



# WORLD'S FUTURES

la Biennale di Venezia

All The World's Futures

Biennale Arte 2015

Exhibition



에베르, 그 공중정원의 고래기름을 드립니다. 별)을 위한 지도와 기계장치와 선

WHAT FROM THE HANGING GARDENS TO YOU, SHEEL AND DEB-EY MACHINE



video *This Lemon Tastes of Apple* (2011) was featured in *Alternativa 2011*; *Intense Proximity*, *La Triennale 2012* at Palais de Tokyo, Paris; and *Here and Elsewhere* at the New Museum, New York (2014); among others.

His works are featured in private and public collections of contemporary art, including M HKA (Museum of Modern Art), Antwerp, Belgium; MoCP (Museum of Contemporary Photography), Columbia College, Chicago; Collezione La Gaia, Busca, Italy; Frac des Pays de la Loire, Nantes, France; and Instytut Sztuki Wyspa, Gdańsk, Poland.

Hiwa K has been a guest lecturer at Goldsmiths College, University of London; Dutch Art Institute, Arnhem, The Netherlands; and KASK (Koninklijke Academie voor Schone Kunsten), Ghent, Belgium; among others.

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#### Samson Kambalu

Born in Malawi, in 1975.

Lives and works in London, UK.

Samson Kambalu works in a variety of media, including painting and drawing, site-specific installation, video, performance, and literature. His work is autobiographical and he approaches art as an arena for critical thought and sovereign activities. His primary influences are the *Nyau* masquerade culture of his native Malawi and the Protestant tradition of inquiry, criticism, and dissent.

Kambalu studied fine art and ethnomusicology at the University of Malawi's Chancellor College in Zomba (1999), and earned an MA in fine art from Nottingham Trent University, England (2003). He is currently completing a practice-led PhD in fine art at Chelsea College of Art, London, examining the problematic of the gift within aspects of his art.

His work has been shown at the *Biennale de Dakar* (2014), the *Tokyo International Art Festival* (2009), and the *Liverpool Biennial* (2004).

Kambalu is the author of two novels. His autobiographical novel about growing up in Africa, *The Jive Talker: or, How to Get a British Passport* (2008), won the National Book Tokens' Global Reads Prize (2010) and has been translated into German. His novel *Uccello's Vineyard* (2012) is a fictional narrative about photography and modern art set in the Middle Ages during the High Renaissance, against a background of the religious upheavals of the Protestant Reformation.

Since 2009, Kambalu has combined art and literature on his reading tours at

Cabaret Voltaire in Zürich, Switzerland; Rauris, Austria; The Frankfurt Book Fair, Germany; and the Edinburgh International Book Festival, Scotland.

Kambalu has won two research fellowships based on his film interests: one from the Yale Center for British Art (2014) and the other from the Smithsonian Institution's Office of Scholarships and Internships, to work with the National Museum of African Art (2013).

In 2000, Kambalu created a work called *Holy Ball*, a football wrapped in pages from the Bible, and invited people to "exercise and exorcise" with it at various venues, both local and international, starting with the University of Malawi's Chancellor College, Zomba. This was the first exhibition of conceptual art in Malawi. Since then, Kambalu has evolved a philosophy of art practice based on play, *Nyau*.

Kambalu's *Sepia Rain* (2014) is a series of short films, shot during his travels in Europe, where he has made England his home. The films, which he calls "Psychogeographical Nyau Cinema," involve a series of playful site-specific performances, or "rants," presented as film clip interventions on various social networking sites online and in specially designed film booths and cinema installations.

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#### Kim Ayoung

Born in Seoul, South Korea, in 1979.

Lives and works in Seoul.

Like her counterparts the academic historians, artist Kim Ayoung has also been interested in history, particularly modern Korean history that overlaps with the history of the world. Through her interest in the relationships between language, sound, and image, and the formalities of these elements, Kim Ayoung has produced narratives in the forms of video, text, and sound with peripheral views. She attempts to comment on nonsynchronous processes of modernization, creating alternative historiographies. To Kim Ayoung, however, history is none other than the obscured fragments of past memories that will never be fulfilled—the authenticity of which cannot be properly represented or therefore communicated in the present. Actively working with composers of music and film/theater crews, she uses the device of storytelling and narrative structure to evoke alternatives to reading, listening, and thinking. Some of her works stand as experiments on scriptwriting and narrative structures in themselves, at both linguistic and sonic levels.

Her artistic practice is like a "randonnée," or excursion, a nonsystematic

approach to the matter, which does not culminate, free of the ballast of "inner" images, memories, and associations. She approaches uncertainty with affected concern and so grants us access to history in the confusion of its origins. Kim Ayoung repeatedly seeks peripheral places or biographies that have been forgotten and makes them into the starting point for a questioning of our collective images of history, as well as past and present power structures in a globalized world. Her peripheral view, according to Jakob Racek in his essay on Kim's work in *BE* magazine (2012), is directed toward the shadowy terrain of the "grand récit," or grand narrative, tracing our dominant images of history step-by-step into the contingency from which they were originally unpacked

Kim Ayoung has shown her works in theaters as well as in museums and art galleries. She has exhibited her works in the United Kingdom, Korea, Germany, France, Hungary, the United States, and China. In 2011, thanks to support from the Arts Council Korea, she was an artist-in-residence at Künstlerhaus Bethanien, Berlin, Germany. She was awarded The British Institution Award from the Royal Academy of Arts in London in 2010, and was a recipient of Young Art Frontier Grant from the Arts Council Korea in 2009–2010.

Recent solo exhibitions include *The Railway Traveler's Handbook*, RTO Performance Hall, Culture Station Seoul 284, Seoul, Korea (2014); *PH Express*, Künstlerhaus Bethanien, Berlin (2012); and *Minima Memoria*, Street Level Photoworks, Glasgow, Scotland (2010).

Her work has also been shown in many group exhibitions, including *Malfunction Library*, Seoul Museum of Art, Seoul, South Korea (2014); *Roots of Relations*, Song Zhuang Art Center, Beijing, China (2013); *The Hidden Cost of Prosperity*, Korean Cultural Centre UK, London (2013); *Artspectrum at the Leeum*, Samsung Museum of Art, Seoul, South Korea (2012); *Korean Eye: Energy and Matter*, MAD (Museum of Arts and Design), New York City (2011); *T.error: Your Fear Is an External Object*, Galéria Menüpont and Mucsarnok (Budapest, Budapest, Hungary (2008); and *Lateral Thinkers—from the Mind to the Wall in Darmstädter Tage der Fotografie 2008*, Mathildenhöhe Darmstadt, Germany (2008).

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#### Alexander Kluge

Born in Halberstadt, Germany, in 1932.

Lives and works in Munich, Germany.

Alexander Kluge is a literary author and filmmaker. Having narrowly escaped death in the heavy bombardment of Germany in April 1945, he portrayed

this experience in *Der Luftangriff auf Halberstadt am 8. April 1945* (The Air Raid on Halberstadt on 8 April 1945), which was first published in 1977.

From 1949, he studied law, church music, and history at the University of Marburg and at the Johann Wolfgang Goethe University Frankfurt, Germany. In 1956, he obtained his doctorate in law with the dissertation *Die Universitäts-Selbstverwaltung* (University Self-Government). Theodor W. Adorno, with whom Kluge became friends in Frankfurt, put him in contact with the film director Fritz Lang. Kluge was a cosignatory of the 1962 "Oberhausen Manifesto" published by a group of filmmakers calling for a renewal of German film along the lines of the French Nouvelle Vague. His literary debut, *Lebensläufe* (Case Histories), was also published in 1962; in the fall of that year he gave his first reading with the Gruppe 47. In 1966 he won the Silver Lion (*Leone d'Argento*) at the Venice Film Festival for his film *Abschied von gestern* (*Yesterday Girl*). In the early 1970s, he began a collaboration with Oskar Negt centering on the theoretical volumes *Öffentlichkeit und Erfahrung* (Public Sphere and Experience) (1972) and *Geschichte und Eigensinn* (History and Obstinacy) (1981).

Beginning in the mid-1980s, Kluge focused on the commercial television audience. German law requires private broadcasting companies to give over a portion of their airtime to independent third parties. With his Development Company for Television Program (DCTP—Entwicklungsgesellschaft für Fernsehprogramm), founded in 1987, Kluge secured airtime on private television for both his own programming and for the productions of partner companies such as Spiegel TV and stern TV. Dialogue is at the heart of his cultural magazine programs, in which historical, aesthetic, scientific, or political questions are pursued in conversation with experts from their respective fields. In his books, films, and television productions, the reality alongside the empirically perceptible world is central to Kluge's method.

In 2000, Kluge returned to greater public awareness as an author with *Chronik der Gefühle* (*Chronicle of Emotions*), a collection of all his stories published since his first book in 1962. Kluge's writing is characterized by its "anti-rhetorical" style. He relies on a close connection between the words of the text and the objects or issues that they denote in reality, making use of the linguistic means that are available to us in daily communication. His stories make a lucid impression, yet in their totality and reciprocal commentary reveal an open narrative process.