



VIDEO LANDSCAPE

FOCUS ON

KO Sang Sok · KIM Hyungkyu · BYUN Jae-kyu · SON Kwang-Ju ·
AN Yuri · JEON June Hyuk · Ellie Kyungran HEO · PARK Minha ·
EOM Jeongwon · Moojin Brothers · Cho Youngjoo

Video Landscape (at. OVNi 2019)

Presented by Total Museum x THE STREAM

Date |

29. Nov. 2019(Fri.) – 01. Dec. 2019(Sun.)

Venue |

Hôtel La Malmaison, Nice, France

Curator |

Nathalie Boseul Shin

Collaborate Curator |

Sera Jung

Collaborate |

THE STREAM

Artists |

Yuri An · Jae-kyu Byun · Youngju Cho · Jeongwon Eom ·
 Ellie Kyungran Heo · June Hyuk Jeon · Hyungkyu Kim ·
 Sang Sok Ko · Moojin Brothers · Minha Park · Kwang-Ju Son


TOTAL MUSEUM
 OF CONTEMPORARY ART

TMCA, Korea's first privately-owned, contemporary art institution was founded by architect Shin-Kyu Moon and director Joon-Eui Noh in 1984. In 1976, prior to founding the museum, the couple established the Total Gallery, devoted exclusively to craft and design, in Daehakno, Seoul. In 1984, they opened the nation's first sculpture park, the Total Museum in Jangheung, Gyeonggi Province. The park served as a prominent destination for many art seekers and the public until its closing in 2002. In 1992, the museum opened the doors to its home in Pyeongchang-dong, Seoul with a new name, Total Museum of Contemporary Art (TMCA). Since then, it has become a pioneer in establishing the world-renowned art district, New Pyeongchang, with numerous art museums and galleries. TMCA's mission is to raise awareness and appreciation of contemporary art and culture. Since its groundbreaking, the museum has focused on producing significant contributions to humanity and fostering the creative and experimental energy for artists. Besides its innovative art exhibitions, the museum operates as a hub that accommodates a wide range of cultural activities – concerts, educational programs, publication, etc.

THE STREAM
 Korean Video Art Archive

www.thestream.kr

Korean Video Art Archive THE STREAM is a research group and non-profit art organization. We are published critiques of the same name as the operation of the Korean Video Art/ Moving Images Online Archive Platform, writes and planning between the White Cube and Black box. THE STREAM aims to share art works based on various 'video art/moving images' and experimented with planning and critical writing by linking artist's screening and programs such as artist talk, planning exhibition, film festival, and overseas video art festival based on online archives since 2015.

Why landscapes again?

Across generations, landscapes have been a repeated topic of interest in traditional painting. In the video arts as well, landscapes have served across different eras to present or create ideal images of natural subjects, points of intersection between humans and nature, and images at a scale that transcends the individual. In all forms of artistic representation, landscapes have been routinely dismissed as “backgrounds,” regarded as mere peripheral elements or environments rather than occupying a central place. Yet the landscapes that are represented serve as cultural records that are constantly reproducing history. Not only in cultural historical terms but also within broader contexts such as political intentions, we may ask the question – as historical indicators of present and past starting from their interactions with nature, as global criteria in the form of individual symbols and systems, as concrete instantiations of modern culture and political interests and as the standards for an exploration of images proper to a particular land, region, or country. *Video Landscape* focuses on “landscapes” as the reconstruction of a pictorial tradition as well as a reconfiguration of human existence and epistemological experience represented in video art and the moving image. Through experiential foundations mediated by the camera within the vast ring of the “landscape,” we observe a situation where real time and space overlap with imitation. Coursing through the various cognitive experiences that characterize our lives of maximized mobility, these overlapping situations confirm a reconfiguration of individual or collective memory and the sensory perception of a new identity.

The works of the six artists participating in a 2018 exhibition by Total Museum of Contemporary Art and THE STREAM – KO Sang Sok, KIM Hyungkyu, BYUN Jae-kyu, SON Kwang-ju, ANYuri, and JEON June Hyuk – run the gamut from natural landscapes as external worlds to psychological landscapes of internal human experience, landscapes of real culture and politics, and landscapes of technological imagination. They also explore the new perceptions of individual and collective identity derived through the mediation of places and subjects. KIM Hyungkyu's *Hear the Wind Across the Borders* (2017), which uses 360-degree two-dimensional camera techniques

to capture generations and individuals across the landscapes of division and real-world public squares from Yeonmijeong 燕尾亭 Pavilion on Ganghwa Island to the Demilitarized Zone, a redevelopment zone in Seoul's Yongsan neighborhood, and Gwanghwamun Square in downtown Seoul, and ANYuri's *Potemkin Study 1. Seoul: Tower of Silence, Fire Temple* (2017), which presents monumental historical sites together with the contrasting organic external world of Seoul, are works that reflect on the pathways of contemplation and experience that arise based on specific sites. SON Kwang-Ju's *Apparition* (2007) and JEON June Hyuk's *Discarded Flower* (2017) use the camera's gaze to record natural and urban landscapes, sharing sensual images that internalize human solitude and alienation. Contrasting with this is KO Sang Sok's *Digital Landscaping* (2014), which uses digital technology to construct imaginary landscapes, where the virtual representation both is identified and interacts with an artistic representation possessing real, concrete spatiality. Finally, BYUN Jae-kyu's *Photographic Survey* (2013) objectifies photographically captured pathways of memory at the conscious level, sharing a skewed perception that uncovers the dual structure of reality and memory. Presented at the 2019 OVNi Objectif Video Nice in France, *Video Landscape* combines the 2018 exhibition work with three additional ones by Ellie Kyungran HEO, PARK Minha, and EOM Jeongwon. Heo's *Waltz 2* (2012) uses the time manipulation of video to represent urban landscapes seen from Eiffel Tower in France in a playful and rhythmic way. Park's *Dandong Travelog* (2012) is a kind of video essay in which imaginary incidents are created with scenes centering on three figures spotted by chance in the crowds moving on the North Korea-China border. Each of the three stories begins from the final frame of the one that came before. Finally, *Jom's Trip* (2017) by EOM Jeongwon is a video work in which Google Earth images are edited together with actual photographed scenes. Based on an interview with an imaginary character named “Jom,” it shifts the viewer's gaze between the landscapes of Iceland and digitally created virtual landscapes.



「Digital Landscaping」, 02:49, 2014

II

KO Sang Sok

Living in Seoul. Independent filmmaker and publisher of KO Sang Sok. Publisher based on Seoul for 3years.



By using digital photo editing program Adobe Photoshop, reproduced buildings are forming layers and being stacked as the size of them are regulated in perspective. Along with it, there's only mouse clicking sound in monotone and repeat, as at times noises pop up. Over time, with stacked layers, the landscape continues to change and ends up revealing its appearance as a city which exists Songdo International Business District, Incheon, South Korea.



「Hear the Wind_Across the Borders」, 12:11, 2017

II

KIM Hyungkyu

KIM Hyungkyu majored communication and media arts, and is working as a director of music videos, films and advertisements in Seoul. The artist mainly focuses on the narratives, relationships and forms viewed through a camera, and is interested in contemplating on the views, locations and implications of a camera based on time. Recently, he is studying video works that use 360-degree camerawork and flattening with multiple cameras. He was selected as one of the 3 final winners of the 2017 2nd VH Award (Hyundai Motor Group Medai Art Award), participated in the Ars Electronica Residency Program and Festival, and won the Grand Prix of 2nd VH Award in 2017.



「Hear the Wind_Across the Borders」 is a video using an experimental filmmaking technique called '360-degree time lapse'. This film portrays four symbolic sites where the Republic of Korea's political, economic and historical contexts intersect from a contemplative view through the 2016 'axis of time'. In particular, the 360-degree camerawork is especially meaningful in that it captured the landscape of 'time and space', which humans were not able to possess, in a single screen and established a new visual experience which the existing cameras and technologies could not realize. Such broadened perspective now leads to the question of what is the eye of the camera gazing at, in other words, where is the camera located. This is because 360-degree camerawork allows the viewers a new visual pun while at the same time triggering an ontological experience of becoming an 'object' by borrowing the eye of a camera. Furthermore, the viewers can chose to focus on a specific part of the wide screen, and this opens up possibilities for selection and focus in the way they view an artwork. As such, 360-degree camerawork expands and takes human reasoning to another level together with technological advancements. And this art piece won the Grand Prix of 2nd VH Award in 2017(Hyundai Motor Group Media Art Award).

Byun Jae-kyu

II

BYUN Jae-kyu

BYUN Jae-Kyu lives and works in Busan. He graduated from the course of film in Kyoto Seika University in Japan and finished M.A and PhD course in the same university. His works show panoramic reinterpretation toward the space and processes how the experience of scenery is structured into material/immateral forms through various media.



Television memories change over time though, and in recent movies this kind of place appears as a crime site for a serial killer.

「Photographic Survey」, 15:48, 2013

08



I happened to take a picture after encountering a storage in Suncheon Bay. I thought it a salt barn and approached it, but it was a very different one from my expectation. Perhaps, does not memory have such a quality? Men wants to see what his shades of memory create. I bethought myself a sort of trajectorization in order to describe a process of consciousness. The process of the work production is to make it conceivable as a thought process what the relation between I chasing memories and another I observing it means. It is described that on the axis of time the flow of film forms an ambivalent structure of consciousness and then it gets to have a trajectory, consequently revealing such an antinomic structure. That is, the gap between the filming action to confirm the realization of substance and its picture shot in the scene show that the memory cannot be identified with its object in the subject. And the time made into photos (material space), through piling up photos, forms material thickness of substantial world and at the same time makes a double structure as a visual unit in the filmic space. We have all idiosyncratic precious objects in our memory. But it could be not the same with what we remember. Memory is like ungraspable mist. Our own memories always hover us and readily make relationship with the subject of memory. Yet, if we once try to identify their substances, examining or recollecting them clearly, they would disperse and disappear.

Son Kwang-Ju



「Apparition」, 10:30, 2007

II

SON Kwang-Ju

SON Kwang-Ju Son films for both the cinema and the gallery, embracing a wide range of modes of filmmaking such as fiction, experimental, documentary and installation. With fear rooted in linear time, she experiments with narrative and time to explore a self-portrait in the present moment by an effort that restructures the conceptual schema.



In its fixed, but also persistently moving position, a camera sees an apparition the inner, psychological landscape of time and space-or the self-image, which reveals the 'atmosphere of uncertainty' within a certain closed system of life.

09



「Potemkin Study 1. Seoul : Tower of Silence, Fire Temple」, 07:35, 2017

II

AN Yuri

ANYuri uses media that are free from time and space: via text, video, and sound. Ever since 2016, she has been involved in a Korean diaspora project. She graduated from Gerrit Rieveland Academie in Amsterdam, the Netherlands and came back to Korea in 2014. She was selected as «Emerging Artists 2015 of Seoul Museum of Art», then she held her first solo exhibition 「The Unharvested Sea」 (Art Space Pool, Seoul, 2015). In the same year, she held second solo exhibition «Sailing Words» (Cheongju Art Studio, Cheongju, 2015). Her third solo exhibition «River of No return» (Seoul Art Space Seogyo, Seoul, 2016) held due to support by Seoul Foundation for Arts and Culture. She participated in several group exhibitions: «Neo Geography 1» (Centre d'art Neuchâtel, Switzerland, 2017), «Neo Geography 2» (Post Territory Ujeongguk, Seoul, 2017), «2018 Asia project: How little you know about me» (National Museum of Modern and Contemporary Art, Korea, 2018).



The beginning point of this work is the curiosity of surrounding two story of the name of Potemkin. I tried to explore and read two different places in Seoul through two aspects: Selected landscape(Potemkin facade) and the ThirdTime and Place that is comprised of reassembled images by montage.(Battleship Potemkin) In my video «Potemkin Study 1. Seoul : Tower of Silence, Fire Temple», I tried to study on Jongmyo and Daerim-dong in Seoul. Jongmyo is a shrine and a symbolic place of the Joseon Dynasty that was ruled by only people with the family name Lee for 500 years, at the one place. In contrast, Daerim-dong forms the new landscape by ceaselessly moving supplies and people due to the industrialization and the dominance of neoliberalism. In Seoul, there is a home that is never changed the house owner also people who never got their own place. A french philosopher, Gabriel Marcel said, “An individual is not distinct from his place. He is his place.” I pictured the city landscape that is composed of immigrants and natives, the home where people left or ready to leave someday. Is that selected landscape we made? or is that a choice by the existential outsideness which alienated from all the place? I started this project from these questions.

II

JEON June Hyuk

JEON Junehyuk is a filmmaker from South Korea, who mainly have worked in the experimental film territory. He studied at University of Wisconsin, Milwaukee for master degree, majored film and video, currently is an assistant professor at Seokyeong University, film and digital media department. His works has been shown at various film festivals including Jeonju international film festival, Seoul international experimental film festival, Nemaaf, Milwaukee film festival, Beloit film festival, and etc.



«Discarded Flower» is a visual exploration of places where unfairly rejected people are planned to marginalized and wandering around.



「Discarded Flower」, 23:50, 2017



«Waltz 2», 01:40, 2012

II Ellie Kyungran HEO

Ellie Kyungran HEO is an artist and filmmaker. Her work is a sensitive response to the things we encounter in our daily lives. This response is expressed through experimental films which collage performances with documentary footage and track how her relationship with the subject changes over time, in terms of conflict and intimacy. In doing so, she attempts to create a space in which questions concerning the ethical relationship between the subject, the audience, and the artist, can be examined.

▶ «Waltz», the view taken from the top of the Eiffel Tower in Paris.

II PARK Minha

Minha Park is an artist working primarily in the medium of film and installations. Her works have been presented at various renowned venues, including 56th Festival Internacional de Cine de Gijón (Spain), 27th Images Festival (Toronto), National Museum of Modern & Contemporary Art (MMCA Seoul), among others. Her experimental documentary won Jury Special Mention Award for Best Short Film at 72nd Edinburgh International Film Festival (2018).

▶ «Dandong Travelog» is Minha Park's second piece of series work about the North Korean border. The previous work «Ghost Picnic» (2010) was about JSA (Joint Security Area) between North and South Korea. «Dandong Travelog», this video essay started with three North Koreans that Park encountered during her trip to the border of North Korea located in China. The entire moment of the gaze captured by her camera was 1min 52sec. From the very last frame of each footage - the photographic image, she wrote a fictional story about their personal life. However, simultaneously, all of these detailed assumptions ironically emphasize the reality that she cannot overcome—the visual frame as a South Korean and tourist.



«Dandong Travelog», 12:44, 2012



«Jom's Trip», 6:30, 2017

II

EOM Jeongwon

The subject of the work begins with observing the urban landscape and she finds the phenomenon that it has psychological and behavioral effects on people. Travel is an important factor in the work, and it is characterized by a variety of media that cross the border between documentary and fiction. She uses ordinary objects, digital maps, videos, and performance as tools for this experiment. In 2017, she held solo exhibition «1:60» with support of the Korean Cultural Center UK. She also participated in «2018 Gwangju Media Art Biennale» (ACC, Asia Culture Center), and «Cheol-in» (F1963 Seokcheon Hall), «EXIS» (Experimental Film & Video Festival in Seoul) and The Art Foundation TAF (Athens).



‘Jom’ leaves to Iceland to find themselves whose sense becomes numb in cities. With the conformity of our surroundings by automatism, industrialism, commercialism, the cities provide similar services whichever they are. The similar surroundings slowly affect changes of human behaviors. Given that human as an infra element comprised of cities, it is like a cyborg which is evolved and developed by urbanism. ‘Jom’ estimates themselves to awake the lost sense at the undeveloped nature such as water falls. Its playful and simple actions in the video «Jom's Trip» come up with writing a letter, standing with barefoot, wild sea wave, stopping a record, being impressive of strong wild plants. In the video, the voice questions ‘Why Iceland?’ then answers ‘Of Course getting lost’. It focuses on the realization while lost.

II

Moojin Brothers

Moojin Brothers is a media artist group that consists of Mujin Jung, Hyoyoung Jung, and Youngdon Jung. They capture strange and eccentric senses and images from stories of people around them and highlight the new and unfamiliar aspects of our lives. They reconstruct the lives of ordinary people in various artistic ways and capture various meanings from them. Also, they develop myths or legends from deep inside our lives, historical exploration of time and space and reinterpretation of classical text into film language. They had won the Han Nefkens Foundation – Buk SeMA Korean Video Art Production Award 2019 (Han Nefkens Foundation (Spain), Buk SeMA (Korea)), and they had solo exhibition “The Door into Summer” (2018) at Nam June Paik Art Center - Mezzanine Space, and have participated in several group exhibitions and screenings such as “Dear Cinema: Difference and Repetition” Film & Video (National Museum of Modern and Contemporary Art, Korea), “Video Portrait” (2017, Total Museum for Contemporary Art, Korea), “European Media Art Festival” (2016, Osnabrück, Germany), “18th FESTCURTAS BH” (2016, Minas Gerais, Brazil).

FOCUS ON by Total Museum



The work shows a juxtaposition of the intense heat of the ground and of the earth expressed in graphics in which the ground on which the boy is standing is cracked. The exhibition space in a grid pattern made of white tiles seems to represent social perceptions and standards. Within these criteria, the boy is probably asked to play certain roles required at his age such as studying and learning skills, and the earth becomes an object of analysis by being split, divided and measured accurately. «The Door into Summer» offers an opportunity to ruminate on what the real values we need to pursue are at our own place beyond the perceptions and criteria of the world through the boy's seemingly futile action of doing jump rope at his own pace and place.



«The Door into Summer», 04:30, 2018



「The Trace of the Box - Now, Curiosity About the World」,
originally Digitalized 35mm(b/w) photography projection, 08:00, 80photographs, 2018



Jules Verne's novel *Twenty Thousand Leagues under the Sea*, as a black-and-white slide projector. Film images taken at the underground aquarium of Lotte Tower and at the sky lounge on the ground overlapped each other. It reflected the fact that any place, in reality, can be moved at a very short distance. Questions about progress and future humanity, which began with the Jules Verne era, will lead to *Taegeuk Journal*, translated by students of Joseon under Japanese colonization, which will be expanded to the title of the Moojin brothers' work, 「Now, Curiosity About the World」. In the title, '目下(MokHa)' means 'right now,' and '世界珍問(SeGyeJinMun)' means 'the real question about the world'.

FOCUS ON by THE STREAM



「Floral Patterned Romance」, 06: 51, 2014



Dadaepo (meaning "big and wide port"), well known for its Rainbow Industrial Complex, is located on the outskirts of Busan. The performers in this film are thirteen local women working at the Complex.



「The Divas Go Out」, 08: 25, 2015



Osan City on the outskirts of Seoul is well known for the Osan American Military Base first established there during the Korean War. In this film, eleven local women perform with abandoned buildings and vacant lots – easily found in Osan City – in the background.



« Grand Cuties », 07:45, 2015



Daeheung-dong, where this film was shot, was the original downtown of Daejeon. Modernist buildings from that time, such as the old Chungnam Provincial Government Building, remain and form the backdrop for dances performed by seven residents of the area in this film.

II

CHO Youngjoo

CHO Youngjoo is a conceptual artist working in Seoul, Berlin and Paris. And she has been working in performance, installation, photography, video, sound and dance in the frame of diverse exhibitions. She has been interested in the themes of Korean women in Korean society and the irrationalities and inconveniences of social structures. Cho has also been realizing performative projects that utilize children, teenagers, and middle-aged women and deal with gender issues, female identity, and relations between western men and Korean women.

*The 3 dance-film works were made in Busan, Osan and Daejeon, Korea with the local middle-aged women. The project started from the interest towards my mother generation. Women from my mother generation, who were born right after the Korean War, have married via 'seon (meeting each other with a view to marriage)' and have sacrificed themselves towards their husbands and children. Even after menopause and having their children married, a number of them still earn bread for their families.

Women, who are still comfortable being called as someone's wife or someone's mom, have found 'beautiful' themselves, despite the fact it was only temporary. Some were happy as if they were children, and some wept with their mind deeply touched. For the past year, through my project, I have met with total of 100 women who are at the age between 50 and 60. For a few days to a few months, I have worked with them together, and, as my project came to an end, we cried together feeling sorrow. Through their lives, which lasted with history of Korea for decades, we had a moment to remind ourselves about the lives of our mothers and their generation.



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