

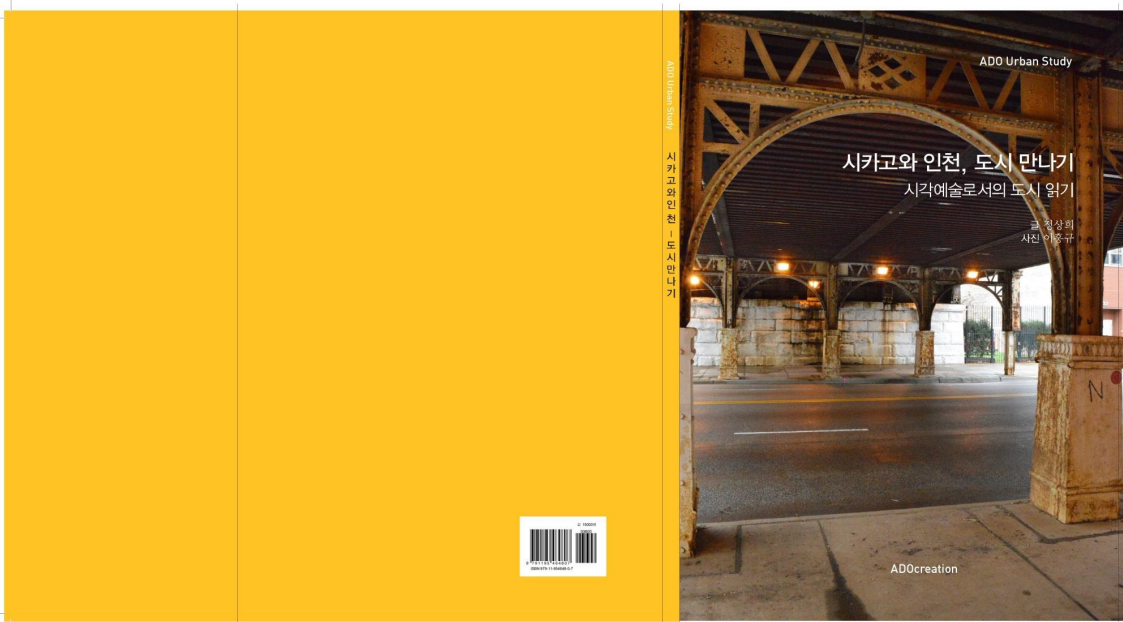
Jung Sanghee

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Jung Sanghee is a Senior Manager at the Strategy & Business Development Department of the Korea Communications Commission (KCC). She has been working at KCC since 2019. She has a Master's degree in Business Administration from Seoul National University. She has worked at various companies, including Samsung Electronics, LG Electronics, and SK Telecom. She has been involved in various projects related to the digital economy and the convergence of industries. She is currently working on the development of the digital economy and the convergence of industries. She is also involved in various projects related to the digital economy and the convergence of industries.



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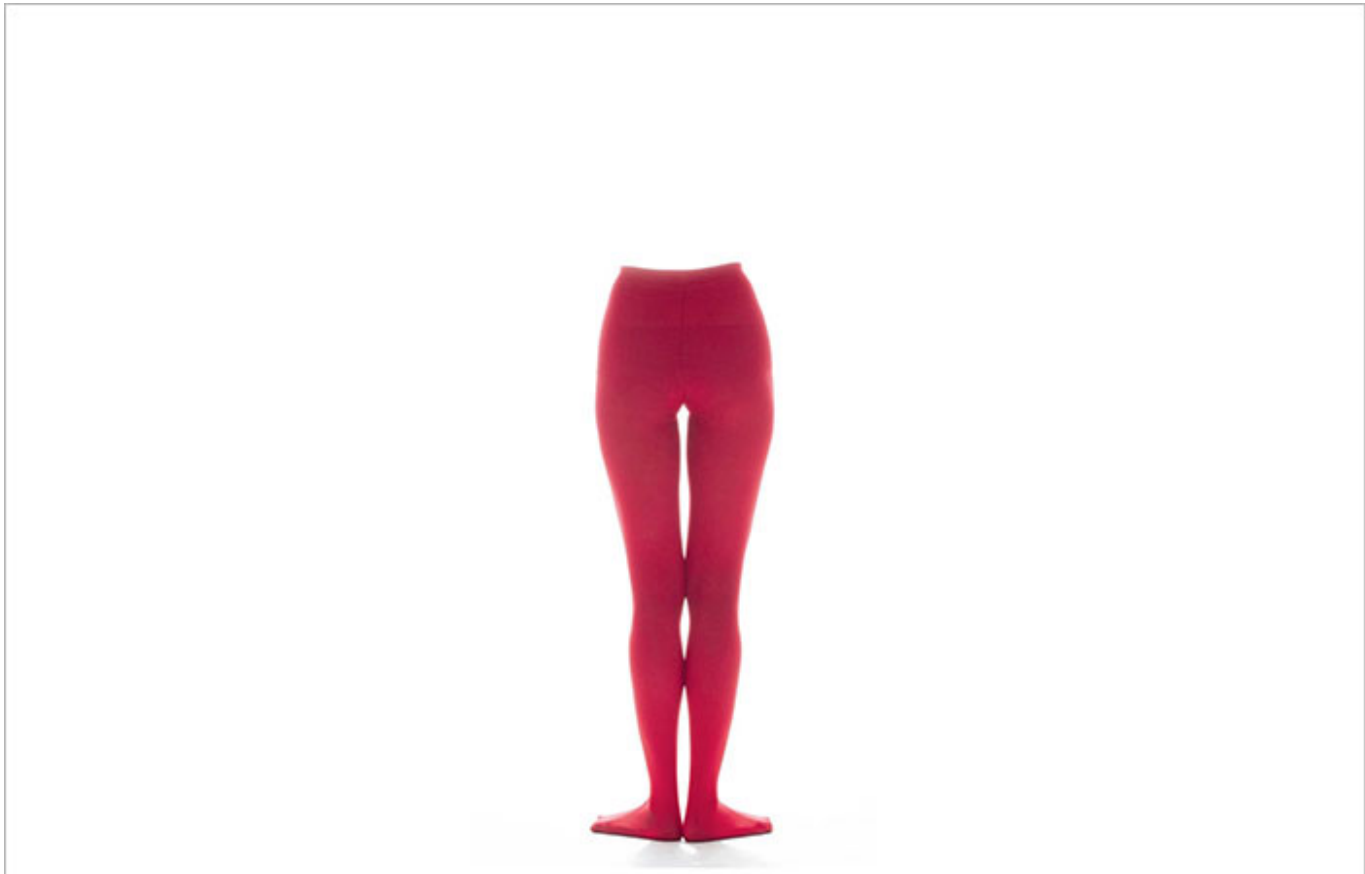
교, 정성희
 환등소리, 책이놓자, 건축사를 전공했으며, 현재 미술전문기자 겸 작가로 활동하고 있다.
 역사는는 (연말부, 예술과 생활의 관계에 대해) (2011, 서울이브), 《신자와 악마, 그림으로 읽기》 (2010, 2010), 《ART 이브 세계 미술의 역사(서울)》 (2009), 《속기 전에 꼭 봐야 할 세계 건축 1000》 (연도나베릭스, 2009) 등이 있다.
 외국어학교 조양예술대학의 강의교수와 이도크리 에이전시(이도크리)로 있으며, 미술과 건축 도시의 접점에서 다양한 도시 연구를 기획하고 있다.

사진, 이용규
 도목과 광명시를 전담했으며 문화예술기획 이도크리 에이전시(이도크리)에서 공간 연구소 소책자(이도크리)를 운영 하고 있다.
 『문화예술을 통한 도시재생, 인천(인천 도시재생)』를 위한 다양한 기획 및 출판, 교육 사업을 하고 있으며, 최근에는 사진을 기반으로 한 도시연구를 기획, 진행하고 있다.

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0 00 00000 00 00 0000000 0000 0000 00 000000 00000 0 00 0000, 0000 0000 0 00000 000000(2018) 0 0000 00 00000 00000 00000 0000 00 0000000 00, 00000 0000(2016), 0000 00 00000 00000 00 00000 000000000 0000000000 00 00 0 00(2011) 00 0000000 0000 00 00 000(0000000) 00000 0000 00 00 00(2012), 0000 00000 0000 00 0000000 00000 0000 BEAT 131(2013) 00 00. 0 00 00 0000 00000 00 0000 000000000 00 00000000000 0000 00 0000 0 0000 00 00000 0000 0000 00 0000000 00 0000 0000 00 00. 00 00000 0000 0 0000 00 0000000000 0000000 0000000 0000 0000 00 0000 00000 0000 00.



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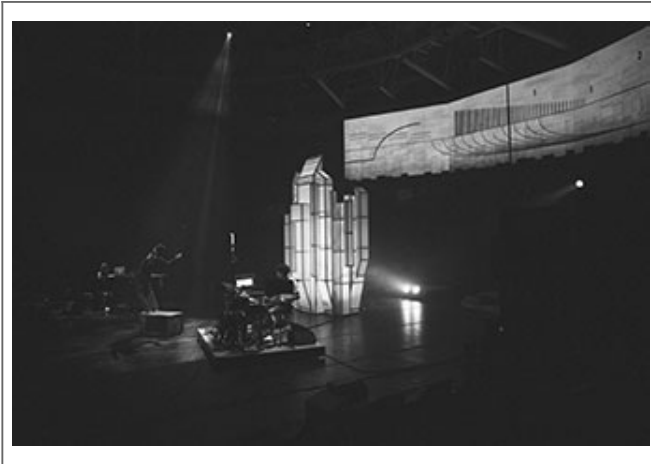
Q&A

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A. 00 00 00000 000(Ji Park Contemporary Series) 000 000 0 0(2014~)0 00 000, 00000 000(00000, 0000, 000 000 0 0000), 0000 0 000(00 0000 <00 000>, 0000 0000 <000>, 000 000 000 00 <00>0 000 000 0000, 00 00 0 000 00) 000000 000(00 000, 000 00000)000 00 00.

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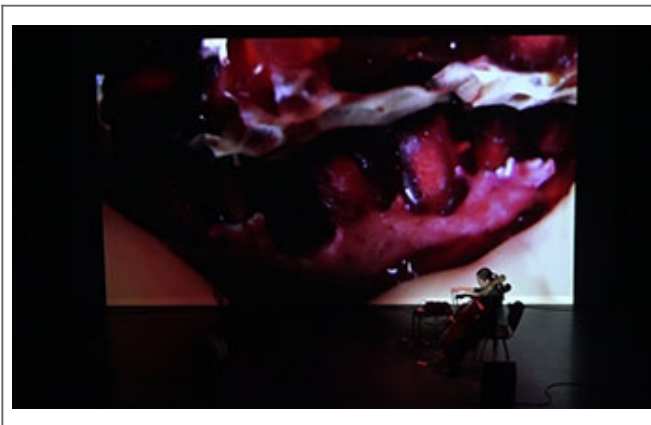


Ji Park Contemporary Series Vol.11 <En Mai, pas fini>

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

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Ji Park Contemporary Series Vol. 1 <Ji Park 9000km+>_00, 0000_Korzo Festival, 0000_2014

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이 공연은 '한국의 소리'이다. 전통의 소리와 현대의 소리가 만나서 만들어낸 새로운 음악이다. 이 공연은 전통의 소리를 현대적으로 재해석한 것이다. (한국의 소리 재해석이다.)



Ji Park Contemporary Series Vol. 1 <Ji Park 9000km+>_한국의 소리, 한국의 소리(banjul)_2014

Q. 이 공연, 전통의 소리와 현대의 소리가 만나서 만들어낸 새로운 음악이다. 이 공연은 전통의 소리를 현대적으로 재해석한 것이다. (한국의 소리 재해석이다.)

A. 이 공연은 전통의 소리와 현대의 소리가 만나서 만들어낸 새로운 음악이다. 이 공연은 전통의 소리를 현대적으로 재해석한 것이다. (한국의 소리 재해석이다.)

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Ji Park Contemporary Series Vol. 7 <시선 온도>

시선_온도 KB국민은행_2014



Ji Park Contemporary Series Vol. 6 <맥베스>

맥베스_온도 KB국민은행_2016

Q. 시선 온도의 맥락과 의미를 설명하십시오.

A. 시선 온도는, 시선이라는 주제를 통해 인간의 시선과 감정을 탐구하는 작품입니다. 이 작품은 시선이라는 주제를 통해 인간의 감정을 탐구하는 작품입니다. 이 작품은 시선이라는 주제를 통해 인간의 감정을 탐구하는 작품입니다.

VR 3.0 10



VR 3.0 10

VR 3.0 10



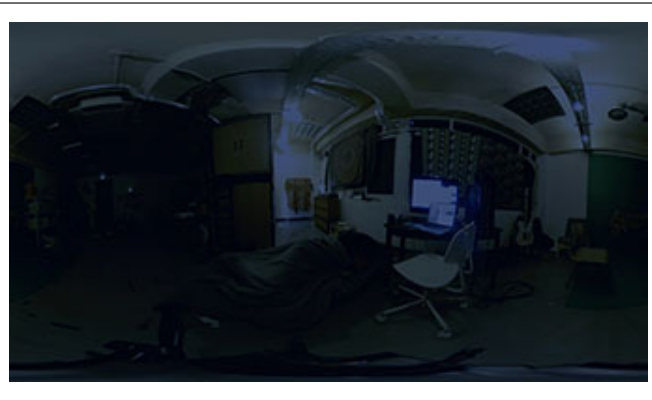
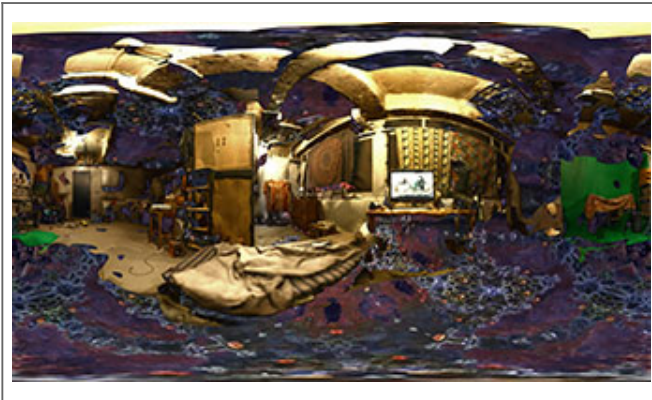
846_2018

Q&A

Q. VR 3.0 10

A. VR 3.0 10

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000_100410_VR 00_2018

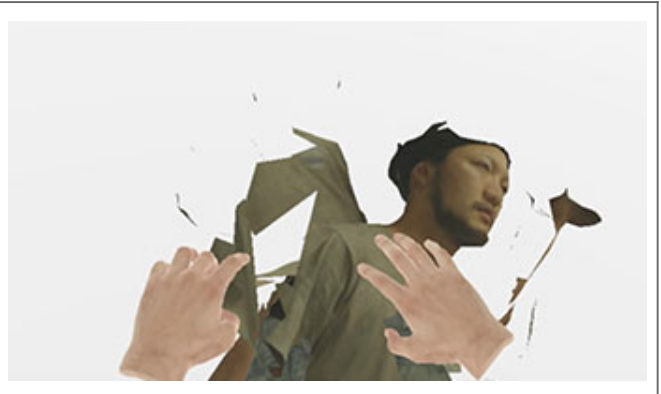
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A. 2016000 2017000 000 00 000 00 0000000 00000 00. <0000>0 000
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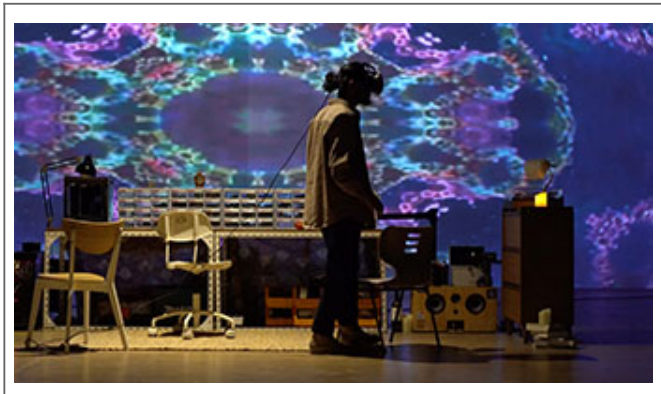


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000 0000 00(000 000)_4m×4m×2m_ 00000 0000, 0 0_2018

Q. 00, 000 0000 000 000

A. 000 0000 00 0 000. 00 000 00 000 00 000. 0 000 00 00 00 00 00 000 00 0000, 0 000 0000 00 00000 00000. 00 0000 0000 00 0000 0 0000 00 0 00000, 0000 000 0000 00000 00 000 00 00000 00 000 0 00 0 00000 0000.



0000_6m×6m_00000 VR, 00_2018

Q. 000 00000 00 000 000 000

A. 00 00 00 000 000, 00 2~30 00 0000000 000 000 000. 00 0 0 000 0 00 000 00000 0 00000 00 00000 0000. 0000 00000 00 0000 0 0 0000 00, 0000 000 000 00 0000000 00000 0000 00000. 00 00 00 00 00 0000 00 000. ‘00 0000 000?’, ‘0000 00 00 00 000?’, ‘00 0000 000 0 000?’ 00 000

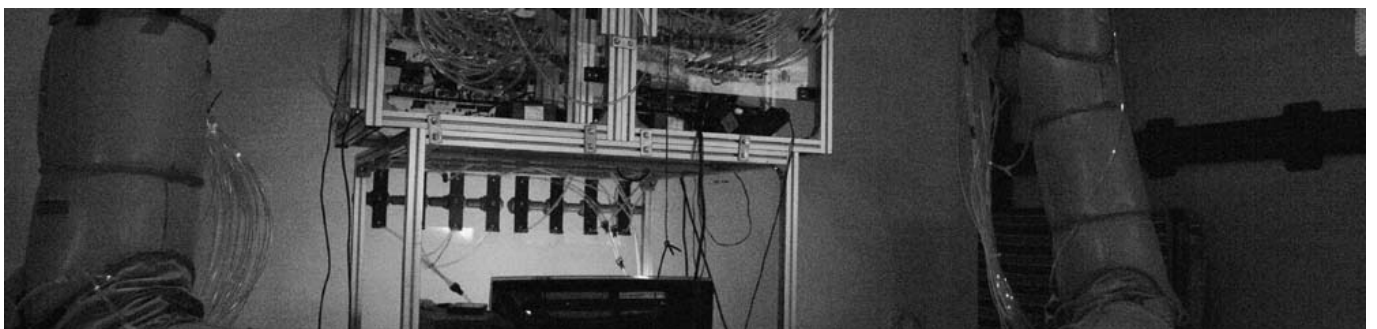
この作品は、人間の動きをデジタルデータに変換し、それを再び動きに変換する装置です。人間の動きをデジタルデータに変換し、それを再び動きに変換する装置です。



この作品は、人間の動きをデジタルデータに変換し、それを再び動きに変換する装置です。2018年、東京、日本。

Q. この装置はどのように動作しますか？

A.



この装置は、人間の動きをデジタルデータに変換し、それを再び動きに変換する装置です。▶

SONG Joowon

SONG Joowon

SONG Joowon is a South Korean actress. She was born on October 10, 1972. She is known for her roles in the television series 'The King and I' (2007), 'The King of Hearts' (2009), 'The King and the Clown' (2005), and 'The King and the Clown' (2005). She has also appeared in the film 'The King and the Clown' (2005). She is currently married to a man named Kim Seon-woo.



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0000: (0000▶)

Q&A

Q. 000 0000 00, 00 000 000

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Q. 000 00000 00 000 000 000

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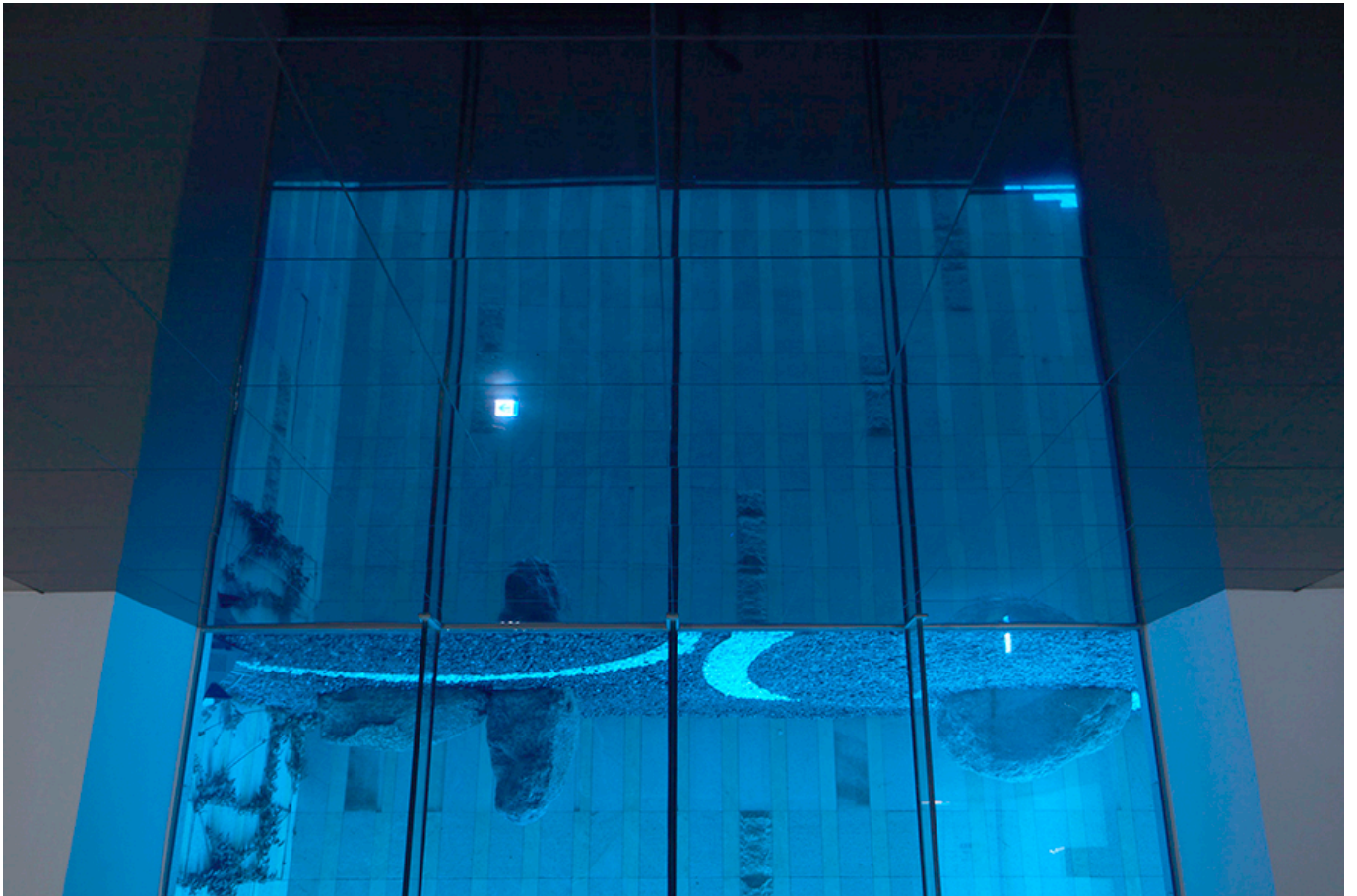
PARC Rahm

PARC Rahm

PARC Rahm is a professional software engineer with over 10 years of experience in the industry. He has worked for various companies, including Google, Facebook, and Amazon. He is currently working as a Senior Software Engineer at PARC Rahm. He has a Bachelor's degree in Computer Science from the University of California, Berkeley. He is a member of the IEEE and the ACM. He is also a frequent speaker at conferences and a mentor for young engineers. He is passionate about learning and staying up-to-date with the latest technologies. He is currently working on a project to improve the performance of a large-scale web application. He is also interested in machine learning and artificial intelligence. He is a strong believer in open source and sharing knowledge with the community. He is currently contributing to several open source projects on GitHub. He is also a member of the local Python user group and the JavaScript user group. He is always looking for new challenges and opportunities to learn and grow. He is a team player and enjoys working with others to solve complex problems. He is a strong advocate for diversity and inclusion in the workplace. He is a lifelong learner and is always looking for ways to improve himself and his skills. He is a strong believer in the power of technology to change the world for the better. He is currently working on a project to improve the performance of a large-scale web application. He is also interested in machine learning and artificial intelligence. He is a strong believer in open source and sharing knowledge with the community. He is currently contributing to several open source projects on GitHub. He is also a member of the local Python user group and the JavaScript user group. He is always looking for new challenges and opportunities to learn and grow. He is a team player and enjoys working with others to solve complex problems. He is a strong advocate for diversity and inclusion in the workplace. He is a lifelong learner and is always looking for ways to improve himself and his skills. He is a strong believer in the power of technology to change the world for the better.



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00(Callback)_black ceramic tiles on the floor and the wall, window-tinting film, cut vinyl lettering on the window and on the wall, bubble machine_dimension variable_2018

Q&A

Q. 000 0000 00, 00 000 000

A. 0 000 00 00 0000 000 000 0000 000 00 000. 000 000 00 000 00 00 000 00 0. 000, 00, 00, 0000, 00 0 000 000 000000, 00 0 00 000 000 <0000>0 000 0000 000 0000 000 000. <00000> 000 000 00 0 00 0000 3D00000 00000 0, 0 00 000 0000 000 0000 000 '0000'0 000000 00 00 000 00000 0000 0000. 00000 000 00000 00000 00000 00000 00 000 00 000 000, 00000 20180 00 00 0 0000000000 000 0 00.



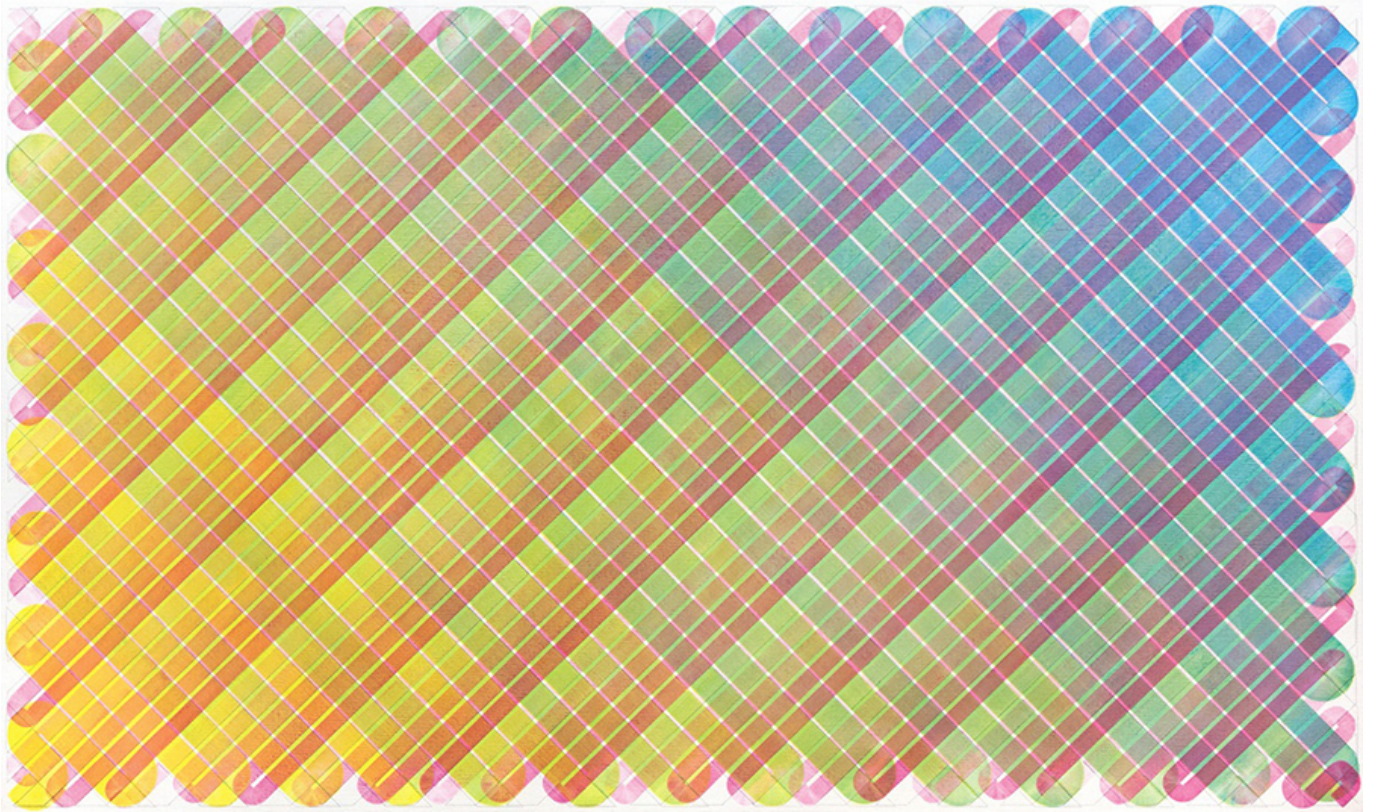
(Call)_30'00" _Boan (*Perform2017)_2017



▣(Callback)_black ceramic tiles on the floor and the wall, window-tinting film, cut vinyl lettering on the window and on the wall, bubble machine_dimension variable_▣▣▣▣▣_2018

▣▣▣▣: (▣▣▣▣▣).

Q. ▣▣▣ ▣▣, ▣▣, ▣▣▣▣ ▣



RYB_pencil and acrylic on linen_97x194cm_2016

Q. 00 000 00 00, 000?

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Slope Protection (00-00)_Pulp, Wood, PU, Foam_556×120×330cm_2017

Q. About art and communicating with audiences

A. I think that the art work coexists with the audience. The artist is a bridge that allows the work and the audience to share each other face-to-face. It is also because of the participation of the audience that my work concept is established. The objects that appear in my works are also from everyone's daily life. The objects are related to each person's memory. During some exhibitions, they are shared by many audiences. Their connection with these objects may come from work, memories from hometown. In the exhibition I provided a platform that provides viewers with memories of their daily life, through their sharing, to form a community profile.

Q. 00, 000 0000 000 000

A. 000 00 000 0000 0000 0000 0000. 000 000 0000 00 00 00 000 0 000 000 00 000 00. 0 000 000 000 00 000 00 0000 000 000 0000. 0 000 0000 000 00 000 0000 0 000, 00 0000 000 000 00. 00 000 0 0, 00 000 00 000 00 000 0000. 000 000 0000 000 0000000 000 00 0 0, 00000 000000 0000 00 00. 0000 00 00000 000 000 00 00000 000 00 00 0000 000 0 00 0000 0000.



Sheets Fences ()_White Glue, Pigment, Paper, Pulp, Wood_400x203x98cm_2016

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

A. I hope to collect this project on the road, it will be a very long-term plan, including records from different countries and different cities, including records of the same country or the same city at different times, It will probably last for 10 years or it could be the records of difference in urban appearance after 20 years and the evolution of objects. In the future, the collection of re-created objects in the same space can be regarded as a system that transcends regional integration and hopes that my work will have the opportunity to become a database of objects.

Q. 关于这个项目，你有什么未来的计划和工作方向？

A. 我希望能在路上收集这个项目，这将是一个非常长期的计划，包括来自不同国家和不同城市的记录，包括同一国家或同一城市在不同时间的记录，它可能会持续10年，或者可能是20年后城市外观的差异和物体的演变。在未来，在同一空间内收集的重新创造的物体可以被视为一个超越区域整合的系统，并希望我的工作有机会成为一个物体数据库。



Flexible Delineator Post (道道)_Pulp, Pigment_21×21×74cm_2016

Exhibition view of 'Artificial Series'_Crane Gallery, Kaohsiung, Taiwan_2016



Magpie ()_Pulp, Cork board_70x46x13cm_2019

Q. 00 000 00 00, 000?

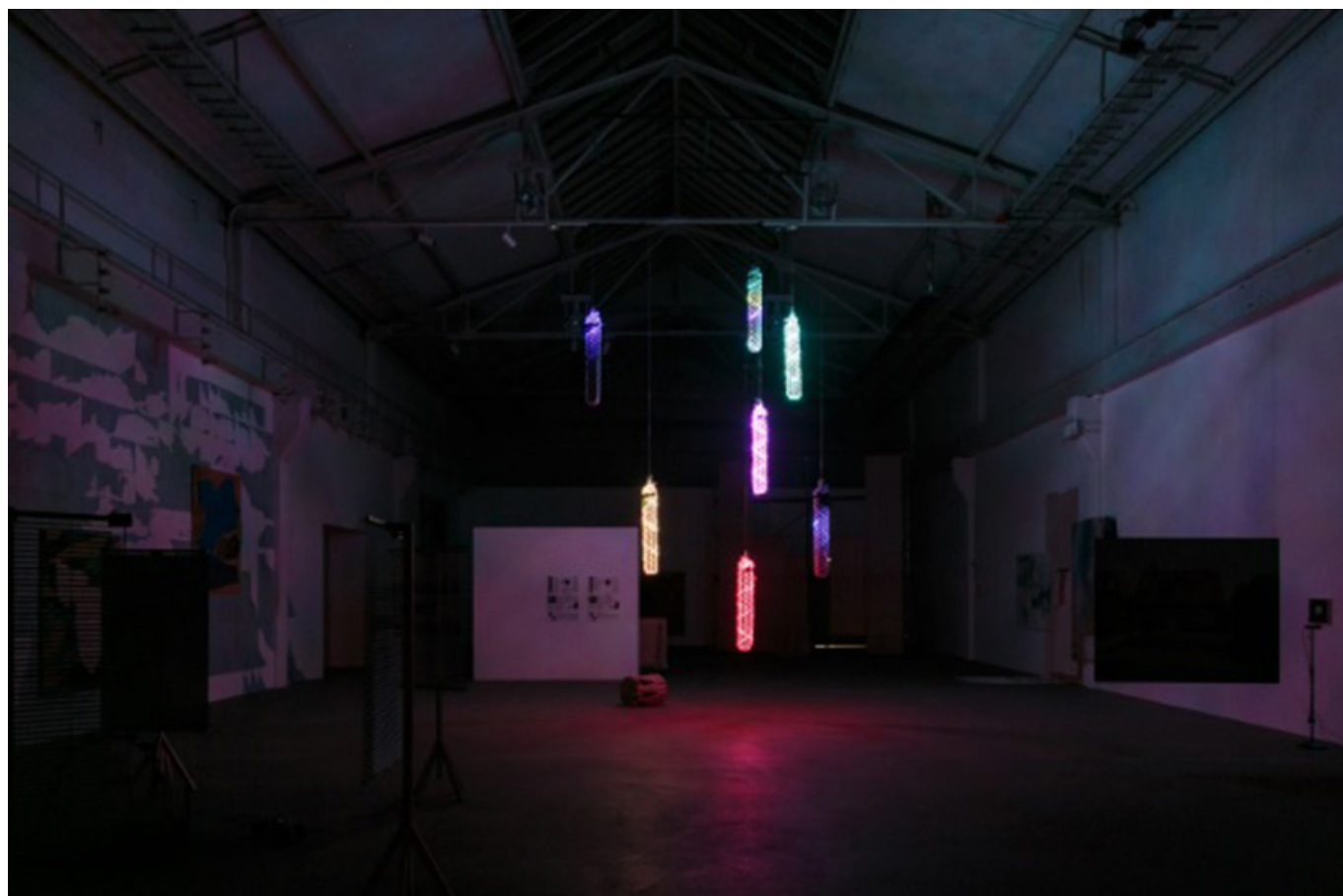
A.



0000 (000_00_0000▶)

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

Her work explores the complexities of identity, particularly in relation to race and gender. 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 experiences of all people. Her work is a continuous process of discovery and exploration, and she remains committed to pushing the boundaries of her practice and to engaging with the world around her.



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. □□□ □□□□ □□, □□ □□□ □□□

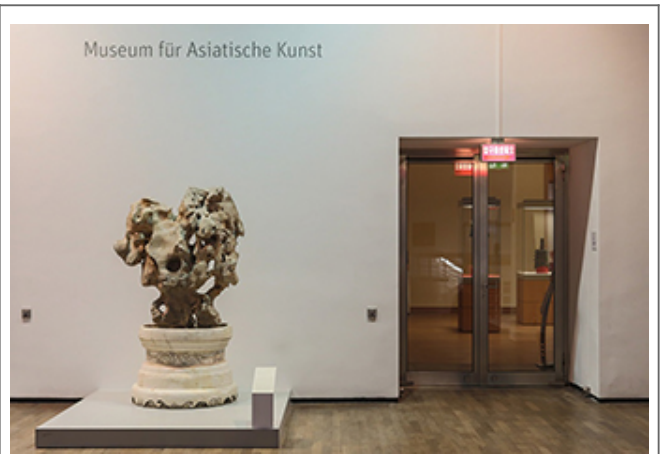
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Performance view of 'Minimally Korean'_Participatory food performance_30

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

□□□□: (□□□□▶)

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(중요)한 작품이라고 생각하십니까?

A. 2019년 3월 15일 오픈한 나의 개인 전시 'Past Persephone'가 가장 대표적 작품이라고 생각합니다. 이 전시를 통해 저는 고대 우주론 전설, 원주민 문화, 그리고 동아시아 역사적 (오)기억을 다루고 있습니다. 한국 전통의 농사와 민속 공예품을 현대 미용 소비재와 결합하여 남성 시선과 오리엔탈리즘 시각을 해체하고 있습니다.



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.



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

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 在 艺术 领域 取得 成就

A. 首先 要 有 对 艺术 的 热爱 和 执着 的 追求。 其次 要 有 扎实 的 专业 基础 和 广泛 的 知识 储备。 第三 要 有 创新 的 思维和 勇于 实践 的 精神。 第四 要 有 良好 的 沟通 能力和 团队合作精神。 第五 要 有 持续 学习 的 态度和 不断 挑战 自我 的 勇气。 第六 要 有 敏锐 的 观察 力和 深刻 的 思考 能力。 第七 要 有 良好 的 时间 管理 能力和 自律 精神。 第八 要 有 良好 的 心态 和 抗压 能力。 第九 要 有 良好 的 职业道德 和 社会 责任感。 第十 要 有 良好 的 运气 和 机遇。 总之， 在 艺术 领域 取得 成就 需要 多方面 的 因素 共同 作用。

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

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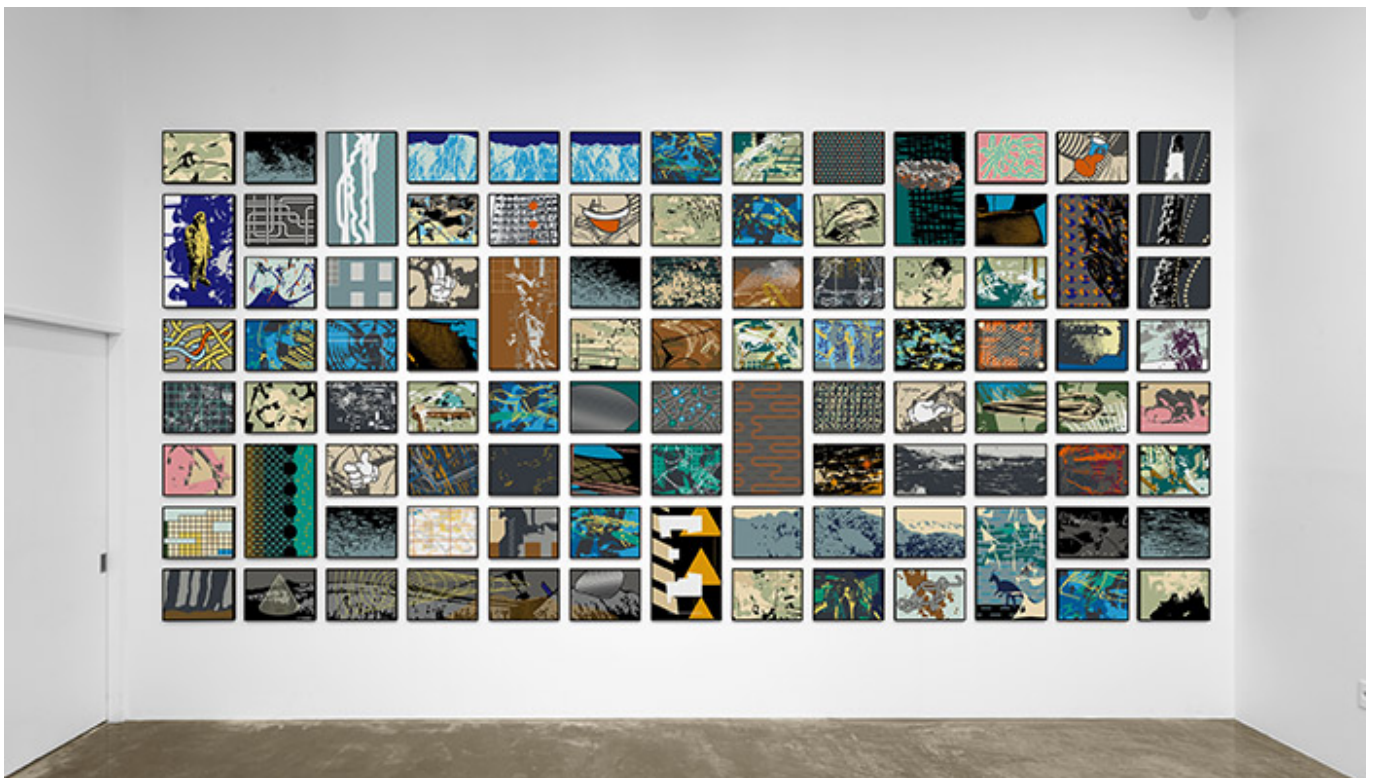


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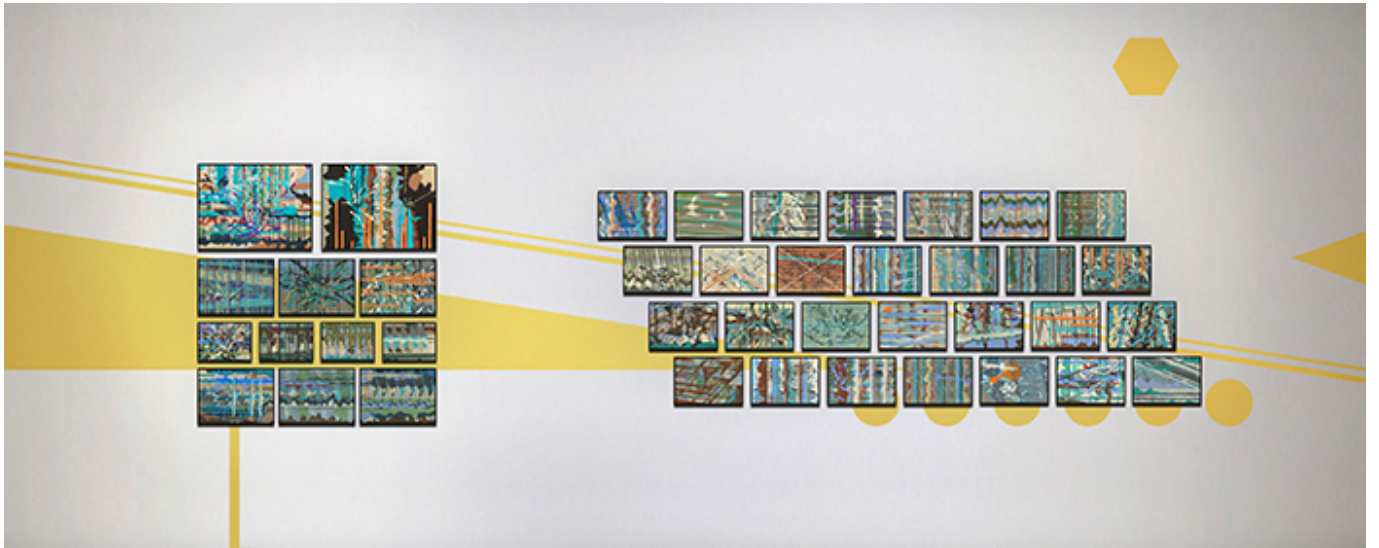
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000 000 000(Combination of Metal and Sugar)_Acrylic on Canvas panel_29x40cm_2018

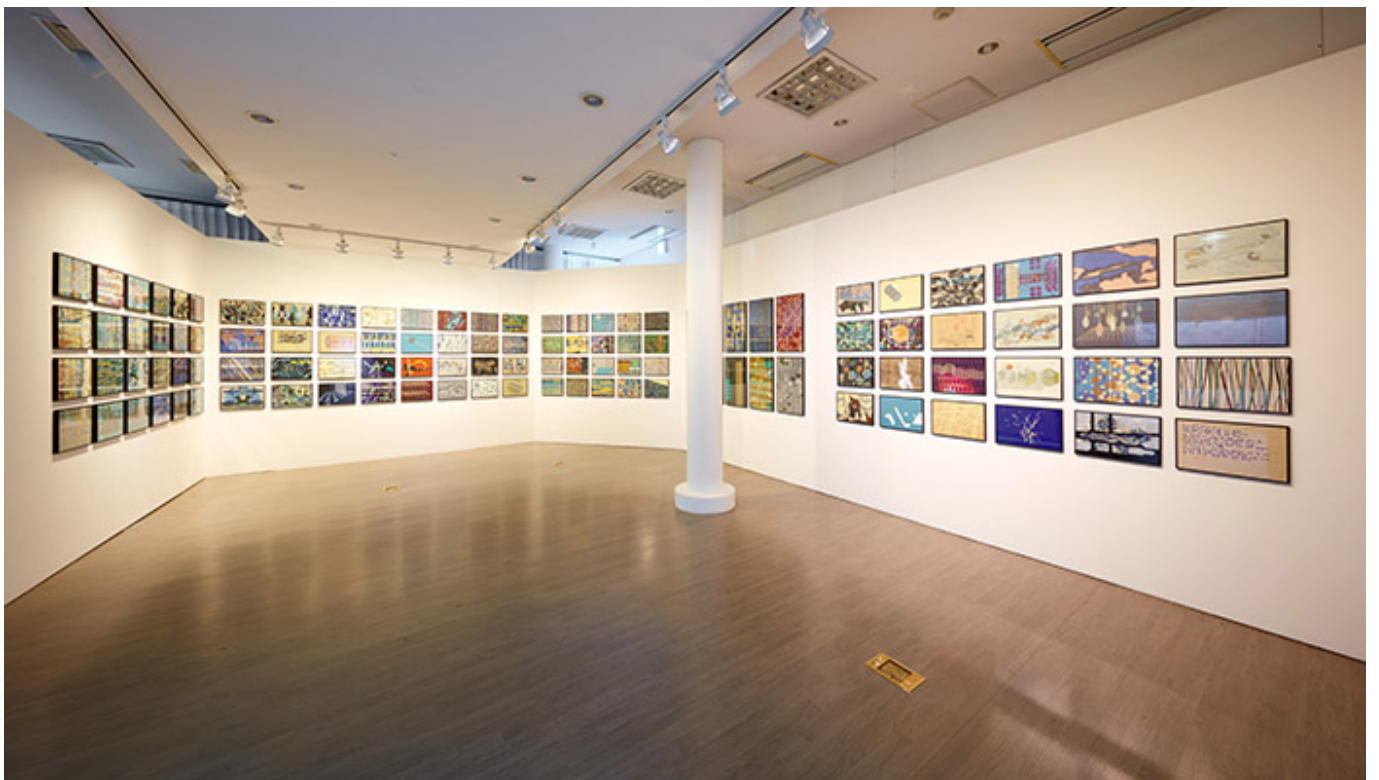
Q&A

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SFD Part 1-A □□□□ □□□□_Acrylic on Paper_144×132cm_2015

SFD Part 2-B □□□ □□ □□□_Acrylic on Paper_118×336cm_2015



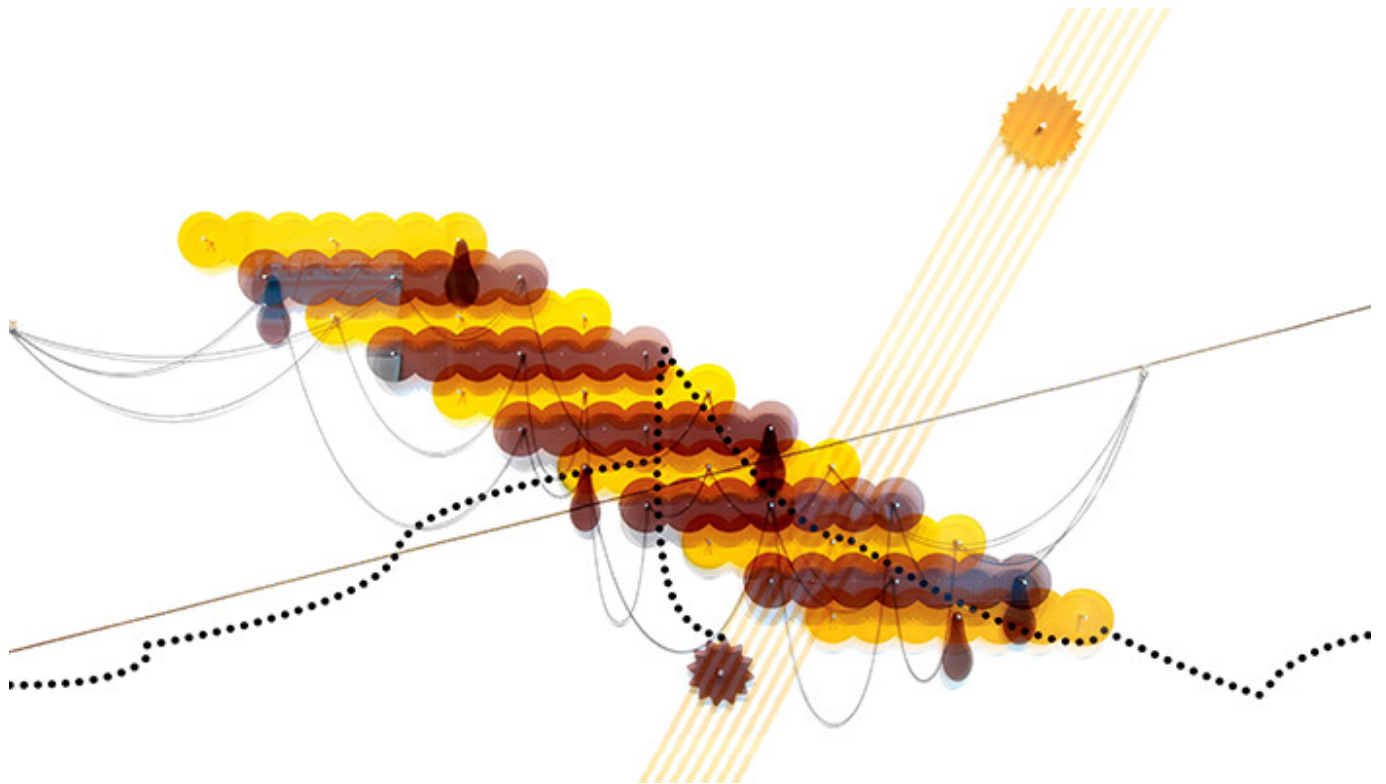
SFD Part 3 (1-100) / 4 (1-10)_Acrylic on Paper_29×40cm / 65×40cm_2016

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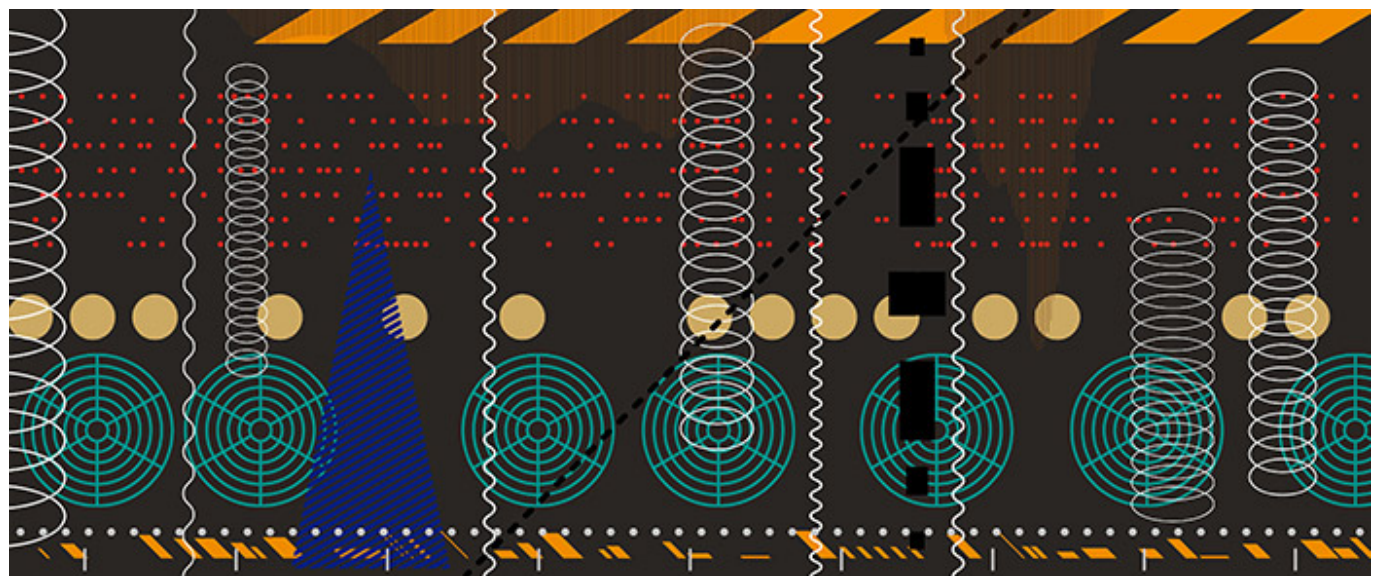
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□□□□□□□□_Acrylic, Stainless steel, Vinyl sheet_294×577cm_2016

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SFD Part 5;□□□□ □□□□_Acrylic on Canvas_100×240cm_2017

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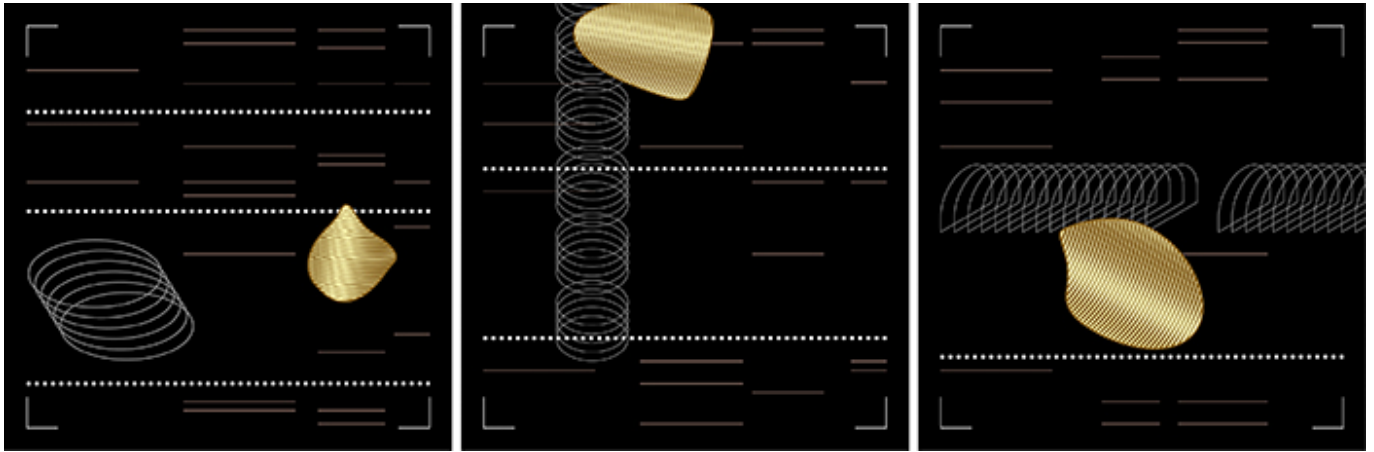
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000000000 3_Acrylic on Canvas_100x100cm_2017

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Q&A

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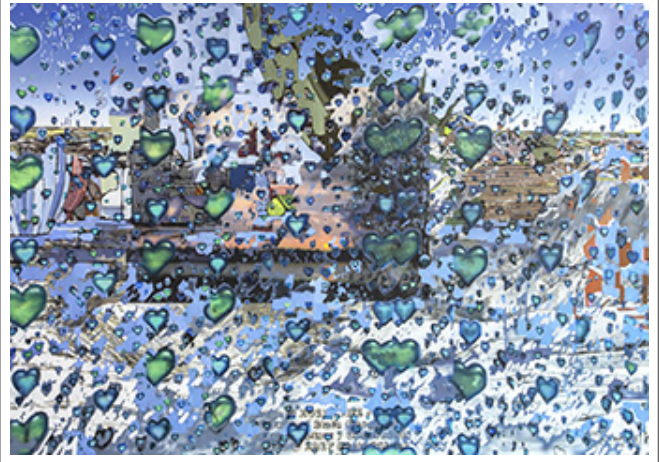


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Everything but Love 00.



May Your Shadow Grow Less _Acrylic on
Canvas_460×240cm_2018



Erase Everything but Love_Acrylic on
Canvas_290×190cm_2018

이 작품은 '영혼(Shadow), 물질(Materiality), 층(Layer)'의 관계를 탐구하며, 사랑(Love)을 통해 모든 것을 지우는 과정에서의 영혼의 성장을 다룬다. 작품은 다양한 색채와 형태를 통해 시각적 환영을 창조하며, 관람객에게 깊은 사유를 유도한다. 특히, 'Erase Everything but Love'는 사랑의 힘을 상징적으로 표현하여, 모든 것을 지우고 남은 것은 사랑이라는 메시지를 강력하게 전달한다. 이 작품은 현대 미술의 추상적 언어를 통해 인간의 내면 세계를 탐구하고, 사랑의 보편적 가치를 재확인하는 데 기여한다.



「An Angel Whispers」 〇〇 〇〇_P21(〇〇)_2019

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Q&A

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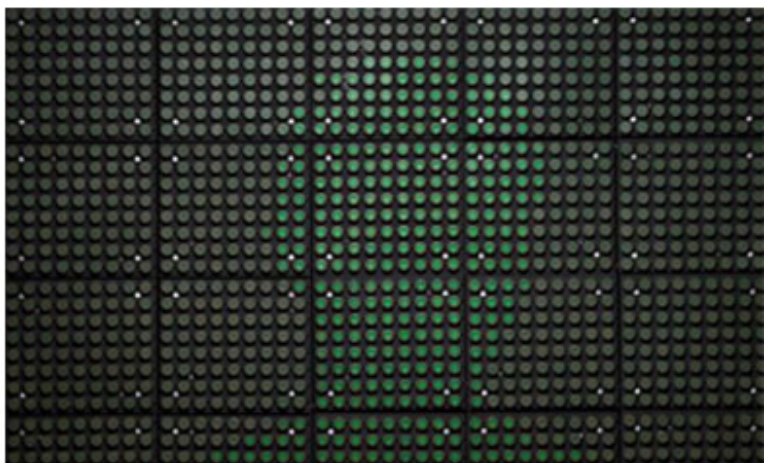
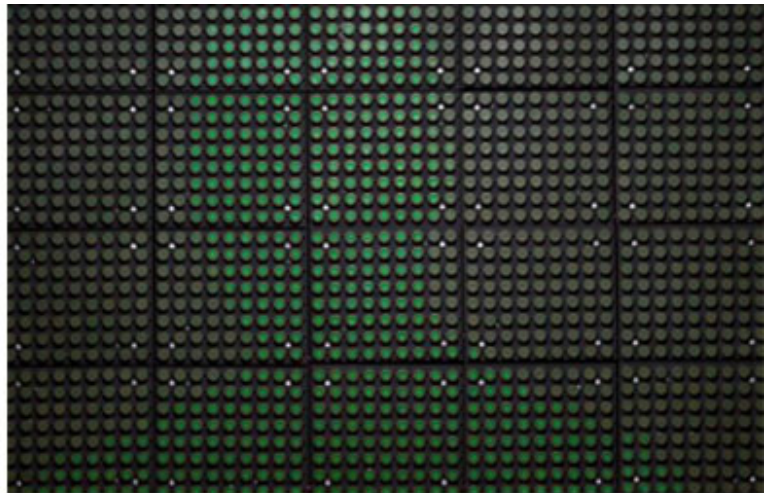
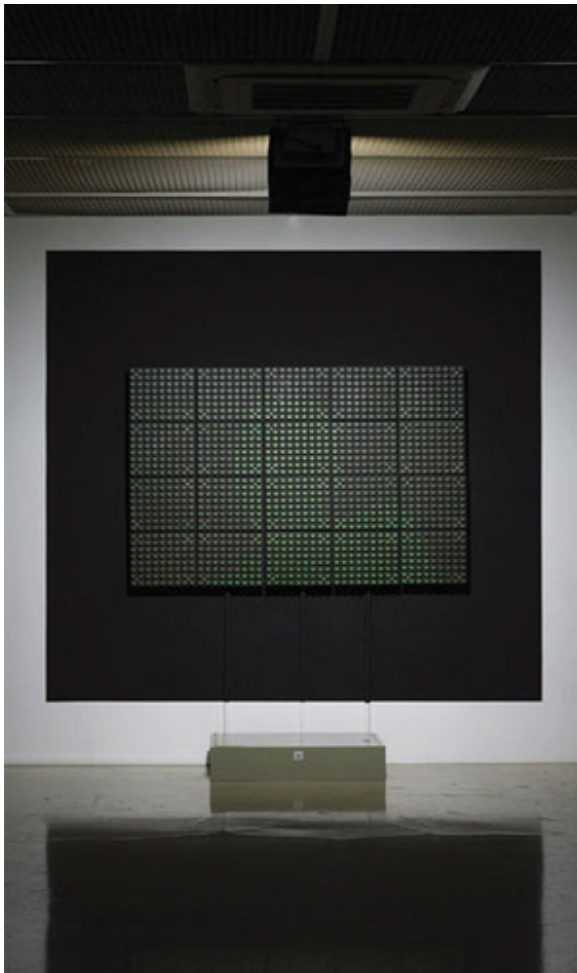
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Signal green 01_000, 00000000, 000000, 00000, 00000, 00000_163x15x123cm_2017

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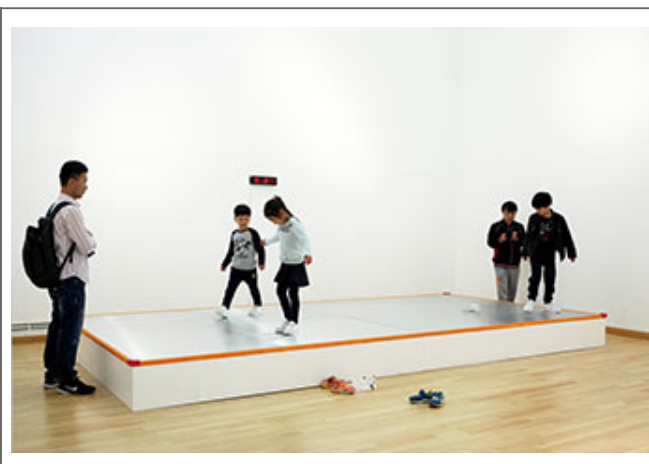
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Chaos, Cosmos and Circulation 01-15_ 潘然 潘然, 潘然 潘
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