

# PRESSE ET PUBLICATIONS //

## JOONGHO YUM

*Real DMZ Project – Les réalités multiples de la frontière coréenne*  
<https://cahierdeseoul.com/real-dmz-project/>  
Septembre 2020

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## Real DMZ Project – Les réalités multiples de la frontière coréenne

Negotiating Borders

by cahier de seoul in 



### In Between, l'exposition à la Fondation Fiminco

Source : Fondation Fiminco

Du 12 septembre au 31 octobre 2020, la France accueille pour la première fois « Negotiating borders ». L'exposition est déclinée en deux lieux, au Centre Culturel Coréen à Paris et à la Fondation Fiminco à Romainville. Les artistes exposés au Centre Culturel Coréen offrent leur vision imaginaire de la Corée en temps de paix, ainsi que leurs réflexions sur la nature de cette zone désertée par l'homme tandis que les œuvres présentées à la Fondation Fiminco donnent à voir la manière dont une réalité a été construite de toute pièce afin de maintenir le statu quo.

Imaginé comme un espace de questionnement, l'exposition s'interroge sur la réconciliation entre les deux Corées du point de vue régional et universel.



View of installation of 'The Real DAD Project: Negotiating Borders' at Korea Cultural Centre UK, London, 2016. Photo: Eusebio - © Korea Cultural Centre UK.

Kyungah Ham met en scène les voitures qui regagnent la Corée du Sud depuis la région industrielle de Kaeseong, zone économique sud-coréenne libre située en Corée du Nord, après sa fermeture pour des raisons politiques. Les voitures recouvertes de bagages, qui rentrent sans aucune promesse de retour, confrontent le visiteur au risque de guerre qui s'immisce jusque dans la vie quotidienne.

La série de photographies de Joongho Yum illustre la vie de civils et de soldats dans la région : l'artiste a capturé des scènes en apparence banales mais néanmoins inhabituelles et étranges qui échappent souvent au regard du spectateur.



Installation view of 'The Real DAD Project: Negotiating Borders' at Korea Cultural Centre UK, London, 2016. Photo: Eusebio - © Korea Cultural Centre UK.

*Real DMZ Project : << Negotiating Borders >>*

<https://www.ficep.info/post/real-dmz-project-negotiating-borders>

11 Septembre 2020



Forum  
des instituts culturels  
étrangers à Paris



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## Real DMZ Project : <<Negotiating Borders>>



### EXPOSITION

Fondé en 2012 par la commissaire d'exposition Kim Sunjung, directrice de la Fondation de la Biennale de Gwangju et du Art Sonje Center, Real DMZ Project est un projet d'art contemporain en cours axé sur la zone démilitarisée (DMZ) entre la Corée du Sud et la Corée du Nord. S'engageant sur ce territoire unique et complexe, les artistes présentent des œuvres récentes à travers des disciplines variées : peinture, photographie, installation, sculpture, vidéo. Ils utilisent, dans leurs créations, les matériaux les plus divers, confrontant leurs sensibilités, leurs perceptions et les réalités de la péninsule coréenne divisée.

Real DMZ Project interroge donc les paradoxes qui entourent la zone démilitarisée au sein de la péninsule coréenne. Sa première édition, en 2012, avait pris la forme d'une exposition tenue à la fois dans et hors de la zone de contrôle civil du district de Cheorwon, dans la province du Gangwon. Le projet actuel s'élargit géographiquement au Art Sonje Center de Séoul et à la résidence d'artiste de l'ancien village de propagande de Yangji-ri, en expérimentant en même temps de nouvelles productions et présentations sous forme d'ateliers et de conférences dans les domaines des sciences humaines et sociales.



Pour le 70e anniversaire de la guerre de Corée, l'exposition se tiendra à Paris à la fois au Centre Culturel Coréen et à la Fondation Fiminco. Ces deux présentations sont conçues pour se refléter comme des miroirs, telles les deux Corées se faisant face à la frontière du 38e parallèle, reliant le passé, le présent et l'avenir de la DMZ. L'exposition à la Fondation Fiminco donnera à voir des œuvres révélant « la réalité créée » que les deux Corées ont bâtie afin de maintenir leur statut actuel, ainsi que le paradoxe de la Zone démilitarisée qui, malgré son nom, reste sous le contrôle de militaires très lourdement armés. Quant à l'exposition au Centre Culturel Coréen, les travaux présentés s'articulent autour du scénario hypothétique d'une ère de paix future, englobant des thèmes tels que paysages et villages, ou encore se rapportant à un environnement à la fois militaire et naturel.

**Artistes participant à l'exposition du Centre Culturel Coréen :** Kyungah HAM, H-Sang SEUNG, Kyung jin ZOH & Hye ryeong CHO, Hybrid Space Lab, Jung heun KIM, Lee Bul, Mikael LEVIN, Joung-ki MIN, Project DMZ, Donghyuk SHIN

**Artistes participant à l'exposition de la Fondation Fiminco :** Seungwoo BACK, Soyoung CHUNG, Jane jin KEISEN, Misha LEINKAUF, Suntag NOH, Heinkuhn OH, Joongho YUM, Dongsei KIM, Kyungah HAM, Chan-kyong PARK, Alain DECLERQ, Hayoon KWON

**OÙ ?** Centre Culturel Coréen, 20 rue la Boétie, 75008 Paris

**QUAND ?**

**Exposition** du 11 septembre au 6 novembre 2020

Du lundi au vendredi, 10h – 17h

**TARIF ?** Entrée libre dans la limite des places disponibles. Exposition accessible uniquement sur réservation au 01 47 20 83 86 / [www.coree-culture.org](http://www.coree-culture.org)

Manifestation organisée par le **Centre Culturel Coréen**

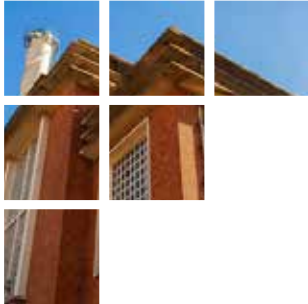


**NEGOTIATING BORDERS**

<https://www.fondationfiminco.com/wp-content/uploads/2020/11/CP-EXPO-NBORDERS-AN.pdf>  
Août 2020

fondation d'entreprise

**FIMINCO**



Press release

Romainville — August 2020

## EXHIBITION NEGOTIATING BORDERS

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From September 12 to October 31, 2020

The Fondation Fiminco invites French and foreign art centers and institutions to take over its exhibition space, called "La Chaufferie", to present exhibitions addressing contemporary issues and showing different artistic scenes.

A first carte blanche is given to the Real DMZ Project, a contemporary art and research project initiated in 2011 by Sunjung Kim, curator and artistic director. The Real DMZ Project was conceived with hope to raise awareness and bring the Korean border issues to our everyday consciousness, focusing mainly on exploring issues of border. As Sunjung Kim recalls :

"The Korean Peninsula was first divided in 1945 by the United States and the Soviet Union seeking to diminish the Japanese army then occupying Korea. After the Korean War (1950-1953), the Armistice Agreement created the Demilitarized Zone (DMZ) by ordering both South and North Korea to move their troops back an equal distance of 2km from the Military Demarcation Line. Initially just a 'line,' the border thus became a 4km-wide, 248km-long 'zone.' Since the Korean War ended with a truce agreement rather than a peace treaty, continuing conflicts between North and South Korea have seen the DMZ evolve paradoxically into one of the world's most heavily fortified areas.

Especially in the 1960s and 1970s, the military confrontation and ideological conflicts provided legitimacy for both countries to use them politically. The continuing tensions and threat of "war" helped establish the foundation of governing ideologies of both states. For example, starting in 1974, underground tunnels dug by the North to use for invasion into the South have been discovered on the southern side of the DMZ, reminding us of a pending war. The fact that it takes only three minutes for a North Korean combat plane to reach Seoul is another threatening reality.

But such haunting threats of war elicit from us not only a sense of crisis but also oblivion, so that we can continue with our daily lives. We have learned to forget, rather than remember, about the division and the tragic war, but they have instead become internalized as part of our society and individual lives. Though invisible, the traumas are ubiquitous and haunting us in our daily lives.

We have organized and mounted exhibitions in locations in the Civilian Control Zone and along the DMZ Security Tour route, annually from 2012 to 2015. The Real DMZ Project also runs a residency program in Yangji-ri, a village situated inside the Civilian Control Line, to provide artists and researchers with opportunities to live near the border and take a closer look at the reality of the division of Korea. Collaborations with artists and scholars have been culminated into permanent and impermanent art works as well as various programs."

## IN BETWEEN

The Real DMZ Project settles for the first time in France for an exceptional exhibition, *Negotiating Borders - Paris*, curated by Sunjung Kim. *Negotiating Borders - Paris* presents selected works by artists that explore issues surrounding the division of Korea. The exhibition is held in two different places, at the Centre Culturel Coréen in Paris and at the Fondation Fiminco. Just as the North and South reflect each other, exhibitions taking place at Fondation Fiminco and Centre Culturel Coréen mirror the other. Works presented at Fondation Fiminco reveal the constructed reality devised to maintain the status quo and speak to the contradictory militarization of the demilitarized zone. In the meantime, artists at Centre Culturel Coréen speculate on the upcoming age of peace as well as the nature of the place after humans left.



Soyoung Chung, *Watchhouse*, 2019. View of exhibition : *Negotiating Borders* (2019). Courtesy of the artist, Korean Cultural Centre UK et the Real DMZ Project. © Dan Weil

The exhibition also questions the reconciliation between regional particularities and universality, of which the theme of the border is an eloquent symbol, both physically and psychologically. These considerations also feed the exhibition, first thought as a space for questioning. The exhibition presented at the Fondation Fiminco, entitled *In between*, embraces the different levels of understanding of DMZ, through the creations of Korean and international artists who confront their sensitivities, their perceptions and their vision of the divided Korean peninsula.

On the threshold of the exhibition, **Dongsei Kim** retraces in video the history of the DMZ, and recalls that the DMZ dynamically mutates over time contradicting its common prejudice as a fixed fortified border.

In the first part of the exhibition, **Suntag Noh** portrays North Korea, implying that inevitably the two Koreas are mirrors of each other.

**Jane Jin Kaisen's** immersive lightbox installation juxtaposes recent photographs she took in 2015 related to the Korean War with the Danish journalist Kate Fleron's 1951 black-and-white documentary photographs of North Korea, thus shuttling back and forth between the two time periods. The red light filling the space seemingly indicates communism as well as the Cold War Era but at the same time, is pointing us to look beyond the reality of the divided Korea which is often seen through the lens of old ideology.

The 2-channel video work from **Mischa Leinkauf** shows the border crossing from a bird's eye view: with a drone, Leinkauf crosses the border of the Han River and refers to the river's water as the connecting element of the two ideologically opposing systems.

The exhibition continues with **Seung Woo Back's** work consisting of photographs taken by the artist in North Korea in 2001. **Kyungah Ham** turns our eyes to the cars returning to South Korea from Kaeseong Industrial Region, a South Korean free economic zone that was located in North Korea, after it was shut down for political reasons. Cars covered with piles of luggage, driving back without any promise of returning, let us confront the risk and danger of war that actually drift across our everyday lives.

Through photographs of the lives of civilians and soldiers in the region, **Joongho Yum** captures the mundane but unusual and strange scenes that we often miss.

**Heinkuhn Oh** engages with soldiers in a more direct manner as his photographs brings attention to their subtle expressions of anxiousness and traces of collective trauma, departing from the stereotypical images of soldiers associated with masculinity, strength and heroism. **Soyoung Chung's** sculpture and installation use shade nets that can be often seen in the DMZ area. Farmers use them to cover light and similar ones are also used by soldiers who need to take cover. Designed as a guard post for one person, the light and shadow it blocks and creates resemble how those exist together in the time-space.

**Hayoun Kwon's** *489 Years* consists of a transcription of an account of the zone by a former South Korean soldier, Kim. We gain access to the DMZ as he immerses us in his personal memories as if in a tale retold. The viewer enters into and discovers this site from a subjective point of view as they listen to Kim's voice-over narration. Hayoun Kwon's work dialogues with a sculpture by **Alain Declercq** which takes place in the monumental nave. In the manner of a plotting table, Alain Declercq shows the engraved relief map of a border area between South and North Korea where "Imjin gak" is located, an emblematic place of memory of the Korean War.

## THE CURATOR ————— ————— OF THE EXHIBITION

**Sunjung Kim** (b.1965) is a curator and the current president of the Gwangju Biennale Foundation, as well as the artistic director of the *Real DMZ Project*. Most recently she was chief curator of the 2018 Gwangju Biennale, *Imagined Borders*, and curated the Francis Alÿs (2018) exhibition at Art Sonje Center. From 1993 to 2004, Kim was the deputy director of Art Sonje Center in Seoul, where she later served as the director from 2016 to 2017. At Art Sonje Center, Kim curated solo exhibitions showcasing Martin Creed (2009), Haegue Yang (2010), and Abraham Cruzvillegas (2015). In 2005, Kim was appointed the commissioner of the Korean Pavilion at the 51<sup>st</sup> Venice Biennale, and has held positions at the following institutions: Platform Seoul (Artistic Director, 2006-2010), Media City Seoul at SeMA (Artistic Director, 2010), *Roundtable* at the 9th Gwangju Biennale (Artistic co-director, 2012), and the ACC Archive and Research department at the Institute of Asian Cultural Development in Gwangju (Artistic Director, 2014-2015).

## THE ARTISTS ————— ————— OF THE EXHIBITION

**Suntag Noh** (b. 1971, Seoul) is a contemporary artist working in documentaries and photography. "I learned photography on the streets. I learned, but I know nothing since I learned it the wrong way. I make up my mind to study but then I'm lost because I don't know what to study. I've been curious about the Northern puppets since I've heard about them so much since childhood. As I got older, I became more curious about who we are, wanting to destroy those Northern puppets any chance we get. I'm collecting the scenes of functions and malfunctions derived from the division. I've been gathering with both my camera and my hands, but I think upon them for a long time because I don't know what I've collected." NOH Suntag has held solo exhibitions such as *Fragrance of the Division*, *Strange Ball*, *Red Frame*, *Good Murder*, *State of Emergency*, and *The Forgetting Machine*, and has published photography books under the same titles.

**Mischa Leinkauf** (b. 1977, Berlin) deals with the limitations of spaces through boundaries, borders, rules, architectures and barriers, usually working where there are "limits on spaces — architectural limits, something blocking me from freely moving, or systemic limits, like not being allowed to pass a security barrier." Leinkauf describes his approach as one of "creating temporary irritations that allow new perspectives on everyday situations" and of "crossing the boundaries" of prescribed individual freedom in order to "question common standards and constraints". In recourse to Situationist theory and practice, Mischa Leinkauf reveals the permeability and absurdity of border fortifications. Neither the natural resources of water, air and earth nor social lifestyles, solidarity and intimate relationships suggest spatial demarcation. Against this background, his works put the objectification and naturalness of boundaries up for discussion. Through practices of physical appropriation, he visualises the dichotomies of violence and peace, use and abuse, and fundamentally questions subjectivity against the background of territorial classifications. His body becomes a body of resistance in the sphere of borders: by withdrawing himself, walking, circling and roaming, Mischa Leinkauf resists the architectures of isolation and subtly opens up a limitless space of possibilities for connection. Previously self-evident perspectives are broken up, and the underlying structures of demarcation are radically exposed as an artificial order. His major exhibitions are *Fiction of a Non-Entry* (PYLON-Lab, Dresden, Germany, 2020), *Fiktion einer Nicht-Einreise*, (alexander levy, Berlin, Germany, 2019), *Endogenous Error Terms* (The Container, Tokyo, Japan, 2019) and *Hörweiten*, a cityscape intervention in public space (Puhlheim, Germany, 2018). His work was also featured in several exhibitions at key galleries and museums, including the Bonn Kunstmuseum in Germany and the art gallery signs and symbols in New York, United States.

Moving beyond installation art, she is broadening her artistic horizon by collaborating with artists in different areas. Chung has held many private exhibitions including at Art Sonje (2016), D Project Space (2013), OCI Museum (2011), Project Space Sarubia (2008); and joined in many group exhibitions at home and abroad such as the Nottingham New Art Exchange (2017), Songeun Art Space (2016), Ortakoy Yetimhanesi in Turkey (2016), Amore Pacific Museum (2016), Seoul Museum of Art (2015), Tripostal in Lille, France (2015), Ilmin Museum of Art (2012), Plateau Museum of Art (2011). Furthermore, she was selected to participate in renowned residency programs including the Delfina Foundation Residency Program (2017), Berlin ZK/U (2017), Le Cyclop and Milly-la-Forêt Residency in France (2014), SeMA Nanji Residency (2012) etc. Chung also won the Songeun Art Awards in 2016.

**Jane Jin Kaisen** (b. 1980, Jeju Island), works with video installation, film, photography, performance, and text. Recurring themes involve memory, migration, and translation at the intersection of personal and collective histories. Kaisen received an MFA from the University of California Los Angeles, an MA from The Royal Danish Academy of Fine Arts, and she attended the Whitney Independent Study Program. She has exhibited her work in a wide range of contexts internationally, including: the 58<sup>th</sup> Venice Biennale Korean Pavilion (IT) the 68<sup>th</sup> Berlin International Film Festival and Haus der Kulturen der Welt (DE); Kunsthall Aarhus and Kunsthallen Brandts (DK), Seoul Museum of Art, the Leeum Samsung Museum of Art and Asia Culture Center (KR). Other venues include the Liverpool Biennale (UK), ParaSite (HK), Gana Art New York (US), Malmö Konstmuseum (SE), and Townhouse Gallery (EG).

**Joongho Yum** (b. 1965, Seoul), depicts the marginal place that is usually overlooked, instead of the glittering facade and breathtakingly refined structure of the metropolis. In the unreachable corners of the city, Yum uses his keen observation to microscopically

scrutinize our lives for trivial things. But he does not empathize with the objects in his pictures, and rather takes an indifferent stance in expressing them in his pictures. Everyday scenery that usually just pass us by become strange and doubtful subjects in his work. Yum majored in photography at Chung-Ang University and art theory at Université Paris VIII and now works in Seoul and Paris. Some of his solo exhibitions include, *Joongho YUM. Private life* (Seonam Art center, Seoul, 1999), *Millionaire and a lady* (Il Ju Art Center, Seoul, 2001), *Nouvelles Frontières* (One And J Gallery, Seoul, 2007), *Now that I don't know* (One And J Gallery, Seoul, 2009), *The Taste of Others* (One And J Gallery, Seoul, 2012), *Let's Remain Courteous* (Hite Collection Art center, Seoul, 2013), *I didn't see anything but the blue window-blind* (SSmadang gallery, Cheonchun, 2014) and some of his group exhibitions are Sungkok art museum (Seoul, 1999), Busan museum of modern art (Busan, 1999), 3<sup>rd</sup> Gwangju Biennale (2000), Seoul museum of art (2001), Nagoya art center (Nagoya, 2002), Seoul museum of art (Seoul, 2004), A positive view (Somerset House, London, 2010), One And J at Pierre Koenig Case study House21 (LA, 2010), Moments Unfolded (Shinsegae Gallery, Seoul, 2011), Art Sonje Center (Seoul, 2014), Somewhere out There (space bm, Seoul, 2014), Neutre Era (Space Boan 1942, 2015).

**Hayoun Kwon** (b. 1981, Seoul), lives and works between France and South Korea. Two recurring elements in Kwon's work are present here: on the one hand, the border, and on the other, the immaterial story, the purely human production, the creation of fictions. Of particular interest to her is the border that divides North and South Korea, which she perceives as a kind of mirror that reflects similar images back to both the watcher and the watched, or as a theatre stage whose limits the spectator cannot transgress. The border becomes a conceptual one that poses the question of the physical and mental limits of the individual. Hayoun Kwon's work was notably shown at the Cinéma du Réel festivals at the Center Pompidou (Paris, France) in 2014 and Doc Fortnight at MoMA (New York, United States) in 2017.



Kyungah HAM

Reprinted Jet lag bet.17 and 17:30, ex.3-3-1, 2020, 382(h) x 529cm, Laser Print. Courtesy of the artist

Reprinted Jet lag bet.17 and 17:30, ex.3-2-1, 2020, 354(h) x 500cm, Laser Print. Courtesy of the artist, Embrace, 1981. Courtesy of the artist

*Interview with Joongho Yum*

<https://arthistory.hku.hk/afterwords-faultlines/index.php/portfolio/joongho-yum-2/>  
17 Août 2018

**Afterwords**

A literary reading section of the exhibition *Faultlines*  
at Sarraga Bernice 2018

Home Artists Q ...



**Joongho Yum**

ARTISTS



Interview with Joongho Yum

17 August 2018

South Korea

Please tell us how your work under the skin came into being in relation to the theme of the exhibition, *Faultlines and Imagined Borders*.

For me, 'place' is an important aspect and I cannot deny that my thoughts about Gwangju were already fixed into this particular aspect. To be honest, I started this project with the question of how I can escape from the stereotypes [of Gwangju.] I attempted to consider how this can be turned into an illusion because photography itself is based on documenting. From my point of view, borders aren't pre-existing conditions, but are man-made. Borders exist in several aspects, in capital, the society, and even in the arts—from elitism to popular art. These borders transform into hierarchies and through these hierarchies, the idea of superiority is formed. Questioning the role of art in these layers of hierarchy, I thought about how I could escape from elitism in art. I thought a lot about this when I was working on this project: how can I create something more insignificant, trivial and superficial?

Please explain in detail how you displayed and actualised the exhibition at the former Provincial Office.

My works are exhibited at the basement of the former Provincial Office. Apparently it was an arsenal where the citizens gathered their weapons. After the renovation, the floor was made much thicker, so the heights of the arsenal walls are now only around 180 cm tall. In the basement, I will be exhibiting the photographs I took of the Military Hospital with a mirror as part of the installation. The viewer, the photograph and the reflection of the viewer in the mirror is a representation of the divided ego coming together with the photographs. I will also be exhibiting on the staircase, presenting the photographs like how public offices used to hang photographs—with old-fashioned frames and marks that show its age. The title of my exhibition is *deep inside the skin in Korea*, which actually came from a mistake. Originally, I was inspired from the *Mygale*, a novel by Thierry Jonquet, which was produced into a movie called *The Skin I Live In* (2011) directed by Pedro Almodóvar. I read the novel and then watched the movie, but because it's been a while since I watched it, I only remembered the title. So thinking about the movie and the novel, I came up with the title *deep inside the skin*. I got the title wrong, but my mistake felt closer to my intention. Its English title is *under the skin*, which is slightly different from *deep inside the skin*. The space, to me, was like a large animal or a monster and the title reflects my attempt to see deep inside the monster.

Julee WJ Chung, *12th Gwangju Biennale Announces Full List of Participating Artists and New Programs*

<https://www.lehmannmaupin.com/news/12th-gwangju-biennale-announces-full-list-of-participating-artists-and-new-programs>

Mars 2018

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12th Gwangju Biennale  
Announces Full List of  
Participating Artists and New  
Programs  
*Art Asia Pacific*

BY JULEE WJ CHUNG

On March 28, the Gwangju Biennale Foundation announced the full list of participating artists for their 12th edition, slated to open in September 2018. Under the title "Imagined Borders," the biennale will showcase the works of 113 artists from 41 countries, spread across a series of seven independently curated thematic exhibitions. The 2018 edition will see the inclusion of the largest number of Asian artists to date, with more than half of the participants coming from the region.

In addition to the main event, the biennale will launch two new programs: The Pavilion Project, which is a series of satellite exhibitions mounted by cultural institutions such as Palais de Tokyo, Helsinki International Artist Programme and Philippine Contemporary Art Network at historically significant locations across the city; and the G3 Commission, which invites four international contemporary artists—Argentinian sculptor Adrian Villar Rojas, British installation artist Mike Nelson, French-Algerian multidisciplinary artist Kader Attia and Thai filmmaker Apichatpong Weerasethakul—to create site-specific installations that respond to the history and spirit of Gwangju.

"Imagined Borders" references 1995's inaugural Gwangju Biennale—which was titled "Beyond the Borders"—as well as the late political scientist and historian Benedict Anderson's theory of citizenship and national identity expounded in his 1983 book *Imagined Communities*. The biennale will open on September 7, 2018, and run until November 11 across various locations in the city, including the Gwangju Biennale Foundation Hall, the Asia Culture Center and historical sites.

Here is the full list of curators and participating artists:

Curators: Yoon-Sook Chung and Yoonsoo Kim

23 Artists: Tarek Donovon (USA), Ponce Alos (Belgium), Byron Kim (USA), Hwangbo Yoon (South Korea), Shripa Gupta (India), Hasan M. Eishi (Bangladesh), Sarah Abu Azzalah (Saudi Arabia), Aemout Vek (Netherlands), Shikemachi Motokiaki (Japan), Minjung Kim (South Korea), Kater Kuros, Yana Cherni Abney (USA), Paolo Cro (Italy), Imo Eytzel (Turkey), Luke Chung (Hong Kong), Tien Capote (Cuba), Kore Wube (Ethiopia), Ophir Walichovski, Yoshitomo Katsuragi, Simon Leung (Hong Kong), Kiyoko Chikuta, Seung Woo Baik (South Korea), Joongho Yum (South Korea)



*HIEROGLYPHIC MEMORY: SURVEYING BANGKA THROUGH NARRATIVE TRACE*

<https://www.chengjenpei.com/blank>

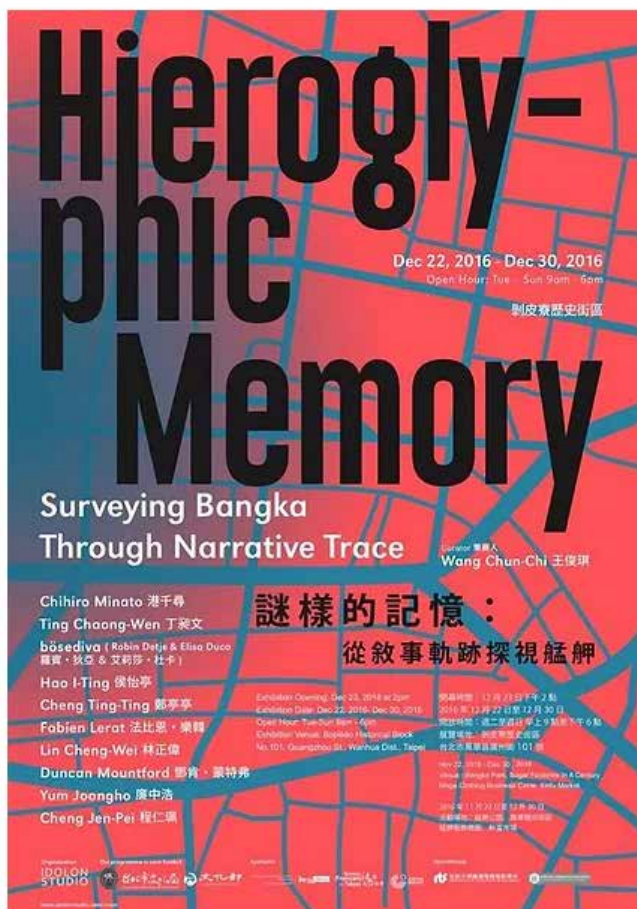
22 Décembre 2016

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December 22, 2016

**HIEROGLYPHIC MEMORY: SURVEYING BANGKA THROUGH NARRATIVE TRACE**

謎樣的記憶：從敘事軌跡探視艋舺



EVENT DATE: NOV 22, 2016 - DEC 30, 2016

EVENT VENUE:

BENGKA PARK,  
SUGAR FACTORIES IN A CENTURY,  
MOGA CLOTHING BUSINESE CIRCLE,  
KXINFU MARKET

EXHIBITION DATE: DEC 22, 2016 - DEC 30, 2016

EXHIBITION OPENING: DEC 23, 2016, AT 2PM

EXHIBITION VENUE: BOPILIAO HISTORICAL BLOCK

OPEN HOUR: TUE - SUN 9AM-6PM (Close on MON)

NO.101, GUANGZHOU ST., WANHUA DIST., TAIPEI, TAIWAN

The starting point of the research project is to encourage artists to look for questions of Bangka in Wanhua regarding issues such as surveying local history and the evolution of society and the environment.

Bangka is the oldest district of Taipei, so history is the primary concern. Bangka is built on the banks of the Tamsui River and is home to a diverse range of activities: there is textile trading and garment manufacturing, as well as a night market with offerings from ancient traditions, both Chinese and from the island itself.

With this project, each artist proposed his/her own thought to define quality and the way he/she would like to present it. Each artist's work materialized in different media is engaged in critical historiographies of colonialism, contemporary capitalism, and related social imaginaries.

這項研究計劃的出發點是促使藝術家探尋關於萬華艋舺的問題，涉及像是探究地方歷史以及社會與環境的演變等議題。

December 26, 2016

News Interviews 悠遊台北新聞



艋舺是台北最古老的街區，因此歷史成為本計劃最主要的關切。艋舺建於淡水河岸，在此進行著各式各樣的活動：布料買賣和製衣，還有一座夜市，其中販賣屬於中國以及台灣這座島嶼本身的古老傳統的祭祀用品。

每位透過藝術家透過這項計劃提出這個區域的某種尚未明確界定的特性，以及想予以呈現的方式。以各異的媒材製作的各個藝術家作品處理關鍵性的歷史書寫，它們關乎殖民、當代資本主義以及相關的社會想像。

Artist:

bosediva (Robin Detje & Elisa Duca) (DE),

Chihiro Minato 港千尋 (JP),

CHENG Jen-Pei 程仁珮 (TW),

Duncan Mountford (ENG),

Fabien Lerat (FR),

HOU I-Ting 侯怡亭 (TW),

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**L'INSENSÉ – KORÉA**

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3 Novembre 2016



**L'INSENSÉ** PHOTO

La Corée va vite, très vite. En phase avec l'insolente réussite de son économie, l'éclosion fulgurante de sa scène photographique contemporaine nous a captivés.

2016 étant l'année de la Corée en France, il était juste de célébrer à notre façon ses photographes. (Il nous faut préciser ici la Corée du Sud, les images de ceux du Nord étant aujourd'hui encore inaccessibles.)

Des photographes qui s'interrogent face aux changements permanents de leur environnement, qui décryptent aussi la société à la fois actrice et captive de ce palpable «miracle coréen» : le pays cumule des records de toutes sortes: les plus grands chantiers de la planète, le plus grand nombre d'intervention de chirurgie esthétique, le plus fort taux de suicides, les plus nombreux musées privés du monde...

Pays paradoxal, images paradoxales. Des photographes habités par leur histoire, livrent dans ce numéro des 25 ans de L'Insensé, des photographies qui se bousculent les une aux autres entre images pop et images raffinées, entre réflexions et spontanéités.

Une vague culturelle dont le souffle, à l'instar de la Corée tout entière, intrigue, inspire, nous entraîne dans sa modernité radicale.

*Avec des textes de Sophie Bernard, journaliste indépendante qui a réalisé une interview de François Huguier, auteur avec Patrick Maurus de Virtual Seoul, aux Editions Actes Sud. Septembre 2016.*

*Et de Philippe Pataud Célérier, journaliste spécialisé sur l'Asie, qui nous donne des clefs de lecture de la société coréenne à laquelle ces photographes appartiennent.*

LES PHOTOGRAPHES: **AHN** Ju - **AHN** Ok Hyun - **AHN** Sekwon - **AHN** Sungseok - **ATTA** Kim - **BACK** Seung Woo - **BYUN** Soonchoel - **CHANG** Kukhyun - **CHOI** Yongjoon - **CHUN** Kyungwoo - **HAN** Sungpil - **HONG** Janghyun - **HWA** Dukhun  
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**RECTO/VERSO #2**

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15 Juin 2016

**RECTO/VERSO #2**

**/ Fondation Louis Vuitton, Paris**

**/ 15.06.2018 > 24.06.2018**

Exposition et vente aux enchères "à l'aveugle" au profit du Secours Populaire Français

avec / with : Scolí Acosta, Nikos Aliagas, Jérôme Allavena, Ivan Argote, Laëtitia Badaut Haussmann, Virginie Barré, Mahjoud Ben Bella, Julie Béna, Yasmina Benabderrahmane, Abdelkader Benchamma, Jonathan Binet, Elvire Bonduelle, Jessica Boubetra, Gabriella Boyd, Joe Bradley, Anne Brégeaut, Guillaume Bresson, David Brognon & Stéphanie Rollin, Pierre Buraglio, David Casini, Guglielmo Castelli, Misleidys Castillo Pedroso, Paula Castro, Alina Chaiderov, Jake & Dinos Chapman, Gaëlle Choisine, Sylvain Ciavaldini, Lorenzo Cirrincione, Clément Cogitore, Morgan Courtois, Bernat Daviu, Romina De Novellis, Jérémy Demester, Julien Des Monstiers, Marcel Devillers, Olivier Dollinger, Antoine Donzeaud, Olafur Eliasson, Sara Favriau, Urs Fischer, Naomi Fisher, Thomas Fougérol, Samuel François, Dorian Gaudin, Frank Gehry, Jérémy Gobé, Marco Godinho, Lola González, Douglas Gordon, Louis Granet, Laurent Grasso, Loris Gréaud, Thomas Hauser, John Henderson, Lena Hilton, David Horvitz, Yum Joongho, Tadashi Kawamata, Jeff Koons, Arnaud Labelle-Rojoux, Alexandre & Florentine Lamarche-Ovize, Vincent Lamouroux, Moshekwa Langa, Emmanuel Le Cerf, Julio Le Parc, Ange Leccia, Rhys Lee, Jérémy Liron, Lucile Littot, Robert Longo, Thomas Mailaender, Kokou Ferdinand Makouvia, Hubert Marot, Josep Maynou, Justin Meekel, Florian Mermin, Bernard Moninot, Nelly Monnier, Roman Moriceau, Charlotte Moth, Takashi Murakami, Eva Nielsen, Damir Ocko, Jean-Michel Othoniel, Giovanni Ozzola, Francesca Pasquali, Jérémy Paul, Bruno Peinado, Frédéric Poincelet, Laure Prouvost, Louis-Cyprien Rials, Evariste Richer, Nancy Rubins, Benjamin Sabatier, Anne-Laure Sacriste, Louise Sartor, Ludovic Sauvage, Franck Scurti, Pierre Seinturier, Cindy Sherman, Giorgio Silvestrini, Lise Stoufflet, Pascale Marthine Tayou, Agnès Thurnauer, Thomas Tronel-Gauthier, Claire Trotignon, Xavier Veilhan, Pieter Vermeersch, Romain Vicari, Clemens Wolf, Sisley Xhafa, Raphaël Zarka.

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Joo Han, *Drift*

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Septembre 2015

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## "DRIFT"

WEB REVIEW BY JOO HAN  
ONE AND J. GALLERY

KOREA, SOUTH

People in Korea don't often pick summer as their favorite season; it is typically hot and humid with little breeze. This summer—where things have been particularly unpleasant due to the national outbreak of MERS (Middle East Respiratory Syndrome) and the provocative political activities of our northern neighbors—the opening of the group exhibition “Drift,” at One and J. Gallery in Seoul, provided a refreshing perspective on the way we see the city around us.

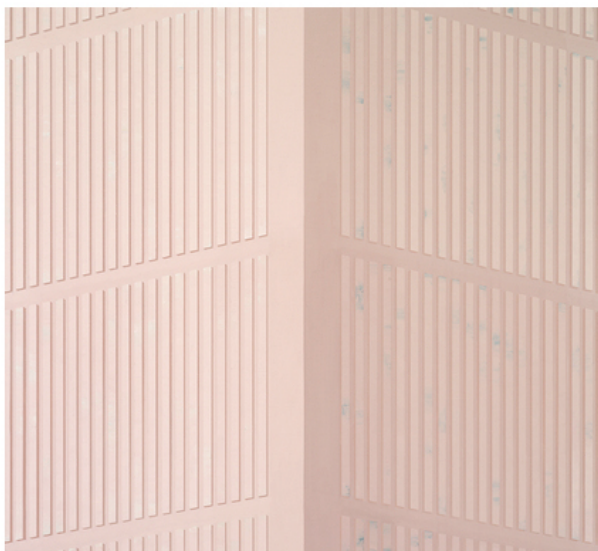
Upon entering the venue, the audience immediately encounters the impressive depth and height of the exhibition. “Drift” certainly makes an apt use of the two-story gallery, whose entrance is located on its mezzanine level. The first work visible from the entrance is Soyoung Chung’s *Circular Strata* (2013), a mobile-like set of hanging objects that each represents a layer of the Earth. What is notable about its display is that visitors are invited to walk down a nearby staircase and view the installation from different angles to see more of its various layers and reflections. Chung synchronizes her artwork’s concept with its interactive viewing experience; using the installation as a metaphor, she encourages us to navigate, and thus come to grasp, the ground that we occupy.



SOYOUNG CHUNG, *Circular Strata*, 2013, super piror, concrete wood, sand, cork, stone, fake grass and wire, dimensions variable. Courtesy One and J. Gallery, Seoul.



JOONGHO YUM, *Let's Remain Courteous*, 2013, digital Ink-jet print, 110 × 110cm. Courtesy One and J. Gallery, Seoul.



SUYOUNG KIM, *Both Sides*, 2011, oil on canvas, 105 × 97 cm. Courtesy One and J. Gallery, Seoul.

Exhibited in the gallery's lower level are more distinctive artworks. Joongho Yum's *Let's Remain Courteous* (2013) is a photograph with many horizontal lines cutting across the image: two grass hedges, with one in the foreground and the other in the middle-ground; the flat roof of a building in the background; and, finally, the blue sky in the upper part of the frame. Rather subtly, the photo acknowledges the existence of the viewer inside it, encouraging him to look over and beyond the "horizons" with the image's pre-set outlook. On the next wall are works by Eunsun Lee and Suyoung Kim. The two pieces contrast starkly in terms of their perspective. Lee's *10:39am* (2015) is a photo print featuring a detailed view of a creased and crumpled jade-colored paper, while Kim's painting *Both Sides* (2011) is an up-close perspective of a stocky high-rise building, captured at an angle. Lee is looking *inwards*, with the green paper showing flexible depth, shade and texture, while Kim turns *outwards* to the urban scenery and the meshing of two sides that can be seen in the structure of any building.

Back on the gallery's second level, Lee's inward focus is again at work with *Vanishing Point* (2014). Located at the far corner of the exhibition space, the work is a *trompe l'oeil* painting, depicting a wall corner that it is hung on. Interestingly, the work beckons the viewer to come in for a closer look; and our initial response is to keep our imagination going as far as the illusion holds. There is so much delight in encountering a visual trick that involves something so common as a white wall of a gallery space.

The exhibition continues on with another intriguing photo of a rooftop by Yum. Moving another half-story up from this level, we find more experimental works such as Soyoung Chung's *Drifted* (2009), an installation connecting a loosened lightbulb cable to a heavy chunk of cement. Elsewhere is an additional photo work by Suyoung Kim, featuring a cropped view of a newspaper building, this time at a massive 200-by-220-centimeter size. This vertigo-inducing image of the newspaper office is a powerful commentary on the impact of urbanization.

Perhaps the best part of the exhibition is when one exits the gallery and returns to the city outside, the imaginative visions in "Drift"—of inner and exterior spaces, including all their nooks, layers and angles—continues to linger in one's mind.

*"Drift" is on view at One and J. Gallery, Seoul, until September 3, 2015.*



EUNSUN LEE, *Vanishing Point*, 2014, pigment print, 79 × 105 cm. Courtesy One and J. Gallery, Seoul.

Joongho Yum, *Let's Remain Courteous*

Travaux en collaboration avec Seokho Kang, Kyunghwan Kwon, Suyoung Kim, RohwaJeong, Lionel Sabatté, Jina Park, et Daejin Choi. Essais et interviews par Sunjung Kim

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