th Gwangju Biennial, and the 12th Göteborg International Biennial.

He was a guest curator at the 78th Whitney Biennial and has had solo exhibitions at CCA Bard, New York; LUMA, Arles; Frye Art Museum, Seattle; and Kunsthalle Friart, Fribourg.

→ p. 174

242

Suzanne Treister (b. 1958, based in London)

A pioneer in the new media field since 1989, Treister works across the permeable boundary separating the frontiers of scientific enquiry from mystical revelation. Her projects interrogate the relationship between emerging technologies, society and alternative belief systems to suggest unseen forces that shape our present reality and have implications for the future that we are only beginning to understand. Treister's work has been presented in numerous institutions including the Tate Modern, London; the 14th Shanghai Biennale; High Line, New York; Serpentine Galleries, London: and the Centre Pompidou. Paris.

→ p. 92

Tamar Guimarães (b. 1967, based in Copenhagen) and Kasper Akhøj (b. 1976, based in Copenhagen)

Together and separately, their work explores objects, situations, and residual histories of art, design, architecture, and the institutions that present them. Their collaborative work has been exhibited at the Belgian Pavilion at the 56th Venice Biennale; the International Exhibition at the 55th Venice Biennial; the 15th Venice

Angeles County Museum of Art: Baltimore Museum of Art: Albright-Knox Museum, Buffalo; Jeu de Paume Satellite, Paris: Banff Centre, Alberta: De La Warr Pavilion: and South London Gallery. Their collective work is found in public collections such as the Museo Reina Sofía. Madrid: and TBA21 - Thyssen-Bornemisza Art Contemporary Collection. Guimarães' solo work is found in collections such as the Solomon R. Guggenheim Museum. New York: Tate Modern. London: and Kadist Foundation, San Francisco, Akhøi's solo work is found in public collections such as the Frac des Pavs de la Loire. Nantes: NMNM -Nouveau Musée National de Monaco: and the Norman Foster Foundation. Madrid.

→ p. 111

Violett e a

(b. 1986, based in Warsaw)

Of Colombian and French heritage. Violett e a was born in Brazil and studied at the Beaux-Arts de Paris. Her artistic practice moves between poetry, narrative, and object. One aspect of her work is a dialogue with Brazilian constructivist art of the 1950s and '60s. Between 2018 and 2022, she collaborated with L'Arachnéen publishing house in the establishment of an artist-run space in Paris. Her work has been shown at institutions including the CAPC musée d'art contemporain de Bordeaux and the Museum of Modern Art, Warsaw.

→ p. 109

Wing Po So

(b. 1985, based in Hong Kong)

Wing Po So creates installations, sculptures, and videos using Chinese medicinal ingredients as artistic materials, excavating the hidden interconnections, patterns, and systems within nature. She has had solo exhibitions at Para Site, Blindspot Gallery, and Tai Kwun Contemporary in Hong Kong. Her work has also been included in group exhibitions at the 13th Taipei Biennial; the 14th Shanghai Biennale; Pearl Art Museum, Shanghai: X Museum Triennale. Beijing: Kathmandu Triennale: and UCCA Center for Contemporary Art. Beijing, among others.

→ p. 125

Yin-Ju Chen

(b. 1977, based in Taipei)

Yin-Ju Chen interprets social power and history through cosmological systems. Utilizing astrology, sacred geometry, and alchemical symbols. she explores human behavior. nationalism, imperialism, state violence, totalitarianism, utopian formations, and collective thinking. More recently, she has been exploring the material effects of spiritual, shamanic, and Buddhist practices, as well as the metaphysical potentialities of consciousness. Her work has been featured in international exhibitions and film festivals including the Shanghai Biennale, the Taipei Biennial, the Gwangju Biennial, the Liverpool Biennial, the Biennale of Sydney, the Ural Industrial Biennial of Contemporary Art, and the International Film Festival Rotterdam.

→ p. 122

Zai Nomura

(b. 1979, based in Tokyo, Hyogo, and New York)

Zai Nomura received his PhD in Fine Arts from Musashino University. Tokyo after being awarded an MFA from Goldsmiths, University of London. The death of a close family member with a disability and the 1995 Kobe earthquake led him to question the notion of material permanence. informing his creative practice. Recent exhibitions include at Shiseido Gallery, Tokyo; TOKAS Hongo, Tokyo; the Japan Society, New York; and at the Aichi International Triennial. From 2019 through 2021, Nomura received a grant from the Japanese Agency for Cultural Affairs and participated in the artist-in-residency program at ISCP (International Studio and Curatorial Program) in New York. \rightarrow p. 165

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