

Curatorial Symposium

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YANARI

Rattling A House: Curatorial Symposium on Media,
Spiritual and Geopolitical Worldmaking

DAY 1

13:00-18:00, Saturday 31 May, 2025
[Doors open at 12:30/Venue closes at 18:00]

DAY 2

13:00-17:00, Sunday 1 June, 2025
[Doors open at 12:30/Venue Closes at 17:30]

YANARI (Rattling A House) is a two-day curatorial symposium exploring the entanglements of media, exhibition-making, and geopolitics through the prism of spectral reverberation. Taking place at the Tokyo Photographic Art Museum, the programme brings together artists, curators, and scholars to engage with curatorial thinking attuned to discursive rupture and historical residue. Through screenings, performative lectures, academic panels, the symposium reflects on how curatorial practices negotiate inherited forms of instability—both material and affective—across screen practices, exhibition histories, and geopolitical imaginaries within and beyond East Asia.

Organised by The O-eA Society for the Curatorial
In Partnership with: Seoul Museum of Art (SeMA)
Grants: Arts Council Tokyo, Art Council Korea (ARKO)
Sponsor: Shibunkaku, LOGS
Support: National Center for Art Research, Japan, Global Art Practice (GAP),
Tokyo University of the Arts

Venue: Tokyo Photographic Museum, IF Hall

| PDF Publication: Practice without Public |

In conjunction with the event, Practice without Public: Towards Inter-regional Curatorial Studies [Japanese] — a compilation of translated critical texts by Patrick D. Flores, Gesyada Siregar, Simon S Y Soon—will be published as a freely accessible PDF via the O-eA website, offering an expanded resource for further engagement.



YANARI is a Japanese folkloric phenomenon in which spectral forces—often yōkai spirits—disturb the domestic space by “rattling a house,” interrupting both material infrastructure and the psychopolitical orders inscribed within it. This curatorial symposium attends to how the creaks of aging structures might be heard anew—leaving us to inhabit the ruptures that continue to shape these rattled worlds.

The symposium is organised by the O-eA Society for the Curatorial in partnership with the Seoul Museum of Art (Day 1), and in alignment with the research project Temperature of Roses (as part of Day 2) , with grants from the Arts Council Tokyo and the Arts Council Korea, and with special support from the National Center for Art Research, Japan.

Project Team: Koichiro Osaka, Akane Miki, Haruka Kemmoku Special Thanks: Riku Iioka, Issei Yamagata Vsual Design: Tezzo Suzuki



Opening Remark	
13:10-16:10	
Presentation	Anton Vidokle “Death, Art and Spirituality”
Screening	<i>Citizens of the Cosmos</i> (Anton Vidokle, 2019, 30 min)
Presentation	Lukas Brasiskis “Mediating the Absent: Spiritual, Cinematic, and Psychoanalytical Seances”
Screening	<i>Wreckage</i> (Jane Jin Kaisen, 2024, 12 min)
Screening	<i>Ritual in Transfigured Time</i> (Maya Deren, 1946, 17 min)
Presentation	Hallie Ayres “Techno-Mysticism and its Discontents”
Screening	<i>Whispering Pines 9</i> (Shana Moulton, 2009, 10 min)
Screening	<i>MindPlace ThoughtStream</i> (Shana Moulton, 2014, 12 min)
16:10-16:40	
Response	Ryo Sawayama “The Rhetoric of Séance (Mingei as Mediums) ”
16:50-17:50	
Panel Talk	Jin Kwon, Hiroko Tasaka, Ma Jung-Yeon [moderator] “Between Institutions and Projects: Towards Experiments and Alternatives”
Closing Remark	

The first session features screenings and presentations by the artistic directors of the upcoming 13th Seoul Mediacity Biennale. This “exhibition-as-séance” draws on the long history of attempts to contact worlds beyond waking life and seeks to outline how this engagement transformed the languages and methods of artistic production. The programme puts forward that the popularity of these alternative “technologies of the spirit” correlates to periods of drastic social and political upheaval, and might be interpreted as a response to their attendant insecurity, anxiety, and disorientation. A local response will be offered by Tokyo-based critics, followed by a dialogue between organisers of the Biennale and of the Yebisu International Festival, reflecting on the respective histories and challenges of initiatives situated between institutions and projects.

Kathleen Ditzig

Kathleen Ditzig is Curator at National Gallery Singapore. She received a PhD from Nanyang Technological University in 2023 with a dissertation titled, “Exhibiting Southeast Asia in the Cultural Cold War: Geopolitics of Regional Art Exhibitions (1940s-1980s) ”. She obtained a MA from the Center for Curatorial Studies, Bard College in 2015. Inspired by her experience in cultural policy, Ditzig studies modern and contemporary Southeast Asian art in relation to global histories of capitalism, technology and international relations. As a curator and researcher, she is invested in advancing and interrogating art as an exceptional site and system of speaking to power. She won an IMPART Curatorial Award in 2021. Her writing has been published by *Southeast of Now* (NUS Press) , *Journal of Social Issues in Southeast Asia* (NUS Press) , *Afterall* (University of the Arts London) , *post: Notes on art in a global context* (MoMA) , Art Agenda, Art Forum, among others.

Soh Kay Min

苏佳敏

Soh Kay Min is a writer and researcher whose interests revolve around the weather, elemental aesthetics, and political ecologies surrounding postwar Southeast Asia. Currently a doctoral researcher at CREAM (Centre for Research and Education in Arts and Media) , University of Westminster, they were previously research associate at the School of Art, Design, and Media in Nanyang Technological University Singapore, and assistant curator for the 17th Istanbul Biennial (2022) co-curated by Ute Meta Bauer, Amar Kanwar, and David Teh. Kay Min participated in the 7th Singapore Biennale (2022–23) as part of AWKNDAFFR, a periodic platform for gatherings of various kinds.

Grace Samboh

Grace Samboh (b. Jakarta) believes that everyone needs at least three copies of themselves. Throughresearch, writing, and curatorial work, she jigs within the existing elements of the arts scene around her for she considers the claim that Indonesia is lacking art infrastructure especially the state-owned or state run as something outdated. She believes that curating is about understanding and making at the same time. She is a member of Hyphen, a contributor of Singapore Biennale 2025, and affiliated to RUBANAH Underground Hub. She’s logs her writings at sambohgrace.wordpress.com

David Teh

David Teh is a writer, curator and Associate Professor at the National University of Singapore, researching Southeast Asian modern and contemporary art. His curatorial projects have included “Misfits: Pages from a Loose-leaf Modernity” (HKW Berlin, 2017) , “Returns” (12th Gwangju Biennale, 2018) , and the 17th Istanbul Biennial (with Ute Meta Bauer and Amar Kanwar, 2022) . He is currently Artistic Co-Director of Thailand Biennale Phuket, 2025. David’s book publications have included *Thai Art: Currencies of the Contemporary* (MIT Press, 2017) and *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992-98* (co-edited with David Morris; Afterall, 2018) .

Kaho Ikeda

池田佳穂

Independent curator. Since 2016, she has been researching collective and DIY cultures with a focus on Southeast Asia. She has an interest in interdisciplinary curation that combines forms such as exhibitions, performing arts, and educational programs. After gaining experience as a curatorial assistant at Mori Art Museum, she began working independently in 2023. She is also a program co-director of the shared studio Yamanaka Suplex, and a guest curator at the Art Center BUG and the “Rokko Meets Art 2024 beyond” art festival. Recent major exhibitions and learning projects planned by Ikeda include: “BUG School 2024: Feeling Cities with Wild Sense” (BUG, 2024) and “Learning Soil Together!” (Yamanaka Suplex, 2024) .

Koichiro Osaka

大坂敏一郎

Curator and writer. After residing in Bangkok (2001-2004) and London (2004-2012) , Osaka returned to Tokyo and established the project space ASAKUSA in 2015. Through this initiative, he has invited artists from both within and outside his country for exhibitions and co-production projects. In 2023, he founded the nonprofit organization O-eA as a research lab for experimenting in the field of the curatorial. His exhibitions include “Imperial Ghosts in the Neoliberal Machine (Figuring the ICA) ” (e-flux, New York, 2019) and “Curse Mantra: Jusatsu Kito Sodan” (Para Site Residency, Hong Kong, 2019) . He organizes a number of closed events at the residency space YOKOSU-KA. From 2025, Osaka begins his PhD candidacy in Comparative Asian Studies at the National University of Singapore.

15:10-16:50

Presentation	Kathleen Ditzig “From Bali (1943) to Osaka (1970): US Cold War Exhibition Technologies of Democratic World Building”
Presentation	Kay Min Soh “Postwar Weathers: Counter-legacies of Exposition”
Presentation	Grace Samboh “Plazas, Peace-building, and the Missing Goddess”
Presentation	David Teh “Legacies of Exposition: Some Editorial Notes”
Panel Talk	Kathleen Ditzig, Kay Min Soh, Grace Samboh, David Teh Kaho Ikeda and Koichiro Osaka [moderator] “Unframing Expo ‘70”
Closing Remark	

Session 3 revisits Expo ’70 in Osaka as a critical juncture in regional exhibition histories. While looking with optimism toward techno-cultural horizons, the Expo also exposed conflicting visions of modernity and shifting political alignments. As a collaborative platform for state officials and avant-garde thinkers in art, architecture, design, literature, and technology, it embodied both popular aspirations and state agendas, becoming a testbed for emerging exhibitionary forms. Against the backdrop of Expo 2025, this session explores the enduring impact of 1970 on artists, intellectuals—and curatorial habits—in Asia. Contributors reflect on formative encounters, transnational exchanges, and discursive shifts that continue to shape today’s ‘global’ exhibition system.

Anton Vidokle
Антон Видокле

Artist, filmmaker, and co-founder of e-flux. He is a key figure in curatorial discourse on the “educational turn,” known for projects such as “An Image Bank for Everyday Revolutionary Life,” “Time/Bank,” and the experimental school “Unitednationsplaza” in Berlin, initiated in response to the unrealized Manifesta 6. He has participated in international art exhibitions such as Documenta (Germany), Venice Biennale, Gwangju Biennale (South Korea), and in Japan at Okayama Art Summit 2016 and Yokohama Triennale 2020. In 2019, he produced the video work *Citizen of the Cosmos* in Tokyo/Kyiv with Project Space ASAKUSA. He served as co-artistic director for the 14th Shanghai Biennale.

Hallie Ayres

A curator, researcher, and art historian who has published texts and delivered lectures on the reconciliation of indigenous and Western knowledge production through spiritual belief systems, among many other topics. The 14th Shanghai Biennale Curator. Associate Director at e-flux.

Lukas Brasiskis
Lukas Brašiškis

A PhD scholar and film curator, Brasiskis is devoted to artists’ and experimental film. His interests include eco-media, the politics and aesthetics of world cinema,

and the intersections between philosophy, moving-image cultures, and the contemporary art world. His recent publications include *Cinema and the Environment in Eastern Europe* (co-editor of the book, Berghahn Press, 2023) , *Jonas Mekas: The Camera Was Always Running* (co-editor of the book, Yale University Press, 2022) . The 14th Shanghai Biennale Curator.

Ryo Sawayama
沢山遼

Art critic, Associate professor at the Musashino Art University. Born in 1982. His single- authored publication is *Dynamics of Painting* (Fukuoka: Shoshikankanbou, 2020) , His co-authored publications include *Thinking About Painting, Now*, ed. The National Art Center, Tokyo (Tokyo: Suiseisha, 2023) .

Hiroko Tasaka
田坂博子

Curator. Her main projects include “Quest for Vision Vol.5 – Spelling Dystopia” (2012-13) , “Shiro Takatani: La Chambre Claire” (2013-14) , “Apichatpong Weerasethakul: Ghosts in the Darkness” (2016-17) , the “Japanese Expanded Cinema Revisited” exhibit (2017) , “exonemo UN-DEAD-LINK” (2020) , “After Landscape Theory” (2023) , and the Yebisu International Festivals for Art & Alternative Visions (2009-25) . Currently preparing for the upcoming exhibition “Pedro Costa,” scheduled to open on 28 August.

Kwon Jin
권진

Curator at the Seoul Museum of Art and Project Director of Media City Seoul. She earned her M.A. in Digital Culture after majoring in Art History, worked for ARKO Art Center from 2007 to 2009, introducing contemporary art from South America and the Middle East, and has been in her current position since 2016.

Ma Jung-Yeon
마정연

Born in 1980, Seoul. Ma graduated from Graduate School of Film and New Media, Tokyo University of the Arts with her doctoral dissertation on social implications of art and media technologies, which was later published as *A Critical History of Media Art in Japan* (2014) . Her recent publications include *Seiko Mikami: A Critical Reader* (2019: co-editor) , “Exhibition Spaces Emitting Light and Sound: Contemporary Art and Image Media” (2019) , “Ho Tzu Nyen’s Trilogy on Japanese Imperialism: Toward the Territory of Critical Imagination” (2023), *Paik-Abe Correspondence* (2018: co-translator) and *Koki Tanaka: Reflective Notes [Recent Writings]* (2020-21: co-translator) . She is currently working as professor at the Department of Film and Media Studies, Kansai University, guest curator at National Museum of Art, Osaka and Tokyo correspondent of Korean Art magazine *Wolganmisool*.

13th Seoul Mediacity Biennale

Séance: Technology of the Spirit

| 26 August - 23 November 2025

Seoul Mediacity Biennale has earned international recognition for its experimental engagement with contemporaneity and the changes of media in the city since 2000. The 13th Seoul Mediacity Biennale titled “Séance: Technology of the Spirit” will be curated by Anton Vidokle, Hallie Ayres, and Lukas Brasiskis, present new and existing work from artists around the world, past and present, who have drawn on occult, mystical, and spiritual traditions

Seoul Museum of Art (SeMA)

URL: <https://gcr.shibunkaku.co.jp/en/exhibition/012/>



| **Timetable** | **13:00-17:00, Sunday 1 June, 2025**

13:00-13:30

Performative Lecture	Kai Chung Lee “Reading Paradise: On Bare Lives, Children’s Books, and the Cultural Cold War in Hong Kong”
Opening Remark	

13:40-15:00

Presentation	Hyunjin Kim “The Paradox of Freedom: Sasangge, Dansaekhwa, and the Cultural Cold War in Korean Modernism”
Presentation	Jau-lan Guo “Echo of the Photos: Peng Ruei-Lin and the Pacific War”
Presentation	Hikaru Fujii “‘Freedom’ Sinks in Asia: War Paintings Suggesting the Endless War”
Panel Talk	Hyunjin Kim, Jau-lan Guo, Hikaru Fujii, Riku Iioka [moderator] “Expanded Frontlines and Porous Archives”

Continue to Session 3→

Session 2 interlaces performative lectures with academic reflection, highlighting how cultural narratives and aesthetic strategies took shape along the ideological fault lines of mid-20th century East Asia. The session revisits contested archives—including children’s books, intellectual journals, diplomatic records, and photographic works—uncovered during the transitional period from wartime to the Cold War, a formative span in which the contours of the “Free World” emerged—and explores the porous boundaries between documentation, propaganda, and historical erasure. The residues of this imaginary continue to haunt the present art world, conditioning artistic practices and interpretive frameworks across regions such as Hong Kong, Taiwan, South Korea, and Japan.

| **Biographies** |

Lee Kai Chung

李繼忠

Lee Kai Chung performs artistic research on the entanglement of geopolitics, coloniality and its affective fallout. Drawing from his colonial and post-colonial lived experiences, Lee examines fugitive as a state of being and a practice to detour historico-political oppression. Lee lives and works in London, UK. Since 2017, Lee has been developing two long-term research-based series: “Displacement” and “The Mountains and the Phantoms”. The former explores transgenerational affect resulting from a speculative mega-infrastructure vision—the Greater Asia Railroad. The latter examines how the natural environment in East Asia functions as a system of self-healing and renewal, for both itself and the beings, amid the devastating impacts of geopolitical conflict and the relentless pursuit of modernity.

Hyunjin Kim

김현진

Hyunjin Kim is a curator and writer based in Seoul. She was Artistic Director of Incheon Art Platform, Lead Curator for Asia at KADIST, and curated the Korean Pavilion at the 2019 Venice Biennale. Her curatorial projects investigated and rethink contested regional history entangled with modernization, tradition, and gender complexity in exhibitions like “Frequencies of Tradition” (Times Museum, Guangzhou, 2020/ Incheon Art Platform, Incheon, 2021/ KADIST, SF, 2022) , “History Has Failed Us but No Matter” (Korean Pavilion, Venice, 2019) , and “2 or 3 Tigers” (HKW, Berlin 2017, co-curated with

Anselm Franke) . Kim has served on international advisories including HKW, DAAD and is a current KADIST acquisition advisor and committee member of LISTE.

Hikaru Fujii

藤井光

Artist. Hikaru Fujii utilizes diverse media, including installation, film, and workshops, to bridge art, history, and society. His practice is rooted in extensive research and fieldwork, often focusing on specific historical moments and social issues. Through his work, he critically examines both contemporary and historical crises, as well as structural violence, exploring their impact and significance on human and more-than-human worlds alike. His work has been exhibited at the National Museum of Modern Art, Tokyo; Museum of Contemporary Art Tokyo; M+; National Museum of Modern and Contemporary Art, Korea (MMCA) ; Centre Pompidou-Metz; Kadist (Paris) ; and Haus der Kulturen der Welt (Berlin) , among others. He has also participated in numerous international art festivals, including the Asia Pacific Triennial (2021) and the Rencontres d’Arles (2024) . He was awarded the Tokyo Contemporary Art Award 2020–2022.

Guo Jau-lan

郭昭蘭

Associate Professor, Taipei National University of the Arts. Jau-lan Guo teaches modern and contemporary art, art history, and curatorial practice. Her research interests revolve around the issue of artistic migration, circulation, art historiography,

and how exhibitions make history. Her curated exhibitions include: “In On the Passage of a Few Persons Through a Brief Moment in Time” (with Michel Lin and Lee Ambrozny, MoNTUE, 2021) and “Score” (Kuandu Museum of Fine Arts, 2020). Guo also translated Boris Groys’ *Art Power* into Chinese (Artist Publishing, 2015) . Her essays on art historiography include: “This is (not) Photography: An Assignment Given by Peng Ruei-Lin”. Jau-lan Guo is the organizer of the 2022 Reconstructing History of Art in Taiwan symposium, entitled Horizontal Art History: Perspectives from Taiwan.

Riku Iioka

飯岡陸

Riku Iioka is a curator currently serving as Assistant Curator at the Yokohama Museum of Art since 2024. Previously, he was at the Mori Art Museum (2018-2024) , where he contributed to several research and curatorial projects, including “Listen to the Sound of the Earth Turning: Our Wellbeing since the Pandemic” (2022) . Iioka’s curatorial practice began by collaborating with emerging artists, curating the exhibitions, including “New Rube Goldberg Machine” (KAYOKOYUKI, Komagome Soko, 2016) while pursuing studies in art practices at Tokyo University of Art (BA) and art theory at Yokohama National University (MA) . In addition to his curatorial work, Iioka is involved in international projects, including his role as “co-thinker of gudeul” for the 7th Changwon Sculpture Biennale 2024: silent apple in South Korea.

| **Relevant information** |

Exhibition “Piecing Through a Porous Archive“

Ginza Curator’s Room #012 Osaka Koichiro, Guo Jau-lan

Peng Ruei-lin, Fujita Tsuguharu, Fujii Hikaru

| 6 June - 28 June 2025

Through their critical recomposition by contemporary artist Fujii Hikaru (b. 1976), presented alongside a wartime painting by Fujita Tsuguharu (1886–1968), the exhibition of Peng Ruei-lin threads a fleeting line of dislocated gazes and shifting allegiances that run across the Pacific Rim, exposing the limits of vision and the ruptures within the medium itself.

Shibunkaku Ginza

URL: <https://gcr.shibunkaku.co.jp/en/exhibition/012/>

