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Rédaction Région, *ROMAINVILLE : Art numérique – L'exposition « Illumination » met en lumière la scène coréenne*
https://presseagence.fr/romainville-art-numerique-lexposition-illumination-met-en-lumiere-la-scene-coreenne/
25 Avril 2026

ROMAINVILLE : Art numérique – L'exposition « Illumination » met en lumière la scène coréenne

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Rédaction Région April 25, 2026

ROMAINVILLE : Art numérique – L'exposition « Il…

Partager :



À Romainville, la Fondation Fiminco célèbre 140 ans de relations franco-coréennes avec l'exposition d'art numérique immersive « Illumination ».

Dans le cadre des célébrations du 140ème anniversaire des relations diplomatiques entre la France et la Corée du Sud, le Centre culturel coréen et la Fondation Fiminco présentent « Illumination », une exposition d'envergure dédiée à la scène artistique numérique coréenne. L'événement se tiendra du 24 avril au 21 juin 2026 au sein de la Chaufferie, l'un des espaces emblématiques du Quartier culturel FAST à Romainville. Portée par la renommée internationale de l'artiste Yiyun Kang, cette exposition gratuite et en accès libre promet d'être un moment fort du printemps culturel, explorant les liens entre art, technologie et société.

Au cœur de la déferlante « Hallyu »

L'exposition s'inscrit pleinement dans la dynamique de la « hallyu », la vague culturelle sud-coréenne qui a conquis le monde ces dernières années, de la K-Pop aux K-dramas en passant par la gastronomie et les cosmétiques. « Illumination » se propose de révéler une autre facette de cette effervescence créative, celle de l'art numérique. Les œuvres présentées interrogent les grands bouleversements de notre époque : l'avènement de l'intelligence artificielle, la prolifération des infrastructures de données, le capitalisme algorithmique ou encore les dérèglements climatiques. L'événement réunit une figure majeure, Yiyun Kang, et met également en lumière une nouvelle génération de créateurs talentueux, parmi lesquels HaYoung, Jisoo Yoo, Youngchan Ko et Intae Hwang du XD Lab du KAIST.

Yiyun Kang, une star mondiale de l'art numérique

La première partie de l'exposition est une monographie consacrée à Yiyun Kang, artiste et professeure au prestigieux Royal College of Art de Londres et à l'Institut supérieur coréen des sciences et technologies (KAIST). Déployées dans les 1 200 m² et les 14 mètres de hauteur de la Chaufferie, ses trois installations monumentales explorent l'ère de l'intelligence artificielle et le chaos contemporain qu'elle engendre.

Great Anxiety matérialise le malaise collectif face aux progrès fulgurants de l'IA à travers une immense membrane métallique réagissant à des flux lumineux et sonores. *Echo Chamber* plonge le visiteur dans un dialogue interactif avec un chatbot, le piégeant dans une logique binaire entre optimisme aveugle et pessimisme fataliste pour interroger sa propre capacité de jugement. Enfin, *Entanglement* propose une résolution à ces tensions via une vidéo immersive et méditative qui met en scène l'entrelacement du biologique et du numérique, suggérant une coévolution possible entre l'humain et la technologie. Le travail de Yiyun Kang, qui a déjà collaboré avec la NASA et Google, a été exposé dans des lieux aussi prestigieux que le Victoria and Albert Museum ou la COP28 de Dubaï.

Lumière sur la jeune scène créative

Le second volet de l'exposition, *« Lumière sur la scène coréenne »*, explore la créativité de la nouvelle génération. Quatre artistes aux pratiques expérimentales y présentent leurs œuvres. HaYoung traduit les cookies et traces numériques en fragrances pour révéler l'infrastructure invisible du capitalisme algorithmique. Jisoo Yoo transforme les gestes des visiteurs en particules numériques, questionnant l'identité comme un processus relationnel et instable. Avec son œuvre *Goldilocks*, Intae Hwang confronte les conditions météorologiques idéales imaginées par le public aux données climatiques réelles, visualisant l'écart entre le désir individuel et la réalité environnementale. Enfin, Youngchan Ko explore des espaces souterrains, comme des mines abandonnées, pour mettre en lumière des récits et des relations invisibles à la surface.

Un pôle culturel d'envergure européenne

L'exposition prend place à la Fondation Fiminco (https://www.fondationfiminco.com), au cœur du quartier culturel FAST.

Installé sur une ancienne friche industrielle de Romainville, cet écosystème pluridisciplinaire, présenté comme le plus grand quartier culturel d'Europe, est dédié à la création contemporaine. Il offre aux artistes des espaces de travail, des ateliers techniques et des lieux d'exposition, tout en s'attachant à rendre la culture accessible à tous. Plusieurs événements accompagneront l'exposition « Illumination », notamment des visites guidées gratuites tous les samedis, des ateliers pour les familles le mercredi, une programmation spéciale pour la Nuit Blanche le 6 juin et des concerts pour la Fête de la musique le 21 juin, qui marquera la fin de l'événement.

A la une

Lee Sowoon, *Contemporary Korean Art at Present: The 25th SONGEUN Art Award Exhibition*
https://vmspace.com/eng/news/news_view.html?base_seq=MzcwMA==
12 Janvier 2026

Contemporary Korean Art at Present: The 25th SONGEUN Art Award Exhibition

exhibition | Lee Sowoon | Jan 12, 2026

SPACE January 2026 (No. 698)



Exhibition view of the auditorium © STUDIO JAYBEE / Image courtesy of SONGEUN Art and Cultural Foundation and the Artist



Exhibition view of the second floor © STUDIO JAYBEE / Image courtesy of SONGEUN Art and Cultural Foundation and the Artist

The 25th SONGEUN Art Award, hosted by the SONGEUN Art and Cultural Foundation, has been on show since Dec. 12, 2025. Featuring newly commissioned works by 20 finalists selected through an open call held last year, the exhibition presents the practices of Bigo, Bomroya, Choi Taehoon, Goyoson, Jeong Kahee, Kim Hanssem, Kim Juwon, Kim Minjung, Kim Muyeong, Ko Youngchan, Kwon Hyun Bhin, Lee Aram, Lee Jinhyung, Lee Sooji, Lee Sungjae, Ryou Yo-E, Shin Min, Woo Jeongsu, Yoon Miryu, Yun Jeong-ui (in alphabetical order).

The exhibition offers a glimpse into the work of these emerging Korean artists spotlighted by SONGEUN. Upon entering the first floor lobby, visitors are greeted by *Lady Sawn in Half* (2025) by Kim Muyeong. This work, inspired by a stage magic trick, reflects the artist's experience of measuring the body of a transgender friend, translating the sensation of incision into material form. Layers of stone powder, commonly used in women's cosmetics, are built up on leather, amplifying the latent violence embedded in illusion through an exaggerated tactile surface.

The circulation leading to the second floor opens into an open screening space, where Lee Aram's video work *Every Worm Trampled Is a Star* (2025) is presented. This work, shot at the former U.S. military base in Yongsan, Seoul, tracks the displaced memories embedded in land. By revealing the concealed histories of colonisation, occupation, demolition, and development, the artist castes light in the deep separation and loss between land and the people who inhabit it.

Another noteworthy piece, *SERV-ICE* (2025) by Shin Min stands at the centre of the second floor gallery. Based on the artist's own experience the service industry, she has consistently critiqued the realities of female labour and the structural inequalities of capitalism through everyday materials such as paper and French fries sacks. In this installation, portraits of workers are projected inside ice machines and arranged like a choir. The installation metaphorically addresses the individual's anonymity within industrial systems while simultaneously suggesting the possibility of solidarity among service workers.

The corridor leads to the third floor which features video and installation works by Ko Youngchan, who reconstructs site-specific narratives through research into folklore, oral testimony, fantasy, and myth. Grounded in his methodological framework of 'history from below', the works draw subterranean narratives from the geological context of catacombs. Upon entering the third-floor gallery, visitors encounter Goyoson's *Son Shinhwa, Carved Celebration* (2025), a critical reflection on industrialized Korean wedding culture. Inspired by his sister's wedding, the artist assembles food carvings, invitations, and wedding photographs into a staged celebratory scene. After the exhibition, this installation will be transformed into actual wedding components. In this sense, the gallery is functioning as a rehearsal studio for an upcoming ceremony.

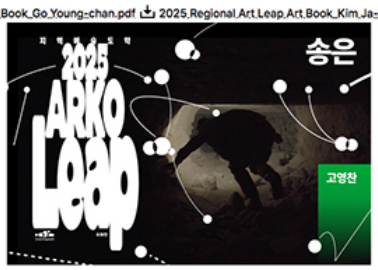
The exhibition extends down into the second basement level, where video works are predominant. Among them, Jeong Kahee's *404* (2025) investigates emotional collapse of individuals in 'digital comfort system', and critiques how technology commodifies human emotions. Kim Juwon's *Death of Solomon Grundy: Sunday* (2025) juxtaposes a home video from maternal grandfather's 70th birthday in 1983 with footage of his grandmother's grave relocation in 2023, poetically revealing the interweaving of birth and death, commemoration and farewell. Meanwhile, Choi Taehoon continues his sculptural practice using spray polyurethane foam, an industrial material that enables chance-driven and autonomous forms. His new work *Guardian* (2025) visualises a collaboration between non-human objects typically unrecognisable in creative environments and the body. To be more specific, artist intervened in the moment of the foam's curing process through gestures such as unfolding tables or moving handcarts.

While diverse in theme and form, the works presented in this exhibition are loosely connected by their shared logical processes that pass-through conditions of the body, memory, labour, institutions, technology, and materiality. The announcement and award ceremony for the grand prize recipient will take place in January, and the exhibition remains on view until Feb. 14.

Park Kyung-lin, *The Stage for Regional Art Expanding Domestically and Internationally | Regional Art Leap « 2025 ARKO LEAP » Song Eun, SOL Gallery, Australia*
https://thearts.arko.or.kr/thearts/contents/column-contents/82?page=3&pageSize=16&condition=&keyword=
18 Décembre 2025

The Stage for Regional Art Expanding Domestically and Internationally | Regional Art Leap《2025 ARKO LEAP》Song Eun, SOL Gallery, Australia

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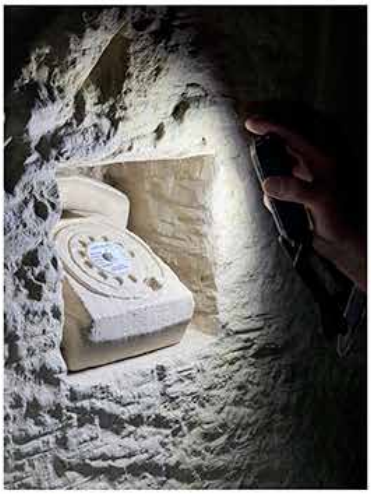
The Arts Council Korea's "Regional Arts Leap Support Project"-centrallinkage programdesigned to facilitate the next leap forward for artists by having the Council provide follow-up support to thoseandby metropolitan cultural foundations.17participatingartistshave been refining their unique artistic languages throughandproduction,critical consultation,curatorsand spaces,publishing,one-on-oneexpertsupported by ARKO this year.Among the artists selected for the Regional Arts Leap Project, Ko Young-chan and Kim Ja-i are proceeding with artwork production and holding solo exhibitions overseas, extending beyond the domestic sphere.

Artist Ko Young-chan (b. 1989) is based in Mokpo and primarily creates video and installation works . Defining himself as a self-proclaimed " self-taught investigator," the artist explores places using documentary methodologies and unearths the stories hidden within them . He has been conducting work that creates "Unruly Places"—places that deviate from their purpose and function—by researching and collecting multi - layered narratives related to places , such as folktales , folklore , testimonies , records , and fantasies , and then reconstructing these narratives . This approach leads viewers into a world beyond the map by bypassing conventional notions of specific places or , furthermore , by imagining new places that do not exist in reality .



Ko Young-chan, *KATA Bonne descente* (2025). Field sketch. ©Ko Young-chan

The new work *KATA: Bonne descente* (2025), produced through the Regional Arts Leap Support Project, will be unveiled for the first time at the *25th Song Eun Art Grand Prize Exhibition*. Filmed on location in France, this video explores a community fascinated by the underground world. The term "Cataphile," used to refer to them, is a compound of the prefix "cata," meaning "below," and "phile," signifying an "enthusiast" or someone who is fanatically fond of something. The video captures their culture by tracking their activities underground —including their senses and wisdom within the darkness, the things dismissed as marginalized and neglected, and the secret activities they carry out while evading the law. Through illegal infiltration, they establish their own rules, learn the wisdom of utilizing darkness, and transform underground spaces into a kind of playground. Through the legacy of the Cataphiles, the video prompts a re-examination of the boundaries between the illegal and the legal, the underground and the surface, and the unofficial and the official.



Ko Young-chan, *KATA Bonne descente* (2025). Field sketch. ©Ko Young-chan

Ko Young-chan has consistently adopted "history from below" as a key methodology in his work, an approach that reinterprets history centering on the lives, experiences, and struggles of the general public. However, in this current work, he focuses on the events and phenomena arising from misinterpreting the word "below" in a geographical sense rather than as a social class. This perspective, shifted from class to geography, moves the historical subject from an individual within a social structure to the place itself. Through this, he proposes a method of reading and recording history mediated by spatial conditions and geographical environments.

This exhibition in Melbourne marks the artist's first solo exhibition in five years. Starting from stories about "myself" and extending to an interest in the lives of "others," the direction of the work has expanded beyond Korea to include research on methods of rest in various countries. The exhibition in Australia presents the diverse results of research on rest conducted so far in countries such as Korea, Iceland, Germany, Mexico, Japan, China, and Indonesia in the form of sound installations.

Text by Park Kyung-lin (Director, Exhibition Space Replat)

We create exhibitions and books. Based on humanistic imagination, we shape the flow of contemporary culture through exhibitions, publications, forums, and educational and research programs. We operate Leaflet, an exhibition space that explores the unique value of visual arts and discovers and introduces artists.

Liz Kim, *Minjung Art's Influence on South Korean Contemporary Art*
https://www.frieze.com/article/minjung-art-influence-south-korean-contemporary-art
31 Août 2022



Featured in
Issue 229

Minjung Art's Influence on South Korean Contemporary Art

Liz Kim on how the social and artistic movement of the 1980s inspired a new generation of Korean artists

BY LIZ KIM IN FEATURES, THEMATIC ESSAYS | 31 AUG 22





Soojung Jung, *Concert*, 2022, oil and pastel on canvas, 1.1 × 1.5 m. Courtesy: the artist and A Lounge, Seoul

Beyond the significant impact it had on Korea's art ecosystem, the legacy of Minjung art can also be found in the prominent themes explored by the country's contemporary artists, most notably motifs around nature and the rejection of Western modernism and elitism. Minjung artists, such as Lim Ok-sang and Min Joung-Ki, whose landscape paintings and portraits of farmers were designed to appeal to the common people, created artworks that supported a utopian vision of an agrarian society, one that would see a corrupt world devastated by the power of nature. One contemporary artist whose work expresses this idea clearly is Soojung Jung. In her painting *Concert* (2022), for instance, a primordial creature or god with a human head and a stretched, stool-like body arises out of a space created from a mash-up of symbols of 20th-century society: bending skyscrapers, a church steeple, Western sheet music. A musician playing a double bass bids farewell to civilization as the creature surveys the scene of disintegrating reality, with waves cascading into the ether – a return to nature, or a purging of foreign influence.



Ko Young Chan, *Donors*, 2022, video still. Courtesy: the artist and Plan B Project Space, Seoul

A more recent prevalent theme within Korean contemporary art is digital art – or, to adopt the term that became widely used around 2010, 'post-internet art' – which sought to express the fragmentation and reconfiguration that epitomized the digital era. Artists such as Moon Sang Hoon and Dew Kim, for instance, draw on meme culture and YouTube documentaries to offer social critique in works such as *No Future* (2021) and *Dreams Come True* (2022), respectively. Combining imagery of animated figures and emojis in a data-based world, Ram Han's work offers an organic, cybernetic sensibility of sinewy, replicating connections. Her digital paintings such as *Save our souls* (2022) twirl and sparkle, taking on the glossy, airbrushed look of internet world-building. Her works are often displayed on lightboxes, lending further visual contrast to the figures and creatures they depict, who are often in the process of being cleaved or melting.



An Ga-young, *KIN online*, 2020–21, video still. Courtesy: the artist

Kin Online (2020–21) by An Ga-young is a single-channel video that employs the aesthetics of video games to create utopian worlds. The three main characters – Hyeji, Minji and Jihye – are artists who are seeking existential freedom in an online metaverse known as VRChat, each in the shell of their own avatar. Hyeji, ruptured and fragmented, hopes to find refuge from the intellectual theft of her creations; Minji, in outdated steampunk, always feels behind and lost in today's fast-changing art scene; while Jihye, pictured as a femme fatale in military gear, seeks to reclaim the agency of her avatar from sexual objectification. Navigating the eerily lit digital realm, *Kin Online* is a social commentary whose characters band together to shine an empathetic light on the realities of the contemporary art world for women artists working in Korea. Just as Jung Jungyeob's work critiqued South Korean society in the 1980s through her formal expressions, later generations of artists working today, like An Ga-young, are using Minjung art's commitment to nature, connectivity and mass culture to define new ways forward in South Korean contemporary art.

This article first appeared in frieze issue 229 with the headline 'The People's Art'.

***Frieze Seoul** is open September 2–5 at COEX, Seoul.*

Main image: Jehyun Shin, The Shape of Water, 2021, wood from an abandoned house and performance. Courtesy: the artist

Nuit Blanche 2019 aux Grands Voisins
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Les Grands Voisins rejoignent la programmation de la Nuit Blanche ! Toute la nuit du 5 octobre 2019, on retrouve une incroyable diversité d'artistes, dévoués pour nous faire vivre une nuit culturelle inoubliable ! Au programme ? Une structure gonflable, des performances, des projections, des installations, des concerts, expositions, des courses de karts, des boutiques-ateliers et bien plus encore...

Projections à la Pouponnière :

Dès 22h, retrouvez 4 projections de **court-métrage** :

Entre Chien et Loup de Jeunghae Yim s'interroge sur notre **rapport au réel**, et comment telle ou telle personne perçoit ce qu'il voit, ce qu'il ressent. 15 portraits tentent ainsi de donner une réponse à l'interrogation de la réalisatrice.

Winter Sonata de Valentine Franc est une adaptation d'un "**drama**" **coréen**, ou plutôt une réadaptation. Elle s'approprie l'idée de ce format **télévisuel** d'une autre culture et le mélange avec ses **codes culturels occidentaux**.

Syzygie de **Norman Nedellec** montre comment l'artiste, sa cabane construite dans les bois, sa chienne et la **nature** environnante forment un **alignement céleste**.

SIM SOLLEL de Youngchan Ko est une sorte de **documentaire** sur un **village minier** au Nord de **Carcassonne**. Au centre de ce village gisait, avant sa fermeture en **2004**, La **mine de Salsigne, la plus grande mine d'or d'Europe**. Ce film nous présente deux époques, deux façons de vivre dans le même espace.



Norman Nedellec

Enfin n'oubliez pas de passer aux installations et expositions des Grands Voisins, dans les boutiques, bars et restaurants !

Une soirée très éclectique qui ravira les plus curieux !