

# PERSONAL STRUCTURES Identities

National Pavilion of Kiribati  
National Pavilion of Mozambique  
National Pavilion of the Republic of Seychelles



# Colophon

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# Introduction

# Introduction

## by the European Cultural Centre team

We, cultural entrepreneurs, philanthropists, mostly young people, who make things happen, who care, and even some paper-people, we as a collective group, we believe that there is a need for a dynamic organization, creating centres dedicated to the culture of Europe.

Centres, in different places of the world, devoted to cultural exchanges, meetings, exhibitions, creative projects, with Europeans and all others. To strengthen our cultural commons, to cherish our uniqueness and to learn about the beauty within our differences.

The ECC-Italy is part of the larger European Cultural Centre network. In addition, we continue to establish worldwide partnerships with other educational and cultural institutions, Museums, Foundations as well as with private initiatives.

At the start of our project, in 2002, our goal was to establish an open platform for artists, architects, creative people; individuals of all ages and nationalities as a way to investigate the most vital contemporary issues in our society in order to build a shared future.

Years have passed since the opening event of the European Cultural Centre and ever since then, the world has witnessed a large number of people crossing borders - seeking better living conditions and in most cases escaping drastic poverty and even war. Consequently, Europe and many countries of the world have been facing deep social and cultural challenges. People from very different cultures interacting with others, having an interesting influence upon each person's Identity.

Recognising this tendency of the world, to divide rather than unite, our awareness and experiences within and beyond this project force us to have a closer look at our own Identity. The creation of political and other borders is a psychological and cultural phenomenon. For all of us borders seem to have a powerful symbolic significance; Linking people's identities and their sense of belonging, to an imaginary group according to the borders we believe in. It is mainly through our surroundings, our self-created culture, our beliefs, that individuals define their own Identity. We use the awareness about and the belief in our Identity to give meaning to our life and to define our existence. By reflecting upon one's own Identity, people distinguish between the 'self' and the 'other' which expands to our sense of 'us' and 'them'. It is to wish for that we stay aware that the beauty is in the differences.

Today where words such as "culture" and "identity" play a vital role in shaping our awareness, the mission of the European Cultural Centre has become even more critical. By bringing together European cultures and creating a dialogue with many other different cultures of the world, we hope to stimulate a more conscious thinking unto the wider public about the fundamental concepts of Time, Space and Existence. The interaction amongst the different presentations within our exhibition allows for a more critical perspective on our lives, and the lives, the Identities, of others - inviting you to cherish our cultural commons and to embrace our differences.

The ECC-Italy presents their Biennial Art Exhibition "PERSONAL STRUCTURES - Identities", in two of its prestigious Palazzo's in the centre of Venice - Palazzo Bembo and Palazzo Mora and the Giardini Marinaressa.

"PERSONAL STRUCTURES - Identities", is the fifth biennial art exhibition hosted by the European Cultural Centre in Venice. For hundreds of years, Venice has been a place of cultural exchange and an important exporter of European culture. Venice, however, was chosen as the seat of the first European Cultural Centre not only for its historical importance, but also for a number of specific features that make it the ideal venue for the realization of the objectives of the ECC. Venice is a city with an extraordinary concentration of facilities and organizations dedicated to culture. It is the ideal place to come to understand who we are and how we are seen, a place for reflection, research and dialogue.

"PERSONAL STRUCTURES - Identities" is an open forum for discussion to take place around the different expressions of contemporary art that break away from any ideological, political and geographical barriers. This exhibition shows an extensive combination of internationally established artists and artists whose works are less well-known. A cross-section of what can be seen as contemporary art today. The selected artists come from many different parts of the world, different cultures resulting in very different artworks. Visually, the artworks may appear very different, but all artists present their own subjective, personal expression of their reflection on the concepts Time, Space and Existence, they present their Identity.

The exhibition mainly presents recent artworks by living artists, either site-specific, specially made for this exhibition, or taken from the existing collection of the artist. Some rooms in the palazzos are dedicated to the presentation of a single artist, while other rooms will present a combination of projects and works. Strong statements give each of the rooms a very specific character. The

exhibition features a broad variety of artistic media; video, sculptures, paintings, drawings, photos and installations. Since the more than 200 participating artists originate from very diverse cultures representing over 50 countries and are also of very different age, the topics Time - Space - Existence are highlighted from unusual, very personal points of view.

The ECC-Italy's exhibition "PERSONAL STRUCTURES - Identities" shows the commonness and differences between Europeans in dialogue with works of non-Europeans. In addition, the exhibition stimulates a more conscious relationship from the spectator towards his daily surrounding aiming to increase the awareness of their own personal Existence, their own Identity, as human beings influenced by a specific culture within Time and Space.

"PERSONAL STRUCTURES - Identities" is a collective statement by all of us, including artists from more than 50 countries. It is in fact only through the synergy amongst people from Nigeria, Albania, Philippines, Russia, Italy, Brazil, Lebanon, Austria, China, France, USA, Mexico and the Netherlands in our team that this project was made possible. "Identities" is our statement of hope for a world where future generations have the chance to live their lives as free global citizens with the understanding that differences in our Identities are an important quality.

# Insook Choi

## Touch Crescent Moons

*From where about in the orbit, we see the fragment of a moon.  
In the darkness of our own shadows, two crescents meet.  
Broken dreams dwell in forgetfulness, in contemporary illusion.  
Only touch may reveal the suspended dream of the whole.*

**Touch Crescent Moons explores extreme slow art and the epic process of born ceramics, rendered through a digital arts lens.**

As an artist in an intense partnership with technology, the meaning of slow process, honest labour, and failure ring deeply in my mind.

My journey began when I encountered master Shin Gyung Kyun and his Dahl hangari, captured in this installation. Dahl hangari, “Moon Jar”, is a Korean white porcelain from the Joseon Dynasty. It is made by joining the open rims of two large bowls to form a full moon shape. Its shape and luminescent glaze make the lunar connection to its name. Once an ordinary object with colour reminiscent of time-worn white clothing of commoners, from the fifteenth century it gained mythological status as imperial ware.

The slow materiality of Dahl hangari culminates in dozens being smashed by the artist, to keep only the best—an art of curation, returning fragments to earth, from whence this work claimed back, as an allegory of Crescent Moons. Though shattered, the Crescents too have gone through the enduring process of born ceramics.

**In this work, touch awakens the Crescents’ dreams.** When touched, a Crescent recalls the artist’s sweat, blood, and skin that it embraced. Touch in the installation encompasses all the touches

laboured through from birth. Metaphorically, Crescents are remembering. Pragmatically, visitors are playing with memory by touching the Crescents. The longer a touch, the deeper a memory. Once in a while, the Crescents’ dreams come together into a joint celebration of orchestrated events.

**The narrative structure combines** linear and nonlinear storytelling techniques to respect how time passes during the ceramic process and how time passes in this installation space. The former, is the scale of epic time. The latter, is the scale of epic perception. Visuals have ways of impressing the narrative in time; sounds and music have ways of expressing our memory. My work generates the interplay of fleeting cinematic elements brought on by a visitor’s touch, each time as live moments, every time as different momentum.

Complex **signal processing is applied** to process sound and image using motion data and AI techniques. The network of communication amongst system components are an analogy to the network of scenes retrieved by a complex dynamic query, which in turn represents a network of suspended dreams of the Crescents.

The juxtaposition of craft and computation reveals a figure-ground play in dahl hangari, irregular and plain at first sight, then on, with a captivating quality of femininity, a fleeting beauty in hide and seek.

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