

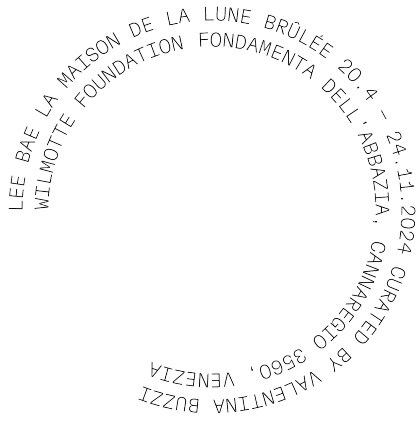


La Biennale di Venezia

60. Esposizione  
Internazionale  
d'Arte

Eventi Collaterali

LEE BAE LA MAISON DE LA LUNE BRÛLÉE 20.4 - 24.11.2024 CURATED BY VALENTINA BUZZI  
WILMOTTE FOUNDATION FONDAMENTA DELL'ABBAZIA, CANNAREGIO 3560, VENEZIA



LEE BAE – LA MAISON DE LA LUNE BRÛLÉE

COLLATERAL EVENT OF THE 60TH INTERNATIONAL  
ART EXHIBITION – LA BIENNALE DI VENEZIA

APRIL 20TH – NOVEMBER 24TH, 2024  
WILLOTTE FOUNDATION, VENICE

ADDRESS [Corte Nuova, Fondamenta dell'Abbazia 3560, 30121 Cannaregio, Venice](#)

EVENTS April 18; 10am Press Breakfast, 5.30pm Opening Reception.

OPENING HOURS Tuesday – Sunday 10am – 1:30pm; 2pm – 6pm. Monday closed.

WEBSITE [leebaestudio.com](#)

SOCIAL MEDIA [@leebae.art](#)

March 2024 - The Wilmotte Foundation will host from April 20th to November 24th, 2024, the Collateral Event of the 60th International Art Exhibition - La Biennale di Venezia entitled "Lee Bae - La Maison de la Lune Brûlée".

Organized by the Hansol Foundation - Museum SAN, the Fondation d'Entreprise Wilmotte, with the support of Johyun Gallery, the Embassy of the Republic of Korea in Italy, the Korean Cultural Center in Italy, the Italian Embassy in Korea, the Italian Cultural Institute in Seoul, Perrotin, Esther Schipper, the City of Cheong do, and Fabriano. La Bella Carta dal 1264, the exhibition curated by Valentina Buzzi presents South Korean artist Lee Bae's homage and exploration of a century-old ritual known as Moonhouse Burning or *daljip taeugi* deeply rooted in the land of morning calm. Held annually on the first full moon of the year, this ritual, which coincides with the 15th day of the lunar calendar's first month, brings the entire community together to engage in a unique and symbolic celebration of cyclical cosmology. The Collateral Event featuring Korean renowned artist Lee Bae serves as a captivating and participatory experience that seamlessly intertwines folklore knowledge and heritage with contemporary art. **At its core, the exhibition delves into the profound connection between humans and the natural world, exploring themes of renewal, circularity, and the harmonious rhythms of nature,** going beyond the nature/culture dichotomy of modern times to rethink our interconnectedness.

**The two-part exhibition unfolds before, and during the Biennale Arte 2024,** offering a rich narrative that engages both local and global communities. Before the opening, Lee Bae gathered messages from around the world containing wishes for the new year, which were transcribed onto traditional *hanji*, Korean paper, and burnt during the *daljip taeugi* ceremony taking place this February in the city of Cheongdo. The essence of this ritual lives through the video piece *Burning* (2024), projected onto the walls of the entrance corridor that leads to the exhibition hall, offering a first glimpse into the vocabulary of Lee Bae's opus, and in conversation with the sound composition *Sailing Through Fire* (2024) by Tod Machover. The video-art piece, titled *Burning* (2024), is projected onto the walls of the entrance corridor of the Wilmotte Foundation that leads to the exhibition hall, through 7 projectors, and offers a first glimpse of the tradition of the Moonhouse Burning through both visual and sound. Inside the exhibition hall, visitors encounter various *Brushstroke* installations (2024) unfolding on both the floor and the walls of the foundation, which are coated with white paper from Fabriano through a special technique called "marouflage". The Brushstroke installations are painted using charcoal paint derived from the Moonhouse combustion. The exhibition space becomes a symbolic representation of hope emerging from collective aspirations, as well as a moment to experience what Asian philosophies recognize as the "negative space": our and others essence are manifested through an absence that is complementary to the burning force of the video piece. The journey continues with a striking monolith carved from Zimbabwean black granite, serving as a focal point for meditation and reflection. This monumental sculpture which measures 4.6 meters in height and is titled *Meok* (2024), evokes the traditional Korean ink-stick, used historically in Korean academic

and cultural circles as a way to transmit knowledge amongst generations. Lastly, the space is complemented by the work on canvas *Issu du Feu* (2024), where charcoal flakes are transformed into mosaics of contrasting highlights and opacities.

Exiting the exhibition hall, visitors traverse *Moon* (2024), an ephemeral structure whose path leads to the Venetian waters. Enveloped in paper through the marouflage technique, and illuminated by a ceiling in yellow glass panel, the path symbolizes renewal and connection, for the audience to feel and contemplate not only the Venetian Laguna, but also the moonlight that reconnects them with the atmosphere unfolding in Cheong-do during the burning ritual. In an era marked by complexity and estrangement from nature, "La Maison de la Lune Brûlée" delivers a powerful message of reconnection with nature's rhythms, celebrating lunar cosmologies and folklore traditions. The exhibition not only explores the timeless wisdom of Korean philosophy but also raises essential questions about the pivotal role of ancient traditions in contemporary times. Through the synthesis of art and ritual, Lee Bae's exhibition invites visitors to embark a profound exploration of our shared humanity and the possibilities of re-discovery and hope.

#### PRESS OFFICE

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Produced and presented by



In collaboration with **Johyun Gallery**

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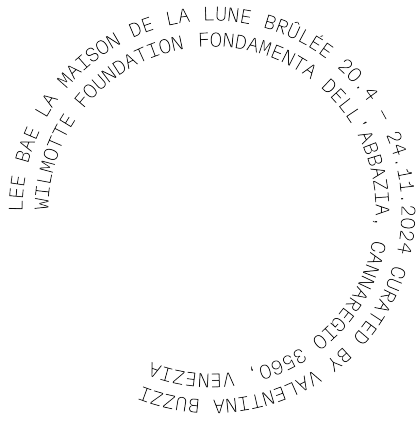


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Technical Partner

**FABRIANO**  
LA BELLA CARTA DAL 1264



## NOTES TO THE EDITORS

### ARTIST LEE BAE

Based in Seoul and Paris, Lee Bae (b. 1956) focuses on the expressive potential of charcoal as a medium. Over the course of nearly three decades, Lee has dedicated himself to creating a diverse range of iterations of Korean painting through his use of charcoal and abstract forms that are self-sufficient and rich in spiritual and energetic qualities. By exploring immanent notions such as yielding, respiring, and circulation, which are embodied by charcoal as a material, Lee's work resonates with themes of life and death, absence and presence, light and shadow, form, and emptiness. Lee's oeuvre spans a wide range of mediums and forms, from drawings to canvas-based works, as well as installations, with each new work serving to expand upon his unique vision and approach. With an international reputation, Lee's works have been featured at museums and institutions world- wide including Phi Foundation, Montreal; Wilmotte Foundation, Venice; Fondation Maeght, Saint-Paul de Vence; and Musée Guimet, Paris. Lee's work is in the permanent collections of many museums including the National Museum of Contemporary Art (MMCA), Gwacheon; Seoul Museum of Art (SEMA), Seoul; Leeum-Samsung Museum of Art, Seoul; Horim Museum, Seoul; Paradise Art Space, Incheon; Fondation Maeght, Saint- Paul de Vence; Musée Guimet, Paris; Musée Cernuschi, Paris; Baruj Foundation, Barcelona; Privada Allegro Foundation, Madrid; Medianoche Foundation, Granada; and Phi Foundation, Montreal.

### COMPOSER TOD MACHOVER

Called "America's most wired composer" by *The Los Angeles Times* and "a musical visionary" by *The New York Times*, Tod Machover's career has been marked by a commitment to pushing the boundaries of traditional artistic and cultural norms. He is Muriel R. Cooper Professor of Music & Media at the MIT Media Lab (Cambridge, USA), where he also directs the Opera of the Future group. Before coming to MIT, Machover was the first Director of Musical Research at Pierre Boulez's IRCAM in Paris. His compositions have been commissioned and performed by elite ensembles, opera houses, and esteemed soloists worldwide, from Yo-Yo Ma to Renée Fleming, and from Lincoln Center of the Performing Arts (NYC) to the Centre Pompidou (Paris), Vienna Volksoper and Seoul Arts Center. Machover is known for inventing new technologies for music, from Hyperinstruments and Hyperscore to Guitar Hero, and for designing numerous sonic strategies for promoting health and wellbeing. Machover is especially celebrated for his groundbreaking operas including the AI-infused *VALIS* (1987), the audience-interactive *Brain Opera* (1996), and the robotic *Death and the Powers* (2010). He is currently working on his next opera, *The Overstory*, based on Richard Powers' Pulitzer Prize-winning novel about a radical realignment between humans and the non-human world.

CURATOR  
VALENTINA BUZZI

Valentina Buzzi (born in 1995) is an Italian independent curator, writer, and academic living between Italy and South Korea. Before relocating to Korea in 2020, Valentina worked at the Arts at Cern residency program at the European Organization for Nuclear Research (CERN) in Geneva, and as a curator and studio manager at Studio Yuval Avital, contributing to creating the international contemporary art, dance, and sound project "Human Signs" (2020), presented during the 13th Manifestation Biennial in Marseille. In 2022, Valentina served as the Artistic Director of the first Italian Pavilion at the 14th Gwangju Biennale, the first ever produced by an Italian Cultural Institute. She has collaborated on various occasions with the Italian Cultural Institute in Seoul and the Italian Embassy in Korea, promoting cultural exchange between the two countries. She has also authored catalogs and critical essays for institutions and private galleries, including the Gwangju Biennale, Define Seoul fair, Italian Cultural Institute, Los Angeles Municipal Art Gallery, Gallery Shilla, Kornfeld Galerie, Make Room, and Duarte Sequeira, among others. Valentina holds a bachelor's degree in art, Design, and Media from IULM University (Milan, Italy), a master's in Cultural Policy and Management from the University of Warwick (Coventry, UK), and is currently completing a Ph.D. in Cultural Studies at the Graduate School of International Studies, Hufs (Seoul, South Korea). As an academic, she has contributed with lectures on various universities and institutions across the globe. In 2023, she was named by the leading Italian magazine *Artribune* as the best young Italian curator. Valentina is also an academic member of the International Council of Museums (ICOM).



## CREDITS

### CURATOR

Valentina Buzzi

### PRODUCED BY

Fondation d'Entreprise Wilmotte Hansol Foundation-Museum SAN

### IN COLLABORATION WITH

Johyun Gallery

### SUPPORTED BY

Embassy of the Republic of Korea in Italy, Korean Cultural Center in Italy, Embassy of Italy in Seoul, Italian Cultural Institute in Seoul, City of Cheongdo, Perrotin, Esther Schipper Gallery.

The exhibition is part of the special program for the 140th anniversary of the establishment of diplomatic relations between Korea and Italy, promoted by the Embassy of Korea in Italy, the Embassy of Italy in Seoul, the Korean Cultural Center in Italy, and the Italian Cultural Institute in Seoul.

### TECHNICAL PARTNER

Fabriano. La Bella Carta dal 1264

### COLLABORATORS

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*Head of Wilmotte Foundation, Venice*

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*Artist Liaison*

Sun Kyung Jung

*Project & Logistics Coordination*

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*Exhibition Identity, Communication and Press Office*

MAY Communication & Events

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*Video Production*

Woonghyun Kim, Sungseok Ahn, Kyeong Jin Nam, Seungho Kang

*Music/Sound Composition "Sailing Through Fire"(2024)" by Tod Machover*

Cello Recording by Matt Haimovitz, excerpted from Pentatone CD of Machover's "Sorta Voce", used by permission of Matt Haimovitz.

Other cello and natural recordings, plus electronics, created by Tod Machover, and mixed with the assistance of Ana Schon at the MIT Media Lab, Cambridge USA.