이 공간, 그 장소: 혼돈 토피아
NO SPACE, JUST A PLACE
ETEROTOPIA

WITH
AUDIO VISUAL PAVILION
BOAN1942
D/P
HAPJUNGJIGU
OF
POST TERRITORY
SPACE ILLI
SPACE ONE
TASTEHOUSE
WHITE NOISE

AND
MERIEM BENNANI
OLIVIA ERLANGER

CURATOR | MYRIAM BEN SALAH
ASSOCIATE CURATOR | LUCREZIA CALABRO VISCONTI
CURATORIAL CONSULTANT | INYOUNG YEO

PROJECT COORDINATOR | DAIN OH
SPACE DESIGN | ARCHIVIO PERSONALE
SET-UP | INFULLSPACE
AUDIO-VIDEO | MULTITECH

VENUE | DAELIM MUSEUM

A PROJECT POWERED BY GUCCI
No Space, Just A Place takes its cue from the Korean artistic ecosystem to initiate a reflection on our times and the deep mutations that humanity is experiencing. While escapism—political, ecological—is not an option anymore, it seems urgent to consider what an alternative collective destiny looks like. Inspired by the complex history of independent and alternative art spaces in Seoul, the exhibition proposes a definition of what a metaphorical “other space” might be: a place to build a different, desirable, and inclusive future with new ways for humans to relate to each other and to their surroundings. No Space, Just A Place tangentially evokes the connection to “outer space” as a speculative tool, a utopian location in which to set new empowering narratives, delving into the understanding of otherness, the exploration of minoritarian identities and the imagination of new political and aesthetic relationships.

Independent and alternative art spaces are historically underground venues that populate storefronts, lofts, warehouses, and other places abandoned by the mainstream. They confront the neutrality of the commercial gallery or the proverbial white box by promoting work that is often politically engaged, experimental, and exploratory. Since the spontaneous appearance of these initiatives in the late 1990s in Seoul, a growing number of projects have engaged in the practice of critically questioning and slowly shaping the very conditions of their own independence. No Space, Just A Place aims to give visibility to these radical venues and to explore their “alternativeness” as a conceptual tool through which to think about autonomy and the questioning of established dynamics. Drawing from the ancient concept of proxenia, the exhibition layout seeks to formulate a new definition of being together while not being one thing, inspired by the geography of utopian communities, psychogeography, and mind maps. No Space, Just A Place transforms the entirety of the Daelim Museum into a learnescape: the entire building is divided into smaller curated stations, platforms for dialogue and display, composed of both projects by independent spaces located in Seoul along with artistic interventions by Korean and international artists. To feed the conversation and foster a creative dialogue, these interventions in-situ playfully question the narrow perspectives of normative and dominant discourses through the creation of new mythologies as well as the use of an exuberant visual imagery imbued with humor and magical realism. Themes of displacement, biotechnologies, queering, and hybridization are evoked, exploring the potential of storytelling and fiction to address emancipatory stories of “otherness”.

Myriam Ben Salah
The role of independent curators also dramatically magnified. Meeting independent artists, learning about their projects, became as common as meeting independent curators and learning about their projects became as common as meeting independent artists. Moreover, art spaces were able to acquire funding as they became more established over the course of time.

Jin Kwon (JK): That’s right. Alternative or independent art spaces are ephemeral, in that they are constantly creating and disappearing. In this continuous cycle, the young generation of art spaces and artists eventually move into the mainstream and even younger spaces and artists pop up.

Leeje (LJ): In the early 2000s, I made my artistic debut with Space Pool, one of the first alternative art spaces in Korea. Looking back, I think these spaces were quite radical—especially by today’s standards—in how they sought to subvert the existing system and experiment in diverse methods. Additionally, these alternative spaces became institutionalized and had a greater effect on the sensibility of the new generation. Nevertheless, the experimental nature of the art scene was a major factor in the development of new art spaces.

Creating art began to evaporate, leaving behind an atmosphere of lethargy, or thirst. We had to start creating our own opportunities, our own spaces. For me, a major catalyst in founding Hapjungjigu was the Sewol ferry disaster in 2014.

Leeje (LJ): In 2014, I joined artist Leee, who is currently a part of the Hapjungjigu team. Our conversation today is about our collective experiences operating independent art spaces in Seoul.

IY: I agree. MeToo has had a multi-layered effect on us as art spaces, as well as on the role of artists and their identity, and other social issues. I believe it’s essential for alternative or independent art spaces to appear and disappear within every generation.

No-Space, Just a Place: Alternative or independent art spaces are by artists and curators in the late 90s. Maybe we can start by discussing the intra-relations of these spaces and the surrounding social issues. I believe it’s essential for alternative or independent art spaces to appear and disappear within every generation.

My name is InYoung Yeo, I’m an artist and the founder of Space One (founded in 2015), and curator of its collection. In fact, through this exhibition, the museum purchased some of the exhibited works for its collection.

Definitely. In the past, one of the most important requirements in opening an art space was accessibility. But that’s no longer the case, because now we [the spaces] use social media to attract visitors. Also, our audience’s attitude has shifted, as they consciously and actively seek out specific rules and expectations. In that sense, I think it offered favorable conditions for Hapjungjigu and the participating artists.
JK: When you say “favorable conditions,” you mean the basic conditions that often get neglected. It’s *in the basic conditions* that artists often struggle to create and exhibit art. The term “favorable conditions” refers to the basic living conditions an artist needs to survive and continue to create their work.

Y: Right, subjective narratives can be re-examined in many ways. Why do we need to reinvent our history, myths, and realities? We need to be very careful in how we approach this. Nationalism is a starting point as well, so stereotypical narratives as to not get trapped in that hole of nationalism.

Y: People mentioned earlier, we have [JJK, IY, and LJJ] independent art spaces, I’ve used the word “space.” As we take part in this exhibition Name Space, *just a Place, I hope* placeness mean to us.

JK: As mentioned earlier, today’s art spaces in Seoul are scattered throughout the city. Each location is part of the “placeness” of each space. And the shared condition of all spaces, like the complexity of the entire city of Seoul, can be part of locality. Korea is a place where different times overlap. One of the terms that often comes up in such discussions about Korea’s “placeness” and locality is “multi-layered modernity.”

LJ: One of the intrinsic qualities of Korean identity is complexity. Different times and coexist, like how new global technology is instantly soaked into traditional ways of daily life.

Y: On the positive side, this sensibility also makes me think of the common wounds of the colonial period that we have in Asia. Korea for one, like many other countries, underwent rapid changes and rushed towards one goal, that is economic stability and hadn’t a moment to heal these wounds.

JK: It’s both an action and reaction to that.

-----------------[Short Break]-----------------

Y: What do you think are some significant problems that need addressing? I’d like to start by pointing out that independent art spaces, commercial galleries, and public/private museums/ institutions are still very disconnected. These entities with different voices should support one another and grow together, but they are still driven by a lack of connectivity. For each entity to survive, it’s essential to form an ecosystem, instead we are too dependent on government funding.

JK: We need a market or “diversified collectors” but we don’t have a market in this sense.

Y: Commercial galleries and collectors in Korea still show a strong preference for international or western artists.

JK: There are various reasons for this. First and foremost, they [collectors] simply aren’t aware of Korean artists who are making compelling contemporary art. Purchasing art is not just about monetary value. Art collectors should also consider the joy of supporting artists, the price of appreciating an artwork, and how you can acquire, and most of all, the aesthetic values. The number of art buyers in Korea has been on the rise, but it’s problematic that this current hasn’t reached Korean artists. This is mainly due to lack of good education.

Y: But Korean artists are not so educated. There are many people who don’t understand these values. The same problem can be seen in museum exhibitions. Museum visitors often have prejudices about art. The younger generation also has yet to stop and question the process. What are the various relations formed during this process?

JK: Why do we like art? I think questioning oneself helps re-focus on what’s important.

LJ: It’s easier to follow the decisions made for us. But instead, I want to ask, do you truly desire?

Y: I agree, we need to create this ‘culture’ together and it takes time. I would like to end our conversation today with another beginning by each of us asking a question to ourselves and to others. In this time of urgency, while we’re constantly rushing towards a singular goal, I would like to stop and question the process. What are the various relations formed during this process? What does this all mean in relation to myself and others?

JK: Right, and some stories are overlooked within the current institutional system. In Seoul, we can easily identify an array of atypical traits and different sensibilities that form a type of locality. Yet we must approach some of these areas very carefully. For example, we remember constructed for the Seoul Olympics, such as the Olympic mascot Hodori, or saekdong, the colorful patchwork of traditional clothing. Also, identifying an artist within the frame of Koreanness can carry some unnecessary associations that hinders the freedom of the artist’s imagination or interpretation. Nonetheless, a detailed sense of local identity is essential in creative work produced by both artists and curators. We are compelled to identify our own distinguishing characteristics, and to investigate our identity. These are fundamental questions for any art professional, regardless of where they live.
여인영: 2015년 합정지구를 설립하고 운영 중인 이제 작가님, 화랑 큐레이터님, 그리고 2014년 스페이스 원을 설립하고, 운영을 맡아 온 저 여인영, 이렇게 세 명이 대안공간을 직접 운영해온 경험을 바탕으로 대화를 진행하고자 합니다.

이번 전시 ≪이 공간, 그 장소: 헤테로토피아≫에 참여하는 공간들은 대부분 2010년대에 설립된 공간들입니다. 작가와 큐레이터가 운영하는 공간들입니다.

한국에서 대안공간은 90년대 후반부터 나타나기 시작했습니다. 과거에서 현재의 흐름 안에서, 대안 및 독립공간들이 어떻게 다양한 사회적 적자들과 연결되고 상호관계를 형성해왔는지부터 이야기해 볼까요?

권진: 맞아요. 계속 생기고 없어지고 생기고 없어지고, 이게 반복됩니다. 그리고 대안 공간에 속했던 세대가 주류로 진입하게 되죠.


여인영: 스페이스 원도 굉장히 우연한 사건들이 교차하면서 2014년에 형성된 공간이에요. 고갈이라고 표현하신 것처럼, 정말 목이 너무 말랐던 것 같아요. 다양성이 많이 부족한 시기라고 당시 느꼈고, 그래서 자연스럽게 많은 작가들이 전시를 독립적으로 협업하며 만들어 낼 것 같아요. 1년 후인 2015년에는 독립성과 다양성에 집중해 보기로 마음을 먹고, 제가 할 수 있는 국제적 협업을 시작했던 것 같습니다. 여기에는 제 개인적인 경험이 맞닿아 있네요. 한국과 미국에서 자라오면서, “내 안에 있는 '한국'은 뭘까?”라는 질문을 항상 했었어요. 잡힐 듯 안 잡힐 듯 떠도는 이 질문이 저한테는 한국에 머물게 된 계기이기도 해요. 이렇게 공간마다 어디에서, 왜 시작되었는지는 동일하게 느끼셨나요?

이제: 2010년 대의 미술 공간들은 딥디하게 연결되었어요. <굿-즈> 행사를 통해서 얻게 된 에너지가 가시화 되었죠. 함께하는 관계를 통해서 얻게 된 에너지가 가시화 되었죠.

여인영: 소스는 삼청동에서, 서울문화재단이 2017년에 신설했죠. 합정지구도 운영 3년 차부터는 공적 기금을 공간 운영에 활용할 수 있게 되었어요.

권진: 그렇지. 소년 작가들의 공간 운영 기금을 기반으로 운영해왔어요. 스페이스 원이 이런 대안공간들의 움직임이 기금 정책에 반영되면서, 서울문화재단이 현장공간장일 홍보를 통해 주요한 성과를 얻었습니다. 2015년에 서울시 도시 재생 사업으로 선정된 이후 지금까지, 저희도 젠트리피케이션과 맞바람을 하고 있는 중이죠.

이제: 2015년 10월에 세계문화제까지 열린 <굿-즈>에 합정지구가 참여하면서 처음으로 다른 공간들과 만나는 기회를 가졌어요. 정체성이 다른 15개의 신생 공간들과 독립 기획자들, 디자이너들이 참여해 몇몇 <굿-즈> 행사를 하면서, 작가와 팀이 참여한 이 행사는 5일 동안 매일 메인 이슈였어요. 작가들은 각자의 역할에 대해 있다가 팀으로서의 경험을 공유하고, 소통하기도 했습니다. 그리고 수익은 대개는 사회적 이슈에 주목한 작가들이 소장하기도 했습니다.

여인영: 그_LIBRARY, 소년 작가의 공간 운영 기금을 기반으로 운영해왔어요. 스페이스 원이 이런 대안공간들의 움직임이 기금 정책에 반영되면서, 서울문화재단이 현장공간장일 홍보를 통해 주요한 성과를 얻었습니다. 2015년에 서울시 도시 재생 사업으로 선정된 이후 지금까지, 저희도 젠트리피케이션과 맞바람을 하고 있는 중이죠.

이제: 2016년에 서울시립미술관에서 열렸던 ≪서울 바벨≫ 전시가 있죠. 이 전시가 한국의 기존 문화 제도 안에서 기획된 것이기 때문에, 이 전시에 대해 의문이 생기고, 그에 대한 대답을 찾기 위해 참여한 작가들이 많이 모였어요. 이렇게 하여 공간의 정체성과 효과가 한층 높아졌습니다. 이런 행정자들이 운영한 공간의 정체성과 effects가 한층 높아졌습니다. 이런 행정자들이 운영한 공간의 정체성과 effects가 한층 높아졌습니다.

이제: <굿-즈> 행사는 한마디로 설명하기는 어렵겠지만, 이 행사는 5일 동안 매일 메인 이슈였어요. 작가들은 각자의 역할에 대해 있다가 팀으로서의 경험을 공유하고, 소통하기도 했습니다. 그리고 수익은 대개는 사회적 이슈에 주목한 작가들이 소장하기도 했습니다. 형태는 <굿-즈>의 경우와 다를 뿐이죠. 여기에는 제 개인적인 경험이 맞닿아 있네요. 한국과 미국에서 자라오면서, “내 안에 있는 '한국'은 뭘까?”라는 질문을 항상 했었어요. 잡힐 듯 안 잡힐 듯 떠도는 이 질문이 저한테는 한국에 머물게 된 계기이기도 해요. 이렇게 공간마다 어디에서, 왜 시작되었는지는 동일하게 느끼셨나요?

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여인영: 맞아요. 이런 기본적인 조건에 대한 대책으로 한국예술인복지재단이 2012년에 설립했죠. 그걸 알면서 조치들을 실시해왔어요. 예술가들이 괴로움을 느낄 때, 사회의 정체성을 지키고, 다양한 관계를 통해 협력을 모으는 것이 중요하죠.

권진: 그럼 지금 사례에서, 만도하고 잘 풀 수 있었던 것 같아요. 그러나 외부적인 조건의 장애에 대해선 어떨까요?

여인영: 저도 2016년에 예술인 파견지원 사업을 통해 지원을 받으면서 조금 숨을 쉴 수 있었던 것 같아요. 대안, 독립 공간들이 서울 지도에 '점'으로 표현되어 분포되어 있듯이, 시간의 흐름 안에서 예술과 사회의 '쟁점'들을 여러가지로 표현하는 것이 중요할 것 같아요.

권진: 맞아요. 그에 따른 작품과 박람회라는 장소가 가지고 있는 것이죠.

여인영: 이주'라는 현상도 이런 '중첩적인 근대성' 안에 포함되는 장소성, 지역성인 것 같아요. 산업화 혹은 정치/경제적 이유로, 미국, 유럽 등 전 세계로 이주한 [한국] 교민들을 생각해 볼 때, 저를 포함해서 여러 세대가 다양한 배경으로 이주했다는 것을 알 수 있어요. 스페이스원을 통해서 이런 이슈를 조금 간접적으로 다루고, 청년의 국제적 힘을 키우고 싶었던 것 같아요.

권진: 그렇지만 제도 안에서는 이런 이야기의 구체적 지점들이 많이 간과되는 게 현실입니다. 일종의 지역성 연장에서 비정형적 특성과 다양한 온도차를 감지할 수밖에 없는 곳이 서울인 것 같습니다. 그렇지만 서울/한국의 정체성은 보다 조심스럽게 접근하는 게 필요하게 됩니다. '호돌이'나 '색동'처럼, 올림픽을 기점으로 급조된 한국의 이미지라는 게 분명 있어요. 한국적 정체성이라는 프레임 안에서 한 작가를 규정할 경우, 작가가 의도하지 않은, 오히려 관객이 요구하는 무언가를 씌우는 격이 되어서, 작가의 자유로운 상상이나 해석의 자유를 방해할 수도 있어요. 결국 예술이란 완전한 자유로움을 전제로 하는 거예요.

여인영: 맞아요. 그래서 2020년 지금, 과거의 국가주의적 서사와는 다른, 한국의 역사와 신화가 연구되지 않은, 그 자체의 정체성이 연구되지 않은테요. 그러한 전개는 경제적, 정치적, 그리고 작업적 요인들이 뒤섞여 있다고 생각해요. 그러나 이런 질문에 대해선, 저는 이런 문화를 통해 해석하는 것이 중요하다고 생각해요.
As an exhibition hall and research center for Korean and Asian contemporary art, Audio Visual Pavilion (AVP) aims to find, record, and create reality that exists within and outside of our visual and audio culture. AVP was founded in 2013 by curator Seewon Hyun and editor Inyong An, staff members of Walking Magazine, an independent magazine that was launched in 2006. Seewon Hyun began running the space with Jihyun Shin, another independent curator, along with various other collaborators. Through AVP, they create “what they wish to see,” cultivating a visual culture in which the creative ideas of the artists and curators can be freely realized.

The question that AVP asks is, what types of situations can we create for experiencing art within today’s art institutions? Here, art refers not only to paintings, but also to music, performances, films, literature, and other forms of art that are manifested through time and space. AVP is dedicated to pursuing unconventional activities, however small they may seem, that go beyond the typical functions of an art space (i.e., displays, installations, sales, collections, and support). One mission of AVP is to collect stories, such as texts, dialogues, papers, etc. For the two directors of AVP, collecting stories means rearranging and reinterpreting events and situations that take place in art, or more broadly, in reality. To this end, AVP regularly publishes a wide range of texts. The four-page “AVP Documents” is printed every two weeks and archived on AVP’s website. AVP also publishes books, including a compilation of AVP Documents, as well as “AVP Book,” which details various art projects and exhibitions. (2020 version)
While running AVP, I have worked with many contemporary artists. One issue that I have returned to almost compulsively is movement and transition. As a guest curator for the thirtieth anniversary of the National Museum of Modern and Contemporary Art, Gwacheon, (2016), which contemplated structure and different ways of moving.

I'm writing this on January 24, 2020. According to the lunar calendar, tomorrow is the first official day of 2020. At this moment, I don't want any repetition or looking in the rearview mirror. Even so, I find myself thinking back to images and texts that I was immersed during 2017. At the time, I kept arguing that we needed a bigger plan. I didn't appreciate the true value of having an entire floor plan is undoubtedly the optimal way to document an exhibition from a floor plan is the only way to document an exhibition in its entirety. From this privileged perspective, looking down from up high, we can get a precise record of how all of the works were arranged in time and space.

Knowing that the floor plan will exist in the future, visitors are free to skip a few artworks or ignore the recommended order of viewing. With this in mind, a floor plan is undoubtedly the optimal way to document an exhibition from 10 or 100 years ago. (written in October 2017)

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The unique status of the floor plan after the exhibition is finished is also interesting. Photos of exhibitions can partially document the works, showing how they were once displayed or installed. But the only way to document an exhibition in its entirety is with a floor plan providing a bird's eye view. From this privileged perspective, looking down from up high, we can get a precise record of how all of the works were arranged in time and space.

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**A R T I S T S**

**Jiyong Yoon**
Jiyong Yoon is interested in showing the implications of various situations in her work, and she also seeks to disclose hidden structures of contemporary art in her art. She adopted the term "better" to describe the "something" she was looking for in her art. She was especially impressed by the scenes of the stage installation for her performance at the Seoul Museum of Art (September 2015); and the packaging process for her performance material. She was particularly curious about ordinary people's standards for liking certain images. She often filmed the huge warehouse where the equipment for the exhibition was stored. She even filmed this process as part of her video installation for the "Move and Scale" exhibition. She often gives drawings and paintings of her own hands to Technical Services at the exhibition, but they never refuse to accept her drawings on her own hand.

**Sunho Park**
Sunho Park is a visual artist dealing with video, image, and text. Her work is curiously about ordinary people's standards for liking certain images. Her work is often combined with the notion of her body being the place to look and touch, and the image is the way to make things happen. In the new works for this exhibition, Sunho Park examines artifacts, memories, and well as the geographical information about such things, which can be continuously recorded. She often reconsiders the symbolic relationships between text and image that cannot exist without the presence of a particular individual. In 2019, what type of new map or experience can document the moving and changing of a certain space, as well as the observations of the artist?

**Geumhyung Jeong**
Geumhyung Jeong is a Korean Academy of Film Arts in Seoul. She has studied acting at Hoseo University in Asan; dance and puppetry at the Korean Academy of Film Arts in Seoul; and she has performed at the Festival in Monte Carlo, Japan in 2011 with New Museum Triennale, Zurich, and other festivals. Her work explores the potential and its surroundings. Combining the technical aspects of theater, she has created flat surfaces. At the time of the exhibition, Sunho Park examined artifacts, memories, and well as the geographical information about such things, which can be continuously recorded. She often reconsiders the symbolic relationships between text and image that cannot exist without the presence of a particular individual. In 2019, what type of new map or experience can document the moving and changing of a certain space, as well as the observations of the artist?

**MeeNa Park**
MeeNa Park was born in 1987, in the 1960s and 1970s. She is known for her almost 100 visual materials. Her work explores the potential and its surroundings. Combining the technical aspects of theater, she has created flat surfaces. At the time of the exhibition, Sunho Park examined artifacts, memories, and well as the geographical information about such things, which can be continuously recorded. She often reconsiders the symbolic relationships between text and image that cannot exist without the presence of a particular individual. In 2019, what type of new map or experience can document the moving and changing of a certain space, as well as the observations of the artist?

**Sasa[44]**
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윤지영
윤지영은 어떤 사건이나 상황이 개인에게 주어질 때 그를 어떻게 해석하는지에 관심이 있다. 그는 다양한 방식으로 이 주제에 대해 연구하고 있으며, 최근의 작업 '나아질거리'는 그가 프로젝트의 결과물로 제시한 것들이다. 윤지영은 '나아지기'에 대해 몇 년간 투자하고 있으며, 관련된 논의와 토론을 통해 이론적 기반을 구축하고 있다. 그는 이러한 작업을 통해 사회적, 문화적, 정치적 문제에 대한 새로운 접근방식을 제시하고 있다.

이해하는 태도
이런 태도는 그가 전시를 통해 개인과 사회의 관계를 탐구하는 것에 기반한다. 2019년의 전시로 '밤이 낮으로 변할 때'는 이러한 태도의 결과물로 보인다. 윤지영은 이러한 태도를 통해 사회의 문제를 해결하고자 한다. 그의 작업은 사회의 문제를 통해 새로운 접근방식을 제시하고, 이를 통해 사회의 변화를 추구한다.

정금형
정금형은 다양한 전시를 통해 사회의 문제를 탐구하고 있다. 그의 작업은 사회의 문제를 통해 새로운 접근방식을 제시하고, 이를 통해 사회의 변화를 추구한다.

박선호
박선호는 영상, 이미지, 소스 등을 만지고 다루는 시각예술가다. 그는 사회의 문제를 통해 새로운 접근방식을 제시하고, 이를 통해 사회의 변화를 추구한다.

박세웅
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박미나
박미나는 로드 아일랜드 미술대학교 회화과를 졸업하고, 헌터 대학교 대학원 회화과를 마쳤다. 그는 소스 등을 만지고 다루는 시각예술가다. 그는 사회의 문제를 통해 새로운 접근방식을 제시하고, 이를 통해 사회의 변화를 추구한다.

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BOAN1942 has always been a shelter for travelers and vagabonds since 1942. Also, this place was the creative center of modern Korean literature favored by writers including Seo Jeong-ju and Kim Dong-ni. BOAN1942 opened in 2007 as a cultural art space that inherited the placelessness and cultural heritage of the inn, creating contemporary values that are still valid today. Since 2017, with a new building built next to the old inn, its space was expanded into the art and culture complex, including exhibition space ART SPACE BOAN, BOAN STAY for culture creators, 33 MARKET Café, BOAN CLUB for performances and screenings, and BOAN BOOKS.

**Established:** 2007  
**Founder:** Sungwoo Choi  
**Director:** Sungwoo Choi  
**Address:** 33 Hyoja ro, Jongno gu, Seoul
Psychedelic Nature: Natasha and Two Yellow Pieces is the reorganized project of Psychedelic Nature (2019) that was part of a special exhibition of BOAN1942. While the previous exhibition discussed mainly the landscape of an artificial paradise created by the human illusion of nature, the reorganized project focuses on the objects and figures that make up the inside of the world. The world ‘Chingchen’ created by Sungsil Ryu is a space where the boundary between illusion-reality and tradition-future is blurred. The artist introduces this space in the typical style of a package tour. The main sensational object of ‘Chingchen Tour’ is not the exotic mood of the destination, but the secular superstitions and myths that support the world, as well as the attitude and style of the figures that sympathize with it. While Ryu’s characters exist based on such a fictitious narrative, the two sculptures (or two bodies) created by Choi Haneyl represent the meaning through the object’s form and composition itself. In this project, the artist, who claims to nurture sculptural objects by applying physicality, presents sculptures and a photograph that express the opposite sexual orientation. The objects and narratives processed by Sungsil Ryu and Choi Haneyl symbolize the illusory space that is still hidden in the real world of today. The imagination and the futuristic sensations reconnect with the history of utopia that has been repeatedly repeated in the past without end.

PARTICIPATING ARTISTS: SUNGSIL RYU, CHOI HANEYL
PARTICIPATING CURATOR: GOEUN SONG
Choi Haneyl (b.1991) is a sculptor based in Seoul. He investigates forms in that ontology can help our understanding of society. "Sculpture" is a series of sculptures created considering the ontological boundaries between virtual-real and reality. Choi has participated in several group exhibitions such as the National Museum of Modern and Contemporary Art, Korea, Visual Pavilion, Seoul (2017). He also has worked with the National Museum of Modern and Contemporary Art, Korea, Visual Pavilion, Seoul (2017). Two Yellow Pieces are juxtaposed to illuminate each other. Choi argues that the narrative is based in the ontological boundaries between virtual-real and reality.

Choi Haneyl (b.1991)는 서울에 거주하는 조각가이다. 그는 '조각'이라는 풍조를 바탕으로 사회에 대한 보다 깊은 이해를 추구하고 있다. "조각"은 실제와 가상의 경계를 고려하여 만들어진 시리즈로, 최하늘은 이러한 경계를 통해 임상적 관점에서의 탐색을 하고 있다. 최하늘은 이러한 탐색을 통해 최상의 시도 중 일부를 Q-culpture라고 명명했다. 최하늘은 조각을 통하여 동작적인 성격을 강조할 수 있으며, 이를 통해 현실과 가상의 경계를 재해석한다. 최하늘은 이러한 시도를 통해 현실을 고유하게 드러내고 있다.

Lynxsin


Goeun Song


狙家

류선희

The exhibition space d/p—which stands for "discrete paradise"—opened in 2018 on the fourth floor of Nagwon Musical Instrument Arcade in Jongno 3-ga. Offering a platform and support for independent curators, d/p annually operates the "d/p curator support program," an open call in which three or four independent curatorial teams are chosen to organize their own exhibitions held at d/p. The program also includes the "Streaming Exhibition," which explores the contemporaneity of the exhibitions. The exhibition space of d/p is a shared center with a wide range of facilities, allowing curators, artists, and critics to present seminars, studies, or workshops related to other exhibitions, as well as their own exhibitions. Much like stars that can shine individually or as part of a constellation, d/p provides opportunities for creative minds to gather or scatter, enacting new types of paradise. In 2020, d/p will be exploring the theme of "disappearance."
For No Space, Just a Place, d/p seeks to connect with people through the body, the eternal site of inherent meaning and function from which we cannot escape (unless we somehow manage to transcend the corporeal in the future). It is through the movement and face, thus altering our entire facial expression. It also affects our gestures, tone of voice, and pronunciation, and can reveal what we are thinking about at any given moment. With a pliable, eloquent tongue, we can effectively move other people’s minds—perhaps even our own. But if the tongue is slightly out of place, it will awkwardly move around, press against the teeth, damage the structure of the oral cavity, or prevent us from breathing. Despite its apparent clumsiness, the tongue can nimbly discern between sweet, sour, salty, and bitter tastes, while continuing to transmit words and impinge on others’ minds. Over time, an active tongue can wear out its apparent clumsiness, the tongue as a motile muscle that is densely wrapped with nerves, she found a renewed appreciation for its movements, sensations, and connections to every other muscle in her body. At the same time, she newly contemplated the world of expressions made possible by the movements and autonomy of the tongue. Although Lee's tongue was just making its appearance as a vital organ, it gradually spreads to the neck, shoulder, arms, legs, and torso, until every muscle in the body has been activated. By this time, even the internal organs are stirred. The simple awareness of the tongue's movements, usually hidden inside the throat and face, changes the dynamics of the entire body. Due to the constant tension of exploring the world beyond the throat, there is no time for the mouth to get dry. Watching this mesmerizing dance, led by a 30-cm muscular appendage that wriggles inside the mouth of a vertebrate, viewers gain a fresh appreciation for the intense beauty of any movement driven by a clear reason and purpose.

PARTICIPATING ARTIST: YUNJUNG LEE
PARTICIPATING CURATORS: JIYON KIM, MINJI LEE

Photo Haewook Park - Courtesy of the artist and d/p
Lee Yunjung, Tongue Gymnastics, 2019. Single-Channel Video, 48min 43sec, still image
**ARTIST**

**Yunjung Lee**

Yunjung Lee (b. 1975) graduated from the School of Dance and Bachelor of Arts Program at Korea National University of Arts (KNUA), based in Seoul. From 2003 to 2008, Lee served as a choreographer at the Department of Performing Arts at the Korean University of the Arts. Through her works, Lee navigates the space between bodies, in the sniffling and the others, by examining the relationship between individual and society, as well as balance and imbalance that can arise through physical contact and struggle within such spaces. Her major works include *Tongue Gymnastics* (2013), *Sculpture Biennale: The Shade of the Moon* (2014), and *1 and 4, Again* (Platform L, Seoul 2018). Between 2013 and 2018, she ran *Sohwansa*, a publishing and curation company.

In that capacity, she co-organized the second *Changwon Biennale*: *Horizon* (2011), the third *Jeju Biennale*: *Tourism* (2012), and the *World Script Symposia: Haengnang* (2016). She also curated the *Jirisan Project* in 2014, and the *Recall 90s* (co-choreography, production) in 2015. Lee is a regular contributor to the *Arko Arts Theater Main Hall, Seoul* for New York’s Movement Research and at the Seoul Dance Center. In 2018, she was awarded the “Best Dance” at the *New York Dance and Science Festival* and received the “Best Dancing” at the *New York Dance and Science Festival*. Lee has also worked as an intern, guest contributor, and editor for the contemporary art magazine *Art in Culture*.

**CURIATORS**

**Jiyon Kim**

Having studied Korean literature, art history, and art theory, Jiyon Kim now writes and curates exhibitions to explore how material forms can represent the influence of temporary and immaterial elements on the mind and spirit. After previously serving as a curator at Gana Art Center (2003–2008) and Art Space Muae (2017), she currently works as a curator at *Arko Arts Theater Main Hall, Seoul* (2016). In 2013, she was chosen as the independent curator for the second *Changwon Biennale*: *Horizon* (2011), the third *Jeju Biennale*: *Tourism* (2012), and the *World Script Symposia: Haengnang* (2016). She also curated the *Jirisan Project* in 2014, and the *Recall 90s* (co-choreography, production) in 2015. Lee is a regular contributor to the *Arko Arts Theater Main Hall, Seoul* for New York’s Movement Research and at the Seoul Dance Center. In 2018, she was awarded the “Best Dance” at the *New York Dance and Science Festival* and received the “Best Dancing” at the *New York Dance and Science Festival*. Lee has also worked as an intern, guest contributor, and editor for the contemporary art magazine *Art in Culture*.

**Minji Lee**

In addition to her work as a curator of d/p projects, Minji Lee also independently writes and curates various other venues and exhibitions. In 2011, she published a book titled *A Room for the exhibition: A/Space* (2011). Lee has also published through various other venues and magazines. In 2013 and 2014, she served as an intern at the *Young Art Project* for Critics Program, which is an internship program for contemporary artists and curators in Korea. Lee also worked as an intern at the *Art in Culture* magazine from 2013 to 2014. In 2011, she published *The Reflection and the Possibilities of the Art World*: *A Room for the exhibition: A/Space* (2011). Lee has also worked as a coordinator for *Arko Arts Theater Main Hall, Seoul* (2016). In 2013, she was chosen as the independent curator for the second *Changwon Biennale*: *Horizon* (2011), the third *Jeju Biennale*: *Tourism* (2012), and the *World Script Symposia: Haengnang* (2016). She also curated the *Jirisan Project* in 2014, and the *Recall 90s* (co-choreography, production) in 2015. Lee is a regular contributor to the *Arko Arts Theater Main Hall, Seoul* for New York’s Movement Research and at the Seoul Dance Center. In 2018, she was awarded the “Best Dance” at the *New York Dance and Science Festival* and received the “Best Dancing” at the *New York Dance and Science Festival*. Lee has also worked as an intern, guest contributor, and editor for the contemporary art magazine *Art in Culture*.
As a non-profit cultural space operated by various art professionals and creators, Hapjungjigu conducts an array of artistic, cultural, and educational activities, including exhibitions, classes, and publications. By fostering close collaborations and meaningful encounters between diverse individuals, Hapjungjigu pursues its ultimate goal of helping people weave their independent lives into not only the local community but the entire city of Seoul. After opening in February 2015, Hapjungjigu initially focused on providing exhibition space to gifted painters who were struggling to find a proper venue for their works. Steadily expanding its vision, Hapjungjigu began providing opportunities for interactions between artists, critics, and curators of different ages and various media, who are linked as being residents of this rapidly changing city. In addition to hosting seven to ten exhibitions per year in its galleries (on the underground as well as above-ground floors), Hapjungjigu also organizes a wide range of lectures, seminars, workshops, and artist conversations. Attracting community members from a variety of walks of life who all share a mutual interest in art and culture, these programs generate a strong solidarity and trust that has become Hapjungjigu’s most precious asset. Hapjungjigu is located in a small alley behind the main road from Hongdae to Hapjung, surrounded by small multi-household villas and commercial buildings that were built in the 1990s, and as a result has not yet been encroached upon by the towering standardized urban complexes that dominate much of the city. This unique spatial quality makes for a very welcoming atmosphere, drawing not only art professionals, but also neighbors and pedestrians who happen to be passing by, thus enabling more fruitful and fortuitous exchanges.
Index of Six Sides, the solo exhibition of Jun Hyerim, represents the latest installment in the artist's ongoing investigation of the medium of painting. This purpose is closely linked to the origins of Hapjungjigu, which was founded to enable new explorations of the values and concepts of painting. Questioning conventional attitudes and styles of painting, Jun Hyerim transforms the act of painting itself into her medium, pursuing themes related to "meta-painting" or "making a painting." Index of Six Sides represents a continuation of the artistic inquiries that Jun made in her previous series Narcadia, Night, and Drawing, which were introduced at the exhibition Mirage (2017, OCI Museum). For Jun, each painting is an opportunity for fresh experimentation, which then serves as the impetus for the next painting. Thus, in the process of transforming and evolving a form or concept from the previous work, she discovers the essence of the painting that is to follow. This unique creative method exemplifies her entire attitude towards painting, while also signifying the importance of past works, art history, and the contemporary social context through which we consume images. For Jun, the classic artistic theme of 'arcadia' has an ambivalent meaning, denoting both the ideal land that is impossible to realize and the destination she seeks to reach through her paintings. In this way, by pursuing 'arcadia'—i.e., the land that does not exist—she aims to realize the ideal world of a painter.
Jun Hyerim

Living and working in Seoul, artist Jun Hyerim began her practice with painting in which the structure and circulation of storytelling are delivered via a solid surface. She has since been experimenting with "Spatial Painting," which investigates the possibilities of the medium of painting, in and of itself. Jun is currently working on her next series, in which she seeks to embody the most contemporary form of painting, the world's oldest art medium.

She also participated in residence programs at Incheon Art Platform in 2018 and at the National Museum of Contemporary Art, Korea in 2017.

Nothing Is There Though #2: While Jun Hyerim has previously explored or expressed arcadia (the nonexistent paradise) in her paintings, she goes a step further with her "Nothing Is There Though" series by exploring the same theme through her process and methodology. In the second work from this series, Jun uses a hybrid painting-installation to display versions of banal images that she found by searching for "paradise" on the internet, thereby questioning our conventional conception of the structure and plane of a painting. By manipulating the supporting structure of her painting, Jun coaxes the flat surface to expand into the third dimension, while still presenting the work from a spatial perspective that is appropriate to painting.

Perfect Skin: In previous works, Jun Hyerim has expressed "paradise," a theme that has fascinated artists for generations, as an ideal land that can never exist. Over time, this utopian dream became more ambivalent. Perfect Skin represents a "meta-painting," additional implications as the impossible goal of a painting. Recognizing Jun's unique painting style and her interest in pushing painting's potential, she subverts the conventional notion of a painting as a single "perfect" form. While the word "perfect" in the title ironically implies the impossibility of creating a perfect painting, "skin" suggests the continuous consumption of superficial images that defines our current era. Jun also opposes the popular buzzword "skin" by hinting at the desire to create the perfect surface.

Infinite expansion. Accordingly, the work could be a critique of our current society that values temporary and fleeting consumption over genuine and long-lasting experience. Jun expresses the impossibility of the perfect painting-paradise, but also rekindles the hope for its existence through passionate pursuit.
OF is located on the fifth floor of a somewhat shabby building in Euljiro 3-ga, which once held offices for rail construction companies and businesses involved in pyramid schemes, as well as cheap rooms for local workers. Thus, the space is like a microcosm of various modes of urban survival, rather than a place to see an art exhibition. Prior to renovations, the space used to be the dingy rooftop of the building, and thus has a unique dualistic ambience of interior and exterior. There is a perfect view of N Seoul Tower that you can enjoy while taking a break. To find the building, you have to go down a long, narrow alleyway. Even though there is a small sign, it can be hard to find on your first visit.
OF organized this exhibition within three separate rooms, each of which has its own door, much like the rooms of a residence.

Thanks to the doors, visitors have privacy in each independent space, letting them devote their full attention to the works and enjoy a wide range of experiences. Extending the domestic concept, the works are arranged in each room like furniture. The artists who run OF hope that the harmonious arrangement of the “furniture” in each room expands to suggest various links between the three rooms themselves.

Kim Dong-Jun, A comfortable posture, 2020 - Wood, LED, print on paper, 70x30x30 cm - Courtesy of the artist

Heo Ji-ye, Drawings in Memoriquid, 2016 - Ceramics in acrylic box with liquid, 16x23x6 cm each - Courtesy of the artist

PARTICIPATING ARTISTS: KIM DONG-JUN, DANIEL SCHINE LEE, LIM SO-WON, HEO JI-YE
PARTICIPATING CURATORS: OH WOONG-JIN
Kim Dong-Jun
Kim Dong-Jun is always on the lookout for objects that are worth trying to capture in images. Kim views such images as a bridge between himself and the object, which can survive interference from any external force. In this way, he hopes to bridge the gap between created images and ensure that they remain operational.

Where to Be Enough, 2019: Kim Dong-Jun looks for a room to hold images that should not be placed somewhere else. He hopes that these images will survive in these places with intimate shapes.

A Comfortable Posture, 2020: When images are printed on paper, the paper is often rolled up to protect the surface. In this way, the image is thus inspired to produce the work, which questions whether being rolled up is the safest, most comfortable, and most autonomous position for any image.

Daniel Schine Lee
Daniel Schine Lee is currently active in Seoul, primarily producing videos, images, and installations for a contemporary art space. He also works as a music director and DJ. Lee coined the term "fragmented compositions" to refer to the work in which he explores the concept of ergonomic design and its implications for the field of contemporary art. His installation, "Exhibiting King Kong" at OF, 2019, is a video installation that explores the dynamics of space and movement through a series of fragmented compositions. The work includes a series of videos that are played on a continuous loop, and visitors are invited to interact with the installation by adjusting the headphones and earbuds that are provided. The installation is designed to encourage viewers to explore the space and the images in a way that is both relaxed and autonomous, allowing them to experience the work in their own way.

Lim So-won
Lim So-won is currently active in Seoul, primarily producing videos, images, and installations for a contemporary art space. She has curated exhibitions and has been involved in the creation of installation works that explore the dynamics of space and movement through a series of fragmented compositions. Her work often incorporates the use of space and movement to explore the relationship between the viewer and the artwork, and to encourage viewers to interact with the work in a way that is both relaxed and autonomous.

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Post Territory Ujeongguk is a multi-cultural space located inside the former post office of Changjeon-dong, which was the result of a long-term project conducted by Linear Collective. Since its opening ceremony on June 24, 2015, this project has been pursuing its mission to provide a fully functional and sustainable public platform for art and culture. The name “Post Territory Ujeongguk,” which was chosen by SeonHyoung Kim of Linear Collective, combines “ujeongguk” (the Korean word for “post office”) with the English word “post” from “post office,” which can also be a prefix meaning “after” (as in “post-modern”). Hence, this name signals the organization’s goal to break free from and move beyond the conventions of artistic fields and genres. Focusing first and foremost on communication and exchange, Post Territory Ujeongguk was established as a venue for socially minded projects and events (e.g., exhibitions, performances, workshops, screenings, lectures, discussions) integrating disparate elements of art and culture, including design, experimental art, traditional art, media art, and feminism. In this era of diversity, Post Territory Ujeongguk is deeply committed to connecting and experimenting with material platforms and productions, with the ultimate goal of proposing new meanings, values, and visions for art and culture.

Post Territory Ujeongguk has two floors: the first floor previously served as the retail area of the post office, while the second floor contained residences for postal workers. Today, the first floor hosts exhibitions, performances, screenings, and other activities, while the second floor is used for small projects, exhibitions, as well as workshops for artists of various fields.
Originally held in December 2018 on the second floor of Post Ujeongguk, Lunar Real Estate is Kang Woohyeok’s first solo exhibition. Upon learning that people are actually buying and selling real estate on the moon, Kang began to question what people can own or dream of owning. In addition to photographs, an installation, and VR media, the 2018 exhibition also included an auction in which audience members could purchase parcels of land on the moon. The new edition of the exhibition features all of the original works, as well as new surveys from the winning bidders, in which they are asked to reassess the value of their purchase. In this virtual space, the happiness and ownership that seem so distant and impossible on earth are realized, and everything we have lost—including hope—is resurrected. Kang uses the difference between "land" and "real estate," separated by invisible dotted lines, to explore the ambivalent relationship between the real and virtual, the possible and impossible, what we possess and what we dream. Within this haze of memory and dream, several questions emerge: isn’t lunar real estate just an abstract asset that exists only as numbers or data, like cryptocurrency? If so, how can the ownership of lunar real estate ever be authorized? What does it actually mean to own something? Can ownership ever be truly confirmed, and if so, how? (Excerpt from Moon Yujin’s "Floating Dream, Lunar Real Estate," preface to the 2018 exhibition).
most people will ever get. This VR experience lets visitors take a guided tour of the lunar landscape, led by Laika, the dog that traveled into outer space in 1957 aboard the Soviet spacecraft Sputnik 2.

The Lunar Embassy’s goal is to offer visitors a unique experience that is both educational and entertaining. By providing visitors with an authentic sense of what it’s like to be on the moon, this experience aims to stimulate the viewers’ imagination while conveying a sense of hope and romance for the future of space exploration.

Kang Woohyeok points out how far our current values have diverged from the famous dream of Dr. Martin Luther King Jr. Rather than the freedom and equality that Dr. King once dreamed of, many people today seem to be chasing pie-in-the-sky fantasies of instant fame or virtual glory. Kang’s work serves as a reminder of the importance of taking responsibility for our actions and working towards a better future.

The Lunar Embassy is currently preparing an auction for a model of the same 10-acre land on the moon that Kang Woohyeok officially acquired in 2018. This auction is expected to take place in the near future, and it will be a unique opportunity for art lovers and collectors to own a piece of lunar real estate.

In conclusion, Kang Woohyeok’s exhibition is a powerful reminder of the importance of taking responsibility for our actions and working towards a better future. By providing visitors with an authentic sense of what it’s like to be on the moon, this experience aims to stimulate the viewers’ imagination while conveying a sense of hope and romance for the future of space exploration.

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**Curator:** Moon Yujin

**Artist:** Kang Woohyeok

**Post Territory:** Jeonju Guk

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**Artist**

Kang Woohyeok

**Active in Seoul, Korea**

Kang Woohyeok is a multimedia artist known for his use of various references and visual metaphors. He has produced video and installation works that challenge the concept of a language of repetition and exhibition as a symbolic act. His works, such as “Juniper Electronic Orchestra” (2013), “Walking in Younhee, Living with Croissants” (2019), “Least One Hundred,” and “The Stars Below” (2018), explore the potential of virtual reality (VR) to create immersive experiences.

**Questionnaire for successful bidders for “One Tenth of an Acre of the Moon,” 2020:** Prior to his acquisition of the land, Kang Woohyeok officially acquired the deed of the “Lunar Embassy.” The用地 was divided into 10 parts, each of which was mounted on a board. The bidders were asked whether they would consider renting their land, and if so, what price they would start their rental at.

**One Tenth of an Acre of the Moon:** The Lunar Embassy issues “official” title deeds for land on the moon, documenting the location and size of the lot and the owner’s name. One T enth (1/10th of an acre) of the Moon is divided into 10 parts, and each part is mounted on a board. The bidders were asked whether they would consider renting their land, and if so, what price they would start their rental at.

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**Text Written by Moon Yujin**

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**Curator**

Moon Yujin

**Text Written by Moon Yujin**
In 2017, artist and curator Hwang Su kyung established space illi as a new art space in Seochon, a neighborhood near Gyeongbokgung Palace in the heart of Seoul. In January 2019, Hwang was joined by Koo Yoonji, and since then the two women artists have been running the gallery, where Hwang and Koo, along with curator Kim Seyeon, have organized a number of exhibitions contemplating different aspects of contemporary visual art. The new location in Gugi-dong boasts a more natural environment, with a lovely stream running in front and the majestic Mt. Bukhan in the background. Taking advantage of this setting, space illi has focused on presenting artworks that resonate with the fundamental values of nature and harmonize with the diverse elements of the landscape. With every exhibition, space illi seeks to widen the sphere of art to encompass the surrounding area, thus revealing the infinite possibilities that can emerge when the artist's creative energy is integrated into the immediate environment.

Established: June 9, 2017
Founder: Hwang Su Kyung
Current Directors: Hwang Su Kyung, Koo Yoonji
Address: 1 Fl., 23 Bibong 2-gil, Gugido-dong, Jongno-gu, Seoul
Representing different generations, the women artists who run space illi have slightly different outlooks and interests, but their same objective to use art as a lens for examining what is disappearing or missing from today's society. Moreover, in working together, they have engaged one another's interests in exploring their own special themes from a personal perspective. This exhibition features works by Hwang Su kyung (artist and director of space illi), Yoon Gyeol, Taehee Whang, and Hong Lee, Hyun-sook. Although they focus on four different themes—"Makeup of Mocked Pumba," "People Who Are Not Mourned in Korean Funerary Culture," "Being Animal," and "Migration and Coercion: Being Korean"—the works of these women artists are linked by their determination to take a closer look at what we consider to be "natural" in the daily life of an individual. By deconstructing and then re-assembling that which is generally defined as "natural," the artists shift our perspective to reveal the hidden cracks in contemporary society. The exhibition aims to find the meeting point between space illi and the messages of the works, and from there determine the new direction and narratives that space illi should pursue for its future as an art space. "Swimming Qfwfq" is the narrator of several stories by Italo Calvino, including most of the tales in The Cosmicomics. Transcending time, space, and direction, Qfwfq is an eternal and ethereal being—neither human, animal, plant, nor material—that symbolizes an abstract and universal perception showing the relativity of human history and perception. In this exhibition, the confluence of the artists, works, and space illi itself show that we are swimming Qfwfq.

**PARTICIPATING ARTISTS:** YOON GYEOl, YOON HYE, HWANG SU KYUNG, TAEHEE WHANG
**PARTICIPATING CURATORS:** KOO YOONJI, KIM SEYEON, HWANG SU KYUNG

*Swimming Qfwfq: Qfwfq (a palindrome) is the narrator of several stories by Italo Calvino, including most of the tales in The Complete Cosmicomics. Transcending time, space, and direction, Qfwfq is an eternal and ethereal being—neither human, animal, plant, nor material—that symbolizes an abstract and universal perception showing the relativity of human history and perception. In this exhibition, the confluence of the artists, works, and space illi itself show that we are swimming Qfwfq.*
**ARTISTS**

Yoon Gyeol

Yoon Gyeol has produced works that aesthetically express conversations of people who are shared by different individuals, engaging with various groups of people, in a more tactile way, behind the physical presence of objects. These works have enabled her to forge relationships with viewers. Since her graduation of the Department of Environmental Sculpture at the University of Seoul, she has participated in many group exhibitions and performances, as well as solo exhibitions at Space Gallery Jungdabang Project, Seoul (2013), Anybody (2013), A Panama Art (2011), and Event Space illi (December 13–15, 2019).

The physical presence of an especially close relationship graduate student and the Art University of Seoul, she has participated in many group exhibitions and performances, as well as solo exhibitions at Space Gallery Jungdabang Project, Seoul (2013), Anybody (2013), A Panama Art (2011), and Event Space illi (December 13–15, 2019). Flexible Body originally featured in Very brief exhibition, Three Days: The Bamboo Blossoming, space illi, Seoul (2019). Flexible Body is a video on the themes of issues of drag and gender, pumba performances, which are often seen in markets. Yoon Gyeol spent about a year experimenting and touring about pumba. During this period, she made an attached video of the pumba, inspired by a pumba dancer's movements.

**SPACEilli**

Patting by Eyes: Patting by Eyes is a video work that was first shown in October 31 to November 2, 2019. In this work, viewers are invited to experience the collaborative process behind the creation of the video. The artwork is a result of the artists' collaboration with the space illi staff, the audience, and the local community. The video explores the relationship between the artists and the space illi staff, and the role that the audience plays in the creation of the artwork. The video is a blend of interviews, performances, and documentation of the collaboration process.

Hwang Su kyung

Hwang Su kyung was born in 1973 in Seoul, South Korea. She graduated from the Department of Fine Arts at Ewha Woman’s University in 1996. In 1997, she began working as an independent artist, and has since exhibited her work in numerous galleries and museums around the world. Her work often explores themes of identity, power, and the body, and frequently employs video and installation as her medium of choice. Some of her notable works include Body of Light (1998), which explores the relationship between the body and technology, and The Emperor’s New Mind (2000), a series of video installations that examines the concept of power in contemporary society.

**CURATORS**

Koo Yoonji

Koo Yoonji is the founder and director of space illi, a multidisciplinary arts organization based in Seoul, South Korea. She began her career in art education and curating in the 1990s, and has since worked extensively in the field of contemporary art, with a focus on issues of power, identity, and the body. She has curated numerous exhibitions and projects, and has been involved in the development of new artistic practices and communities. In 2019, she was awarded the Hyundai Arts Prize for her outstanding contributions to the field of contemporary art in Korea.
# 작가

## 윤결

## 홍이현bursement

## 황수경
2017년 8월 서울 통의동 보안여관 주최 《木茶: 봄, 여름》 단체전에 참여한 황수경 작가로 데뷔, 서양화를 배경으로 회화와 사진, 설치 작업을 진행, 회화과 중퇴 후 아동미술과 미술치료, 예술경영 등의 학업을 진행하고 작업으로 확장해 나가고 있으며 전시기획, 공간 운영을 병행하고 있다. 2017년 8월 작가로 데뷔한 후, 황수경 작가는 한국의 전통적 여성 신화를 조형적으로 재해석하고 한국의 전통적 여성 정체성의 문제를 다루는 작업과 현재의 사회 구조 안에서 긍정되는 여성의 삶에 관심을 두고 작업하고 있다.

## 황태희
황태희는 현재 뉴욕에서 활동하는 미국교포 출신의 멀티미디어 작가이자 한국 디아스포라 큐레이팅 프로젝트 Hyperlink Press의 운영자이다. 황태희는 Rhode Island School of Design을 2016년에 졸업한 후 Eyebeam, Printed Matter, Abrons Art Center, Asian Art Archive in America, MA PSI, Brooklyn Inc, 그리고 Yellow Jackets Collective 등의 뉴욕 미술 기관들, 인권 아카이브, 페미니스트/퀴어 콜렉티브와 함께 작품과 합동 워크숍을 기획, 활동 중이다.

## 김세연

## 구윤지
Space One started with two artists, a designer, and an abandoned common space in an abandoned market in Haebangchon village, Seoul. With its first exhibition Space by InYoung Yeo in 2014, it continued independently, organizing exhibitions, rooftop film screenings, and other events, inviting other artists. In its second year, Space One was reinvented with the focus on supporting diversity, independence, and international collaboration in the arts. Additionally, site-specificity became an important element for Space One as the space, the market, the neighborhood, and the city from small to large held layers of history and stories of people within.

The name, Space '1' or 'one', reimagines the 'I' in relation to 'others' as one, highlighting the coexistence and cyclical patterns of various structures of logic and narratives. With this core idea, Space One has continued and expanded its discourses in three main topics: urbanization, technology, and gender in diverse and inclusive formats with experts from multiple disciplines that include multi-venue exhibitions, screenings in collaboration with other organizations, institutions, art spaces, and many more from Korea and abroad.

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Space One entrance, Courtesy of Space One, Photograph by Sanghee Choi

Space One history, Courtesy of Space One, Photograph by Heereen Shim
I love we love I stirs up the illusion of emotion as simulacra becomes more real than the real, that is hyperreal, in constructing the perfect idea of 'community'. It recollects a finite spiraling loop of individuations in reflecting on its contemporaneous society, that is an infinite flow of information with a singular goal. Presenting an archive of exhibitions, performances, and talks from Space One, this micro-exhibition stands and continues to move around the boundaries of romanticism and criticism, I and others, love and hate among other ambiguities.

...retinal images in both eyes are not identical. It is this disparation as information that allows an individuation of the image to take place, that is, forming a unified image. Yuk Hui, Recursivity and Contingency

In romanticizing a sense of 'community' that differs to unify, it brings together the performative, interdependent, and cyclical relational structure that enables each other's agency. This very fantastical presence resonates a hyperreal drama that flips the inside out and outside in, recognizing the very absence of autonomy and diversity in I's, we's, and the supporting relationships in reality.

It further questions this reality of I's and we's, that is the technical reality. As we interact with technical objects to communicate, how have our bodily gestures shifted? Does this shift alter body politics? What is this new and central figure, 'information' and its omnipresence? How has this new relationship among human, nature, and machine transformed the sense of community and the supporting relationships in reality.

way we think? Drawing from multiple structures and narratives in our world of TV dramas, mini-series, youtubers and instagrammables, I love we love I reframes technology as human's third nature (Hui), shifting the focus on relations and multiplication of I's and we's in its performative and bodily process of multi-naturalism.

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WE LOVE

We -we have to relearn how to conjugate worlds with partial connections and not universals and particulars. Donna J. Haraway, Staying with the Trouble - InYoung Yeo

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I love we love we love I stirs up the illusion of emotion as simulacra becomes more real than the real, that is hyperreal, in constructing the perfect idea of 'community'. It recollects a finite spiraling loop of individuations in reflecting on its contemporaneous society, that is an infinite flow of information with a singular goal. Presenting an archive of exhibitions, performances, and talks from Space One, this micro-exhibition stands and continues to move around the boundaries of romanticism and criticism, I and others, love and hate among other ambiguities.
InYoung Yeo
InYoung Yeo is an independent artist, curator and director based in Seoul. Her work expands from artistic materialization of drawing, painting, and installation works to curatorial projects with interdisciplinary approaches in topics of Gender, A.I. and Urbanization as her main area of research. Exploring various forms of manifestation in visual patterns based on logical structures of the human ‘mind’ and coincidences in the multi-dimensional time and space, her questions start from researching differing differences in the micro-narratives with a focus on the cyclical and holistic ‘relation’. Yeo has put together and participated in various projects, exhibitions, residencies, talks, and workshops in Korea, Germany, Southeast Asia, among others. Some of her projects include Intersections of Common Space and Time, a public art intervention project in Seoul; Gender Hierarchy, Grey Project, Singapore (2018), Goethe-Institut, Seoul (2019); A.I.MAGINE, Art Center Nabi, Seoul Urban Data Science Lab and Space One, Seoul (2019); A three-way dialogue, Seoul Biennale of Architecture and Urbanism (2017); A Better Version of 人, East Asia Goethe-Institut, Seoul (2017); Group exhibitions dot.dot.dot, A Free Breakfast, Multitude; and solo exhibitions happily ever after, a three-way dialogue, and Space.

Sanghee Choi
Sanghee Choi works mainly with sculpture and installation, concentrating on the contrast of everyday objects and sculptural forms. Choi is interested in the influence of the physical environment on human consciousness. All matters, inevitably extinguish, but our feelings and memories of things remain intense. Upon graduating from the Department of Sculpture at Seoul National University in 2018, Choi participated in the exhibition composed of three artists. If you ask me why I divide the text, I often run away from the hot arrival in summer, but I will have to agree with the team, saying, the conclusion I get is truthful. In 2019, Choi held her first solo exhibition entitled The Innocent Children of the Artificial at Sewoon Sangga (plaza) art space, Ahnjeong. Choi has also worked as a graphic designer and coordinator for the projects Gender Hierarchy: Recycling Its Errors (Space One) and Gender Hierarchy: Intersections of Common Space and Time (Space One).
Tastehouse is a place that introduces art. The space talks about art in a variety of ways. One of them is through 'selling and buying.' The process of trading is quite familiar to us; however, it gets a little strange when the concept is attached to 'art.' Sometimes it even seems like a fantasy that is far from our life. We experience diverse processes of distribution and consumption in our lives. The activity can be seen as a step to create a unique taste after various experiences. The taste that many people understand and enjoy is easily shared and distributed. In contrast, Tastehouse focuses on the beauty that is not recognized by the majority of people. It intends to introduce and talk about 'art,' the technique that deals with a bit of unfamiliar beauty in a very familiar way, such as selling-buying and supply-consumption. Perhaps the thing you chose today may seem like an attractive industrial product or could be the result of an artist's endeavor. Maybe this process can be the starting point to expand our range of tastes and hobbies?
The happenings that occasionally announce art news in the media are more straightforward and more explicit than we think. It is mostly about “expensive artworks.” Although it is true that the work of art is traded at a high price, no one adequately explains the reason. The simple phrase ‘demand and supply’ does not convince us enough. Prices, works, and numbers always refer to an obvious standard, but the objects attached to the numbers often seem unkind to us at all. At this point, we need to focus on something different instead of being misled by the frightening numbers. It is the value of the objects.

TasteView is a bizarre landscape and a gift box wrapped in clear glass presented by Tastehouse. A stroll through the labyrinth of Tastehouse surrounded by glass showcases will lead you to encounter somewhat unfamiliar objects. They may be attractive objects that stimulate vision on a daily life. You may wonder why and treat them as a valuable, or you might want to pay for it and take it home immediately. In the new year of 2020, Tastehouse presents a ‘non-sale shop’ as Tastehouse – Not for Sale. If you visit Tastehouse, please take a step away from being passionate consumers and keenly compare the works with the price. In the landscape of Tastehouse where the clear and the unclear exist together, differing standards on the value of things may arise.

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Since its inception in March 2018 in Jungmin Cho's studio, White Noise has developed into a vibrant venue organizing and hosting experimental art events, regardless of field or genre, both domestically and internationally. Rather than pursuing a certain fixed identity, White Noise aims for flexibility by freely changing in accordance to its participating artists. Continually searching for new ways to maximize the creative autonomy of artists within a commercial context, the “White Noise Box” program was launched in November 2019, enabling members to receive a secret box from White Noise every two months. The ultimate goal is to provide an open forum for mutually beneficial exchange and coexistence. To this end, White Noise has conducted an array of diverse events—ranging from exhibitions and performances to studies, screenings, and DJ parties—thus resisting the stagnant identity of a single space.
to borrow a term from Michel Foucault, alternative spaces can be regarded as a type of "heterotopia." Given that an "alternative" space inherently depends upon its status as an "other" for its very survival, such institutions must remain in continual flux, adopting various configurations and structures while hovering around different spaces in alienated regions. As such, artists who work with these spaces must expect a certain level of impermanence. After all, it is the goal of eternity that transforms the dream of a heterotopia into a nightmare.

This is not to say, however, that it is impossible to prolong the artist's creative life within a heterotopia. By actively formulating new projects and collaborations, the communities of alternative spaces can give themselves new identities and build their heterotopia anew. Not coincidentally, the same formula can be used to extend the life of an alternative space. Hence, one of the most vital tasks for any alternative space is to form fresh exchanges and communications in order to establish new identities. For this exhibition, White Noise assembled four teams consisting of artists and pairs who have contributed to our previous projects. By exhibiting the collaborative activities of these four teams with different colors representing their new identities, White Noise again evolves into a new place in a reinvented space.

In the twenty-first century, as dramatic changes become more and more ordinary, the lifespans of heterotopian alternative spaces and artists are decreasing. Thus, alternative spaces and artists should seek to coexist as a heterotopia, continuously changing by forming temporary relationships and embracing every opportunity to establish new mutual identities. We hope that this incessant cycle of the birth and death of alternative spaces and artists will eventually lead us to an eternal ideal space, or somewhere near it.
ARTISTS

Dans ta chambre & Joohye Moon

The artist group Dans ta chambre seeks to broaden the horizon of their everyday life. In works of various media, Dans ta chambre uses an imaginary space to explore the reality of the daily life. Moon creates databases in which—on flat surfaces, including prints, databases, and other objects to playfully and blurring the line between two paintings of overlapping signs and images from the virtual world. Serving as a dividing window, two paintings of overlapping images accumulate our perceptions and generate a plausibility new stories, continuing to show us the reality of the daily life. In some or other screens, Moon and Joohye Moon create virtual landscapes. In the work, the real and virtual atmosphere is constantly interrupted, making us newly aware of the continuous dulling of the real and virtual. Since joining forces to become 2905 in 2019, the female artists Etti and Rondi have felt that their dream has become true.

Sun minee Lee & Leevisa

Sunmine Lee has produced diverse works based on performances and body movements. Since leaving Korea National University of Arts, Lee has worked at festivals, performances and body movements. Lee has produced diverse works based on performances and body movements. Through the full process of choreography, Lee has explored the social views of the female body. In 2018, she performed "The Roop" at the Seoul Space So and also participated in various exhibitions at White Noise. Leevisa, as a DJ, has experienced the social views of the female body and works with various artists.

Resume

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단스타참브레 & 문주혜
단스타참브레는 잠재된 공상물을 물리적으로 실현해 감각의 폭을 확장하는 작업을 한다. 둔해지는 감각을 회복하고, 대상이 아닌 가능성을 발견하여 실현할 수 있도록 만드는 작업이었다. 특히, 스튜디오와 작업실을 통한 작업은 이러한 작업의 원형을 형성한다.
문주혜는 인쇄물, 회화, 스크린 등으로 정지된 화면에서 3차원 시공간을 표현하기 위해 사용하는 데이터베이스를 수집한다. 내러티브와 상관없이 화면 안에 차곡차곡 쌓인 이미지는 그럴듯한 가상풍경을 만든다. 이러한 가상풍경을 통해 게임 속 배경, 배경화면 등 일상 속 익숙한 스크린 이미지를 비유하는 작업을 진행하고 있다.
이진민 & 리비자
이진민의 공상발전의 토양은 화이트노이즈의 기반으로 작용한다. 이진민은 공상과 현실의 경계에 대한 질문을 던지며, 스토리를 유희적이고, 시적인 측면으로 풀어내는 작품 활동을 전시를 통해 보여 주고 있다. 현재는 서울에서 여러 단체전에 참여하며, 화이트노이즈의 전시를 통해 공상과 현실의 경계를 넘어서고 있다.

조희진 & 류수현
조희진은 흙을 재료로, 류수현은 전반적인 구조에 관심을 가진다. 조희진은 공예의 실용적 영역을 만들며, 류수현은 최소 구성단위부터 시작한다. 화이트노이즈에서 열린 전시로, 조희진은 자연(紫煙)ceramic studio를 운영하며 전시, 팝업스토어, 워크숍, 협업 등 다양한 형태로 활동하고 있다. 반면에, 류수현은 구성단위들이 결합되어 하나의 구조가 되는 방식을 서사로 풀어보고 있다. 2018년 10월에 화이트노이즈에서 열린 전시 《끝없는 강과 산과 계단》에 참여한 이후 현재 자연(紫煙)ceramic studio를 운영하며 전시, 팝업스토어, 워크숍, 협업 등 다양한 형태로 활동하고 있다.

이선민 & 리비자
PARTY ON THE CAPS
2018-2019

The CAPS follows the inhabitants of CAPS, an island in the middle of the Atlantic Ocean where refugees and immigrants “illegally” traversing oceans and borders are interned. When international travel has been streamlined into teleportation, Party on the CAPS imagines the structures of displacement (physical and psychological) imposed upon immigrants intercepted by the United States. For Bennani, liminality of identification is often what defines diaspora – the CAPS is a physical manifestation of that liminality, as its residents exist between geographic endpoints, states of citizenship, ages, and genders.
Olivia Erlanger (b. 1990, New York) lives and works in Los Angeles. Recent solo exhibitions include Soft Opening, London (forthcoming in 2020); Split-level Paradise, Los Angeles; Ida, Mother Culture, Los Angeles (2018); Poison Scapegoat (with Nikima Jagudajev), Human Resources, Los Angeles (2018); mouths filled with pollen, And Now, Dallas, (2018). Erlanger has presented work in group exhibitions at the Dallas Museum of Art, Dallas (forthcoming in 2020); Kunsthalle Charlottenborg (forthcoming in 2020); Galleria Zero, Milan (2019); Ly Gallery, Los Angeles (2019); Capital Gallery, San Francisco (2019); M+B, Los Angeles (2018); Jonathan Ellis King, Dublin (2017); CANADA, New York (2017); Pilar Corrias, London (2016); Centre for Contemporary Art, Bangkok (2016); and Museo di Capodimonte, Naples (2014). Erlanger and Luis Ortega Govela co-wrote Garage (MIT Press, 2018), a secret history of the attached garage as a space of creativity from its invention by Frank Lloyd Wright to its use by start-ups and garage bands.
Ida, Ida, Ida!
is an installation by Olivia Erlanger based on her project Ida organized by Milo Conroy of Mother Culture, which was staged in a laundromat in Los Angeles in 2018. Mermaids are a kind of pre-gender or genderless archetype, a representation of a chimeric existence that we each take on as different environmental pressures effect transformations. When they are presented as female, mermaids bring up questions of mobility, not only in a physical sense, but also ones around agency. For example, in Disney’s The Little Mermaid, Ariel gives up her voice to have legs to walk on land. This kind of psychological “voice loss” is mirrored in psychoanalyst Sigmund Freud’s Ida Bauer, who was the first recorded case of female hysteria. The project takes its title from Ms. Bauer to reflect on the myth of the hysterical woman. Three mermaid tails extend from within washing machines in a public laundromat. Emerging from the door of a washing machine an ambiguity persists throughout the installation, are the mermaids jumping out of the machine or diving in? This surreal intervention obscures the function of the laundromat, a place that is almost a non-location, a space dedicated to waiting and passing time. The laundromat is a democratizing environment where different races and classes meet. And yet it also points to a prototypically American ideal of home ownership one that would include a domestic washer dryer, a dream which would give the owner the ability to stay inside and not have to venture out to labor in public.
Cécile B. Evans (b. 1983, Cleveland) is an American-Belgian artist living and working in London. Evans' work examines the value of emotion and its rebellion as it comes into contact with ideological, physical, and technological structures. Recent selected solo exhibitions include 49 Nord 6 Est – Frac Lorraine, Metz (2019-20), Museum Abteiberg, Mönchengladbach (2019), Chateau Shatto, Los Angeles (2019), mumok Vienna (2018), Castello di Rivoli, Turin (2018), Galerie Emmanuel Layr, Vienna (2017), Museum Abteiberg, Mönchengladbach (2017), Kunsthal Haarmen (2017), De Hallen, Haarlem (2016), Tate Liverpool (2016-17), Kunsthalle Aarhus (2017), MUMOK Vienna (2017), and Serpentine Family Collection, Miami/M Whitney Museum of American Art, New York; De Hallen, Haarlem; Castello di Rivoli, Turin; Louisiana Museum of Modern Art, Copenhagen (2017), the 9th Berlin Biennale (2016), the 20th Sydney Biennale (2016), Fundació Joan Miró, Barcelona (2016), and Musée d’Art Moderne de Paris (2016). Evans' films have been included in festivals such as the New York Film Festival and Rotterdam International. Her works are also included in the collections of public institutions such as the Tate Modern, London, The Rubell Family Collection, Miami, and the Whitney Museum of American Art, New York.

Cécile B. Evans, What the Heart Wants, 2016 - HD video, color, sound, wooden platform, water, 41'05'' - Courtesy the artist and Galerie Emanuel Layr, Installation view, 9th Berlin Biennale, June 4 – September 18, 2016. Photograph by Timo Ohler.
Cécile B. Evans' video installation *What the Heart Wants* explores the person-to-machine exchanges that have come to define the contemporary human condition. The video's hyperlinked narrative takes place after the fall of the internet and replaces the ultimate goal of "personhood". Amidst the dizzying paradoxes of a future-turned-now, a negotiation emerges about who or what constitutes a person and how systems shape the terms of what it means to be "human". Visitors enter a "voided ocean" setting within the installation as HYPER is joined by a range of other protagonists: an immortal cell, a memory from 1972 that has outlived the humans who would have remembered it, a disbanded trio of off-grid lovers, lab children with their robot caregiver, and a workers' collective comprised entirely of disembodied ears.

EXHIBITED AT
NO SPACE, JUST A PLACE

WHAT THE HEART WANTS
2016

Cécile B. Evans' video installation What the Heart Wants explores the person-to-machine exchanges that have come to define the contemporary human condition. The video's hyperlinked narrative takes place after the fall of the internet and replaces the ultimate goal of "personhood". Amidst the dizzying paradoxes of a future-turned-now, a negotiation emerges about who or what constitutes a person and how systems shape the terms of what it means to be "human". Visitors enter a "voided ocean" setting within the installation as HYPER is joined by a range of other protagonists: an immortal cell, a memory from 1972 that has outlived the humans who would have remembered it, a disbanded trio of off-grid lovers, lab children with their robot caregiver, and a workers' collective comprised entirely of disembodied ears.

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Kang Seung Lee (b. 1978, Seoul) is a multidisciplinary artist who now lives and works in Los Angeles. Lee has had solo exhibitions at One and J. Gallery, Seoul (2018); Artpace, San Antonio (2017); Commonwealth and Council, Los Angeles (2017, 2016); Los Angeles Contemporary Archive, Los Angeles (2016); Centro Cultural Border, Mexico City (2012).

Selected group exhibitions include Palm Springs Art Museum (2019); Participant Inc, New York (2019); Canton Gallery, Guangzhou (2018); LAXART, Los Angeles (2017); DiverseWorks, Houston (2017); Centro Cultural Metropolitano, Quito (2016); Design Museum, Greensboro (2014); and Weatherspoon Art Museum, Greensboro (2012). In 2020, his new projects will be exhibited at MMCA, Seoul as well as the 13th Gwangju Biennale. Lee is the recipient of the CCF Fellowship for Visual Artists (2019), the Rema Hort Mann Foundation grant (2018), and the Artpace San Antonio International Artist-in-Residence program (2017). His work has been reviewed and featured in Artforum, The New York Times, Frieze, New York Magazine, Artnet, LA Weekly, among others. He received an MFA from California Institute of the Arts.
Covers (QueerArch) 2019/2020

Inkjet prints on paper
Variable dimensions

Reflecting on QueerArch’s archival collection, Covers (QueerArch) explores multiple histories of the Korean queer community during the past four decades. The project presents a wall installation of book covers from QueerArch’s publication collections along with a graphite drawing. This installation offers an alternative view of the queer community and its history in Korea honoring personal narratives that have been marginalized in mainstream history and creating new ways to inherit the memories of the past.

Covering the entire staircase of Daelim Museum, approximately 1,700 covers of books and magazines were scanned from QueerArch’s collection to commemorate the invisible memories of queer lives in Korea that have been sustained and preserved by many different generations of activists, scholars, and artists.

QueerArch (also known as the Korea Queer Archive) was established in 2002 with a collection donated by BUDDY, one of the first queer magazines in Korea. It remains the only public archive focused on queer history and culture in the country. Currently located in Mangwoldong Seoul, its collection includes thousands of publications and hundreds of mementos.

A large scale graphite drawing depicting a diary accompanies the wall installation. The diary was donated by a transgender woman who visited the office of BUDDY in 1998. She had been introduced to the magazine through a popular night-time TV show before.

The collection of materials is full of hardship in life, self-hatred, hopes of transitioning, and also includes multiple drawings by the donor, mostly self-portraits of the body she desires to have. Through the labored process of drawing, Kang Seung Lee attempts to create conversations on the re-emphasization and re-imagining of QueerArch’s collection.

KANG SEUNG LEE

New Commission for No Space, Just A Place
Martine Syms (b. 1988, Los Angeles) uses video and performance to examine representations of blackness. Her artwork has been exhibited and screened extensively, including presentations at the Museum of Modern Art, Hammer Museum, ICA London, New Museum, Museum of Contemporary Art Los Angeles, and The Studio Museum in Harlem, among other institutions. She has lectured at Yale University, SXSW, California Institute of the Arts, University of Chicago, Johns Hopkins University, and MoMA PS1, among other venues. Syms’ recently presented exhibitions include BOON, Secession, Wien (2019); Shame Space, ICA Virginia (2019); Grand Calme, SCHQ, London (2018); Big Surprise, Bridget Donahue Gallery, New York (2018); Contemporary Projects: Martine Syms, Serralves Museum (2018); Projects 106: Martine Syms, Museum of Modern Art, New York (2017); Fact and Trouble, ICA London (2016). From 2007 - 2011, she was the co-director of the Chicago artist run project space Golden Age, and she currently runs Dominica Publishing, an imprint dedicated to exploring blackness in visual culture. She is the author of Implications and Distinctions: Format, Content and Context in Contemporary Race Film (2011).
Notes on Gesture is a video comparing authentic and dramatic gestures. The piece alternates between title cards proposing hypothetical situations and short, looping clips that respond. The actor in the video uses her body to quote famous, infamous, and unknown women. Using the 17th century text Chirologia: Or the Natural Language of the Hand as a guide, Syms created an inventory of gestures for performance, and the actor repeats and interprets each movement several times, switching from physical vernacular to acting techniques such as blocking and cheating.

NOTES ON GESTURE
2015

Single channel video (color, sound), 10:27’ loop

Courtesy of the artist and Bridget Donahue, New York

EXHIBITED AT
NO SPACE, JUST A PLACE

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