

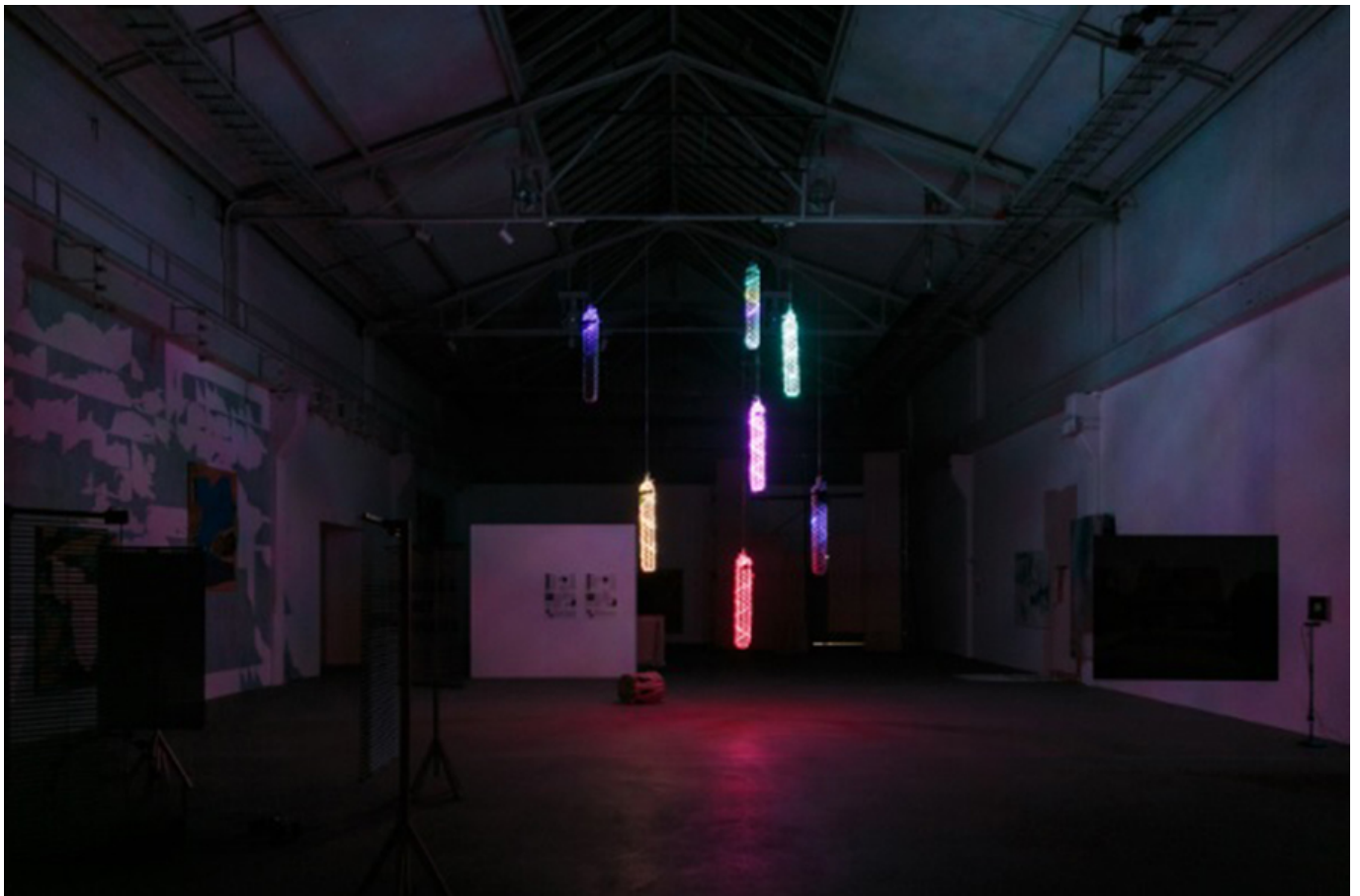
□□ □□ □ **kate-hers RHEE**

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Interdisciplinary visual artist Kate-hers RHEE (케이/케이) explores transnational identity and the construction of self, while discussing gender, migration, and global inequality. Her work engages with the assessment of, and post-colonial discourses surrounding ethnographic collections. She invents new cultural artefacts, ethnographic symbols and living breathing anthropology. Above all, her work seeks to be a catalyst for spiritual transformation through materiality and meticulous processes. RHEE was born in a poor neighborhood in Seoul, the dynamic capital city of South Korea. Rejected because of her gender (her birth parents had counted on having a son, after already birthing three girls, and being number four (an unlucky number in Asia), RHEE was abandoned immediately. Months later, RHEE was transnationally adopted to a racially segregated working class neighborhood in Macomb County, Michigan, where she grew up right outside of Detroit, in between the likes of Eminem and Kid Rock. Her experiences negotiating her position in-between, specifically black and

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

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Exhibition view of 'Archipelago' Reinbeckhallen, Berlin, Germany 2018

□Photo credit: Aleks Slota

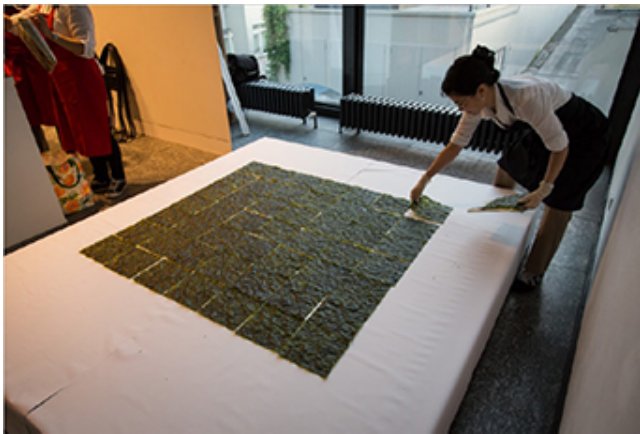
Q&A

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.

Q. በጣም በጣም በጣም, በጣም በጣም በጣም

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Performance view of 'Minimally Korean'

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. 0000 0000 00 00(00 00) 0000 0 000 0000?

A. 2019 3 15 000 00 000 0 Past Persephone 0000 000 Irrgang 0000 0000 Meanwhile.Elsewhere 000. 0 0000 00 00 000 0 00, 00 0000 00 0000 00 000 '000' 0 00000 0000 (000) 000000 000 000 0000. 000 00 0 0000 00 00 000 00 00000 000 0000 0000. 000 00 000 000 000 00000 0000000 000 0000.



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.

Q. 問, 關於 藝術 與 觀眾

A. 藝術 總是 文化 政治 社會 特定, 甚至 當 它 不 顯 而易 見 時. 我 理 解 到 我 的 參 考 可 能 不 總 是 可 及 的, 可 能 需 要 觀 眾 在 某 種 程 度 上 的 工 作. 然 而, 我 在 每 個 情 況 下 都 會 做 一 些 細 微 的 調 整, 以 提 供 更 多 的 信 息 給 那些 可能 在 努 力 理 解 的 人. 最 重 要 的 是, 我 對 於 提 供 一 個 審 美 的 經 驗 感 興 趣, 我 首 先 尋 求 一 種 直 覺 的 反 應. 在 此 之 後, 我 希 望 它 能 激 發 觀 眾 的 好 奇 心, 使 他 們 對 於 了 解 更 多 的 事 情 感 興 趣.



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 Egger

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

scholarship that not only would pay my tuition with a living expense until I graduated but also provided me a research stipend and a travel grant. With this newfound confidence, I set out to change the world for the better as an artist. And I'm still at it!

Q. 如何 選擇 適合 自己 的 股票

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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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허스
리

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RHEE



□Mourning Becomes Electra(□□□ □□□□ □□□□)□_Exhibition Poster

Q. □□ □□□ □□ □□, □□□?

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