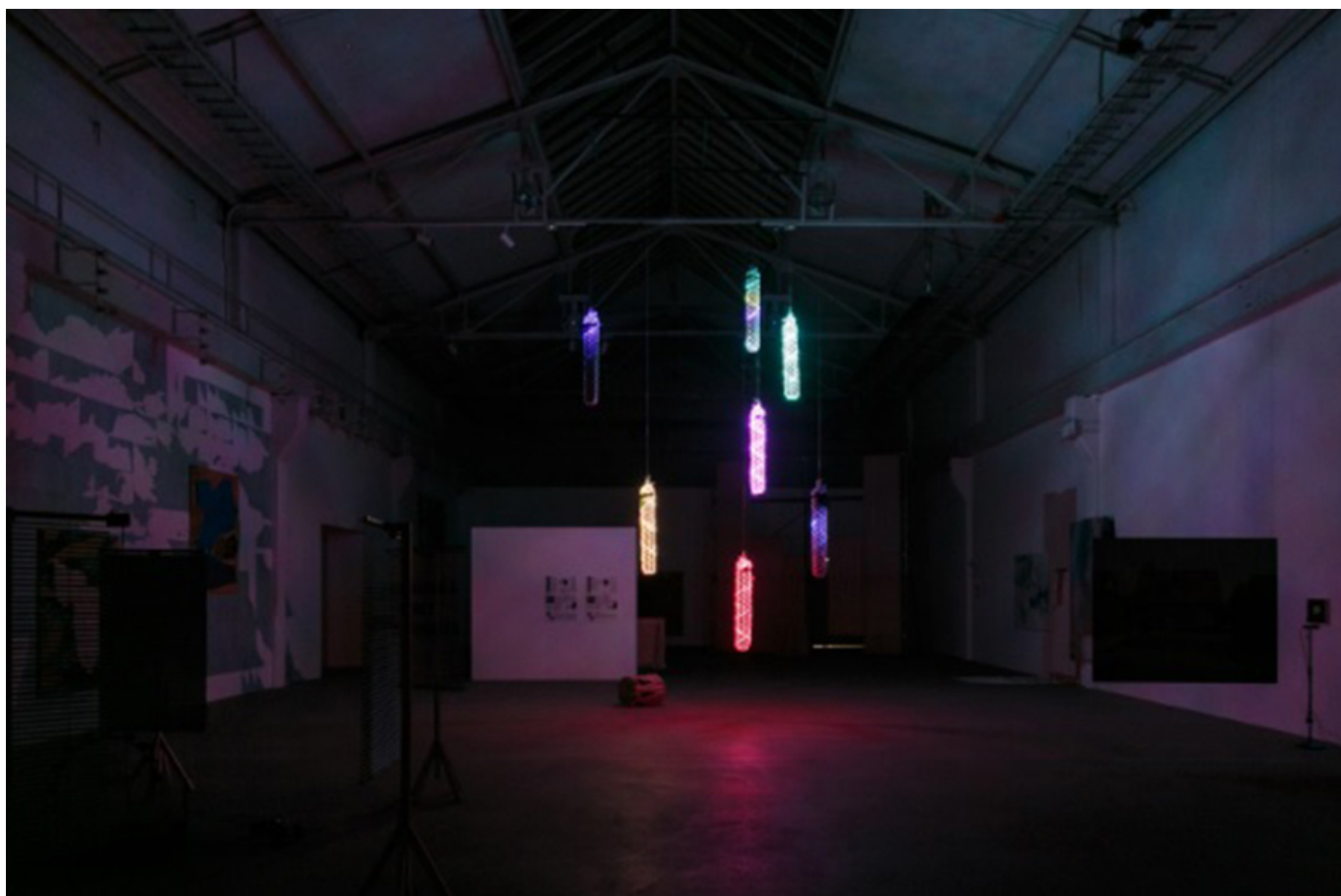


white identities, are at the core of her artistic practice.

Her work explores the complexities of identity, particularly the intersection of race, gender, and class. She often uses performance and video to challenge dominant narratives and to create spaces for dialogue and reflection. Her practice is deeply rooted in her own experiences and the broader social and political context. She aims to create art that is both personal and universal, that speaks to the human condition and the shared struggles of our time. Her work is a continuous process of discovery and experimentation, one that is always in flux and always evolving.



Exhibition view of 'Archipelago'_Reinbeckhallen, Berlin, Germany_2018

□Photo credit: Aleks Slota

Q&A

Q. Please tell us about your works, including your creation process.

I work interdisciplinary in performance, social intervention, sculpture and video. My praxis explores transnational identity and the construction of self, while discussing gender,

migration, colonialism and global inequality. My current project engages with the (re)assessment of, and post-colonial discourses surrounding ethnographic collections and the archeological archive. I invent new cultural artefacts, ethnographic symbols and living breathing anthropology. Above all, my work seeks to be a catalyst for redemption and spiritual transformation through materiality and meticulous processes.

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Performance view of 'Minimally Korean'_Participatory food performance_30

min_Humboldt Lab Dahlem Berlin, Berlin, Germany_2015

□Photo credit: Aleks Slota



Installation view of 'The Way To Apgujeong Rodeo'_ 'Intersections',

Asian Art Museum, Berlin, Germany_2016

□Photo credit: Aleks Slota



Dual Nationality Holder Tongue Twister_HD video, color, sound loop, 16:9_10:37 min_2018

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Q. What do you think your representative work or exhibition is? Why do you think so?

My solo exhibition, Past Persephone, just opened on the 15th of March 2019 in the Meanwhile, Elsewhere project space of Galerie Irrgang in Berlin, Germany. In the exhibition, I draw on ancient cosmology legends, Native American and ancient Greek mythology, and East Asian historical (mis)memory about the Comfort Women. I incorporate Korean traditional instruments associated with harvest and folk artefacts with modern beauty consumer goods. My artistic praxis subverts the male gaze and dismantles the orientalist perspective.

Q. 어떤 작품이 가장 대표적(한) 작품이라고 생각하십니까?

A. 2019년 3월 15일 오픈한 나의 개인 전시 'Past Persephone'은 베를린의 갤러리 Irrgang에서 'Meanwhile, Elsewhere' 프로젝트 공간에서 열렸습니다. 이 전시에는 고대 우주론 전설, 원주민 문화, 그리고 고대 그리스 신화, 그리고 동아시아 역사(오해)의 기억을 포함하여 '안락사'와 관련된 이야기와 현대 미용 소비재를 결합하여 한국 전통의 수확과 민속 유물과 결합하여 남성 시선을 전복시키고 오리엔탈리즘 관점을 해체합니다.



Installation view of Seven Sisters_Mixed media_'Past Persephone', Meanwhile.Elsewhere, Berlin, Germany_2019

□Photo credit: Marcelina Wellmer

Q. About inspirations, motivations and episodes.

My research-based practice is intuitive and situated in both library research and studio practice. The starting point of a project tends to be autobiographical, that is, based on personal life experience. Major works have been created from my experiences living in Berlin as a foreigner for the past decade. For example, I felt compelled to make the interactive performance work, the German Speaking Project Part 2, after being physically threatened by Neo-Nazis on the public transportation in Berlin, as a reaction against growing racism and anti-immigrant sentiment in Europe. Later, the Chocolate Kiss series were produced, as I, as a non-White, non-Black foreigner, started confronting white Germans about the problematics with continuing to call a popular candy a racist name.

Q. About art and communicating with audiences

Art is always culturally, politically and socially specific, even when it's not obviously marked. I understand that my references may not always be accessible and may require a little bit of work on the part of the viewer. However, I keep this potential enigma in mind and in each situation I make little tweaks in the installation process to provide more information to those who might be struggling to make meaning. Above all, I'm interested in providing an aesthetic experience to the spectator and I first seek a visceral response. After that I hope it activates curiosity so that s/he is interested in learning more.

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Exhibition view of 'MuEon Daeon'_Korea Verband, Berlin, Germany_2019

□photo credit: Aleks Slota



Installation view of 'Homogenous Infiltration for Sogo'_Korean traditional hand drum, crocheted wool felt_40 x 24 x 6.5 cm_'I like Korea and Korea likes me', Korean Cultural Center, Berlin, Germany_2018

□Photo credit: Aleks Slota



Installation view of 'The Female Shaman'_Mixed media: korean traditional hourglass drum, handmade crocheted wool and sewing thread_44x51x44 cm_2018
'Archipelago', Reinbeckhallen, Berlin, Germany_2018

□Photo credit: Sebastian Egler

Q. Please tell us about your future plans and working directions.

As a late bloomer, I am just getting my feet wet! But seriously, I never imagined that I would manage being a full time artist. It was only when I was in my second year of graduate school, already considered an "older student," that I even contemplated becoming an independent artist. Before that I thought I was bound to work in museum education, already studying early child art education and working in pedagogy in two major art museums. In that moment, I won a coveted

2019 인천아트플랫폼 국외작가 결과보고 전시
IAP Artist-in-Residence Program 2019

상복이
어울리는 엘렉트라

Mourning
Becomes Electra

2019.08.19.-08.28.

Opening Reception
2019.08.22.
17:00

인천아트플랫폼 창고갤러리
IAP Warehouse Gallery

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□Mourning Becomes Electra(상복 어울리는 엘렉트라)□_Exhibition Poster

Q. □□ □□ □□ □□, □□□?

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