THE 7TH GWANGJU BIENNALE
제7회 광주비엔날레

01

Annual Report

연례보고

일년동안의 전시

A Year in Exhibitions

제7회 광

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THE 7TH GWANGJU BIENNALE

제7회 광주비엔날레

경험되고 소비되는
적 문화산업이나 관
기도 하며, 다른 한편
니다.
적 삶을 위한 재생산
이며, 시간과 공간이

도 혼성적인 양식들
엔위저 예술총감독
이러한 노력들이 하
에서 중요한 역할을

Foreword

The *Gwangju Biennale* is at once a visual arts festival and a cultural manifesto in a broader sense, where culture is positively experienced and consumed. The biennale is not merely a strategic cultural industry for the host country or region. Rather, the Gwangju Biennale belongs to civil society on the one hand, and on the other, it is a public and communal product of the cooperation among cultural agents, artists, economists, and the city of Gwangju.

I believe that the biennale will breathe new life into culture and become a space for the reproduction of cultural life for the people of Gwangju. This is precisely the reason why the biennale exists and I anticipate its playing the role of an aesthetic platform where time and space meet.

Without a specific exhibition theme, the *7th Gwangju Biennale* is a composite stage filled with diverse and hybrid forms of today's global village. I would like to sincerely thank the curators and associates of the foundation, starting with Okwui Enwezor, the Artistic Director, who put all of his might into bringing this event to fruition. These efforts will no doubt cohere positioning Gwangju as a strategic signpost on the road to becoming the cultural hub-city of the global village and the cultural capital of Asia.

Park, Gwang Tae
President of the Gwangju Biennale Foundation
Mayor, Gwangju Metropolitan City

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Scales of Elaboration
정교함의 척도들

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Annual Report : Tenacious Work for the Potentiality of the Present
연례보고, 잠재된 현재에 대한 집요한 작업

Hyunjin Kim
김현진

MYDADA YONG SOON MIN / ALLAN deSOUZA / ABDELALI DAHROUCH

Los Angeles

~~In late June and early July 2000, I made a personal family visit to Lebanon, where I also gave two public lectures. Like most Arabs, my family and I were very interested to visit South Lebanon to see the recently evacuated 'security zone' militarily occupied by Israel for twenty-two years, from which troops of the Jewish state were unceremoniously expelled by the Lebanese resistance. Our visit took place on July 3, during which daylong excursion we spent time in the notorious Khiam prison, built by the Israelis in 1987, in which eight thousand people were tortured and detained in dreadful, bestial conditions. Right after that we drove to the border post, also abandoned by Israeli troops, now a deserted area except for Lebanese visitors who come there in large numbers to throw stones of celebration across the still heavily fortified border. No Israelis, neither military, nor civilian, were in sight. During our ten minute stop, I was photographed there without my knowledge pitching a tiny pebble in competition with some of the younger men present, none of whom, of course, had any particular target in sight. The area was empty for miles and miles. What happened later is pure irony, adding grist to the Zionist propaganda mill. Two days later my pictures appeared in newspapers in Israel and all over the West. I was described as a rock-throwing terrorist, a man of violence, and so on and so on, in the familiar chorus of defamation and falsehood known to anyone who has incurred the hostility of Zionist propaganda.~~

The two arenas of the Projectory are bridged and divided by a clear plastic screen; on one side is a throwing-machine that shoots projectiles against the screen, while a video is projected from the viewers' side. The video centers on the iconic photograph of Edward Said, in 2001, throwing a stone from Lebanon across the border into Israel. While not depicting the image itself, the video examines the discourse surrounding Said's act, the resulting controversy, and its implications for political thought and action.

The act of throwing—like processes of abstract thinking—involves a relatively complex sequential 'firing' of synapses. As early hominids chased prey and threw rocks at them, throwing became an act of survival. It is believed that the act of throwing was a precursor to finger pointing, directing an observer's attention towards an object and ushering the abstract notion of 'it,' of starting to differentiate between self and environment. In a sense, finger pointing was a new tool of survival, a tool of abstract communication. Some have argued that finger pointing led to the formation of the 'I,' and the identification of the individual in relation to both the collective and the Other. The point and the throw can be seen then as articulations and boundary markers of identity, community and territory.

This realization resembles Jacques Lacan's reading of the real versus reality. As the real (the undifferentiated whole) begins to recede in the background with the introduction of language, reality (the fantasy world) is nonetheless impacted by the primordial and often violent assertion of the real. "The real is the rock against which all of our artificial linguistic and social structures necessarily fail" as Lacan suggested.

How do we make sense of this act of throwing in relation to resistance in our contemporary moment and recent history? Clearly, there have been and continue to be other modes of resistance that propel societies toward and through meaningful change and reconciliation. However, it is the spectacular nature of the throw (as evidenced by the 1st Intifada, the war of the stones; as well as by the Gwangju uprising), and its symbolic equivalent of the clenched fist that explicitly informs the visual and seductive narratives of resistance.

Proposal for *Projectory*, 2008
Pitching machine, ramp, netting, ball
Dimensions variable

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