

ikkibawiKrrr: 谁忘了村庄

Who Forgot the Village

2025.9.21 –
2026.3.1

aranya
art center
阿那亚艺术中心

ikkibawiKrrr 为此次项目去到了首尔郊区的村庄、日本京都朝鲜裔永住者的村庄，以及中国延边和秦皇岛的朝鲜族村进行拍摄、创作。以这些和艺术家说着同一种语言的群体为起点，他们发现这些地方由于改造计划或跨国劳动力移民等不同原因，都处于某种消逝状态。

创作过程中，艺术家着眼于村庄的“表皮”：景观、纪念物和生活痕迹，并以此唤起对“内部”的关注——村民生活、历史和集体记忆。录像和拓印都是他们捕获“表皮”的方式。

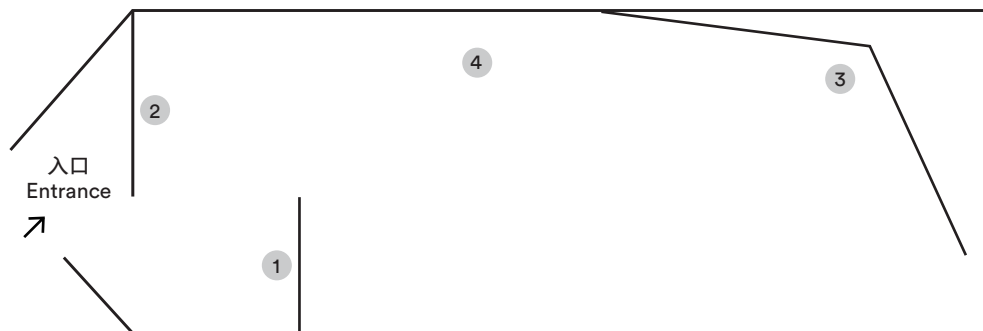
他们试图将村庄的概念拓展至实体空间之外，那是一个在边界周围的夹层，一个情感和记忆的回溯之所，也是生活在此和远离他乡的村民所共享之地。村庄的“表皮”犹在，却因人类活动的消减而衰败、蒙尘，被植物覆盖。与村庄空心化一同发生的，是“内部”的流失。展览标题所提出的诘问，在此被赋予了多重含义。不止关于遗忘和失去，不止是物理的、特定的村庄，而是在更广泛的人类处境中我们如何拓展边界，在不同的时空共同栖居。

For this project, ikkibawiKrrr traveled to villages on the outskirts of Seoul as well as Zainichi Korean villages in Kyoto, Japan, and ethnic Korean villages in Yanbian and Qinhuangdao in China, where they filmed and created artworks. As the artists visited these villages that speak the same language as them, the artists discovered these places are all in the process of disappearing, due to various factors from redevelopment plans to labor migration.

In the creative process, the artists set their sights on the “surfaces” of the villages: scenes, memorials, and traces of life, through which they draw attention to the “interior”—the lives, histories, and collective memories of the villagers. Video footage and rubbings are the methods they used for capturing the “surfaces.”

They are attempting to expand the concept of the village beyond its physical space, another layer around the boundaries, a place to recall emotions and memories, a locale shared by both the villagers who live there, and those who are far from home. The “skin” of the village remains, though it has declined, covered in dust and vegetation due to diminished human activity. Along with the emptying out of the village is the dissipation of the “interior.” In this way, the question raised by the exhibition title takes on multiple implications. It is not just about forgetting and loss, or about specific, physical villages; it is about how in the greater human predicament we can expand boundaries and dwell together in different times and spaces.

展厅 Gallery O



1

《图们江狂想曲》
Tumengang Rhapsody
2025



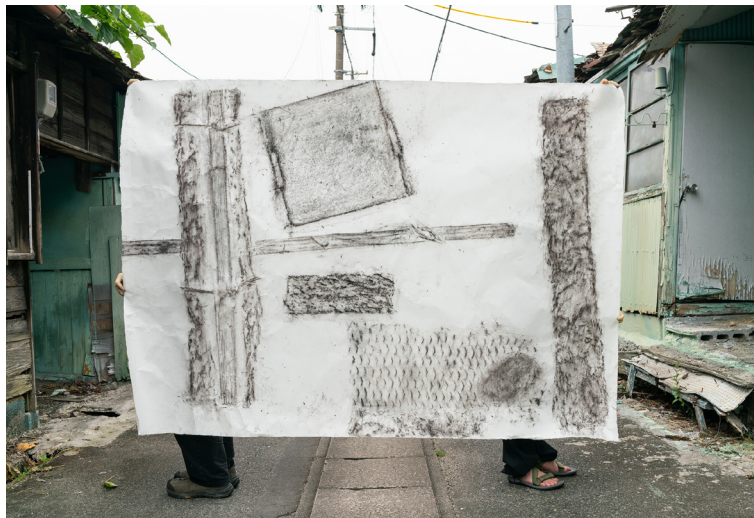
由阿那亚艺术中心委任创作
Commissioned by
Aranya Art Center

ikkibawiKrrr 一直致力于探索植物与人类、文明与自然现象、殖民主义与生态之间的多方面联系。他们在中国延边的图们江附近采集了一些于这一区域常见的植物，并通过喷漆将其轮廓叠加于纸上。他们曾于朝韩非军事区（DMZ）附近进行过此类实践，旨在体现平凡的自然生命，却能轻易逾越人类社会所树立的森严规则、界限和藩篱。

ikkibawiKrrr has long been engaged in exploring multifaceted links between plants and humanity, civilization and natural phenomena, and colonialism and ecology. In this work, they collected plant specimens commonly found near the Tumen River in Yanbian, China, and overlaid their silhouettes on paper using acrylic spray paint. The artists have carried out similar practices near the Korean Demilitarized Zone (DMZ), aiming to highlight how ordinary forms of natural life can effortlessly transcend the strict rules, boundaries, and barriers established by human society.

2

《门柱、排水管、地板、墙上的木头、垫脚石》
Doorpost, Drain, Floor, Wood from the Wall, Stepping Stone
 2025



3

《谁忘了村庄》
Who Forgot the Village
 2025



由国立亚洲文化中心（光州）、M+（香港）和阿那亚艺术中心联合委任
 Commissioned by National Asian Culture Center in collaboration with M+, Hong Kong,
 and Aranya Art Center

《塔》
Pagoda
2025

雕塑的原型是首尔郊区没落村庄中的一座石碑，它与其旁的大树标志着曾经村民集体生活的核心，碑文正是关于这棵在此矗立了三百余年的老树。韩国民间常用石块堆成塔状作为一种祈愿方式，而在雕塑中，碑上仅剩两块石头，其余已不见所踪。艺术家通过 3D 扫描，并以旧报纸和胶为材料模拟了原始场景。报纸和碑上的文字都被模糊了，村庄过往的生活和记忆如中空雕塑的内部一般缺席。

The sculpture takes its prototype from a stone stele in a declining village on the outskirts of Seoul. Together with the adjacent old tree, the stele once marked the core of communal life for the villagers. The inscription on the stele recounts the story of this tree, which has stood there for more than three centuries. In Korean folk tradition, stones are often stacked into pagoda-like forms as a way of making wishes. Yet in the sculpture, only two stones remain on the stele, while the others have vanished. The artist recreated the original scene through 3D scanning, using found newspapers and glue as materials. Both the text on the newspapers and the inscription on the stele appear blurred, as if the past life and memories of the village are absent—hollow, like the interior of the sculpture itself.

关于艺术家

About the artists



ikkibawiKrrr

图片致谢艺术家

Courtesy of the artists

ikkibawiKrrr 是一个视觉研究乐队 (visual research band), 成员包括高结 (Gyeol Ko)、金重沅 (Jungwon Kim) 和赵芝恩 (Jieun Cho)。

他们的名字结合了韩语中“苔藓”(ikki) 和“岩石”(bawi) 的词根, 以及拟声词“krrr”。他们的艺术实践呼应了苔藓的特性——在陆地与空气的狭窄边界上, 随着周遭环境而不断拓展自己的世界。成员们在与农民、潜水员、学者及更多人群的交流中, 通过对方的生活方式来学习关于植物、自然现象、人类与生态的知识。这个组合也曾探索过与热带生命以及海藻相关的现象——它们独立生长, 同时不断扩展边界, 融入环境之中。

ikkibawiKrrr 的个展包括“倒转生活的石头”, 善宰艺术中心, 首尔 (2024)。主要群展包括: “春之宣言”, 国立亚洲文化中心, 韩国光州 (2025); “爱知三年展 2025”, 爱知艺术中心, 日本名古屋 (2025); “解构星球”, 曼谷艺术文化中心 (2025); “新加坡双年展 2025: 纯粹的意图”, 新加坡美术馆 (2025); “影子的形式”, 分离派美术馆, 维也纳 (2024); “呼吸: 迈向气候与社会正义”, 哈默博物馆, 洛杉矶 (2024); “沿海编年史”, 英国文化教育协会、韩国国际交流财团 (2024); “浊世中, 君安否?”, M+, 香港 (2024); “黄色记忆”, 首尔殖民地历史博物馆 (2023); 第十二届首尔媒体双年展 (2023); 第十四届光州双年展 (2023); 第十五届卡塞尔文献展 (2022)。

ikkibawiKrrr is a visual research band consisting of members Gyeol Ko, Jungwon Kim, and Jieun Cho.

Their name combines the Korean words for “moss” (ikki) and “rock” (bawi) with the onomatopoeic word “krrr.” Their artistic approach reflects aspects of moss as something that expands its world with its surrounding environment along the narrow boundary between land and air. As the members meet with farmers, divers, scholars, and many others, ikkibawiKrrr learns about plants, natural phenomena, human beings, and ecology through their ways of life. The band has also explored phenomena relating to tropical life and seaweeds, which grow independently while also expanding their boundaries to become part of the environment.

ikkibawiKrrr's solo exhibition include *ikkibawiKrrr: Rocks Living in Rewind* (Art Sonje Center, Seoul, 2024). Their major group exhibitions include *Spring Manifesto* (Asia Culture Center, Gwangju, Korea, 2025), *Aichi Triennale 2025* (Aichi Arts Center, Nagoya, Japan, 2025), *Undo Planet* (Bangkok Art and Culture Center, Thailand, 2025), *Singapore Biennale 2025: Pure Intention* (Singapore Art Museum, 2025), *Forms of the Shadow* (Secession, Vienna, 2024), *Breath(e): Toward Climate and Social Justice* (Hammer Museum, LA USA, 2024), *Littoral Chronicle* (British Council in Korea, Korea Foundation, 2024), *Sending Love during Uncertain Time* (M+, Hong Kong, China, 2024), *Yellow Memory* (K History Schoolhouse, 2023), *THIS TOO, IS A MAP* (The 12(th) Seoul Mediacity Biennale, 2023), *so and weak like water* (14th Gwangju Biennale, 2023), *Lumbung* (Kassel Documenta 15, 2022).

此次展览由阿那亚艺术中心馆长张震中与助理策展人蒋若禹共同组织。展览将持续至 2026 年 3 月 1 日。

此次展览由阿那亚艺术中心与国立亚洲文化中心（光州）和 M+（香港）合作呈现。

The exhibition is organized by Damien Zhang, Director of the Aranya Art Center, and Assistant Curator Jiang Ruoyu. The exhibition is on view through March 1, 2026.

Co-commissioned in partnership with National Asian Culture Center (Gwangju) and M+ (Hong Kong).

图片 / Images

图片致谢艺术家
Courtesy of the artists
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