

WORKS //
MINJA GU

INSIDE THE BELLY OF MONSTRO ; KYEONGBOK

this project includes :

- series of photographs FROZEN
- series of installations BOILED POTATO
- series of photographs TOWER
- drawing and installation TOMATO 750 G
- drawing and installation GRAPE 500 G
- videos BOKWANG DONG 104-1
- installation A TREE



Inside the Belly of Monstro; Kyeongbok

2015–2018

Installation

Shown in the apartment of the artist, Citadellaan 7, Gent, Belgium

In an apartment in Gent, Belgium, where she spent 2 years in residence, at the Hoger Instituut voor Schone Kunsten, Minja Gu collected peelings, corks, plastic bags, containers and various remains of what she ate or drank. Before leaving Gent for Korea, she held an exhibition in February 2018, where she gathered in this apartment hundreds of objects, 328 to be exact. It resembled a reasoned and strict inventory of her collection, but in reality it was close to a landscape of what she had not resolved to throw away and which was accumulating.

There may be several reasons why she didn't throw these objects away. She could marvel at what she absorbed and consumed daily or hesitated at the time before she could qualify something as waste. Sometimes she could succumb infinitely to the charm and beauty of what can be futile and poor. The common point is that all this is not productive. Minja Gu, to focus on this non-productive act, devoted herself to the time and space of life and changed her way of life. By being assiduously lazy, by being stubbornly hesitant, this act appears as executed or manufactured in real, as conversely as not executed or absent. Basically it's just eating and drinking.

In this exhibition *Inside the Belly of Monstro*, which first version was shown in Gent and the second one in Seoul, there is also the research that derives from these events. She made a collage from a potato peel, and made ice cubes from silicone molds of seeds, grapes, and cans. All these are things that Minja Gu drank or ate and left this world.

Jeewon Lee (exhibition curator)

Minja Gu is a collector, but not just a collector. On the contrary to the many ways of collecting - which often aim to satisfy certain (aesthetic) needs - Gu's way of collecting works as a means to seek the impact of this act on her own personal life, to raise questions about the status of the object, whether or not these objects belong to its production as an artist. Indeed, Minja Gu's desire to gather, organize, classify and preserve food, has the habit of easily taking control of her daily life, so to speak, which drastically changes the configuration of her own living space.

Thibaut Verhoeven





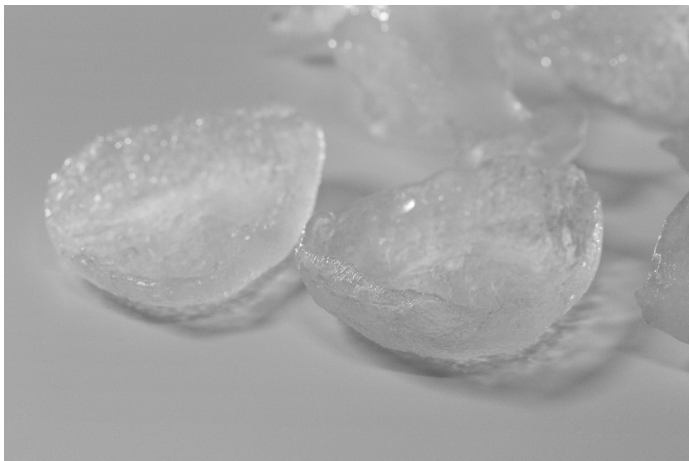


Apple core (série Frozen)

2019 - 2020

Black and white photography printing on 180g superior mate inkjet paper,
edition of 5 + 1 AP.

Collection Centre National des Arts Plastiques – Fonds National d'Art Contemporain,
France



Clementine skin (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds National d'Art Contemporain, France



Rotten cherry tomato (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds National d'Art Contemporain, France



Red paprika stem (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds National d'Art Contemporain, France



Lemon (serie Frozen)

2019 - 2020

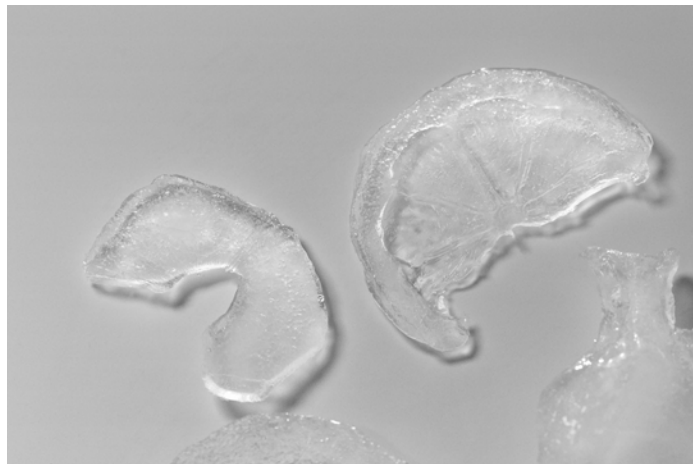
Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds National d'Art Contemporain, France



Toothbrush, vitamine and medicine (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds
National d'Art Contemporain, France



Peach skin and lemon pieces (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds
National d'Art Contemporain, France



Noni tea (serie Frozen)

2019 - 2020

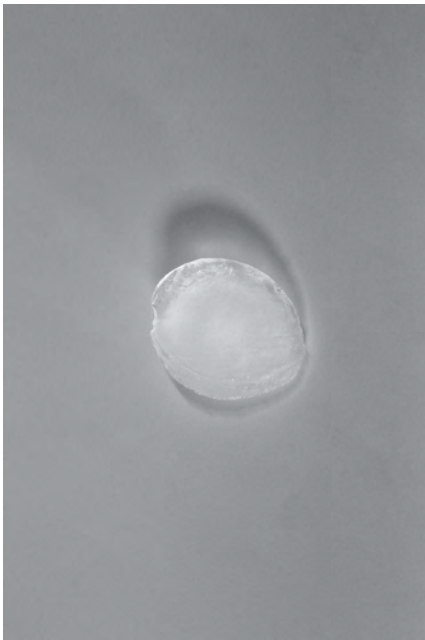
Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds
National d'Art Contemporain, France



Uneatable avocado (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds
National d'Art Contemporain, France



One apricot seed (serie Frozen)

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



Persimmon seed (serie Frozen)

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



Soda (serie Frozen)

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



Pepper and sesame oil (serie Frozen)

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



Pumpkin seeds (serie Frozen)

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



**Peanut butter and spaghetti
sauce (serie Frozen)**

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



Persimmon stem (serie Frozen)

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



Green tea (serie Frozen)

2019 - 2020

Black and white photography
printing on 180g superior mate
inkjet paper, 30 x 20 cm,
edition of 5 + 1 AP.

Collection Centre National des Arts
Plastiques – Fonds National d'Art
Contemporain, France



Spam meat (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior
mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds
National d'Art Contemporain, France



PS form T-52 (serie Frozen)

2019 - 2020

Black and white photography printing on 180g superior
mate inkjet paper, 20 x 30 cm, edition of 5 + 1 AP.
Collection Centre National des Arts Plastiques – Fonds
National d'Art Contemporain, France

La série de photographies *Frozen* a pour origine le séjour de l'artiste en Belgique, en 2016, plus précisément à Gand (Belgique). Elle fut en résidence au HISK et habita le 7 Citadellaan. Pendant son séjour, elle a accumulé des restes d'aliments, d'emballages, de bouteilles en plastiques... Dans l'idée d'illustrer la vie quotidien, elle a organisé une exposition dans son appartement. Cette exposition de nature éphémère est néanmoins restée dans le mental de l'artiste. Ainsi, elle a archivé à travers des photos l'exposition à Gand, et de ces photos elle a tenu plusieurs expositions en South Korea. En ce qui concerne ces objets, Minja Gu a fabriqué des moules en silicone et ensuite a versé de l'eau pour enfin les faire congeler. Elle a donc obtenu une empreinte solide de ces objets disparus, transparents, cristallins, mais paradoxalement aussi éphémères et amenés à disparaître... Pour les conserver pour l'éternité, elle a donc choisi de les photographier.



Exhibition '*madeleine*', Dohyang Lee Gallery, Paris. 2020. Photo © Aurélien Mole



Exhibition '*madeleine*', Dohyang Lee Gallery, Paris. 2020



Exhibition '*madeleine*', Dohyang Lee Gallery, Paris. 2020



Exhibition '*madeleine*', Dohyang Lee Gallery, Paris. 2020. Photo © Aurélien Mole



Exhibition '*madeleine*', Dohyang Lee Gallery, Paris. 2020



Last winter, I bought some kilos of new potatoes and had them boiled to eat sometimes for a while. Each of the potatoes were neatly peeled then unfold the potato skin to put on paper board without glue.

Minja Gu

Boiled Potato

2019 - 2020

Installation, 32 pieces, boiled potatoes peels on cardboard

24 x 18 cm each piece, unique pieces

Exhibition *Inside the Belly of Monstro*, Onsu Gong-gan, Seoul, South Korea, 2020



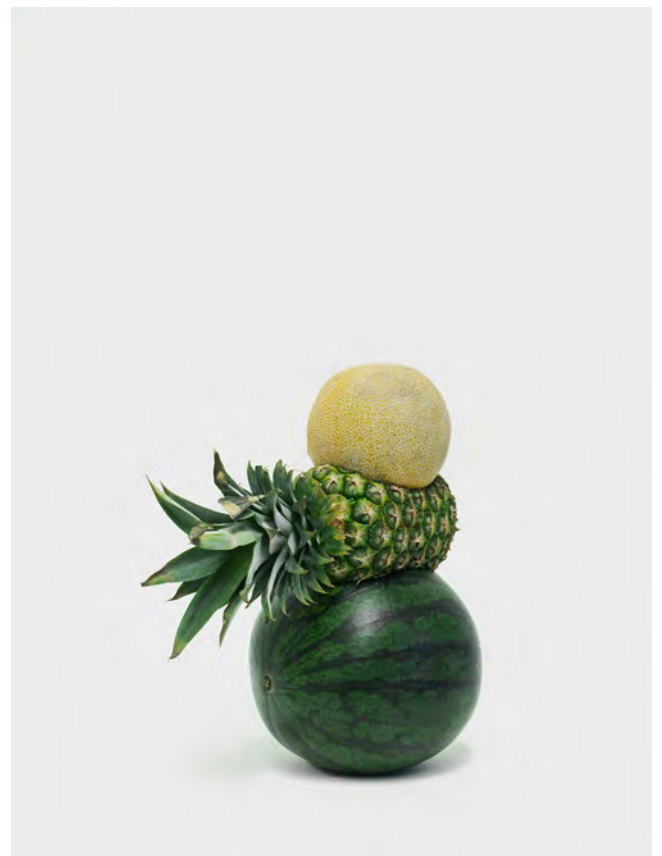
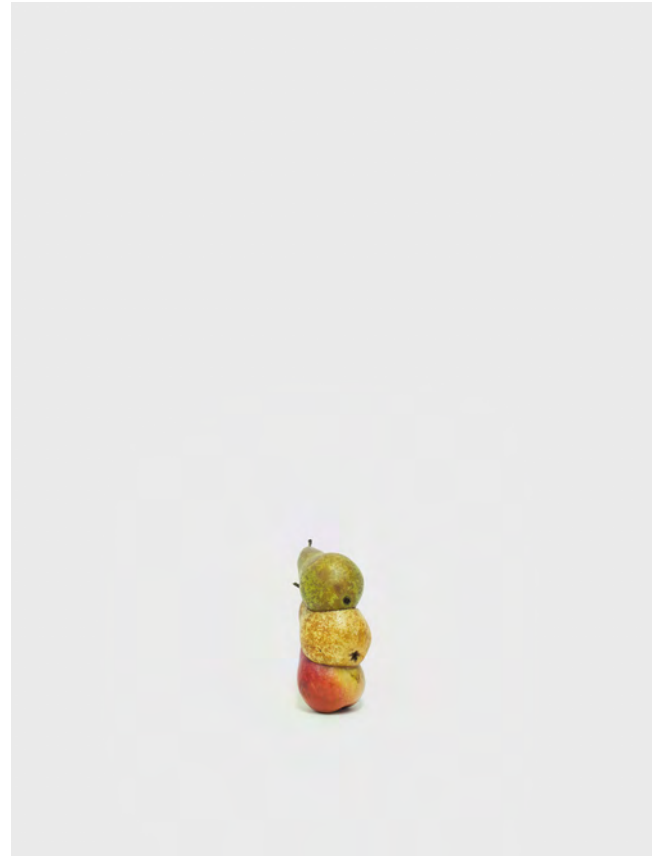




Tower
2016

Series of photographs

Exhibition *Inside the Belly of Monstro*, Onsu Gong-gan, Seoul, South Korea, 2020







Tomato 750 g
2019

Drawing and installation

Exhibition *Inside the Belly of Monstro*, Onsu Gong-gan, Seoul, South Korea, 2020



Grape 500 g
2017

Drawing and installation
Exhibition *Inside the Belly of Monstro*, Onsu Gong-gan, Seoul, South Korea, 2020



Bogwang Dong 104 - 1

2018 - 2020

HD video, mute, color, 20'30'', edition of 5 + 2 AP

Production Seoul Foundation for Arts and Culture

Collection Centre National des Arts Plastiques – Fonds National d'Art Contemporain, France

Exhibition *Inside the Belly of Monstro*, Onsu Gong-gan, Seoul, South Korea, 2020





A tree

2018 - 2020

Installation, dried banana skins

Exhibition *Inside the Belly of Monstro*, Onsu Gong-gan, Seoul, South Korea, 2020





House Tea de la Maison de la Casa is a tea gathering. I prepared almost 100 different kinds of tea, dried herbs, dried flowers, dried fruits, spices etc. to infuse tea. People who gather together will take time to choose the ingredients out of prepared ones and mix to make tea. For the tea gathering, specially made big round(ball shaped) teapot, having 10 spouts in all directions, and cups are prepared. For having tea, audiences are helping each other to make tea and pour it to drink.

Minja Gu

House Tea de la Maison de la Casa

2019

Performance

Exhibition at Middelheim Museum, Antwerpen, Belgium and KCC Sydney, Sydney, Australia, 2019

video link : <https://vimeo.com/354658810>









The Authentic Quality materializes as actual food based on the illustration examples on packaged foods - 3 minute project invested a lot of time in producing a representation that is both visually faithful and also edible.

Minja Gu

The Authentic Quality HK, Spicy Seafood Noodle

2019

Performance

Exhibition at Art Central Hong Kong , Hong Kong





Island of the Day Before, Island of the Day After
2018

Installation

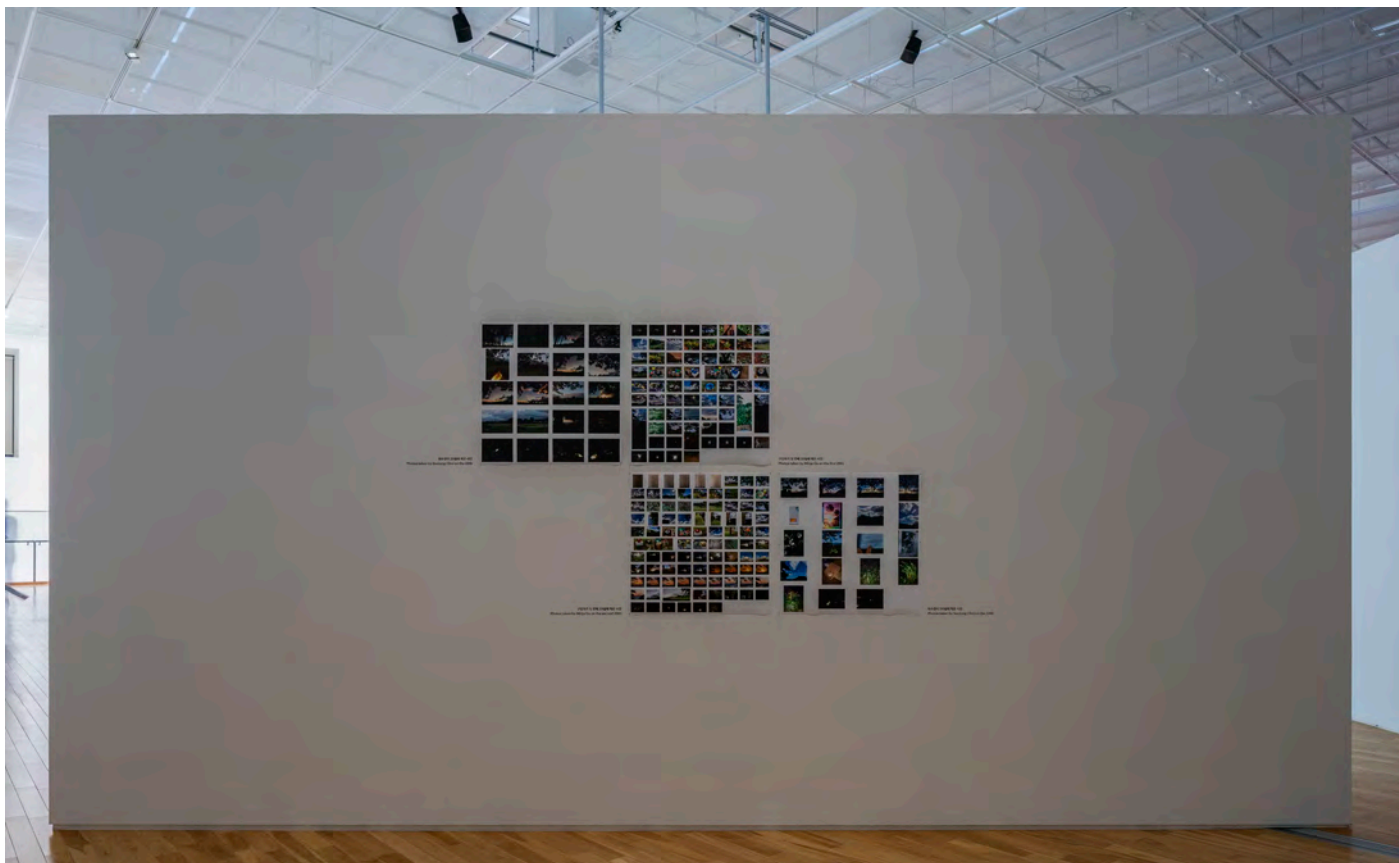
Exhibition at *Korean Artist Prize 2018*, MMCA, Seoul, South Korea

What if one person could live the same day twice, and another person lose one day in a year? In principle, there are few places where the International Date Line, 180 degree longitude, passes through. One of the symbolic places that International Date Line passes through is Taveuni Island in Fiji. The fact that it is located at 180 degree longitude attracts a lot of tourists to see the first sunrise of the year on January first. On this island there is a place where yesterday becomes today with just one step and today becomes yesterday the same way. The International Date Line sign on Taveuni Island, Fiji, marks the east side of the line as 'yesterday' and the west side of the line as 'today.' Soojung Choi — one performer — is in the east side and Minja Gu — the other performer and artist — is in the west side; both spend 24 hours, from midnight to midnight, on their own side. On 00:00, Soojung Choi and Minja Gu cross the International Date Line and exchange sites where they spend another full day of 24 hours.

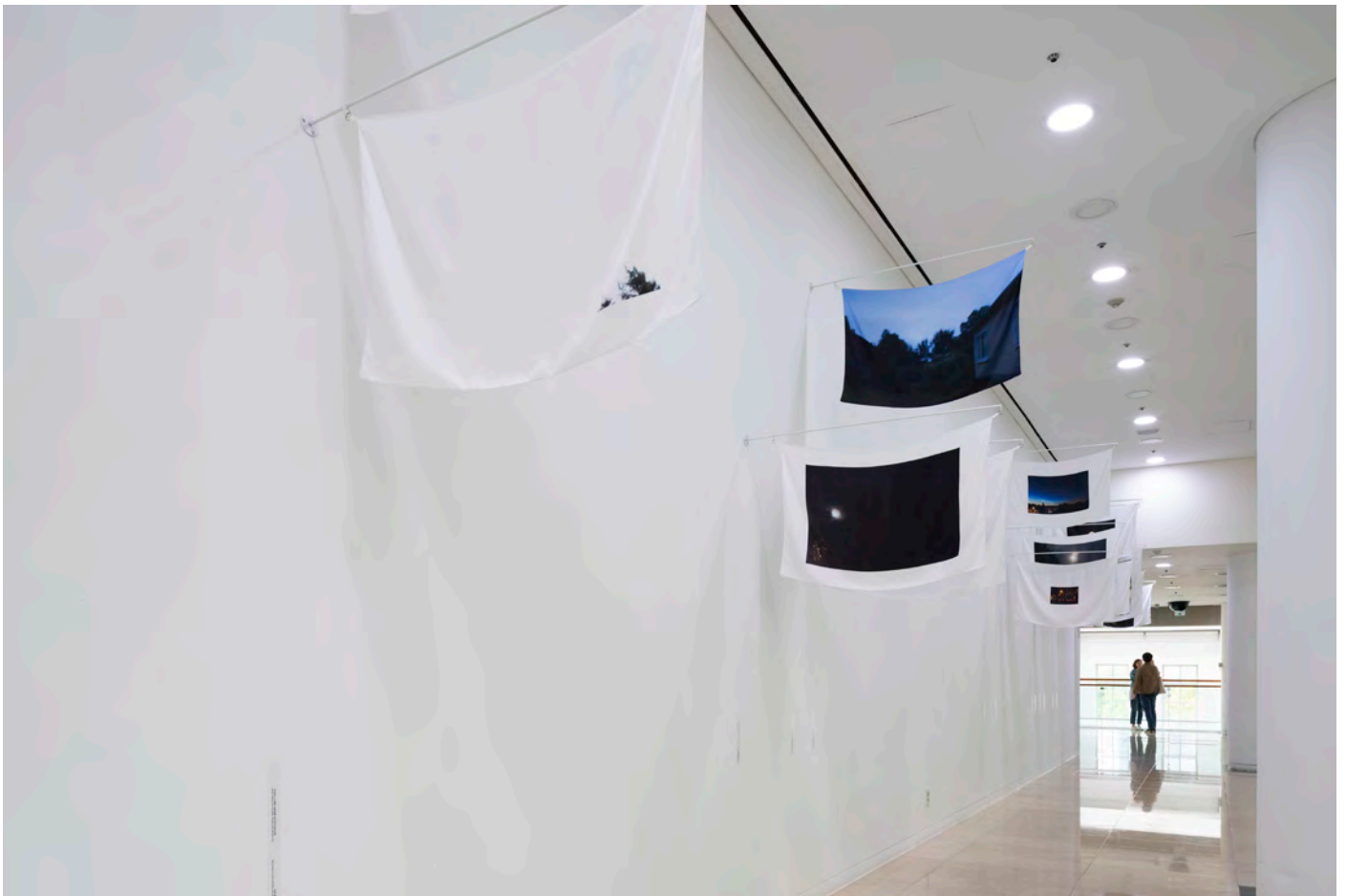
Soojung Choi starts from 'yesterday' (June 28th, 2018) and on the following day goes to 'today' (June 30th, 2018); she thus skips one day. Minja Gu begins from 'today' (June 29th, 2018) and the next day proceeds to 'yesterday' (June 29th, 2018); eventually she lives a day twice. The action take place on Taveuni Island, and the two performers spend 48 hours doing basic activities, (eating, sleeping and such) focusing on passing time and documenting their own activities. The 48 hours are documented with video in real time. They bring and prepare things they need or want, and are given some devices to document their thoughts and actions (paper, pens, sound recorder, camera, clock, GPS and so on) and basic supplies for cooking, sleeping, playing, and resting. The work is exhibited in video installation including four channels of edited video of the four 24-hour documenting films, the items that have been used by the performers, the documentation by the performers, and archival images and drawings.

Minja Gu







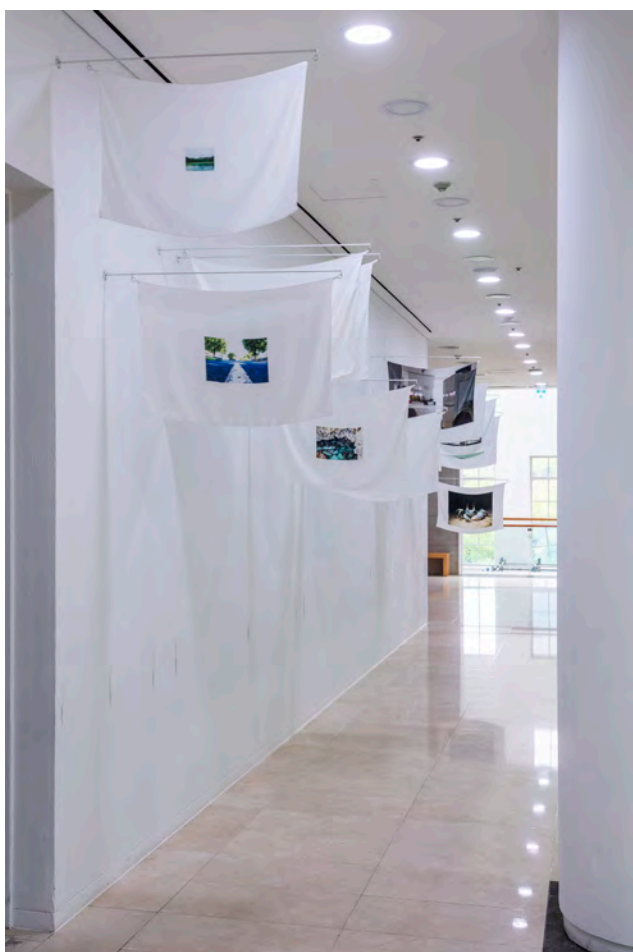


23:59:60

2018

Installation, 68 flags, inkjet printings of photographs on silk, iron flag poles,
dimensions 60 x 90 cm per flag, variable dimensions of printed images, dimensions 100 cm per pole,
edition of 3 + 1 AP.

Exhibition at *Seoul Mediacity Biennale 2018 : Eu Zên*, Seoul Museum of Art, Seoul, South Korea





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INTERNATIONAL EARTH ROTATION AND REFERENCE SYSTEMS SERVICE (IERS)

SERVICE INTERNATIONAL DE LA ROTATION TERRESTRE ET DES SYSTEMES DE REFERENCE

SERVICE DE LA ROTATION TERRESTRE DE L'IERS

OBSERVATOIRE DE PARIS

61, Av. de l'Observatoire 75014 PARIS (France)

Tel. : 33 (0) 1 40 51 22 26

FAX : 33 (0) 1 40 51 22 91

e-mail : services.iers@obspm.fr

<http://hpiers.obspm.fr/eop-pc>

Paris, 5 January 2015

Bulletin C 49

To authorities responsible for the measurement and distribution of time

UTC TIME STEP
on the 1st of July 2015

A positive leap second will be introduced at the end of June 2015.

The sequence of dates of the UTC second markers will be:

2015 June 30,	23h 59m 59s
2015 June 30,	23h 59m 60s
2015 July 1,	0h 0m 0s

The difference between UTC and the International Atomic Time TAI is:

from 2012 July 1,	0h UTC, to 2015 July 1 0h UTC	: UTC-TAI = - 35s
from 2015 July 1,	0h UTC, until further notice	: UTC-TAI = - 36s

Leap seconds can be introduced in UTC at the end of the months of December or June, depending on the evolution of UT1-TAI. Bulletin C is mailed every six months, either to announce a time step in UTC or to confirm that there will be no time step at the next possible date.

Daniel Gambis
Head
Earth Orientation Center of IERS
Observatoire de Paris, France

23:59:60

2015

Photographies

Presented at *The Empty Fox Hole*, Hoger Instituut Voor Schone Kunsten, Gent, Belgium, 2016

galerie dohyanglee

The work *23:59:60*, I dealt with a leap second that added in 2015 to keep the difference between solar time and atomic time small. I focused on that kind of make-up system to bridge the gap of imperfect time measuring. As capturing seemingly almost no meaningful time of one second, I'd like to show the endless attempts of human being to know more about the world and the universe which seems to be like the ceiling we always cannot reach. Between 30th June 2015 23:59:59 and 1st July 2015 00:00:00, UTC, one second, the leap second, was added, as ' 1:59:60 '. It was the same moment, but the time differs by their time zone. In Spain, for example in between 1st July 00:59:59 and 01:00:00, in Brazil it will be between 20:59:59 and 21:00:00, 30th June. The idea is to capture the leap second by taking pictures in all 24 standard time zones. Each of the participants took a picture with camera's shutter speed on 1 second, and sent it to me. With the pictures, respective locations (GPS position, or address and so on) and participant's info.

Minja Gu

Participants

Alexander Petrov (Kamchatka)	Dino Dinco (San Francisco)
Nathalie (New Zeland)	Judy Cheng (Vancouver)
Kim Levin (New York)	Justine Davies (Honolulu)
Jay Drummond (New York)	Heiva Potelle (Papeete)
Richard Humann (New York)	Keith Vial Niue (Iceland)
Paul Sisson (Colorado)	Tomas Correia (Açores)
Joseph Fungsang (Cleveland)	Said Rais (Morocco)
Ernesto Nestinho Gomes (Mandelo)	Florencia Rojas (Bilbao)
Alastair Wilson (South Georgia Island)	Ira Bartell (Cologne)
Yunjoo Kwak (Amsterdam)	Guy Van Belle (Chotebeor)
Magadan, Russia	Mohamed El Mourid (Strasbourg)
Michael Conti (Anchorage)	Sasha Lubin (Kaliningrad)
Hyunjoo Kwon (Sydney)	Minja Gu (Gent)
Karine (New Caledonia)	Marge Monco (Harjuma)
Rosaura De La Cruz (Lima)	Jaebum Kim (South Korea)
Bia Gayotto (Altadena)	Rania Ho (Beijing)
Haruko Tanaka (Los Angeles)	Vyacheslav Snitsarenko (Vladivostok)
Angu Motzfeldt (Nuuk)	Nick Tarkhanov (Irkutsk)
Matthew Phillips (South Georgia Island)	Paul Sisson (Singapore)
Lien Hühwels (Antwerpen)	Svetlana Tikanova (Khabarovsk)
Kristine Petersone (London)	Alexander Ugay (Almaty)
Gabriel Teakarotu (Mangareva)	Gabriella Csoszó (Budapest)
Esteban Hernández (Bogotá)	Roman Dmitri Postnikov (Izhevsk)
Jinny Yu (Ottawa)	Roula Vidali (Athenes)
Okhyun Ahn (New York)	Polina Shustsitskaya (Molodechno)
Tomas Ribas (Rio de Janeiro)	Liza Chanba (Abkhazia)
Beace (New Caledonia)	Juan del Pozo (Mexico City)
Fajar (Yogyakarta)	Diana Tamane (Porto)
Miti Ruangkritya (Bangkok)	Rachel Minnis (Oahu)
Veronica Granlund (Rasdhoo)	Rana Kim (Dubai)
Sebastian Elsinger (Buenos Aires)	Yoonseuk Baek (Seoul)
Beto Gutierrez (Buenos Aires)	Andrew Sovetkin (Novosibirsk)
Gabriel Rico (Guadalajara)	New Caledonia
Bia Gayotto (Los Angeles)	Enrique Marty (Salamanca)



UTC-10 Tahiti, Photo by Heiva Potelle



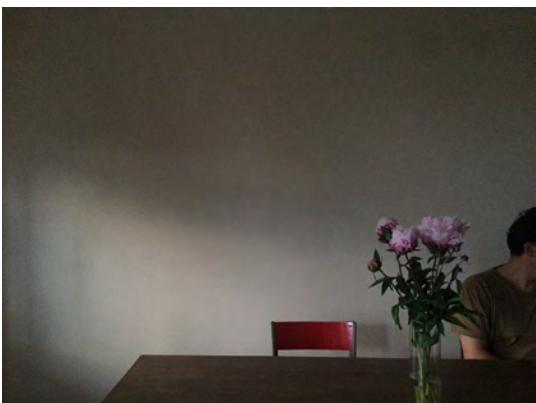
UTC-9 Gambier Island, Photo by
Gabriel Teakarutu



UTC-9 Denver, Photo by Paul Sisson



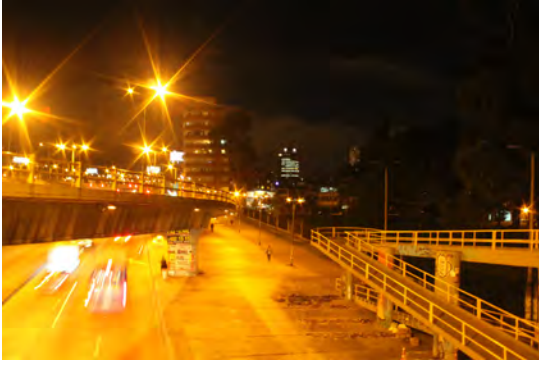
UTC+3 Harjumaa, Photo by Marge Monko



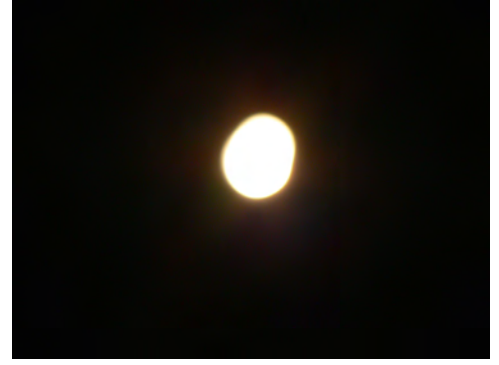
UTC-4 New York, Photo by Okhyun Ahn



UTC-2 South Georgia and South Sandwich Island,
Antarctic, Photo by Alastair Wilson



UTC-5 Colombia, Photo by Esteban Hernández



UTC+2 Cologne, Photo by Ira Bartell



UTC+4 Izhevsk, Photo by Roman Dmitri Postnikov



UTC+6 Almaty, Photo by Alexander Ugay



UTC+8 Beijing, Photo by Rania Ho



UTC+9 South Korea, Photo by Jaebum Kim



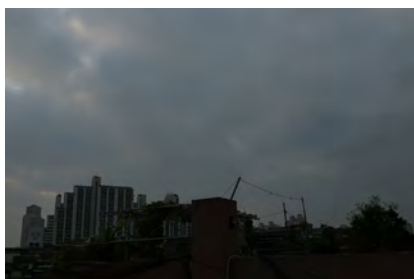
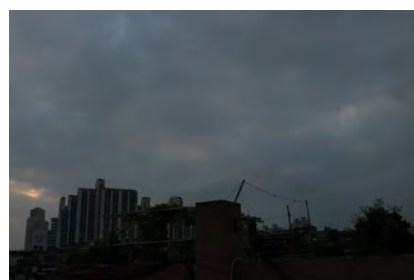
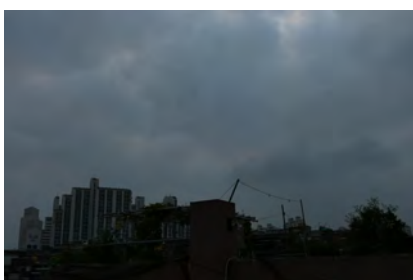
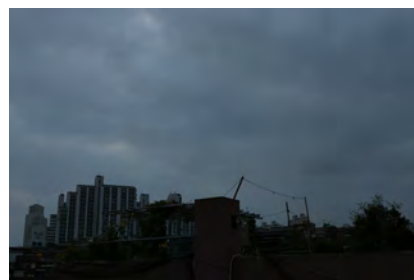
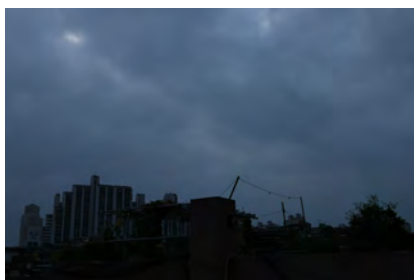
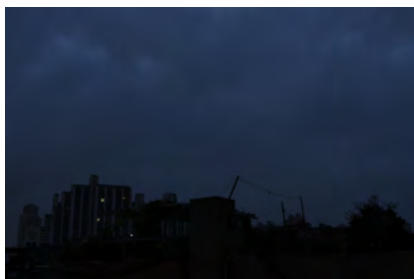
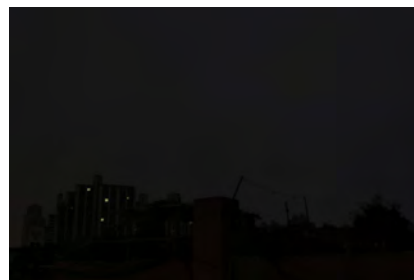
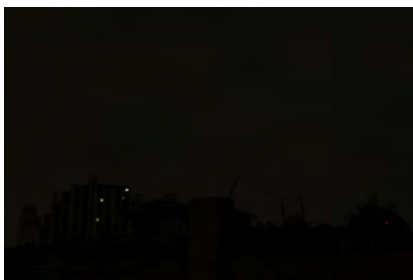
During the past few years, while living in Belgium and England, I exchanged text messages with my friend in Seoul almost every day and the texting time was, for me, before going to sleep — when I was wrapping up my day — and for my friend when she was just about to start hers. We would check in on one another, exchange jokes, and talk of trivial things. As these conversations took place at the same time but with a time difference, we took photos of the sky at the same time for two hours at one minute intervals: my friend in Seoul took photos of the sunrise, and I in London of the sunset. On June 22nd 2017, the sun set in London at 9:21 pm, and the sun rose in Seoul at 5:11 am on June 23rd 2017. It was the summer solstice of 2017, a day the sun was setting in one city while it was rising at almost the same time in the other city.

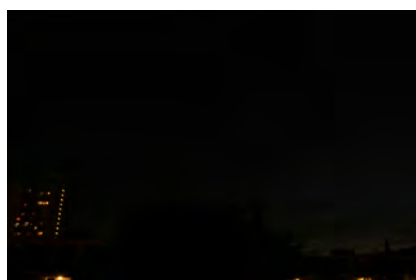
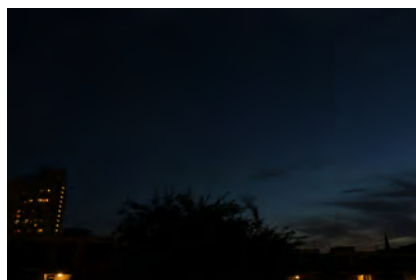
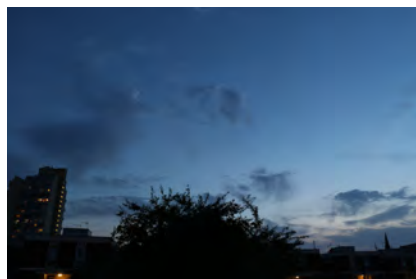
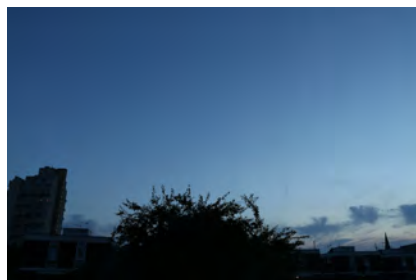
Minja Gu

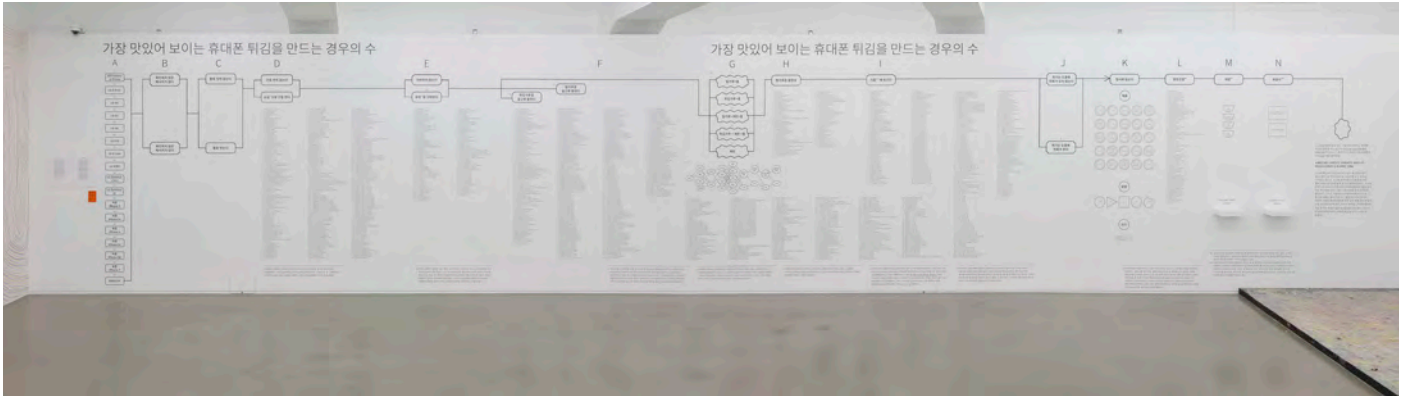
Sunset — Sunrise
2017
Photographies



galerie dohyanglee







For the exhibition DO IT, Seoul, I presented an interpretation of a short text entitled *Fried Cellular Phones* by the artist Kim Beom. Kim Beom's text describes the process of frying cellular phones in a whimsical but simple and dry tone and I tried to interpret this text, in a realistic, specific, and meticulous way. I wanted to draw attention to the numerous options available around us from the perspective of consumption. From the selection of ingredients to the moment the dish is served, I divided the process into specific stages, and presented the methodology, possibilities, and necessary ingredients of each stage through a chart—wash the cellphone or not, coat it with flour or coat it with egg, the phone rings while it is being fried or it does not ring. With choices such as these, I calculated the number of possible options for each stage. I presented all the possible methods and ingredients I could find in Korea, and in the end, the total number of possibilities for making a dish of fried cellphone became a number too large to read. For instance, the 17 different types of cellphones, the 207 types of flour, and the 246 types of cooking oil available in Korea were shown in the chart.

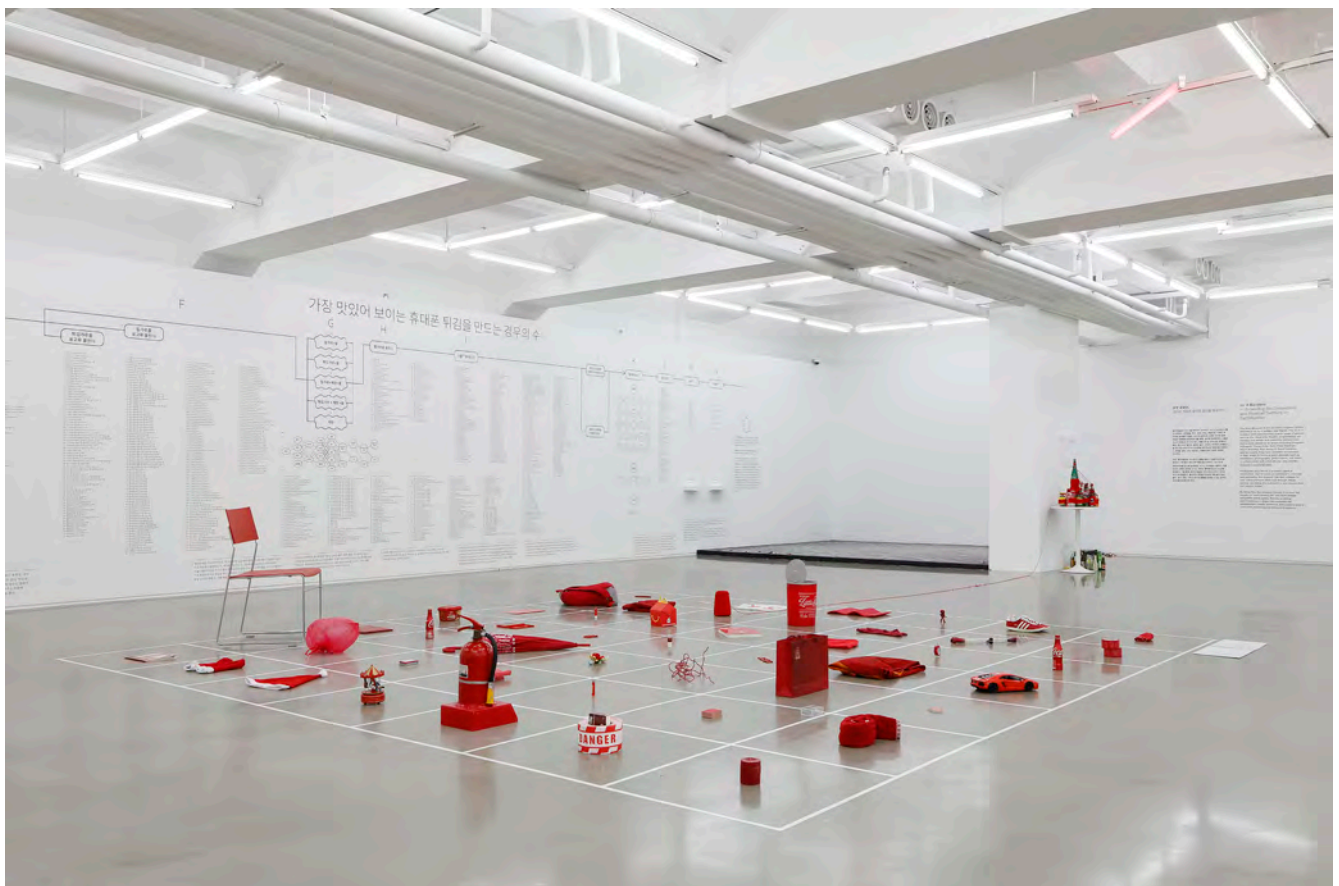
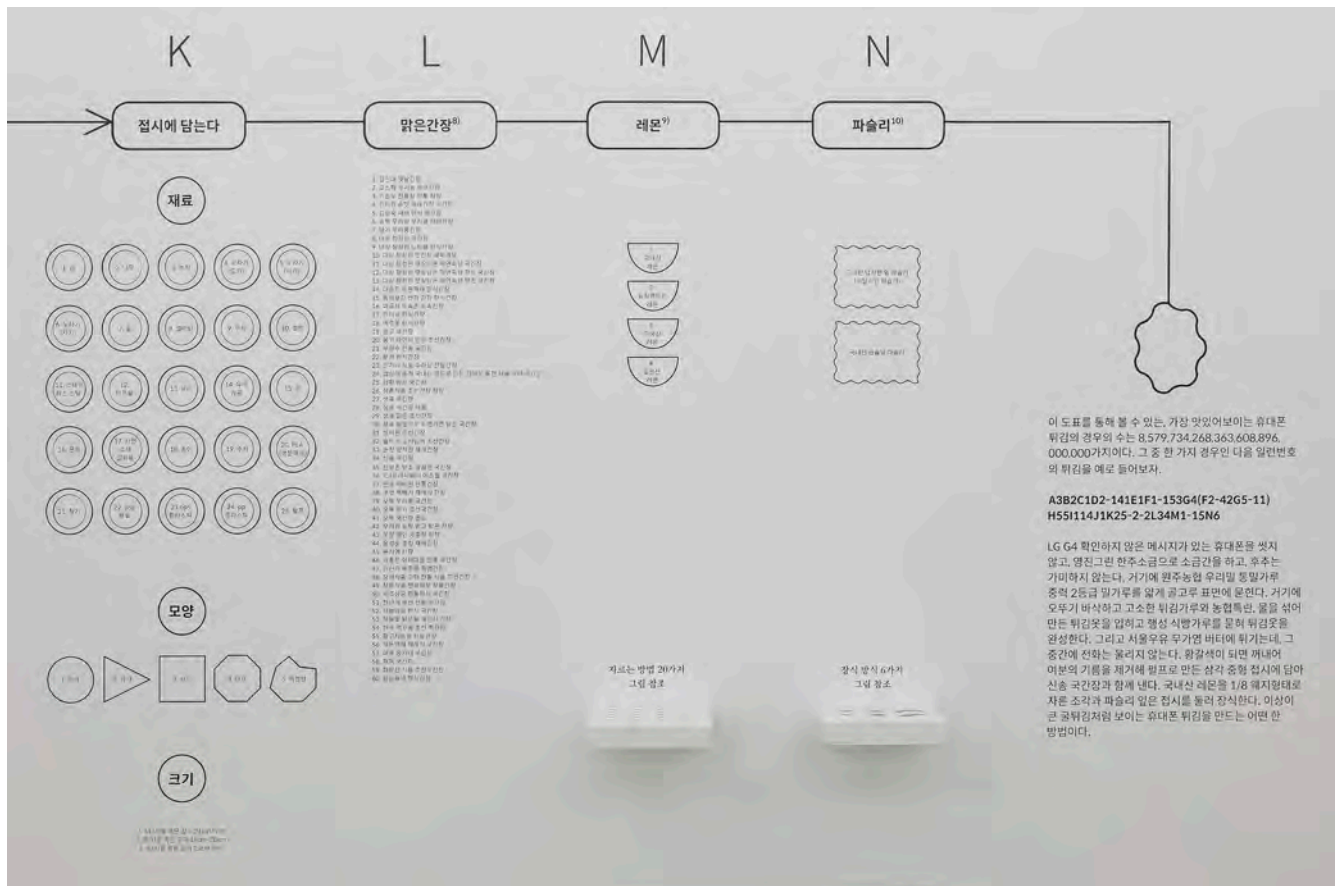
Minja Gu

**The number of cases that make the most visibly appetizing fried cellular phones
which look like big fried oysters, in Korea**

2017

Vinyl lettering on wall, 1500 × 290 cm

Presented at *Do It, Seoul*, Ilmin Museum of Art, Seoul, South Korea, 2017





The performance *Pasta Nowadays* begins with collecting all of the various pastas available from local supermarkets, Albert Heijn, Carrefour, Del Haize, in Ghent. From over 78 different pastas available, 30 different types can be identified; 24 of the packages have recipes on the back. The ultimate pasta combines all of these 24 recipes and 30 types of pasta noodles, including 12 kinds of cheese, beef, pork, ham, 7 kinds of seafood, a lot kinds of herbs, spices and vegetables.

Minja Gu

Pasta Nowadays

2016

Performance

Presented at Marion De Cannière Art Space (Antwerpen, Belgium), Open Studio,
HISK (Hoger Instituut Voor Schone Kunsten, Gent, Belgium)

Presented at Impakt Festival 2016: Authenticity?, Fotodok (Utrecht, The Netherlands)







Mezzi Rigatoni no. 26 27.3g
Conchiglie Rigate 27.3g
Spaghetti 27.3g
Farfalle No113 27.3g
Penne Integrali 27.3g
Lasagnettes 27.3g
Biologisch Schelpjes 27.3g
Elicoidali 27.3g
Serpentini 27.3g
Pipe Rigate 27.3g
Macaroni 27.3g
Conchigliette 27.3g
Spaghetti Spelt Volkoren 27.3g
Gnocchi 27.3g
Linguine Genovesi 27.3g
Nesten 27.3g
Grote Nesten 27.3g
Spirelli Volkoren Integral 27.3g
Torti 27.3g
Tagliatelle Verdi No122 27.3g
Gemelli No 59 27.3g
Bonetti 27.3g
Mini Penne Rigate 27.3g
Pasta Macaroni 27.3g
Fusilli 27.3g
Tagliatelli 27.3g
Torselli 27.3g
Capellini No1 27.3g
Alphabet 27.3g
Capellini Tagliati No. 102 27.3g
Feta Cheese 10g
Goat Cheese 40g
Mozzarella Cheese
Parmesan 12.8g
Ricotta Cheese 20g
Gorgonzola Cheese 14.6g
Pecorino Cheese 0.3cm + 13.8g
Comté Cheese 20g
Roquefort Cheese 20g
Fontana Cheese 9.8g
Half matured cheese 9.8g
Grated Cheese 15g
Gruyere Cheese 20g
Mint Leek 3.4g
Basil 0.85g
Chervil Parsley 1/20 cup
Chives
Celery Powder
Nutmeg
Thyme
Bayleaf 1/4
Paprika Powder
Allspice
Marjoram
Sage Leaf

Pepper
Salt
Mustard
Allspice
Red Onion
Onion 7/20
Chopped Onion 15g
Garlic (Garlic clove) 1.1
Shallot 0.1
Trout 0.41 piece
Smoked Salmon 0.4 piece
Scampi 2.6 pieces
Cod 60g
Scallop 2.5 pieces
Crumbled Tuna
Anchovy 0.42 piece
Clam + Mussels 35.8g
Seafood Mix 75g
Bacon (10g crispy, 20, 8g diced)
Veal Medallion 126g
Diced Ham 35g
Chorizo 10.41g
Lettuce 10g
Cherry Tomato 8
Tomato 1
Peeled tomato 130g
Carrot 0.6
Spinach 14.6g
Cabbage
Pumpkin 52g
Black Olive 1/10 handful
Mushroom 26g
Zucchini 0.7 piece + 15g
Broccoli 1/10 piece
Asparagus 1.04 piece
Rucola 2g
Red Pepper 0.05 piece
Red Paprika
Yellow Paprika
Corn Salad
Frozen peas 10g
Lime 1/10
Lemon Juice
Diced bread
Milk 0.2 cup + 2.6l
Flour 15g
Olive oil
Butter 25.2g + 3 knobs
Chorizo oil
Cream 1/10 cup + 2g
Chicken Stock Cube 1/10
Caper 0.2 table spoon
Egg
Tomato Concentrate 10g
White Wine 8ml

Recette

1. Clean all the vegetables and measure out the suggested amount.
2. Dice pumpkin and paprika. Julienne carrot and zucchini. Cut asparagus and broccoli into small pieces. Slice cabbage. Blanch all of them in salted water. Leave them out to drain on paper towel.
3. Season cod fish, trout, scallop, scampi, and veal medallion with salt and pepper.
4. Chop garlic, shallot, onion and red pepper. Slice red onion.
5. Mix red pepper with anchovy fillet in oil. Add paprika powder, garlic, ground parmesan, allspice and olive oil.
6. Cut the goat cheese into equal pieces. Finely chop the chives. Mix them with olive oil and lime juice, season with chives, salt and pepper.
7. Grill veal medallion, fish, scallop and scampi in butter in the pan. Grill diced bread and sprinkle with parsley.
8. Fry onion (sliced red onion and chopped onion) and garlic (chopped, whole), leek (cut into ring and julienne), chopped shallot, cubed cut pepper in olive oil. Add chicken stock cube. Season with salt and pepper. Put bacon and chorizo, fry them until crispy.
9. Add tuna, and seafood mix, mussels, clam and chopped anchovy. Add bay leaf and white wine. Sauté until the clam shells open. Put all the vegetables(zucchini, carrot, broccoli, mushroom, cut spinach) into the pan. Add tomato, tomato paste, peeled tomatoes and cream. Simmer, then place aside.
10. Boil water for pasta.
11. Melt the butter in the pan and stir in the flour. Put egg, milk, comté cheese, diced ham, feta cheese, green peas, salt and pepper. Put gorgonzola, fontina and pecorino as well. Then simmer to reduce to half.
12. When water starts to boil, put pasta noodles following their suggested cooking time, from 12 minutes to 3 minutes.
13. Mix all the prepared ingredients for sauce.
14. Put all the rest cheese, all the rest of herbs and let it simmer. Then put lettuce, rucola and bread on it.
15. When pasta is ready, drain.
16. Take some pasta, put some sauce on it.
17. Add ground cheese. Ready to serve.



Hill, Hill, and Hills

2016

Video installation, 13'04"

Presented at *Who's Who*, Audio Visual Pavilion (Seoul, South Korea) / Waley Art (Taipei, Taiwan)

Presented at *Mille-feuille de Camélia*, Arko Art Center (Seoul, South Korea)



The work, *Hill, Hill, and Hills*, began with my family name. My Family name “𠂇” can be romanized and pronounced Gu, which means hill. It also can be written “𠂇” in Chinese characters. It is known that the family name originated from the area called Shan-Dong in China, and through the long history of separation and settlement, people with that family name were scattered to Korea, other parts of China, Vietnam, Malaysia, Thailand, Singapore, Taiwan and so on. Last summer, I wanted to meet some women in Taipei, Taiwan who have the same family name as mine, which is “𠂇, hill.” I had the opportunity to meet five of them. We decided to have a “family” dinner together on August 15th. In 663, a man with the family name Gu was sailing to Japan. However, he was swept away by a storm, to arrive in the land that is now called Korea. He decided to settle there. That was 1353 years ago. That’s the reason I happened to be born in the land of Korea, and inherited my family name from him. I imagined his last dinner with his family before he left. There are records, from before the year 663, of dumplings. In the summer of 2016, we cooked the dumpling together for our “family” dinner, following the old recipe.

Minja Gu

Gu Minja traces the origin and spread of her family name Gu(𠂇) on the big stage of East Asia. The artist visited to Taiwan last summer, and met the people who shares her family name, Gu. During the visit, the artist had a pleasant time with them making and eating the Tang Dynasty’ dumplings, the food that their ancestors must have eaten. However, the pseudo - family experience is not just the representation of the exclusive obsession with the ties of kinship or family tree symbolized by the family name and blood relationship in a Confucian society. Rather, through showing the origin, divergence, and diaspora of the family name from this ritual, the artist brings us back to the past and claims that the family-ness made by a society and inherited by each individual is actually based on the fictional imagination. —

Juri Cho, Hyunjoo Kim, Exhibition Catalogue of *Mille-Feuille de Camélia*



Leaking Pipe
2015

Mixt installation, performance

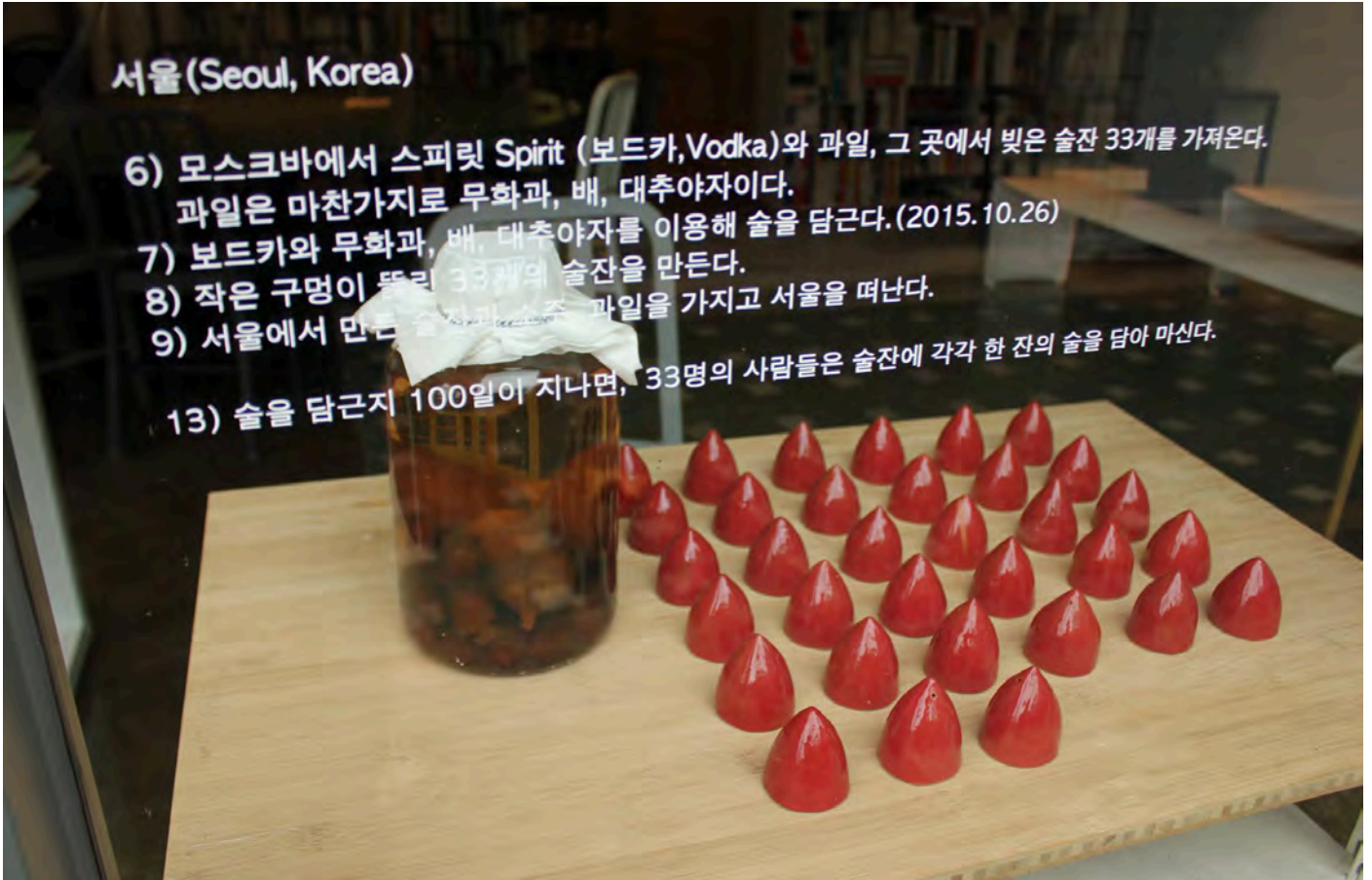
Presented at CCI Fabrica (Moscow, Russia), Round About (Seoul, South Korea), Croxhapox (Gent, Belgium), 2016





서울(Seoul, Korea)

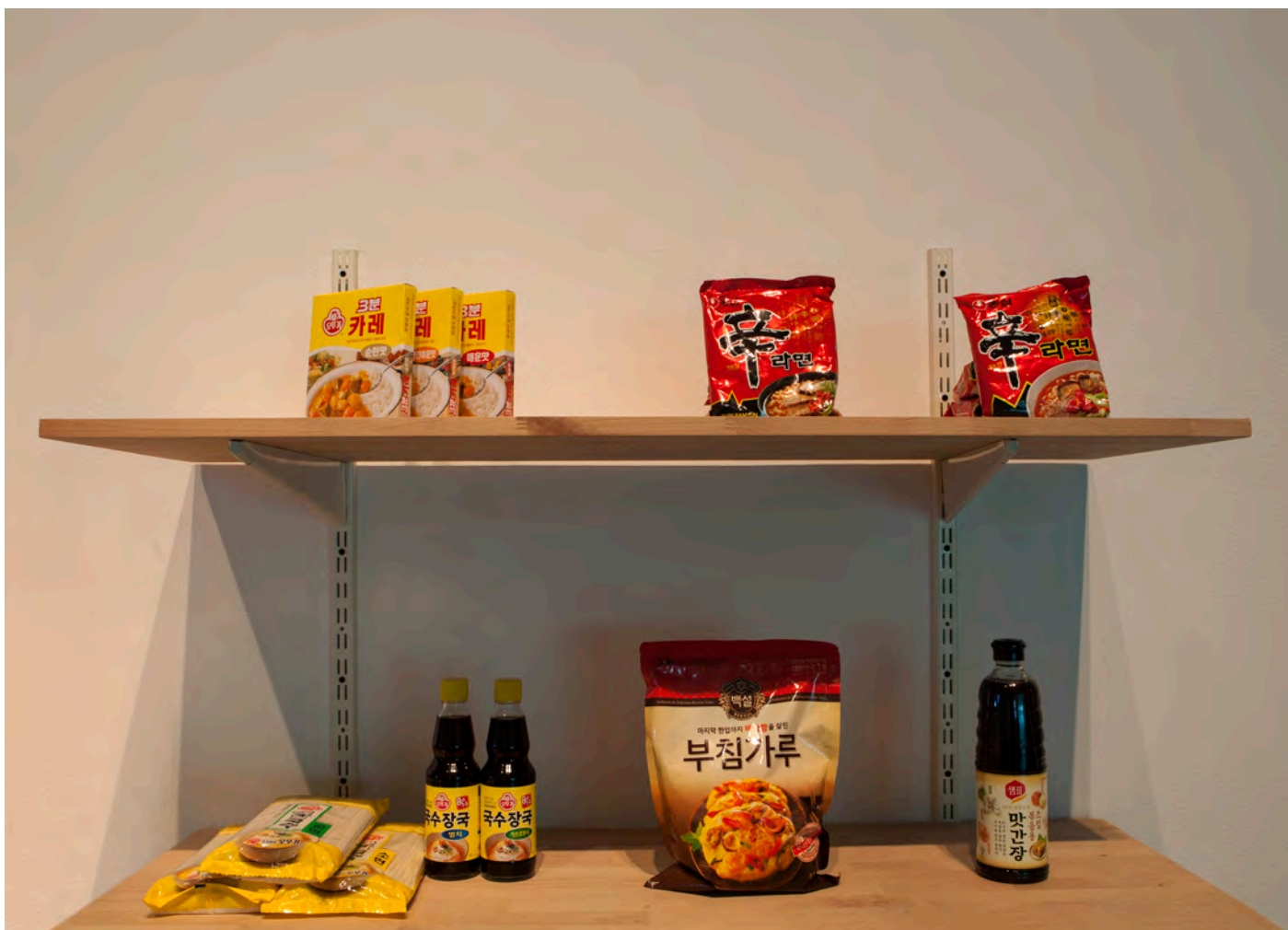
- 6) 모스크바에서 스피릿 Spirit (보드카, Vodka)와 과일, 그 곳에서 빛은 술잔 33개를 가져온다.
과일은 마찬가지로 무화과, 배, 대추야자이다.
- 7) 보드카와 무화과, 배, 대추야자를 이용해 술을 담근다. (2015. 10. 26)
- 8) 작은 구멍이 뚫린 33개의 술잔을 만든다.
- 9) 서울에서 만든 술잔과 스피릿 과일을 가지고 서울을 떠난다.
- 13) 술을 담근지 100일이 지나면, 33명의 사람들은 술잔에 각각 한 잔의 술을 담아 마신다.



Leaking Pipe is a series of actions that encompasses a journey across Belgium, Russia, and Korea, portraying the process of making liquor, making cups, and sharing drinks. This is a eulogy to the act of leaving, and it serves to comfort those on the road and those who have to leave. In particular, the idea was conceived while thinking of the Koreans who were living in the far east of the Soviet Union, the group of people called "Goryeoin" (ethnic Koreans in the former Soviet states), and were then deported to different areas on the trans-Siberian railway, and also of myself, always leaving one city for yet another. I prepared the liquor and together we drank it, and performed the ritualistic acts of spraying it in the air and on the ground through perforated cups as we shared our hearts with those that are gone. Also in the work, I employed words with more than one meaning. In the "spirit" of strong clear liquor, I put figs, the shelter and food for travelers in old tales like *The Arabian Nights*; dates, also signifying many days and the passing of time; and pears, which, in Korean, is pronounced the same as "ship" which has the fate of always leaving and carrying someone and something. The liquor was shared with 33 people 100 days after it was made, embracing the future direction and hope of each individual spirit. In Gent, Belgium, I made alcohol cups pierced by small holes and which do not stand up with ceramic.

- In Gent, I make 33 ceramic glasses that are pierced by a small hole and do not stand up.
- Bring back the alcohol that was made with the three types of fruit (Fig, Pear, Date), juniper alcohol, as well as the 33 ceramic glasses made in Gent in Belgium up to Moscow, Russia.
- In Moscow, Russia, I also make ceramic glasses with a small hole.
- Bring back the alcohol that was made with the three types of fruit (Fig, Pear, Date), the vodka, as well as the 33 ceramic glasses made in Moscow, Russia, up to Seoul, South Korea.
- In Seoul, I make 33 ceramic glasses that are pierced by a small hole and do not stand up.
- In Seoul, I make alcohol with soju, fig, pears and dates (October 26th 2015).
- I bring back to Gent the alcohol and 33 ceramic glasses made in Seoul.
- I make alcohol with soju, fig, pears and dates.
- Moscow. 100 days after making the alcohol, I gave each of the 33 people a ceramic glass and poured alcohol into it.
- Seoul. 100 days after making the alcohol, I gave each of the 33 people a ceramic glass and poured alcohol into it.
- Gent. 100 days after making the alcohol, I gave each of the 33 people a ceramic glass and poured alcohol into it.

Minja Gu



The Authentic Quality

2014

Mixt installation, performance

Presented at Gyeonggi Museum of Modern Art, Ansan, South Korea, 2014,

View From Above, BIN, Turnhout, Belgium, 2015,

C as in Curry, S as in Seen, Marion de Cannier Art Space, Anvers, Belgium, 2016

The Authentic Quality materializes as actual food based on the illustration examples on packaged foods. Referring to the images proposed as an example or merely a part of the package design, this project invested a lot of time in producing a representation that is both visually faithful and also edible. The eight types of food selected for this project have great significance in the history of the food industry in Korea. For example, the selection includes Nongshim Shin Ramyun, the best-selling instant noodles; Ottogi 3-minute curry, the first retort pouch-packaged food in Korea; and the noodles and soup stocks of Ottogi, the company that has consolidated many small factories and family-run businesses. Each size, proportion, and color of the ingredients presented in the images were matched during cooking, and dishes of the same design and size were either tracked down or produced.

The project also includes an aspect of performance, as the audience could order foods and witness the cooking process in the exhibition space. The example illustrations on food packaging are but one example, or they may seem imaginary, but as a part of advertising, they present an ideal that we crave. It allows us to see an everyday aspect of our lives in contemporary society: the consuming of industrialized food and the food cooked accordingly to the standard recipes of the corporations. This is a resistance against standardized sensations and perceptions. Also, whereas art has historically been dedicated to describing the real as a visual representation, this project returns the virtuality of images back to the real.

The fact that one cannot arrive at the same result as the image of the food package, even though he/she follows the recipe, is an obvious non-trick trick. Although Gu knows that the image is a good-looking fake made as an “example,” she follows it to the very end. In regards to the course of this work, that has no coerciveness yet is just being strict to itself, the question “ Why you don’t prefer not to do it? ” would be more appropriate than merely asking “ Why do it? ” Dedicating a considerable amount of time and energy in adjusting the angle of a single grain of rice with a pair of tweezers does not seem a mere exposé of the real behind the illusion of an image. Rather, this work can be viewed as an extension of the artist’s continuous inquiry into the issue of speed and practice, through the experience of labour.

Gu focuses on the fact that one can spend infinite time on this kind of ‘ endless work. ’ If we accept the accustomed notion that the image and the real are not identical, curry will be ready in three minutes, and cooked-rice will be done within a minute and a half. If we accept this, there is no disappointment, but once we start to question it, the problem expands to three hours, to six hours. One can even readily devote two years to it. The time of the ‘ instant ’ continues endlessly.

— Haeju Kim, Extract from *Taste and Flavour* on Minja Gu’s work *The Authentic Quality*











Today's Buchimgae is a recipe and dish which was produced as a special Chuseok (Korean Thanksgiving) food. Buchimgae is a Korean pancake which contains various vegetables and meats. Today's Buchimgae is made of various buchimgae mixes available on the market. Its essence lies in using all the different powders in the same amount, using all the ingredients portrayed on each of the illustrated examples on the packages, and finally, making it as round as the full moon of Chuseok. The varieties of buchimgae mixes available on the market may be greater on the national scale, which information can be added to the category of each manufacturer. I referred to the 2013 report that analyzed the processed food market, in particular its section on the premix market and its Chart 5-1 on market shares. Buchimgae mixes are classified as 'premix,' a preparation of flour in which various seasonings have been added accordingly to the nature of the product, and is characterized by its consumption doubling during the two biggest Korean holidays, New Year's Day and Chuseok. I recommend you try this recipe at Chuseok.

Minja Gu

Today's Buchimgae

2014

Performance, several materials
Art on Page, Art in Culture, September 2014





Buchimgae Mix, Ingrédients

- Baeksul Buchimgae Mix 44.5g (Mixed one with following Buchimgae Mix in the same amount each: Crispy Buchimgae Mix, Buchimgae Mix, Woorimil Buchimgae Mix, Organic Buchimgae Mix, 100% Natural Ingredient Buchimgae Mix, 100% Natural Ingredient Buckwheat Buchimgae Mix)
- Ottogi Buchimgae Mix 28.4g (Mixed one with following Buchimgae Mix in the same amount each : Crispy & Flavour Buchimgae Mix, Crispy & Soft Buchimgae Mix, Organic Buchimgae Mix)
- Samyang Q1 Cham Buchimgae Mix 11.6g
- Chungjungwon Buchimgae Mix 4.8g (Mixed one with following Buchimgae Mix in the same amount each: Woorimil Buchimgae Mix, Organic Buchimgae Mix)
- Gompyo Buchimgae Mix 3g
- Private Brand Buchimgae Mix 1.9g
(Mixed one with following Buchimgae Mix in the same amount each: Choice -L Buchimgae Mix, E Mart Buchimgae Mix, NH Hanaro Buchimgae Mix)
- The Other Brand Buchimgae Mix 5.9g (Mixed one with following Buchimgae Mix in the same amount each: Tureban Buckwheat Buchimgae Mix, Chungo Organic Domestic Buchimgae Mix, Bongpyong chon Buckwheat Buchimgae Mix, Bongpyong chon Millet Buchimgae Mix)
- squid, mussel meat, shrimp, green pepper, red pepper, red paprika, chive, cabbage leaf, oyster mushroom, shiitake mushroom(dried), mugwort, crown daisy leaves, sweet pumpkin, zucchini, tofu, crab stick, sausage (ham)

Recipe

1. Measure the buchimgae powder in the exact amount, mix it well, and sift it. (100g per person)
2. Prepare an exact amount of water (170ml), pour it little by little into 1 above and mix it well into a paste. Be careful not to leave any lumps.
3. Wash and prepare the ingredients. In the case of shiitake mushrooms, soak them in warm sugar water.
4. Slice the squid into rings, accordingly to its original round form. Each slice should be 1 cm thick.
5. Slice the green and red chilies diagonally, each slice about 0.5 cm thick.
6. Paprika (bell peppers) should be sliced accordingly to its original form, in about 0.5 cm – thick slices.
7. Chop the chives to fit the estimated size of the buchimgae.
8. Cut the cabbage into 7cm pieces.
9. Divide the oyster mushrooms in half vertically.
10. Remove the stems from the shiitake mushrooms, and slice them into 0.5 cm thick strips.
11. Cut the washed crown daisy leaves into 7 cm lengths.
12. Cut the pumpkin in half vertically, and remove its seeds. Then, cut one half into half-circle slices, and then cut each of those in half.
13. Cut the zucchini into circular slices, each slice about 1cm thick.
14. Cut the tofu into 3 × 4.5 × 1 cm cubes.
15. Cut the crab sticks into 7 cm long pieces.
16. Cut the sausage (ham) in 1 cm – thick chunks.
17. Add ingredients 4 – 16 to the paste, and mix well.
18. Pour oil into a heated pan (medium heat), put the batter on the pan, press it into a round form, flip and press down as the top dries and the bottom cooks.



The Guminja Art Fair was hosted by Kim Kim Gallery. The booth will be selling a convolute of objects owned by the artist, Minja Gu, from the years 2003 to 2013. Sold are both: items of daily life and items from the artist's studio and home, including genuine artworks, as well as objects related to them. Upon closure of the booth, the artist, Minja Gu, will start a new period in her work and life.

Minja Gu

Guminja Art Fair: Personality Reconstruction & Self Expression

2013

Installation, performance

Presented at *Kim Kim Gallery* at Take Out Drawing, Seoul, South Korea, 2013





I juxtapose the parent-child relationship into that of a foundation and an awardee, founding the Gu & Yang Art Foundation through which the economically unsuccessful artist receives financial support. The parents as the representative of the foundation confess not having had any other possibility than to support the art practice of their child, it being quite impossible without a constant financial backup. Also their envy for art has changed to concern for the reality that their daughter has faced as an artist. My family has general assemblies regularly to agree on the details of the identity, policy and activity of the foundation. The project switches the private relation to a public one, while resisting against the typical structure of a conventional art foundation. For example, each of their meetings are documented as a series of photography entitled *Symmetric Exercises*.

Minja Gu

Gu & Yang Art Foundation

2013

Mixt installation

Present & Our Hesitant Dialogue, Art Sonje Center, Seoul, South Korea, 2013





What if the government employs the artists as a artist- position government officials? It's actually the question on what the artist's work and activities mean in our society and how the artist's work could be a labor. Professionals — an artist, a critic, an art professor, a cultural policy government official, an art magazine editor, a curator and a political scientist — were invited to the public hearings of the recruitments for artist-position government official, on two separate occasions. They discussed about the rules and regulations, for example, which department or ministry could be fit for the artist department (or need to establish a new department) what are the roles of the artist-position, what kind of civil official examination for the artist-position, what kind of qualification they need, and so on.

Minja Gu

The Square Table: Public Hearing of the Recruitment Requirements for the Artist-position Goverment Official

2013

Mixt installation, performance

Presented in *New Vision, New Voices*, National Museum of Modern and Contemporary Art, Gwacheon,
South Korea, 2013





I showed *Chemical Wood* at the Seodaemun District recycling centre because I had been interested in the relationship between the place and the furniture it housed. The furniture I often saw in this center was made of MDF, laminated and cheap. The material that envelops many of these furniture easy to buy, recycle and produced in large quantities is the plastic layer with wood-like patterns. Unlike those cheap pieces of furniture, I installed wood chips, which I engraved with care and long on the plastic floor so that they form the silhouette of a piece of furniture.

Minja Gu

Chemical Wood

2012

Installation

Presented at *Cabinet in the Washing Machine*, Seodaemun-gu Recycling Center, Seoul, South Korea, 2012





In 2011, when I settled in Brooklyn, New York, I watched the very long and wide Atlantic Avenue as well as the smaller Pacific Street, located one block below. I pondered for a long time upon how streets could bear the names of those oceans we all know, and what people thought about that. This curiosity was at first orientated on the fact that a place could have a name, and then I was interested in what that name could mean or which image it could give. The names Atlantic and Pacific evoke the Great Discoveries of the 16th century and the emerging international trade. I strolled on those streets as if I were exploring the Atlantic and the Pacific Ocean and I bought, gathered many wierd, mysterious objects. I then opened a shop and a trade company to sell them.

Minja Gu

Atlantic-Pacific co.

2011

Mixt installation, performance

Presented at Open Studio, International Studio & Curatorial Program, New York, USA, 2011

Moore Street Market, New York, USA, 2011

Kumho Museum of Art, Seoul, South Korea, 2012

New Visions, New Voices, Museum of Modern and Contemporary Art, Gwacheon, South Korea, 2013









There is a small farm village at the opposite side of GCC, the place I stayed in 2010, 2011. The following was the main idea. Getting food stuffs at the village on purpose of making lots of Kimchi-one of the typical Korean preserving food-for the whole winter. In exchange for some different kind of labor, I've got some cabbages and other stuffs from several other people for about three weeks and I made ' Kimchi ' with help from the villagers. ' Getting food ' is a direct reason for everyday labor in primitive society and one of the basic object of occupation. I try to be squared art ' work ' that looks like non-productive for everyday lives and ' getting food activities '.

Minja Gu

Winter-ing

2010 – 2011

Mixt installation, performance

Presented at Open Studio, Gyeonggi Creation Center, Ansan, South Korea, 2011

Community Art, Gyeonggi Museum of Modern Art, Ansan, South Korea, 2012







On May 30th, 2010, in Anyang, South Korea, I organized a collective matchmaking of several single women and men. Participants wore masks representing the “ median ” faces of South Korean adults and were unable to see their true faces, while having had games and various conversations. Marriage, through the fateful encounter, reminds us of the expression “ they lived happily and had many children ”. but the concept of arranged encounters is traditional and refers to a conception of a more realistic life with the consideration of material and social conditions. The collective matchmaking *Happily Ever After* with individuals with standardized faces as if melted into the masses, shows the attitude of a State, a society, a country and others who are indifferent to the feelings and wishes of individuals, apply policies. On the other hand, by concealing the physical aspect and the social conditions that are very important during an arranged encounter, it is also allowing oneself to dream of destiny or of the chance encounter. Through the performance, the artist reveals again our gaze on marriage and the arranged encounter and at the same time shows the biased looks and acts of our contemporaries by the concept of marriage and social conventions.

Minja Gu

Happily Ever After

2010

Performance

Commissioned by and presented at Anyang Public Art Project 2010, Anyang, South Korea, 2010

Presented at and laureate of the *Song Eun Art Prize*, Song Eun Art Space, South Korea, 2011







Based on the data on the average adults' time usage by the National Statistical Office, a performer spends 24 hours simulating the 'average time usage of the Korean' to be filmed in real-time. An instructor stays beside the performer, which is the subject, and instructs the performer with how much time he spends on which kind of act and what needs to be done. Such as the instructor wakes the performer up from sleep so he doesn't exceed the verified sleeping hours. To dictate each action is not only to control the performer, but to keep the actor on a strict schedule so he doesn't deter from the data.

Minja Gu

24 Hours

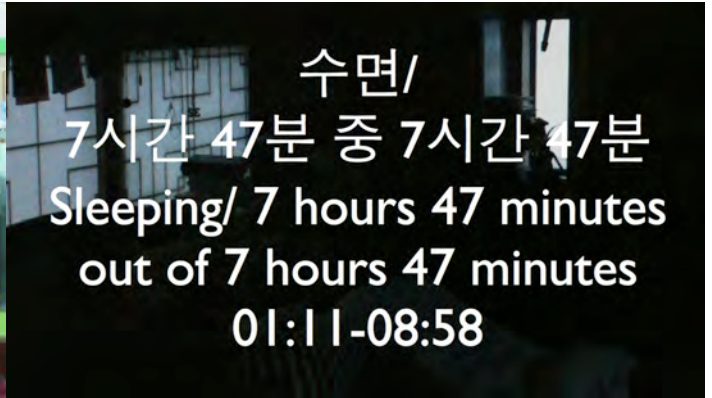
2009

3 channel video, text

Commissioned by and presented at *Now Wha'*, Space Hamilton, Seoul, South Korea, 2009
Presented at *Life, No Peace, Only Adventure*, Busan Museum of Art, Busan, South Korea, 2011
Trading Future, Taipei Contemporary Art Center Taipei, Taiwan, 2012



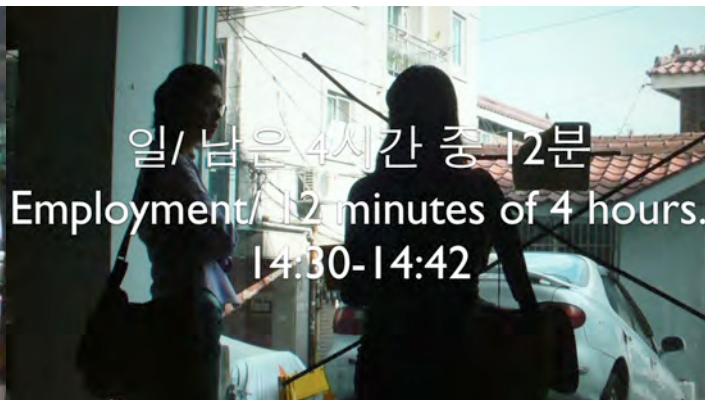
가정관리 관련 물품구입/ 10분 중 10분
Purchasing goods for household care/
10 minutes out of 10 minutes.
00:00-00:10



수면/
7시간 47분 중 7시간 47분
Sleeping/ 7 hours 47 minutes
out of 7 hours 47 minutes
01:11-08:58



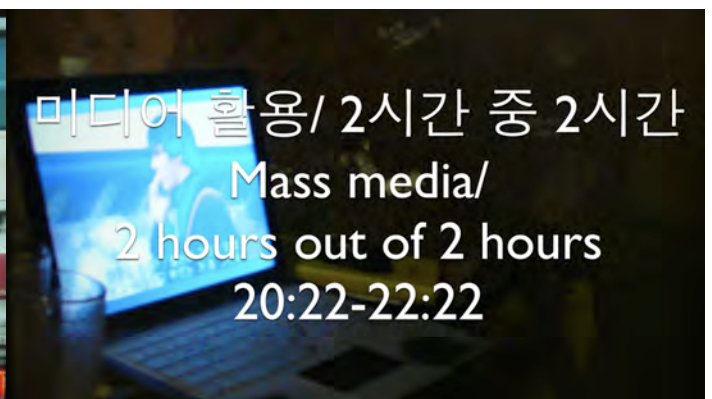
스포츠 및 집 밖의 레저활동/
26분 중 26분
Sports participation/
26 minutes out of 26 minutes
10:22-10:48



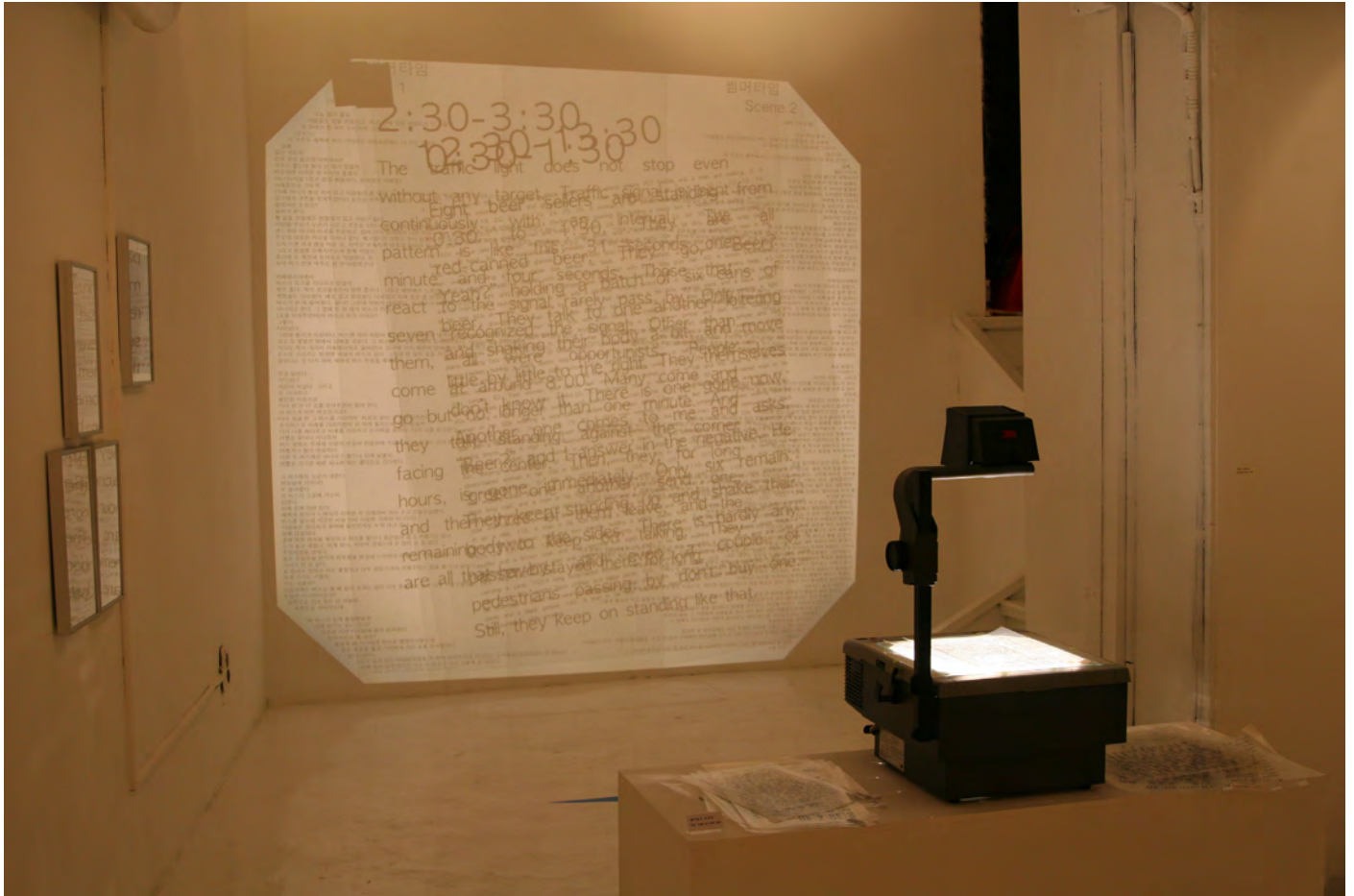
일/ 남은 4시간 중 12분
Employment/ 12 minutes of 4 hours.
14:30-14:42



이동/
남은 43분 중 37분
Travel/
37 minutes out of 37 minutes.
15:46-16:23



미디어 활용/ 2시간 중 2시간
Mass media/
2 hours out of 2 hours
20:22-22:22



This work originates from my experience in Europe as a foreigner who is not familiar with the 'daylight saving time,' and my interest in the sense of time, which brought about the modern institution of '24 equal length time' I set up the 'zero-point' located in the clock tower plaza, the modern symbol, in Barcelona as a center and the due north as 12 o'clock. Combining bearings and time, I drew the line on the map dividing the city as 24 parts. In this text work, the report of each of 24 hour based on the observation of the time and the place where the time indicate, This work is a report on 24 different times where a location was set. I observed and described the places and situations reminding me of the time or related to the time, using the words of the measuring unit, time related expressions, watches, the cardinal points and so on.

Minja Gu

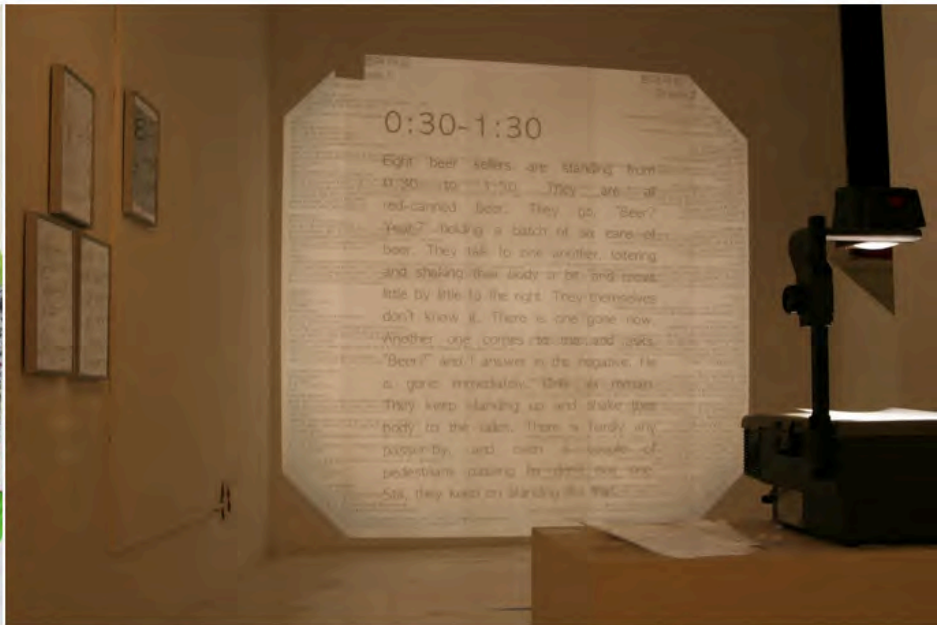
Identical Times

2008 - 2009

Mixt installation

Presented at Ssamzie Space, Seoul, South Korea, 2009

Space Croft, Seoul, South Korea, 2009





Based on the story of an aboriginal woman who arrived in Taipei 40 years ago to make a living, I decided to seek for a job in Taipei, Taiwan. As a foreigner without speaking their language, Chinese, I went around to look for a job with a sign board which read ' Finding jobs in urgent, speaking Korean and English, in good health...' using the few Chinese character I know. Finally I got a job to taking care of an old lady.

Gu's second project for the biennial is *The World of Job*, an installation that is the outcome of performative, documentary actions based on the story to an aboriginal woman who arrived in Taipei 40 years ago to make a living. Without the benefits of being a local, or speaking Chinese, Gu uses the few Chinese characters she knows and proceeds to list her abilities looking for a job. The project raises questions of how it is to be an outsider or a foreigner, as well as the perception of an artist's condition as 'professional'. Does working as an artist imply an occupation? What kind of skills do artists have? How does an artist produce value in the form of a voluntaristic trivia and meaning out of it?

— 08 Taipei Biennial, Vasif Kortun

The World of Job

2008

Photographies

Commissioned by and presented at *08 Taipei Biennial*, Taipei Fine Art Museum, 2008

Presented at *New Visions New Voices*, Museum of Modern and Contemporary Art, Gwacheon, South Korea, 2013







One of the things a first-time visitor to Taipei notices are the ever-present 'anti-crime' windows that sometimes extend to the upper floors of buildings, at a height that even the most talented of thieves would find impossible to overcome. The local praxis of veiling windows and balconies upsets the standardized force of residential architecture and the lived-space that then takes over, are more inventive, varied and visible in non-western cultures and in buildings where people of lower economical means reside. Minja Gu transposes this vernacular tradition to the museum which is one of the most well-regulated, institutional models in the world. Museums generally spurn additions to their architecture, but Gu undermines this rigid approach by transforming one of the bulky ubiquitous windows of Taipei Fine Art Museum into an 'anti-crime' window jammed with a collection of chachkas. She borrows from the everyday and gives back to it.

— 08 Taipei Biennial, Vasif Kortun

Secret Garden

2008

Installation, 7,5 × 4,5 m

Commissioned by and presented at *08 Taipei Biennial*, Taipei Fine Art Museum, Taipei, Taiwan, 2008





This performance took place from 29th December 2007, 23:05 pm to 30th, 11:12 am. I asked my five friends, all at the same age of 30, to gather together and talk only about love for about 12 hours from the moonrise to the moonset on the rooftop of Ssamzie Space building, Seoul. At the same time, people could see the image of the moon and could hear our talk at my studio at the same building. Then the book *Symposium* was published with the whole recorded dialog of the night. In *Symposium* — philosophical dialogue written by Plato — they discussed the nature of love. Like them, we held a banquet and talked about love, looking up the moon. Of course, our talk was more private and trivial like a everyday chat with friends than that of Plato's symposium, including our own stories.

Minja Gu

Symposium

2007

Performance, publication

Performance at Ssamzie Space, Seoul, South Korea, 2007

Presented at *Open Studio*, Ssamzie Space, Seoul, South Korea, 2008

엄청난 바람과 눈이 내리기 시작하는 아주 늦은 저녁 11시 5분. 달이 나오기를 기다리고 있는데, 겨울치고는 좋지 않던 일주일 정도가 지나고 갑자기 추워진다. 옥상에는 비닐과 전기장판, 담요 등으로 앉을 자리가 마련되어 있고, 합판, 의자 책상 등으로 둘러 바람막이가 되어있다. 그 사이에 두 개의 가스난로와 두 개의 전기난로가 있다. 그러나 계속되는 바람으로 가스난로는 자꾸 꺼진다. 그리고 희미한 전등이 두 개.

2007년 12월 29일 밤 11시 5분부터 12월 30일 오전 11시 20분까지.

2

등장인물

d : 만 30세, 남자.
r : 만 30세, 여자.
y : 만 30세, 여자.
j : 만 30세, 여자.
q : 만 30세, 여자.
a : 만 30세 남자.

d
a
y
q
r
j

(앉은 자리 배치)

3

j : 애는 집에서 안 나왔어. 두 달 동안. 그래서 그 때 그랬어. 아, 텔레비전 그만 보고 집에서 나오라고.

q : 그 얘기를 하고 싶었구나.

r : 아니 그 얘기를 하고 싶었다기 보다는, 그니까 그 이전에는 그렇게 이런 얘기들을 많이 안 했었지. 내 얘기 뿐 아니라, 그 동안에……

사람들이 사는 날이 많아지니까 일들도 많아지고 할 얘기도 많아지고, 사람의 기분이나 감정이나 그런 게, 사랑을 하게 되거나 연애를 하게 되거나 그러면 막 가지관도 그렇고 어떤 감정의 부분들이 무너지거나 새로 생성되거나 어떻게 보면 아예 다른 삶을 살게 되는 어떤 계기들이 자꾸 생기는 거 같고, 또 그러면서 자꾸 쌓이기도 하고, 그래서 얘기도 해야 되고.

j : 근데 내가 사랑 이런 얘기들로 여름부터 지금까지 굉장히 스트레스도 받고 사람을 친구들을 만나면 같은 얘기를 지금 수차례 반복하고 있는데, 사회생활이 내가 감당할 수 있는 범위에서 그냥 정말, 가족, 일, 연애, 친구 그런 게 고민들이잖아. 근데 돌아보니까 더 심한 스트레스를 이기기 위해서 내가 살려고 전디라고 연애생각하구 그러는 거야. 이게 아무 것도 아닌 거 같기도 한 거야. 내가 여름부터 내 친구들한테 같은 얘기를 수차례 반복하고 있는데, 돌아보니까 내가 그냥 스트레스에서 전디라고, 아니 그런 호르몬도 있대. 뇌에서 과도한 스트레스를 전디라고 할 때 이제 그 것보다 작은 것에 집중을 해서 더 큰 스트레스를 없애는 것처럼, 마치. 아니 나는 이제 딱 우리 때에, 내가 솔직히 사랑, 연애, 어? 이런 것만 고민하고 싶거든. 그런 판자였으면 좋겠거든.

d : 어떤 거예요? 그러니까 그걸 얘기하는 거. 친구한테 얘기하는 거가 스트레스에

j : 아니. 지금은 차였으니까 얘기를 하는 거고, 그 때는 연애 자체가 도리였을 수도 있고, 내지는 어 나도 연애해…… 이런 거. 지금은 당장 세글문 제 이런 걸로도 머리가 빠개질 거 같은데.

30

3

r : 친구 관계에서도 똑같은 거 같애.

j : 알게 되면서?

r : 나랑 되게 친한 친구네 대학교 1학년 여름방학 때에는 학교 올라가다 만나면 안녕 이외에는 할 말이 없었을 정도야. 겨울 방학 때까지도 뭐 근데도 여행 같이 갔다 와서도 방학 내내 개강할 때까지도 몇 번 안 만났었어.

그렇게 생각하면 그렇게 친하고 안 친하고 생각할 겨를이 없었던 거 같애.

j : 겨를이 없기는 대학 3년 내내 물어 다녔잖아.

r : 그리고 나서 2학년 때부터는 맨날 물어 다녔어. 근데 3학년 끝나고 4학년이 됐을 때 애들이 휴학을 하는데, 휴학을 한 친구 중에 너무 그 때 일본가고 C도 미국 가고, 그래서 J랑 맨날 만났어. 어느 순간부터 내 발음이 좀 이상해도 다 알아 듣더라고. 내가 말하는 것을 깨는 다 알아듣고, 서로 사오정 놀이 라고 하고 그랬었는데 다른 애들이 못 알아들어도 깨는 알아듣고 나도 깨가 무슨 말하는 지 알아듣고 근데 그 기간이 삼 년이 걸리는 거야. 왜 그 기간을 건너뛸 수 없는 지 알 수가 없는 거야. 연애라는 거에서는, 나는 그런 경험이 없거든. 예를 들어 5년 지났는데 사귀고 있었어, 그런 경험이 나는 없는 거야. 사람이 전해진다가나 그런 것들이 친구라도, 사람이 서로 잘 알게 되는 데 5년이 걸리는데... 사실 그렇다고 잘 이해하는 거는 아닐 수도 있지만, 사랑하게 되는 거는 보통 남자들이 그러는데 5초 만에 다 알 수 있다고 처음 만났을 때.

q : 상대방을?

r : 그런 말이 있지만, '누구'를 좋아하게 됐다 그런 게 뭐가 다른지 잘 모르겠는 거야. 친구도 더 알아가게 되고 그러면서 더 좋아하게 되고 그러잖아. 왜 이런 친구들이랑은 이렇게 오래오래 만나게 되는데 사람들 중

31



I took part in a marathon race on October 3rd, 2006. My marathon started at 10 in the morning and ended on October 4th at 7:26 in the evening. I did it alone, in silence but with application. The marathon symbolizes the spirit of challenge and its completeness the victory over oneself. Of course, being a sports competition, there is a ranking. Record holders become idols that represent the surpassing of oneself and the limits of the human being. I wanted to free myself from this association, and so pursued a marathon with a natural and slow rhythm, without getting tired. I wanted to make sure that my marathon does not represent the *Citius* value of the Olympic motto but I took my time to make it happen into 2 days.

Minja Gu

42.195

2006

Single channel video, 11' 24"

Photographies,

Presented at *Minja Gu & YoungEun Kim*, 175 Gallery, Seoul, South Korea, 2007

Identical Times, Space Croft, Seoul, South Korea, 2009

VIDE & 0:VIDEO, Arko Art Center, Seoul, South Korea, 2009

The Part In The Story Where The Part Becomes A Part Of Something Else, Witte de With,

Rotterdam, The Netherlands, 2013

