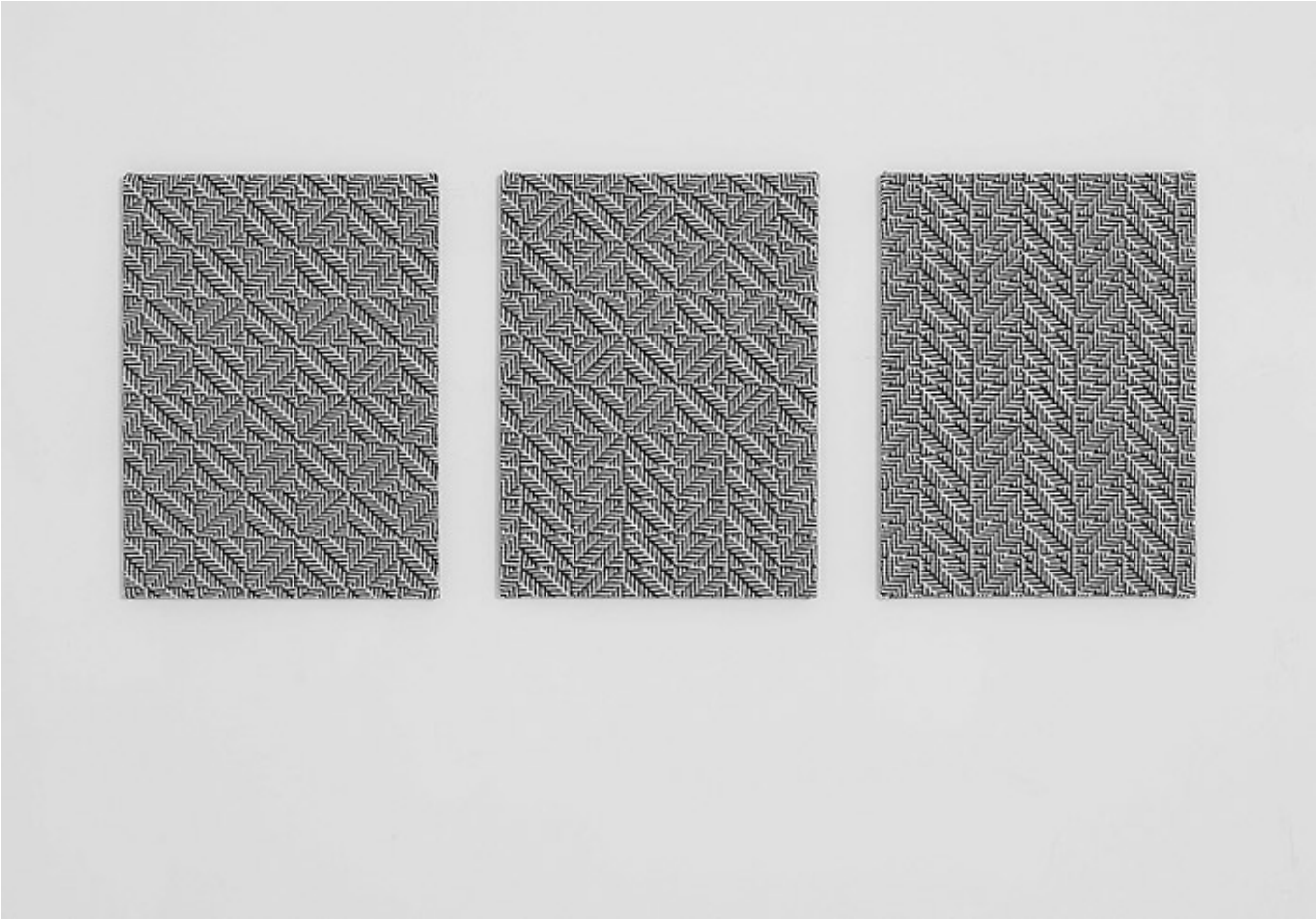
□□□ CHA Seungean

□□□□□□□ □□□□ □□

□□ □ □ □□□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ 10□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

□□□□ □□□□ □□□□, □□ □□□□□□□□□□ □□ □□□□ □□□ □□□ □ □□□ □ □□□□ □□□□ □ □□ □□□ □□□□□ □□□□ □□. □□□ □□□ □□ □□ □□ □□□□ □□□. □□□ □□□ □□□ □□□□ □ □□□□ □□□ □□□ □□ □□□ □ □□. □□□ □□ 20□□ □□ □□□ □□ □□□ □□□□□ □□□ □□, □□□ □□, □□□ □□□ □□□ □□□□□ □□ □ □□ □□□ □□ □□ □□□ □□.



EbonyIvory-1,2,3_polyester yarn_61×45cm*3_2018

Q&A

Q. □□□ □□□□ □□, □□ □□□ □□□

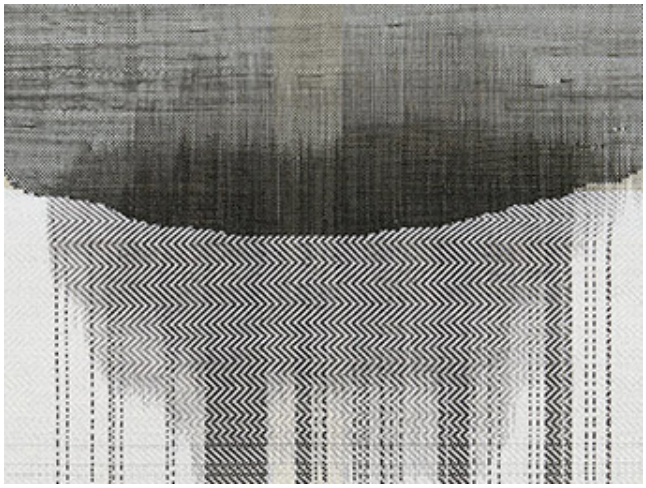
A. □□□ □□□□ 20□□ □□□□□ □□□□ □□□ □□□□ □□ □□□□□ □□□ □□ □□. □□□□ □□□ □□□ □□ □□□□ □□ □□□ □□□□ □□□□, 2011□□□ □□□ □□□□ □□□□□ □□□ □ □□□ □□□ □□□ □□□ □□□□. □□□ □□□□ □□□ □□□□□ □□ □□□ □□ □□ □□□ □□□ □□□ □□□□ □□□ □□□ □□□□ □□□ □□□, 20□□□ □□□□□ □□□ □□ □□ □□□ □□ □□ □□ □□□□□ □□. □□ □□□ □□□□ □□□□□□ □□□ □□ □□□ □ □ □□□ □□□□ □□□□ □ □□□ □□□□, □□□□□ □□ □ □□□□ □□□ □□□ □□□□ □□□ □□□ □□. □□ □□□ □□□ □□□□, □□ □□□□ □ □□□ □□□□ □□□□ □ □□□□ □□□□□. □□□ □□□ □□□□ □□□ □ □□□ □□□ □□ □□□□ □□□ □□□ □□□□□.

One Thing2_polyester yarn, wood frame_220×146×146cm_2014

Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□ □ □□□ □□□□?
A. □□ □□ □□ □□ □□ □□□□ □□□ □□ □□□ □Hairy Fairy Stain□(□□□ □□, 2017)□□ □□□ □TwillStain(□□□□)□ □□□□□. 20□□ □□□□□ □□□□, □□□ □□ □□□□ □□. □□ □□□ □□□ □□□□□ □□□□ □□, □□□ □□□□□□ □□□ □□, □□□□ □ □ □□ □□□ □□□ □□□□□ □□. □□□□ □□□ □□□ □□□ □□□□ □□□ □□□ □□□ □□ □ □□. □□□ □□□ □□□□ □□□ □□□ □□□ □□□□□ □□□ □□ □□ '□□'□□ □□□ □□ □□ □□□ □□ □□□. □ □□ □□/□□, □□/□□□ □□ □□□□ □□□□ □□□ □□□ □□□ □□□ □□□□.

□□□□(**TwillStain**)-5,9,7,10,6,8_□Hairy Fairy Stain□□□ □□_□□□ □□_2017

□□□ □□ □ □□□ □□ □□ □ ‘□□(□□)’□□□ □□ □□ □□□□ □□□ □□. □ □□□□ □□ □□□□ □□□ □□□□, □□□ □□□□ □□ □□□ □□□ □ □□ ‘□□’□ □□□□ □□. □□□ □□□ □□□□□, □ □□ □□□ □□□ □□□□ □□ □□□□ □□ □□□□ □□□□. □□□□□ □□ □□ □□ □□□ □□ □□□□□ □□□ □□□□ □□. □□ □□□ □□□□ □□□□ □□□□□□ □□□ □□□□ □□, □□□□ □□□□ □□□□. □□ □□□□ □□ □□□ □□□, □□□ □□ □□ □□□ □□□□ □□□ □□ □□□ □□ □□ □□ □□□ □□.



□□□□(**TwillStain**)-**10**_Detail

□□□□(**TwillStain**)-**9**_Detail

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.

A. □□ □□□□□□ □□□□ □□ □□□ □ 8□□□ □□ □□□, □ □□□ □□□ □□ □□□□□ □□

□□□□□. □ □ □□ □□□ □□□ □□□, □□ □□□ 2013□□□ □□ □□□□ □□ □ □□ □□. □□ □□□ □□ □□ □□□ □□□□ □ □, □□ □□□□□ □□□ □ □ □□□□ □ □□ □□ □□□ □ □□ □□□ □□, □□□□□ □□ □□□□ □□□□□ □□. □□□□□□□ □□ □□□□ □□□ □□, □□□ □□□ □ □□□□ □□□ □□□ □□□□ □□□, □□□□□ □□□ □□□□ □□□□ □□□ □□□□□ □□ □□ □□□□□□ □□. □ □□□ □□ □□□ □□ □□□ □□□ □□□□□, □□□□ □□ □□□□□ □□ □□□ □□ □□□ □□□ □□□□. □□ □□□ □□□ □□ □□□□ □□□ □ □□ □□□ □□□ □□□ □ □□ □□□ □□□ □ □□□□ □□□□.

Segment-6,5,7_rayon yarn, polyester yarn, acrylic paint_97×97, 95×95, 97×97cm_2017

Q. □□□ □□, □□, □□□□ □

A. □□ □□□ □□ □□□□, □□□□, □□□ □ □□ □□ □□ □□. □□□ □□ □□□□□ □□□ □ □□□ □ □ □□ □□□. □□□ □□ □□ □□□ □□□□ □□□ □□□, □□□ □□□□ □□□□ □ □□ □. □□ □□ □□□□ □□ □ □□ □□□ □ □□□. □□□ □□□ □ □□□□ □□ □ □□□ □□ □□ □ □ □□□. □□□ □□□□ □□, □□, □□□ □□ □□□□ □□□□ □□□□ □□□□□□ □□□ □□□.

□□□□**(TwillStain)-20, 21**_cotton yarn, polyester yarn, dye_227×97cm_2018

Q. □□, □□□ □□□□ □□□ □□□

A. □□□□ □□□□ □□ □□□ □□□□□ □□□□ □□□ □ □□ □□ □□□□□ □□□□. □□ □□□ □□□□, □□□ □□□□, □□□ □□□□□ □□□ □□□□ □□□ □□, □□ □□□ □□□ □□□ □□□, □□□ □□ □□ □□ □□□ □□ □□□□ □□. □□□□ □□□ □□□ □□ □□□ □□ □□□□ □□ □□ □ □□ □□□ □□□□ □□ □□□ □□□□ □□ □□ □□□ □ □□.

Ground_280x260x35cm_Monofilament, Acrylic Paint, Silk_2012(□□)

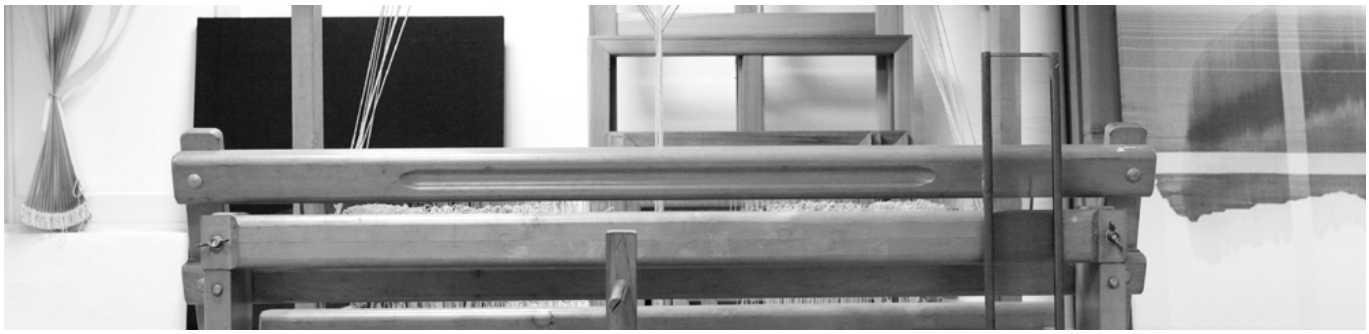
Q. □□□ □□□□□ □□ □□□ □□□ □□□

A. □□, □□ □□ □□□ □□/□□/□□/□□□ □□□□ □□□ □□□ □□□ □□□□ □□. □□□ □□ □ □□□□ □□□□□ □□□□ □□□ □□□ □□□□ □□□□ □□□, □□□ □□□□ □□□ □□□□ □ □ □. □□ □□□ □□□□□□ □□ □□□□ □□□ □□□ □□□□□ □□□ □□ □□□ □□□□□□ □□□ □ □.

□□□□ □□□(with weft, with warp)□ □□ □□_□□□□□□□□_2018

Q. □□ □□□ □□ □□, □□□?

A.



□□□□ : (□□□ □□□□ ►)

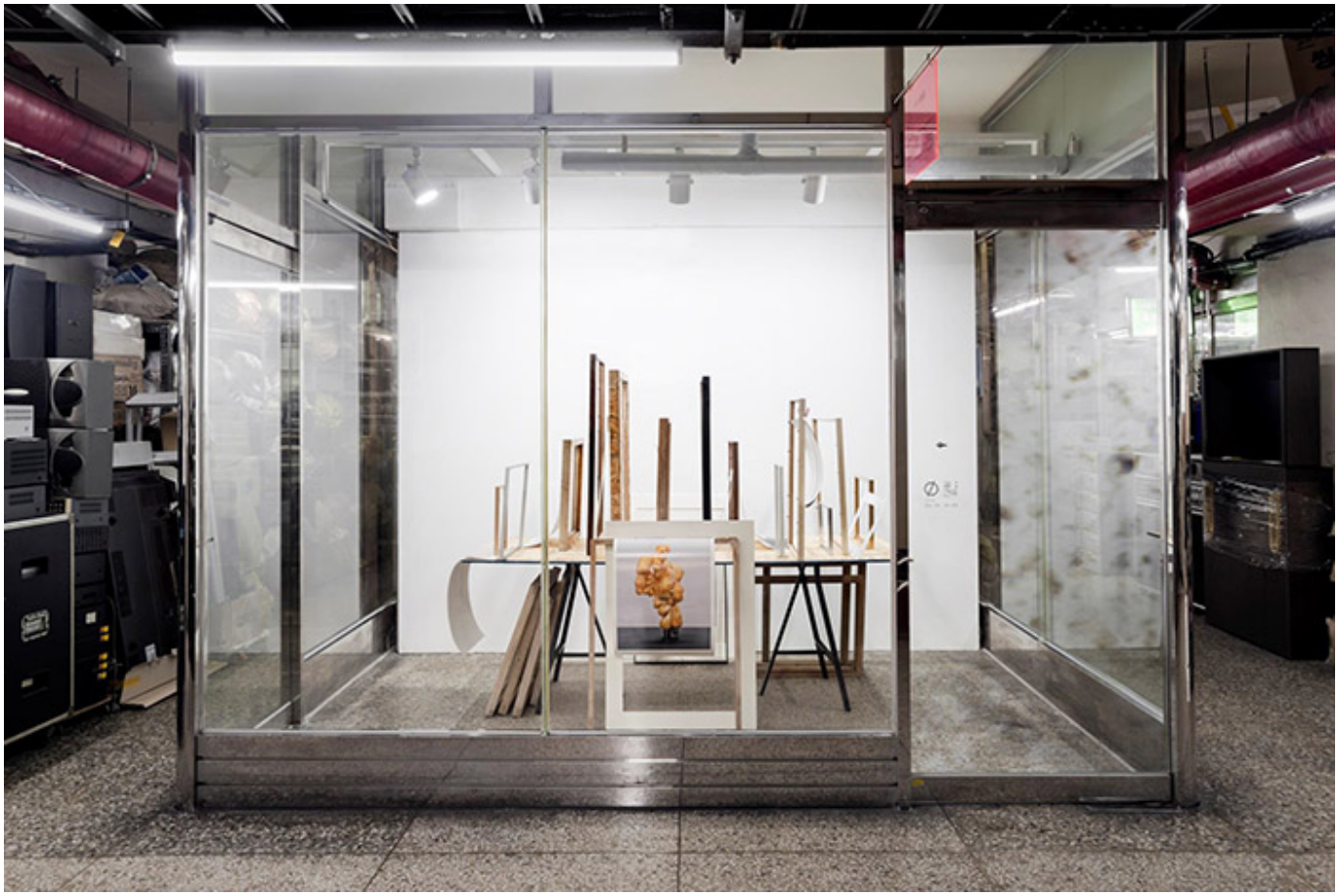
□□□ BAHC Heeza

□□□□□□□ □□□□ □□

□□ □ □ □□□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□

□□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ **3.0**□ □□ □□□ □□□□□□ □□□□ **10**□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

□□□□ □□□□□□□□□ □□□, □□□□□□□□□ □□□□ □ □□□□□ □□□□. □□□ □□□ □□ □□□ □□□ □□□ □□□□□. □□□□□ □□□□□ □□□□, □□ □□ □□□ □□□□ □□□□ □□□□ □□. □□ «□□ □□(Leaving Independent)»(□;□□, 2018)□ «□□□□ »(□□□□□□, 2019)□ □□ □ □□□ □ □□□ □□□□ □□□□□, □15□ □□□ □□(2014), □9□ KT&G □□□□ SKOPF □□ □ □□(2016), □11□ □□□□□ □□□□(2017)□ □□□ □ □□.



«□□□□(**Leaving Independent**)» □□□□_□;□□(□□)_2018

Q&A

Q. □□□ □□□□ □□, □□ □□□ □□□

A. □□ □□□□□ □□□□□ □□ □□, □□ □□□ □□□ □□ □□□ □□□ □□ □□ □□ □□□ □□ □□ □□□□ □□□□ □□□, □□□ □□□□ □ □□□ □□ □□□□. □□□ □□□ □□□ □□□□ □□□

□ □□□□□□□ □□ □□ □□ □□□ □□□□□ □□.
□□ □□□ □□□ □□□□ □□□□ □□□ □□□□ □□□□□ □□ □□□ □□□□ □□□ □□□□ □□□ □ □□□. □ □□□□□□□□, □□□ □□□□□ □□ □□□ □□□□ □□ □□□□ □□□□ □□□□□ □□□ □ □□□ □□□ □□□□ □ □ □□□□.

□□□ □□□ **#32**_Printed on inkjet wallpaper_116x162.4cm_2018

□□□ □□□_**100**□□□□□□_Archival pigment Inkjet Print_10x13cm_2017

Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□ □ □□□ □□□□?

A. □□ □□□□□□□ □□□□ □□□□ □□□□. □□□ □□□, □□ □□□ □□□□ □□□ □□ □□ □□ □□ □□□ □□□□. □□, □□□ □□□□ □□□ □□□□ □□□, □ □□□ □□□ □ □□ ‘□□□□’□ □□□□□ □□□□□□ □□. □ □□□ □□□ □□□ □□□ □□□□ □□□ □□ □□□ □□□ □□ □□□□ □ □□□□ □□□ □□ □□ □□□ □ □□□ □□□ □□□□ □□□ □□□□□.

art Things_Iron brushs_Archival pigment Inkjet Print_50x70cm_2018

art Things_electric outlet_Archival pigment Inkjet Print_50x70cm_2018

[illegible]

«□□□□(Leaving Independent)» □□□□_□;□□(□□)_2018

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.

□□□ 4 □□□□_□□□□□□□(□□)_2018

A. □□□□□□□□□□□ □□□□ □□ □□□ □□□□ □□. □□□ □□□□ □□□ □□□□ □□□ □□ □□ □□ □□□ □□□ □□□ □□□□. □□□□□ □□□□ □□□□ □□ □□□□ □□□(□□□)□ □□□□ □□ □□ □□□ □□□□□□ □□□□□ □□□□ □□□□ □□□□ □□. □□ □□□ '□□'□□ '□□'□ □□□ □□□ □□□ □□□ □□, □□ □□ □□□□ □□□□ □□□□ □□ □□□ □□□ □ □□ □□□ □□□□ □□.

Q. □□□ □□, □□, □□□□ □

A. □□ □□□□ □□□ □□□□ □□□□ □□ □ □□. □□□□ □□□ □□□, □□□ □□□□□ □□□ □□□ □□□ □□□ □□□□ □□□ □□□□ □□. □□□□ □□□ □□□ □□ □□□ □□□□ □ □ □□□. □□/□□ □□□ □□□□ □□□□□ □□□ □□□ □□□ □□□□□ □□□ □□□□. □□□□□ □□□□ □□ □ □□□□□ □□□□□ □□□ □□ □□□ □□□ □□□□ □□□ □□□□□ □□□□ □□□ □□ □□□ □□ □ □□. □□□□□ □□□ □□ □□ □□□□□, □□□ □□ □□□ □□□ □□□□ □□□□□ □ □□. □ □□ □ □□□□ □□□□ □ □□□ □□, □□□ □□□ □□□□ □□□ □□□□ □□□□□□ □□□□ □□□ □, □□□ □□□□□□ □□□□ □□□ □□ □□ □□□ □□□□ □□□ □□□ □□□ □□□□ □□□ □□□, □□□ □□ □□□□□ □□□ □□□□ □□□ □□ □□□□ □□□ □□□□ □□□.
□□□ □□ □□□□ □□□□ □□□ □□□□ □□□ □□□□ □□ □□□. □□□ □□ □□□□ □□□□ □□ □, □□□ □□□□ □□□□□ □□□ □□□ □□ □□ □□.

Nr12cz_Archinal Inkjet Print_43x34cm_2015

Nr12cz_Archinal Inkjet Print_50x70cm_2016

Nr12cz_Archinal Inkjet Print_80x57cm_2016

Q. □□, □□□ □□□□ □□□ □□□

□□□ □□ □□□□□ □□□□□ □□ □□ □□ □□ □□□ □□□□ □□ □□ ‘□□□’□□. □□ □□□□ □□□□ □□ □□□□ □□□□. □□□ □□□ □□□ □□, □ □□□ □□□ □□□ □□□ □□□ □□□ □ □ □□□ □□, □□□□ □□ □□ □□□ □□ □ □□. □□ □□ □ □□□ □□□□□□ □□□□ □□. □□ □□ □□□ □□□ □□ □□□ □□ □□□ □□□□ □□□□ □□□ □□□ □□□ □□□ □□□□ □□□ □ □□□ □□□ □□.

□(□), □_Stuck Stuck Stuck Plaste_Flexible size_2017

Untitled_Pigment-based Inkjet Print_21x29.7cm_2017

Q. □□□ □□□□□ □□ □□□ □□□ □□□

A. □□□ □□□ 2~3□ □□ □□□ □□□ □□ □□. □□□□□ □ □□□ □□ □□□ □□□ □□□ □ □□□□, □□ □□□ □□□ □□ □□ □□□ □□□□ □□ □□ □□□□ □□□□. □□□ □□□ □□□□□ □ □□□ □□. □□□ □□ □ □□ □□□ □□ □□ □□ □□□ □□ □□□□ □□□□□ □ □□□□ □□ □, □□□ □□□ □□□□ □□□□□ □□ □□ □, □□ □□□□ □□□ □□□ □□□□.

□□□ □□□ **#54**_Printed on wallpaper_3cm □□□ □ □_99×138.6cm_2018

□□□ □□□ **#55**_Printed on wallpaper_□□□ □□□ □□ □ □_88×123cm_2018

Q. □□ □□□ □□ □□, □□□?

A.

□□□□ : (□□□ □□ □□□□▶)

□□□ PARK Kyungryul

□□□□□□□ □□□□ □□

□□ □ □ □□□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ 10□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

□□□□ □□□□□ □□□ □□□□ □□ □□□□□□□□ □□□□ □□□□□ □□□□. □□□ □□□ □□□□ □□ □□ □□□ □□ □□ □□ □□□ □□□□ □□. □□, □□□□□ □□ □□ □□□□ □□□□ □□□□ □□□ □ □□□ □□□ □□□□ □□□□ □□□□ □□□ □□□ □ □ □□. □□□ □□□□□ □□□ □□□ □□□□ □□□ □□□ □□□□ □□□ □□□□□ □□□□ □□□ □□□□. □□□□ □□□□ □□□ □□□ □□□ □□□ □□, □□ □ □□□ □□□□□ □□ □□ □□□□□ □□ □□□□ □□□ □□□.

A Meeting Place_Oil on canvas, oil on paper, wrapped painting, glazed ceramic, wood, sponge, plaster, paper tape, orange, acrylic tube, clay, toy, wooden frame, Dimensions variable_Songeun Art Space_2017-2018

Q&A

Q. □□□ □□□□ □□, □□ □□□ □□□

A. □□□ □□□□ □□ □□□ □□□ □□□ □□□ □□□ □□□□□ □□. □□ □□ □□□□ '□□□' □□ '□□□ □□' □ □□□□ □ □ □□. □□□ □□□□□ □□□□ □□□□□□□□ □□□ □□□ □□□ □□□□, □□□ □□□ □□□ □□□ □□□ □□□ □□□ □ □□□□ □□ □□ □□□□. □□□ '□□□ □□', □□ □□□ □□□ □□□□ □□□ □□ □□□ □□□ □□ □□□ '□□□□(□□□)' □□□□ □□ □ □□□□ □□□ □□□□ □□□ □□ □□.

For You Who Do Not Listen to Me_Oil on canvas_140x150cm_2017

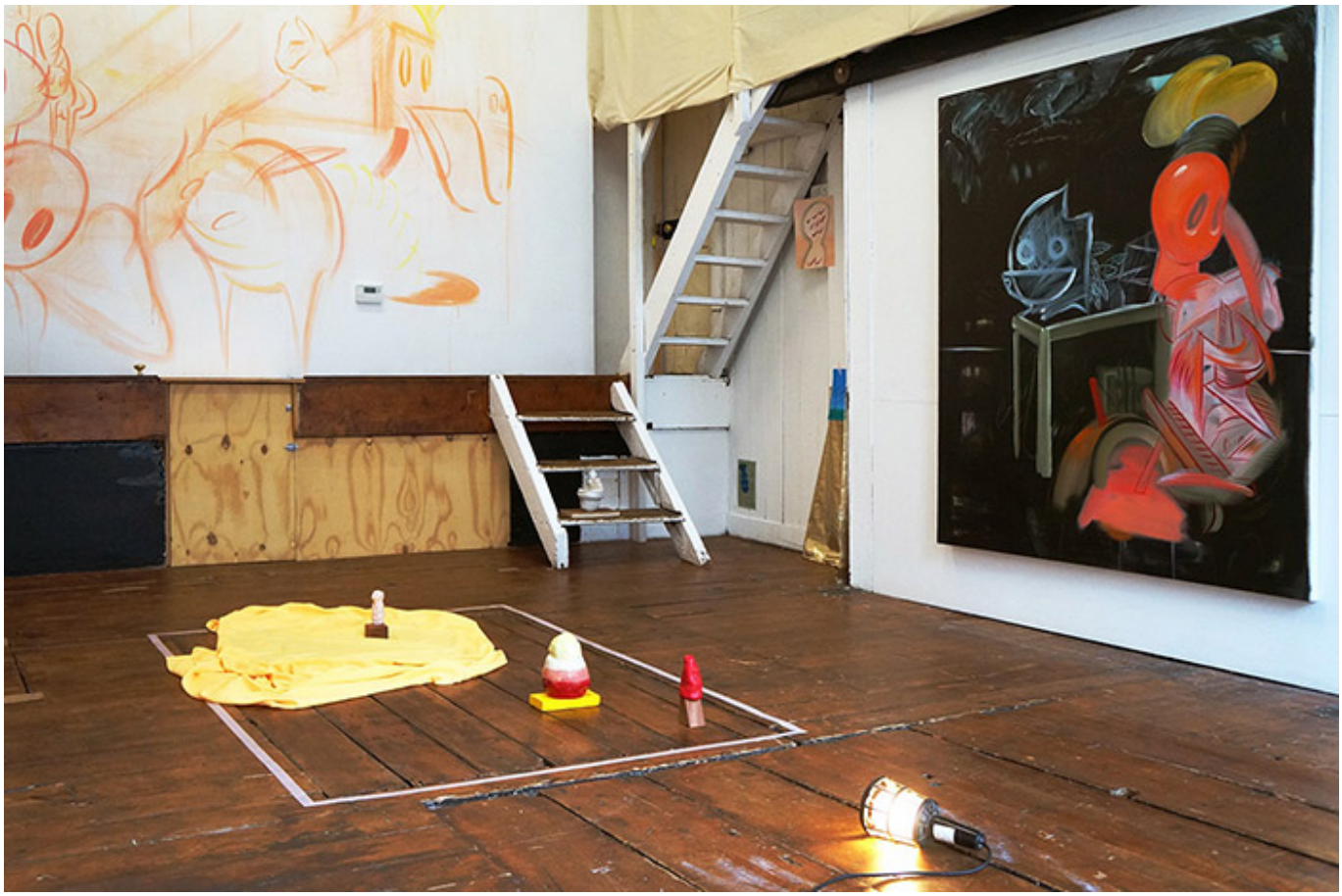
Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□□ □ □□□ □□□□?

A. □□□□ □□□□□□ □□□□□ □□□ □□□ 2017□ □□ □□□ □□□□(SIDE ROOM) □□□□ □ □□□ □□□ □New paintings□□ □□ □ □□□. □□□ □□□□ □□□ □□□ □□□ □□□ □□ □□□ □□ □□□ □□□□□ □□□ □□□□ □ □□□ □□□□ □□□ □□□ □□□□. □□□ □□□ □□□ □□□ □□ □□ □ □□ □□ □□□□ □□□(□□, □□□ □□, □□ □)□ □□ □□□ □□□ □ □□□□ □□□ □□ □□ □□□ □□□ □□□□ □□□□. □□ □□□ □□ □□□ □□□ □ □□□□□. □ □ □□ □□□ □□□ □□□ □□□ □□□, □□□ □□□ □□□ □□□ □□□□□□ □□□ □□□ □□□ □ □□□□ □□□ □□□□.

New Paintings_Installation view at SIDE ROOM Gallery_London_2017

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.

A. □□□□□□□□ □□ □□ □□ □□□ □□□ □□ □□□ □□□ □□ □□□ □□ □□□□. □ □ □□□ □ □□ ‘□□ □□’□ □□ □□□ □□□□ □□□□□ □□ □□ □□□ □□□□□ □□ □□□ □□(□□□ □□)□□ □□□□ □□□ ‘□□□ □□□’ □□□ □□□ □□□ □□□□ □□ □□□□ □□□ □□□□ □□□ □□ □□.



A Meeting Place_Installation view at Madame Lillie gallery, London_2017

Q. □□□ □□, □□, □□□□ □

A. □□ □□□ □□□ □□ □□□ □□□□□ □□□□ □□□□□ □□□□ □□□□ □□ □□□ □□ □□□□ □□□□ 19□□ □□ □□□ □□□□(Stephane Mallarme, 1842-1898)□ ‘□ □□ □’□ □□ □□□□ □□□ ‘□□□ □□□□’□ □□□□ □ ‘□□□ □□ □□’□ □□ □□□□□□. □□ □□□ □□□ (□□□ □□□□□ □ □□□) □□□□ □□□ □□□ □□ □□□ □□□□, □□ □□□□ □□□ □□ □□ □□□□□ □□□□ □□, □ □□□□□ □□□ □□, □□ □ □□□□ □□□ □□□ □□□□ □□□□□. □□□ □□□ □□□ □□(Laurence Sterne, 1713-1768)□ □□ □□ □□□ □□□□□ □□ □ □□□ □□ □□□(The Life and Opinions of Tristram Shandy, Gentleman)□(1759)□□ □□□ □□□ □□□□ □□ □□□(□□□□) □□□□□ □□ □□□□□□ □□□ □□□□ □□□ □□ □□□□ □□□ □□ □□□□ □□□□ □□□□ □□□ □□(□□□ □□)□ □□□ □□. □□ □□ □□□□ □□□□(Ernest Hemingway, 1899-1961)□ □□□ □□□□ □□□ □□□□, □□□□ □□□ □□ □□□ □□□ □□□ □□□□□ □□□ □□□ □□ □□ □□□□ □□□□ □□ □□□. □□□ □□□□ □□□ □□□□ □□□ □□□□ □ □□□□ □□□□ □□□□ □□□ □□□□□ □□□ □□□ □□□□ □□ □□□□□ □□ □, □□□(□□□□), □□□□ □□□ □□□□ □□□ □□□□□□□ □ □□□ □ □□ □□□ □□.

Finding a Triangle Through a Square_Oil on canvas, plaster, light, wooden plinth, Dimensions variable_2018

Q. □□, □□□ □□□□ □□□ □□□

A. □□□□ □□□ □□□ □□□□ □□□□. □ □□ □□□□□□□□□□(□□□□□□□□□, 2018)□□ □□ □□ □□□□□□ □□(A pretty face)□(2018)□ □□□□□□(Not titled yet)□(2018)□□ □□□ □ □□. □□□ □□□ □□□□□ □□ □□□□□, '□□(Untitled)' □□ '□□ □(In progress)'□ □□ □□□ □□□□□ □□□□ □□□ □□□. □□ □□□ □□□ '□□ □□'□□□ □□□ □□□□ □□□□ □□ □□□□ □□□□ □□□ □□□□. □□ □□□□□□□□ □□□ □□ □ □□□ □□ □□ □□□ □□□ □□□ □□□□ □□□□, □□ □□ □□□□ □□□□□□ □□□ □ □□□□ □□ □□□ □ □ □□□.

Not Titled Yet_Oil on canvas, oil on paper, glazed ceramic, Dimensions variable_Songeun Art Space_2018

A Pretty Face_Oil on canvas, oil on paper, wrapped painting, glazed ceramic, plaster, paper tape, orange, spray on thread, clay, wooden stick, Dimensions variable_Songeun Art Space_2018

Q. □□ □□□ □□ □□, □□□?

A.

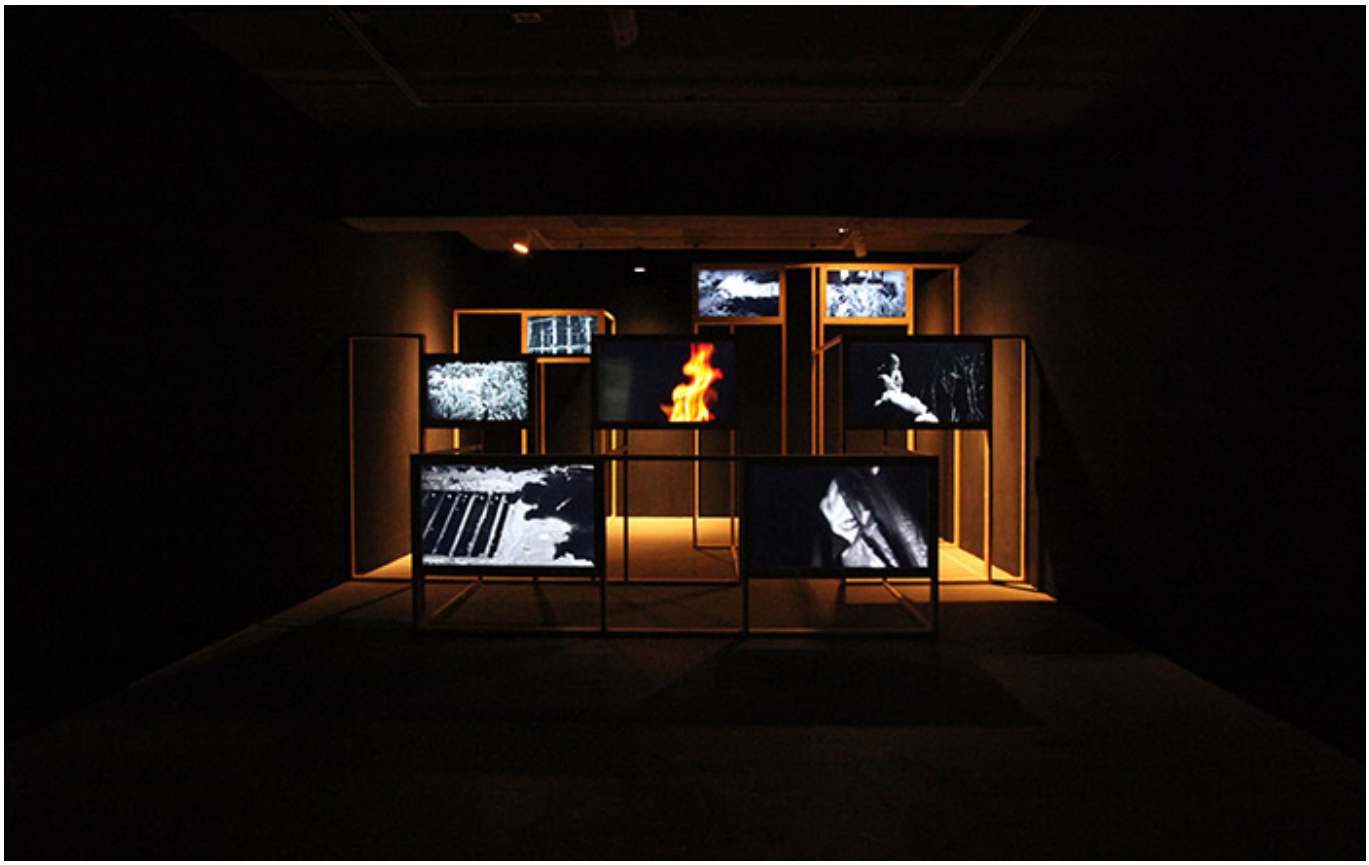
□□□□ (□□□ □□ □□□□ ►)

□□□ MOON Sohyun

□□□□□□□ □□□□ □□

□□ □ □ □□□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ 10□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

□□□□ □□□□□ □□□□□□ □□□ □□□□□, □□□ □□□□□ □□□ □□□□□ □□□□□ □□□□ □□□□ □□□□□. □□□ 2006□□□ □□□□ □□□ □□□ □□□□□ □ □□□□□ □□□ □□□□ □□. □□□□□ □ <□□□□>(2018), <□□□□>(2015-2016), <□>(2012), <□□□…□□□>(2009), <□□ □□>(2007)□ □□. □ □□□□ □□□□□□□□□□□□, □□□□□□□□□□□□□, □□□ □□3□□□□□, □□□□ □□ □□□□□ □□□□ □□ □□□□ □□□□□□, □ □□ □□□□□□□, □□□□□, □□□□□□□ □□□ □□□ □□ □□□ □□ □□□.



<□□□□(Life in the Park)>, 12□□ □□ □□, □□□□ □□□, 2016

Q&A

Q. □□□ □□□□ □□, □□ □□□ □□□

A. □□□□ □□□ □□□ □□□□ □□□□ □□ □□□□□ □□□□□ □□. □□ 2007□□□ 2013□□ □ □□□ □□□ □□ □□□□ □□□ □□□ □□□ □□□ □□□ □□ □□□□ □□ □□ □□□□□ □□□ □□□□□. □□ □□□□□ □□ <□□ □□(Poisoning of Light)>(2007)□ □□. □□□ □□□□□□ □□□ □□ □□ □□□ □□□□, □□□□□ □□□ □□□□ □□□□ □□ □□□ □□ □ □□ □□□ □□□ □□□□ □□□ □□□□. □□ □□□ □□□ □□□ □□ □□ □□□□ □□□ □□ □□□□□, □□□ □□□□□ □□□□□ <□□□…□□□□(Make it Vanish… Vanishes)>(2009)□ □□ □ □□□ □□□ □□□□ □□ □□□ □□□ □□□□ □□ □□ □□□ □□□ □□□□ <You can’t leave me>(2009) □ □□□ □□□□. □□ 2012□□ □□□ <□(The Black Flesh in the Mouth)>□ □□ □□ □□□ □□□ □□□□, □□ □□ □□□ □□ □ □□ □□□□□ □□ □□ □□□ □ □□□ □□□□ □□□ □□□□ □□□ □□ □□. □□□□□ 2013□□ □□□ <□ □□□ □□>□□□ □□□□ □□ □□ □□□ □□ □□ □□□□ □□□□ □□□□ □□ □□□□ □□□ □□ □□□□ □ □□ □□□ □□ □□□□□.

□□ □□(Poisoning of Light), □□□ □□, 7□ 6□, 2007

□□□□ (□□□ □□ □□□□ ►)

2013□ □□□□ □□□ □□□□ □□, □□□, □□□ □□□□ □□□□□□. □□□□□ □□□ □□□ □□ □ □□ □□□ □□ □□ □□ □□□□ □□□ □□□□ □□□□ <□□□□(Life in the Park)>□ □□□□ □□□. □□ □□ □□□ □□ □□□□ □ □□□ □□□ □□□ □□□ □□□□, □□ □□□ □□□ □□ □□□ □□□ □□□□ □□□□ □□ □ □□□□ 2□ □□ □□□□□□ □□□□□. □ □ □□□□□ □ □□□ □□□□ □□ □□□ □□□□□□ □□□ □□□ □□□□ □□(Prppet, □□ □□□□□ □□□□ □ □, □□□□ □□ □□□ □□) □□□□□□□ □□□□, 12□□ □□□ □□ □□□□ □□□□□.
<□□□□>□ □□□□ □□ 2016□□□ □ □□ □□□ □□□ □□□□ □□□□. □□ □□ □□□□ □□ □ □ □□ □□□□ □□□□ □□□□ □□ □□□□ □□□ □□□□ □□. □□□□ 1□□ □□ □□□ □□ □□□□ □□□□ □□ □□□□, □□□ □□□ □□□□ □□ □□□ □□ □□□ □□□ □□□ □□□□ □□□ □□. □□□ □ □□□ □□ □□□□ □ □□□□□ □□□ □□□ □□ □□ □□□ □□ □□□□□□, □□ 2018□□ □□□ □□ <□□ □□>□ <□□□□>□□ □□□□. □□ □□ □□ □□□□ □□□ □□□ □□ □□ □□□ □□□□□, □□□□□ □□ □□ □□ □□□□ □□.

□□□…….□□□□(Make it Vanish… Vanishes), □□□ □□_6□ 31□_2009

□□□□ (□□□_□□_□□□□▶)

Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□ □ □□□ □□□□?

A. □□ □□□ □□ □□ □□ □□□ □□□□□□ '□□□ □□ □□'□□□ □□□□. □□□□□□ <□□□□>□ □□. □ □□□ □□□□ □□□□ □□, □□, □□ □□ □□□□ □□ □□ □ □□□□ □□□□ □ □□ □□□, □□□□□ □□□□ □□□□ □□ □□□ □□□□ □□□□□ □□□ □□□ □□□□□□□ □□□□ □□.

"□□□□ □□□ □□ □□ □□□□ □□□ □□ □□. □□□□ □□ □□□ □□□□ □□. □□□ □□ □□ □□ □□□□ □□□□ □□ □□□. □□□□ □□□ □□□ □□□□ □□□. □□□□ □□ □□□□ □□□□. □□□ □□ □ □□□□ □□□ □ □□ □□□□ □□. □□□□□□ □□□ □□□ □□ □□ □□□□ □□□□ □ □□□ □□ □□ □ □□ □□□□ □□. □□ □□ □□ □□ □ □ □□ □□□ □□ □□ □·····."

□□ □□ □□□□□□ □□□ □□ □□□ □□□□ □□□. □□□ □□□ □□□ □□□ □□□□ □□. □□□ □□ □□□□. □□ □□□ □□□□□ □□ □□ □□ □□□, □□□ □□ □□□ □□□□ □□□□ □□ □ □□□□□, □□□□□. □□ □ □□□ □□□ □□□□ □□□ □ □□ □□ □□ □□ □□□ □□□□. □□ □ □□□ □□□ □□ □□□ □□ □ □□ □□□ □□ □□□ □□□ □□□. □□□ □□□□ □ □□□□□, □□□ □□□□□ □□ □ □□□□ □□□ □□□ □□ □□ □□□. □□□ □□ □□□□ □□ □ □□□ □□ □□ □□□□ 12□□ □□□□ □□□□ □□□□□, □□□□□ □□□□ □□□□□ □□□□□ □□.

#9_□□□□ □□(04: 25)

#11_□□□(03:57)

#5_□□□ □□(01:02)

#10_□□ □□ □(05:20)

□□□□(Life in the Park), 12□□ □□ □□, 2015-2016

□□□□ (□□□ □□ □□□□ ►)

<□□□□>□ □□□ □□□ □□ □□□ □□ □□□ □□ □□□□, □□ □□□□ □□□□ □□ □□□ □□□ □□□ □□□□. □□□ □ ‘□□□ □□□’□ □□□□ □□ □ □□□□□ □□□□ □□□ □□□□ □□□□□ □□□□□, □ □□□□ □□ □□□□ <□□□□>□ □□ □□□. □□ □□□ □□ □□□ □□□ □□□□ □ □□□ 1□□ □□ 10□□ □□ □□□□ □□□□ □□□□□ □□. □□ □□□□ □□□□□ □□□ □□□ □ □□ □□□. □□□ □□, □□, □□□ □□□□ □□ □□□□□□ □□□□□ □□ □□□, □□ □□□ □□ □ □□□ □□ □□□□ □□ □□□□□ □□.

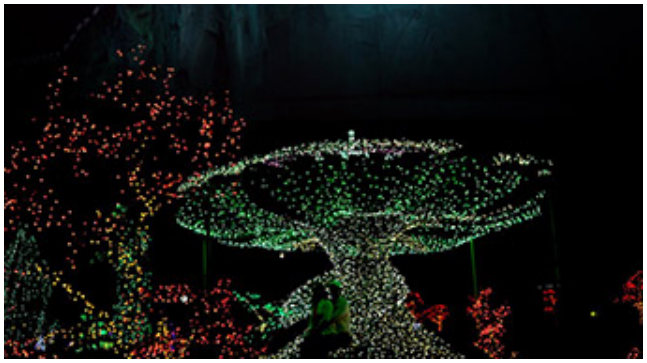
2012□ <□>□ □□□ □□□ 3□ □□□ □□□ <□□□□>□ □□□□ □□ □□□□□. □ □□ □□□□ □□□□□ □□□□ □□□ □□□ □□ □□□□, □□□□ □□ □□ □□□ □□□□ □□□□ □□□. □□□ □□□□ □□□ □□□ □□ □□□ □□□□ □□□ □□ □□□. □□□ □□□□□ □□□□ □ □□□□ □□□ □□□□ □□□, □□ □□□ □□ □□□ □□□ □□□□ □□□□ □□.

(The Black Flesh in the Mouth), □□□ □□, 11□ 47□, 2012

□□□□ (□□□ □□ □□□□▶)

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.

A. □□□□□□□□□ □□□ □□□ □□□ □□□ □□□, □□□ □□□ □□ □□□ □□□□ □□□□ □□ □ □□ □□□ □□ □□□□ □□□□. □□□□□□□□□□□ □□ □□□ <□□ □□>□ <□□□□>□ □□□□ □ □ □□□ □□□ □□□□. □□ □□ □□ <□□ □□>□ □□□□ □□ □□ □□ □□ □□□ □□□. □□ □ □ □□□ □ □□ □□ <□> □□ □□ □□□□ □□□ □□□□ □□□□□, <□□□□>□□□ □□ □□ □□□□ □□□ □□ □□□□□. □□, <□□ □□>□ <□□□□>□□□ □□□□ □ □ □□ □□ □□□□ □□□□ □□□□□□. □□□ □□□□ □□□ □□□□ □□□□□ □ □□ □□ □□□ □□□ □□□□□ □□.



#1_□□□ □

#2_□□ □□

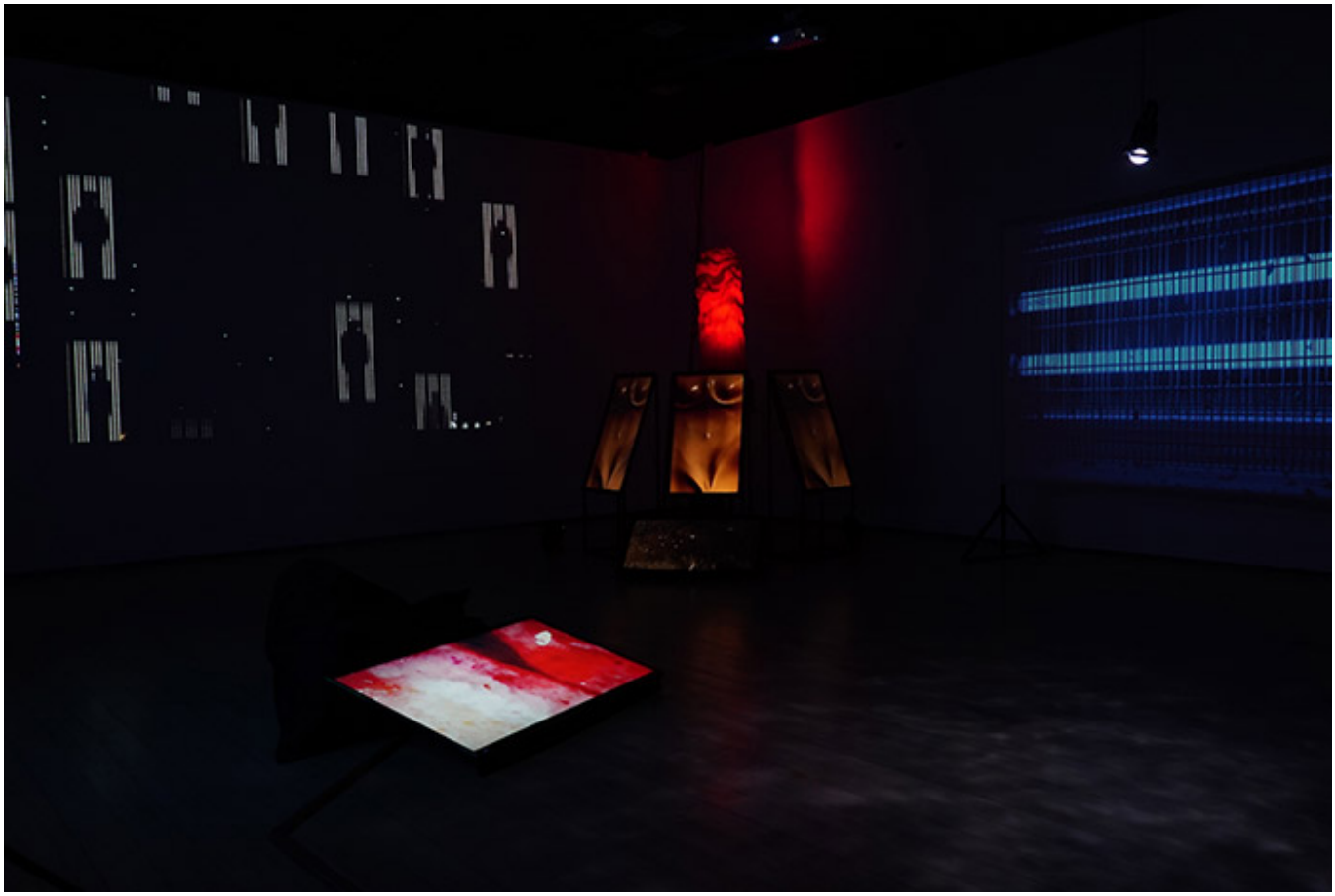
□□□□, 2□□ □□ □□, 20□ 17□, 2018

□□□□ (□□□ □□ □□□□ ▶)

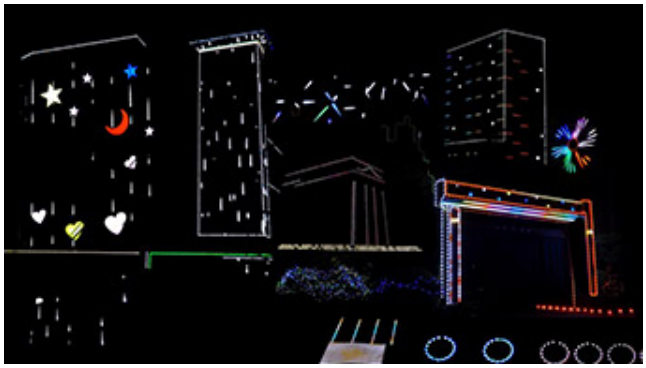
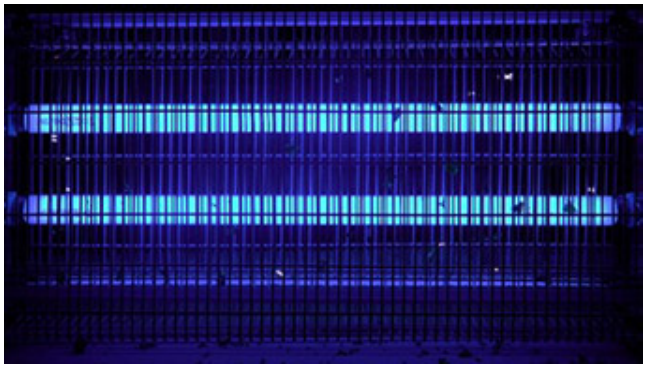
Q. □□□ □□, □□, □□□□ □

A. □□□□ □□□ □□, □□ □□ □□□ □□□ □□□□, □□□ □□□ □□□□ □□□ □□□□□, □□ □ □□□ □□□□□ □□□□ □□□ □□ □□ □□□. □□ □□ □ □□ □□□ □□□ □□□□. □□ 2005~2006□ □□□□ □□□□ □□□(Youtube)□ □□□□□ □□ □□□ □□□ □□□□□ □□□ □□□□. □□□ □□ □□□ □□□ □ □□□□□□□(Jan Svankmajer)□□ □□□ □□□□ VHS □ □□□ □□ □□ □□□□□ □□□□□ □□□□ □□□. □ □□□ □□□ □□ □□ □□□□, □□ □□□ □ □ □□ □□, □□ □□ □□□□ □□□□ □□□ □□ □□□ □□ □□□ □□□. □□□□□ □□, □□, □□□□□□□ □□ □□□ □ □□ □□ □□□□ □□□ □□□□ □ □□ □□□ □□□. □ □□ □□ □□ □(Roy Andersson)□ □ □□□ □□□(Paul Thomas Anderson), □□ □□ □(Charlie Kaufman)□ □□□□ □□□ □□□ □□□, □□ □□□(Rene Girard)□ □□□ □ □□□□□, □□□ □□□(Mikhail Bakhtin)□ □□□□□ □□□□ □□□ □□ □ □□□□□ □ □□□□□ □□□ □□□□ □□□□.

□□□, □□□ □□ □□ □□□ □□ □□ □□ □□ □□□□. □□□ □□□ □□□ □□□□, □□□ □□□ □□ □□□ □□ □□□ □□□ □□□□□ □□□□ □□□□. □□ □□□□ □□□ □□ □□□ □□□ □□□ □□□□ □□ □□ □□□ □□□□.



□Beyond Thinking□ □□ □□□□, □□ □□ □□ □□□□□, 2018

		
#1_□□□ □		#3_□□□ □□□

□□ □□, 8□□ □□ □□, 2018

□□□□ (□□□ □□ □□□□ ►)

Q. □□, □□□ □□□□ □□□ □□□

A. □□ □□□□ □□□□ □□ □□□□ □□ □□□□ □□□□ □□□□ □□□□ □□□ □□□□. □□□ □ □□ □□□ □□ □□□ □□□. □□ □□□□□ □□□ □□□ □□□.

□□ □□ □□□ □□□. □□□□ □□ □□ □□□ □□□ □□□□. □□□, □□□□, □□ □□, □□□□, 2017

Q. □□□ □□□□□ □□ □□□ □□□ □□□

A. □□ □□ □□ □ □ □□□ □□□ □□□□ □□□ □ □□ □□ □□□. □□□□□ □□ □□ □□ □ □□□, □□□ □□ □□ □□□ □□ □□□□ □□□ □□ □□□ □□ □□ □□. □□□□□ □□ □□□ '□□□ □□ □□□ □ □□ □□□ □□□□ □□□□ □□□ □ □□□'□□ □□□. □□ □□ □□□□ □□ □□ □□□ □□□□ □□.

You Can't Leave Me, □□□ □□, 4□35□, 2009

Q. □□ □□□ □□ □□, □□□?

A.

□□ □□ □□□ □□ □□ ►

□□ Mitsu SALMON & Milad MOZARI

□□□□□□□ □□□□ □□

□□ □ □ □□□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ 10□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

MiMi (Milad MOZARI & Mitsu SALMON) is a collaborative duo creating work in performance, sound, video, and installation which draw from archive, place and personal/ unaccounted

history. The duo met while pursuing their Masters of Fine Arts at the School for the Art Institute of Chicago. Since 2017, they've created work together drawing from Milad's interest in sound and architecture and Mitsu's practice in performance and drawing. They have created site-responsive work at Tsung Yeh Artist Village and Taipei Artist Village in Taiwan, Lincoln Park Conservatory in Chicago and Sugar Space in Indianapolis.

□□(□□□ □□□ & □□ □□)□ □□□□, □□ □ □□ □□ □□□ □□□□□ □□□□, □□□, □□□ □□ □□□ □□□□ □□ □□□□. □□□□ □□□ □□ □□□ □□□□ □□□□ □□□□ □□□□□ □□□ □□□ □□□□ □□□ □□□ □□ □□□□□ □□□□ □□ □□□□ □□ 2017□□□ □□ □□□ □□□□ □□. □□□ □□ □□ □□□□ □□□□ □□□□ □□□□ □□□□ □□□□ □□ □□□□ □□ □□ □□□, □□□□ □□□□ □□ □□□□□□ □□-□□□(site-responsive) □□□ □□□ □ □□.

Resonant Traces, Multimedia installation, Taipei Artist Village, 2018

Q&A

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

A. As a collaboration, we have been creating work connected to science and architecture the last few years. In particular, we have been looking at botany and its relationship to national histories, built structures, and migration. We both have an interdisciplinary approach and practice that ranges from performance, experimental music and installation. With each

iteration of the collaboration, we try to use these mediums to translate the research in a site-specific manner. We have a great approach to tacking research from a personal perspective (Mitsu), and approach from a more structural and analytical vantage point (Milad). Our collaboration is really about the convergence of these methods and the artifacts that stem from it.

Q. □□□ □□□□ □□, □□ □□□ □□□

A. □□□ □□ □ □ □□ □□□ □□□ □□□□ □□ □□□ □□□□□. □□, □□□□ □□□ □□, □ □, □□□ □□ □□□ □□□□ □□□□□. □□ □ □□□ □□□□□□□□□ □□ □□□ □□□ □□□□□ □ □□ □□□ □□ □□□ □□□ □□□ □□□ □□. □□ □□□ □□□ □□□ □□ □□□ □□ □□-□□□ □□□□ □□□ □ □□ □□□□ □□□□□ □□□□. □□□ □□ □□□ □□□□□□ □□□ □□□ □□□□□ □ □□ □□ □□(□□)□ □□□□□, □□□□□ □□□□ □□□□ □□(□□□)□ □□□ □□. □□□ □□ □ □□□ □□□ □□□□ □□□□ □□□ □□□□ □□□□ □□ □□□ □□.

Mitsu SALMON_Out/In Aka, Performance with branches, shadow, video, 2016~2017(□□: □□□ □□ □ □□□ ►)		**Milad MOZARI_Standing Nymph & Man** (Image taken during the renovation process), Mixed media, 2015~2017 (□□: □□□ □□ □□□□ ►)

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

A. ‘Mt. Shamao’ was a site-specific installation and performance inhabiting the Fern room at Lincoln Park Conservatory in Chicago. The work looked at man-made tropical paradises as connected to archives, importation, and utopias. For the past year, we had been conducting research in Taiwan at the Forestry Research Institute and drawing historical and metaphorical lines back to Lincoln Park Conservatory’s past and present. The piece was a four-channel sound installation of altered field and archival recordings from Taiwan as well as Mitsu’s singing. Spread around the space were laser etched archival photos from both the Lincoln Park Conservatory and Taipei Botanical Garden’s collection. The performance aspect consisted of 30-minute tours with an ensemble that guided the audience through the parallel beginnings of Chicago and Taiwan’s botanical gardens and the imported tropical paradises they attempted to create. This exhibition is a good example of our work as it combined our mediums while immersing the audience in the archival setting we usually work in.

Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□ □ □□□ □□□□?

A. □□□□ □(□□□)□□ □□□ □□ □□ □□□ □□□ □□□ □□□□ □□-□□□ □□ □ □□□□ □ □□□. □ □□□ □□□ □□ □□ □□□ □□□□, □□□, □□□ □□□□□ □□□□ □□□. □□ 1□ □□ □□□ □□□ □□□□□□□□ □□□□□□□ □□□ □□□□ □□ □□ □□□ □□□ □□□ □□□ □□□ □ □□□□□ □□□□ □□ □□□. □ □□□ □□□ □□□ □□□□ □□□□ □□□ □□□□□ □□□ □□□ □□ 4□□ □□□ □□ □□□□. □□ □□□ □□□ □□ □□ □□ □□ □□□ □□□□ □□□□ □□□□□ □□□ □□□□ □□ □□□□ □□□□□□. □□□□□ □□□□ □□□ □□□□ □□□ □□□ □□□□ □□ □ □□ □□ □□□ □□□ □□□□□ □□□□ 30□□□ □□□ □□□□□. □ □□□ □□□ □□ □□□□ □□ □□ □□□□ □□□□ □□□□ □□ □□□□ □□□□ □□ □□□ □□ □□□ □ □ □□.

Mt. Shamao, Lincoln Park Conservatory and Taipei Botanical Garden (Mt. Shamao, Taiwan)'s collection, Lincoln Park Conservatory, Chicago, USA, 2018

Q. What kind of works/projects are you going to do at IAP?
A. Jemulpo Port is a beautiful area that really shows its history in its architecture, people and landscape. It's a place of transit, commerce, and speculation given the built structures. This is all new to us, and we hope in our research and prototyping, speculate more on a civilization that lived underwater. What were the tools for underwater breathing, commerce and communication? What artifacts did they "leave" behind? What parallels can be drawn to the modern climate of the industrial port town? These are some of the questions we are asking ourselves while getting lost in the hills of the neighborhood.

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.
A. □□□□(*□□□□ □ □□)□ □□, □□, □□ □□□ □ □□□ □□□ □□□□ □□□□ □□□. □ □□ □□□ □□□ □ □□□ □□, □□ □□□ □□□ □□□□. □□□ □□□□ □□□ □□□ □□□, □□ □ □□□ □□□□□ □□□ □□□ □□□ □□□□ □□□ □□ □□□□□ □□. □□□□ □□□□, □□□□,

□□□□ □□□ □□□□□□□? □□□ □□ □□□ □□□ ‘□□’□□? □□ □□ □□□ □□ □□□□ □□ □ □□□ □□ □ □□□? □□ □□ □□□□ □□□ □□ □□□ □□□ □□□ □□□ □□□□□.

□□□□ □□□□(**Illusive Waves: Breathing under Water**)_Multimedia installation(wooden pallets, hydrocal plaster, and rope), Watercolor on paper, Video projection with reflective pool_□□□□□□ □ □□□□□_2019

Q. About inspirations, motivations and episodes.
A. We began thinking about this work while going to the Natural History Museum in Utah and thinking about the beauty of artifacts and fossils. This last year we have been working with botanists and through that experience have been inspired to continue working with elements from science. This has made us think about/ be inspired by how things are preserved organically or by humans. For example who is allowed to tell history? Whose stories are left out? What are the boundaries of conservation? What is lost? At IAP, we plan to make a fictional town drawing from both real and imagined archives and fossils to speak to these inquiries.

Q. □□□ □□, □□, □□□□ □
A. □□□ □□ □□□ □□□ □□□□□ □□□ □□□ □□□□□ □□ □□□□□ □ □□□ □□□□ □□□□. □□□□ □□□□□□ □□ □□□, □ □□□ □□ □□□□ □□□□ □□□□ □□ □□□ □□□ □□□□. □ □□ □□□ □□□ □□□ □□□□□ □□ □□□ □□ □□□□□□ □□ □□□□ □□. □□ □□, □□ □□ □ □□□□ □ □□□? □□□ □□□□ □□□□□□? □□□ □□□ □□□□□? □□□ □□□□? □□□□□□ □□□ □□□ □□□ □□□ □□□□ □□ □□□ □□□ □□□□□ □□□□□□ □□□□ □□□ □□ □□□□ □□□□ □□.

Madou Sugar Arts Triennale, Performance amongst old and new friends, Madou, Taiwan, 2019

Q. About art and communicating with audiences
A. This is something we are redefining for ourselves with each exhibition, performance, and collaboration (collaboration between us and potential spectators). Most recently, we worked with indigenous tribes in Taiwan to develop the music of our performance, and also developed some tools that record environmental data that can be translated for music. Working with these groups really helped us see the function of our output outside the exhibition arena. The thing we strive for is to tell a story in a place with our work, and its process, connect with others who can potentially take away the story and tools from the project and connect to others.

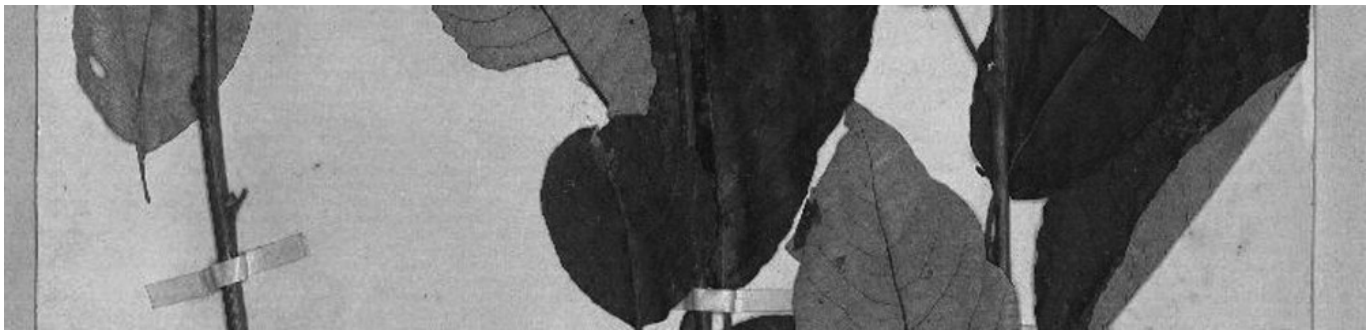
Q. □□, □□□ □□□□ □□□ □□□
A. □□□ □□□ □□, □□□□, □□(□□□ □□□□ □□□□ □□□ □□)□ □□ □□□ □□□ □□□□ □□. □□ □□□□ □□□ □□ □□□□ □□ □□□□□ □□□ □□ □□□□, □□□□ □□□ □ □□ □□ □□□□ □□□ □ □□ □□□ □□□□□ □□. □□□ □□□□□ □□ □□□□ □□ □□□ □□□□ □□ □ □ □ □□□ □□□ □□□□□□ □ □ □□ □□□. □□□ □□□ □□, □□□ □□□ □ □□□ □□ □□□□ □□□□ □□□□, □□□□□□ □□□□□ □□□□ □□□□ □□ □ □□ □□□□ □□ □□□□ □□□□ □□ □.

Sirayan Sensor, Cellular electronics and solar pane, 2019

Q. Please tell us about your future plans and working directions.
A. We have been traveling and making work consistently for the last three years participating in residencies and festivals. This has been exciting in terms of research and being in conversation with artists, spaces and communities globally. We want to continue this but at the same time have a garden and a puppy.

Q. □□□ □□□□□ □□ □□□ □□□ □□□
A. □□ 3□ □□ □□ □□□ □□□□□ □□□□□ □□□□ □□□ □□□□□. □□□ □□ □□ □□□□ □□□□ □□ □□□□, □ □□□ □□ □□□, □□, □□ □□□ □□□ □ □□□ □□□ □□ □□□ □□ □. □□□ □□□ □□□ □□□□ □□ □□□ □□□ □□□ □□□ □□□ □□□□ □□□ □□□ □□.

Q. □□ □□□ □□ □□, □□□?
A.



□□□□
- ▶ https://formosanwood.wordpress.com/
- ▶ http://www.mitsusalmon.com/
- ▶ https://miladmozari.com/

□□□ SONG Juho

□□□□□□□□□ □□□□□ □□

□□ □ □ □□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ 10□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

□□□□ □□/□□□□□ □□□ □□□ □□□ □□□□ □□ □□□□ □□□□ □□□ □□□ □□□□. □□□ □□□ □□ □□□ □□□□□ □□ □□□ □□□□□ □□□ □□ □□□ □□ □□ □□ □□□ □□□□ □□□ □ □□ □□□□□ □□□□. □□□ □□ □□□ □□ □□□□ ‘□□□□ □□ □□□(Diorama Vivant Theatre)’□ □□□, □□ □□□ □□□□□□ □□ □□. □□□□ □□ □□□□ □□□ □ □□ □□ □□□□□ □□ □□□ □□□ □□□□□ □□ □□□□ □□□□ □□□□. □□□ □□□ □□□ □□ □ □□□□(□□□□□, Diorama)□□ □□□□ □□□□ □□□ □□□□, □□□(□□□ □□, Tableau Vivant)□ □□ □□□ □□□□ □□□ □□□ □□□□. □□□ □□□ □□□□ □□□ □□ □ □□□ □□ □□ □□□□ □□□ □□□□ □□□□□ □□ □□□ □□□.

□ □ □□□ □□□□□ □□ □□□_□□□□ □□ □□□_□□_90□_□□□□_2019

(□□□□: □□□□)

Q&A

Q. □□□ □□□□ □□, □□ □□□ □□□

A. □□ □□ □□□ □□□□□ □□□ □□ □□□, □□□ □□, □□□□, □□ □□ □ □□□□ □□□ □□□□ □□. □□ □□ □□□□□□ □□□□ □□□□□. □□□ □□□□ □□ □□ □□□ □□□ □□ □□ □□□ □□ □□□□, □□□ □□ □□□ □□□□ □□□ □□□ □□ □□□□ □□□□. □□□ □ □□□□ □□□ □□ □□□ □□□ □□□ □□□. □□ □□□ □□□□□ □□□ □□□□, □□ □□ □□□ □□□□ □□ □□ □□. □□□ □□□ □□□ □□□ □□□□ □□□□□□ □□ □□ □□□ □□□□□ □□□□ □□□ □□□□ □□, □□ □□□ □□ □□□□□ □□□□ □□. □□□□/□□□ □□□□ □□□ □□ □□ □□□ □□□ □□, □□□ □□ □□□ □□□□ □□□ □□□, □□□ □□□ □□□ □□□ □□□□ □□□ □□□ □□□□, □□□□ □□□ □□□ □□□. □□□ □□□□ □□□ □□□ □□□□ □□□ □□□. □□ □□ □ □□ □□ □□□□□ □□ □□ □□, □□□, □□ □□□ □□□ □□□ □□□ □□ □□□ □□□ □□□ □ □ □□□□□ □□□ □□□□□□□. □□□ □ □□□ □□ □□□ □□□□□, □□ □□ □□□□ □□□ □□ □□□ □□□ □□□□□ □□ □□ □□□□□ □□□.

□□□ □□□ □□ □□ □□□ □□□ □□□ □□ □□ □□□ □□□ □□□□□. □□ □□□ □□□ □□□ □□□□ □□□ □□□□ □□□□ □□ □□□□. □ □□□□ □□□ □□□□□ □□ □□□ □□□□□ □□□□. □ □□ □□□ □□ □□□ □□□□□ □□.

Future Hands Up-□□ □□ □_4□ □□ □□□□_□□□□□□_2015

(□□□□: □□□□)

Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□ □ □□□ □□□□?

A. 2017□ □□ □□□ ‘□□□□ □□ □□□(Diorama Vivant Theatre)’□ □□□□. □ □□□□ □□□□□□□□ □□□ □□□ ’□□□□□□□‘, ’□□LAB‘□ □□□□□, □□□□□□□ □□□□□ □□ □□□□ □□ □□□ □□□ □□ <□□□□ □□□>□ □□ □□□□□ □□□ □□□, □□□□□□□ □□ □□ □□□ □□□. □□□□ □□□□ □□□ □□ □□ □ □□□□□, □□□ □□ □□□□□ □□□□ □□□ □□ ‘□□□□ □□ □□□’□ □□□ □□□. ‘□□□□ □□ □□□’□ □□□□(Diorama)□ □□□ □□ (Tableu Vivant)□ □□□ □□□. □□□□ □□□ □□□ ‘□□□□ □□ □□□’□ □□□ □□ □ □□ □□□□□ □□□□, □□□ □□□□□ □□□ □□ □□□ □□□□ □□ □□□□ □□ □□□□□□.

□□□□□□□(Forbidden Plan)_□□□□ □□ □□□_□□_80□_□□□□□□_2018

(□□□□: □□□□)

□□□□ □ □ □□ □□□ □□□□. 1940-50□□□ SF □□□□□ □□□ □□ □□□□□ □ <□□□ □□>□ <□□□ □□□ □□>□ □□□ □□□□□□ □□□ □□ □□□ □ □□□□ □□□ □□□□ □□□, □□□□ □□ □□□□□ □□□□ □□□□ □□ □ □□□□□ □□ □□□□ □□□□. □ □□□ □□□ □□□ □ □□□□ □□□□, □□ □□□ □□□ □□ □□ □□□ □□ □□□ □□ □□□ □□□□ □□ □□□□ □ □ □□□. □□, □□□ □□□□ □□□□ □□□□ □□□ □□□□□ □□□ □□□□ □□□ □ □□□□ □□ □ □□□□ □□□ □□□ □□□□□ □□. □□ □□□□ □□ □□□ □□□ □ □□ □□ □□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□ □□□□ □□□□□ □□□□. □□ □□□ □□□ □□□□□ □□□ □ □□ □□ □□□ □□□ □□ □ □ □□ □□□ □□□, □ □□□ □□□ □□□□□ □□□□□ □□□ □□□ □ □□ □□□□□ □□□ □□□ □□ □□□□□□□ □□□ □□□ □□□□. □□ □□ □□□ <□ □ □□□ □□□□□ □□ □□□>□ □□□ □□ □□□ □□□□ □□□ □□□ □□□□ □□□ □□□□. '□□'□□□ □□□□ '□□'□ □□□□ □□ □□□□□□ □ □ □□. □□□ □□□□ □ □□ □□□ □□ □□ □□□□ □ □ □□. □□□ □□□ □□ □□□ □□ '□□□□ □□□'□ □□□ □□□□. □□□ □□□ □□□ □□ □ □□□□ □□□□ □□□□□□ □□□□□ □□ □□□ □□ □□□□□ □□□. □□ □ □□□ '□□ □ □(Trouble/Thought Experiment)'□ □□ □□□□ □ □ □□□.

□□□ □□□ □□(Before It Turns Whiteout)_□□□□ □□ □□□_□□_65□_□□□□□□_2018

(□□□□: □□□□)

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.

A.□□□ □□□ □□□□□ □□□□ □□□ □□□□ □□ □□□□□ □ □□/□□□ □□□□ □□. □□ □□ □□□ □□□□□(Mojiko Art Platform)□ □□-□□□ □□□□□ □□□□. '□□□□ □□'□□ □□□ □□□□ □□ □□□ □□□□, □□ □□□□□ "□□□□"□ "□□□□"□□ □□□ □□□□. □□□ □□ □□□ □□□□□ □□□□ □□□ □□□□ □□□. □□, □□ □□□ □□ □□□□□□□□□ □□□□□ □ □□□□ □□□□□ □□□□ □□□□ □□. □□□ □□, □ □□□ □□□□ □□□□ □□□□ □□□ □□ □ □ □ □□□ □□□ '□□(Furgatory)'□□□ □□□□ □□□ □□□□ □□. □□ □ □□ □□□ □□ □□□ □□□□ □□□□ □ □□□□ □□□□ □□ □□□ □□□□ □□ □□□ □□□□□ □□.

□□□□ □□□_□□_120□_□□□□_2017

(□□□□: □□□□)

Q. □□□ □□, □□, □□□□ □

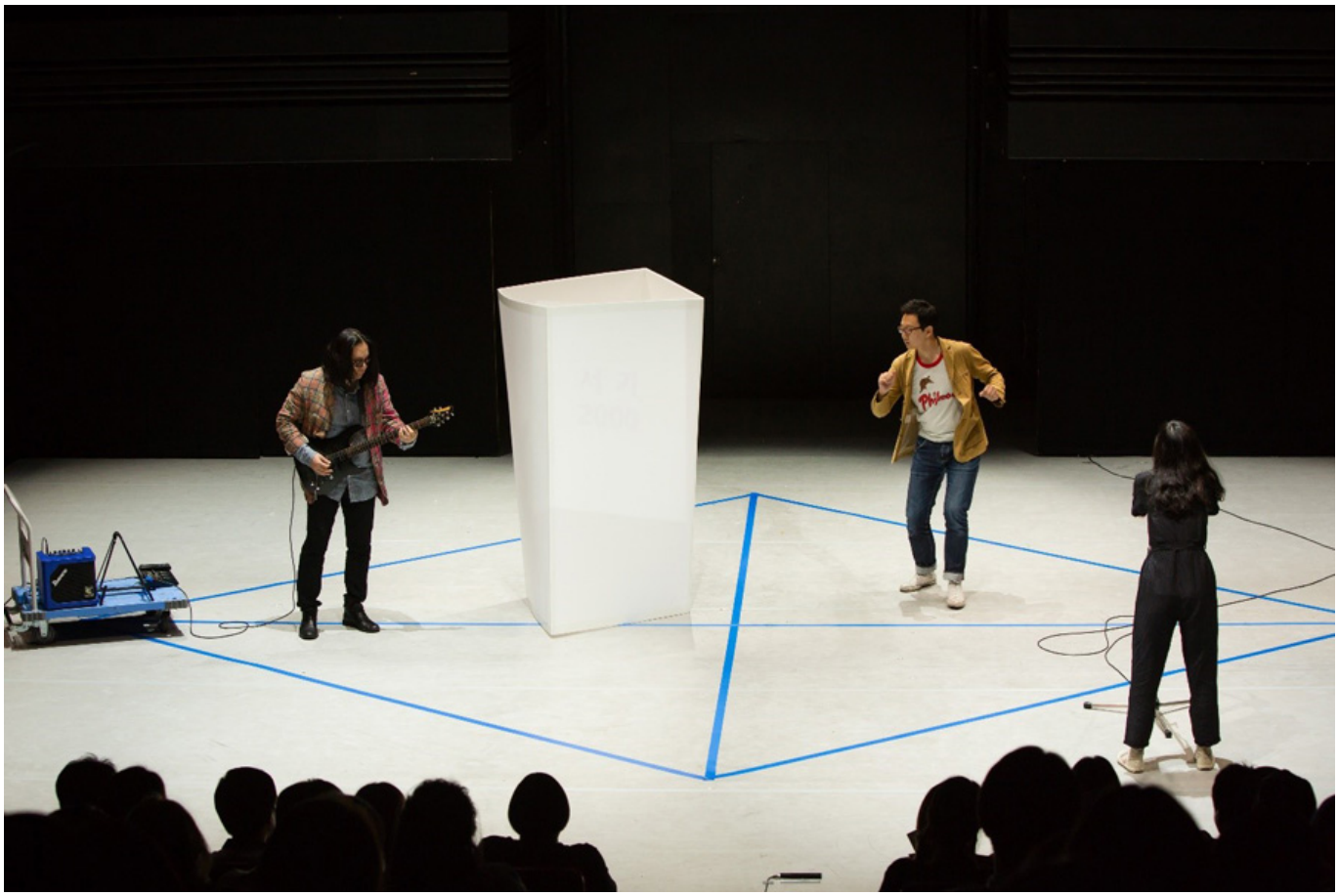
A. □□□ □□□ □□□□ □□ □□□, □□□ □□□ □□□ □□□□ □□ □□□□ □□ □□□□ □□□ □ □□ □□□ □□□ □□□. □□□□ □□□ □□□□ □□ □□ '□□□ □□□□□ □□'□□□ □□□□. □□ □□□ □□, □□ □□□ □□□□ □□□□ □□□ □□□□ □□ □□□ □□□□ □, □ □ □□ □□ □ □ □□ □□□ □□□□ □ □□□□. □□□ □ □□ □□ □□□ □□□ □□ □□ □□ □□□□□□.

□□ □□ □□□_□□_35□_□□□□□□_2016

(□□□□: □□□□)

Q. □□, □□□ □□□□ □□□ □□□

A.□□□ □□□□ □□□ □□ □□ □□□ □□□□ □□□□□ □□□□□ □□□ □□□ □□□□ □ □□ □□ □ □□□ □ □□□□□ □□□ □□□ □□□□□ □□□□. □□□ □□ □□□ □□□ □□□ □□□□□ □□□ □□□□ □□□ '□□' □□□□□ □□ □□□□ □□□□□□ □□. □□□ □□□□ □□□□ □□ □□□ □□ □□□ □□ □ □ □□ □□ □□ □□ □□□ □□ □□ □□□□ □□□□. □□, '□□'□ '□□'□ □□ □□□ □ □□ '□□'□□□ □□□□ □□□.



□□□ □□_□□_45□_□□□ □□ □□□□□_2015

(□□□□: □□□□)

Q. □□□ □□□□□ □□ □□□ □□□ □□□

A.□□□ □□□□ □□□□□□ □□ □□□ □□ □□□ □□□ □□□ □□, □□ □□ □□□ □□□ □□. □□□ □□ □□□ □□ □□□ □□ □□□□ □□□□ □□□ □□□ □□. □□ □□□□ □□□□ □□□ □□ □□ □□ □□□, □□□□ □□□ □□□□ □□□ □□ □□□ □□□ □ □□□ □□(□)□ □□□□ □□□□ □□□ □□ □ □□□ □□□□ □□□□.

□□□□_□□_20□_□□□□□□□□ □□□_2016

(□□□□: □□□□)

Q. □□ □□□ □□ □□, □□□?

A.

□□□□ PARK Soyoung

□□□□□□□ □□□□ □□

□□ □ □ □□□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ 10□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

□□□□□ □□□ □□□□□□□ □□□□□ □□□□, □□□ □□□ □□(Prof.Daniel Richter)□ □□□□ □□□ □□□ □ □□□□ □□□ □□□□ □□□ □□□□ □□. □□□ □□□□ □□□□□□ □□□□ □□ □□□ □□□□□ □□□□ □ ‘□□□□ □□□’□ □□□ □□□□□□ 3□□ □□□□ □□□ □□□□□. □□ □□□□ □□ □□□ □□ □□□ □□□□ □□□□□ □□□□□□ ‘□□□’□□ ‘□□□’□ □□ □□□ □□□□ □□□□ □□□ □□. □□ □□, □□□ □□□□ □□□ □ □□□□□□□ □□□ □□□□ □□□ □□□ □□□□□ □□ □□□ □□□□ □□□□□ □□□□ □□□ □□□□.

2009□□ □□_□□, □□, □□ □□□, □□, □□□□, □□□□□□□, □□□, □□□ □□□_172x263x16cm, 2017

Q&A

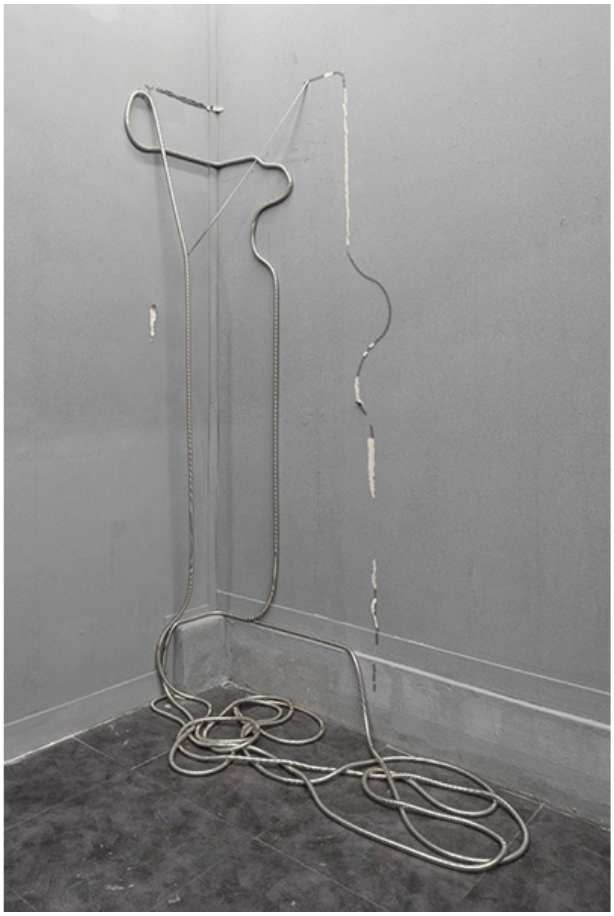
Q. □□□ □□□□ □□, □□ □□□ □□□

A.□□□ □□□□ □□□ □□□ □□□ □□ □□ □□□□□□□, 3□□□ □□□ □ □□ □□□□ □□ □□□ □. □, □□□ □□□□□ □□□□ □□□□ □□ □□□□ □□□□□(ready-made) □□□□ □ □□ □□□□ □□□□ □□□□. □□ □□□ □□□ (□□□) □□□□ □□□, □□□□□ □□ ‘□□□ □’□ □ □□□□. □□ □□□ □□□□□□ □□□□ □□□ □□□ □□□ □□□□ □□□ □□ □□ □ □□□□□, □ □ □□□ □□□ □□□ □□□ □□ □□ □□□ □□□□□ □□□□ □□□□□ □□□ □□□ □□.

□□□□ □□_□□ □□□□, □□ □□□, 19□ □ □□□_176x95x33cm_2016

Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□, □ □□□ □□□□?

A. □□ □□ □ <□□□□ □□>□ □□□□ □□ □, □□□ □□ □□□□□□ □□ □□□ □□□ □□ □ □□□ □□□ □□□□. □□□ □□□□□ □□□ □□ □□□□□ □□□□ □□ □□□ □□□ □□□□. □□□ □□□□ □□□ □□□□ □□□□ □ □□ □□□□ □□□□□□ □□ □□□ □ □□ □□□□ □□□□ □□□□ □. □□ □□□ □□□□□□□ □□□□ □□ □□□□□□. □□□ □□ □□□ □□□ □□□, □□, □□□□ □ □□ □□□ □□□ □ □□□□ □□(mass)□ □, □□□ □□□ □□□ □□□ □□□□.



□□_□□ □□, □□□, □□ □□□□□_□□□□_2018

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.

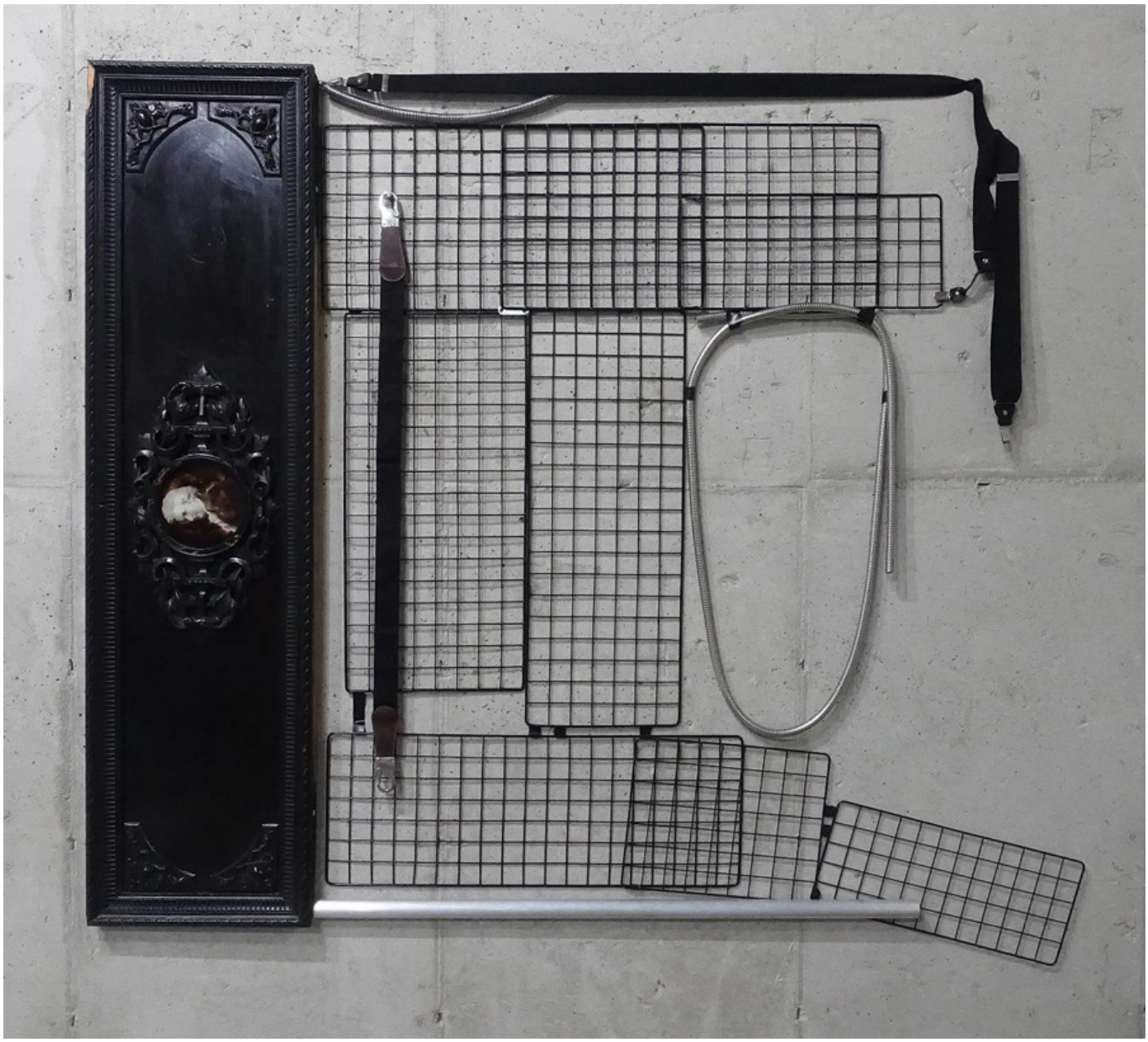
A. □□ □□□ □□□ □□ □□ □□, □□□ □□□ □□ □□□ □□□□ □□□ □□□ □□□ □□□□. □□□ □□□□ □□□□□ □□□□ □□□ '□□'□□ □□□□ □□□ □□□ □ □ □□ □□□ □□□ □□□ □ □□. □□ □□ □□□ □□□□ □□□□ □□□ □□□ □□ □□. □□ □□, □□□ □□□□ □□ □□ □□□□ 2~3□□ □□ □□ □□□ □□□□ □□□□□ □□□□ □□□□ □□□□ □□□ □□ □□□□ □□□ □□ □□□ □□□ □□. 2018□ □□□□(□□)□□ □□□□□□ □□ □ □□□□ □□□□, □□□ □□□ □□ <Just now>□□ □□□ □□□□. □□ □□, □□□, □□□ □□□ □□ □□□□ □□□□□□ □ □□, □□□□ □□ □□ □□□□□. □□ □ □□□ □□□ □□□□ □ □ □□□ □□□□ □□□ □□□□□ □□ □□□ □□□ □□□□ □□□□ □□□ □□□□ □□□ □□□ □□ □□.

□□ □_□□□ □□□_□□□□_2018

□□ □_□□□□ □□□□_163x131cm_2018

Q. □□□ □□, □□, □□□□ □

A. □□ □□□□ □□ □□□ □□ □□□ □□□□□. □□□□ □□□□ □□□ □□ □□□□ □ □□□□ □ □ □□□ □□□ □□□ □□□ □□□ □□□□. □□□ □□□ □□□□ □□□□ □□□ □□□ □□, □□□□ □□ □□□ □□□□ □□□. □□□ □□□ □ □□□ □□□ □□ □□ □□□. □□ VR(□□□□)□□ 3D □□□□ □□ □□□ □□□ □ □□□ □□□ □□□ □□□□□ □□ □□□ □□□. □□ 12□□ 3D□□□ □□□ □□□ □□□□ □□□□□□□, □□□ □□ □□□□ □□ □□□ □ □□ □□□ □□□□ □ □ □□□ □. □ □□□□□ □ □□□□□□, □□□ □□□□□ □□□ □□□□ 100% □□□□□□(Hand-made)□ □□□□□ □□□ □□.



□□□ □□_□□□ □□□, □□, □□□□, □□□, □□_145x168x4.5cm_2018

Q. □□, □□□ □□□□ □□□ □□□

A. □□ □ □□□ `□□□ □□`□ □□ □□□□□□ □□□□. □□ □□ □□□□ □□□ □□□ □□□□ □□□□ □□□ □ □□□ □□□□ □□□ □□ □□. □□□, □□□ □ □□□□ □□□ □□ □□ □□□ □ □□ □□□ □□□□□ □□□□.

Profile_□□ □□, □□, □□□□, □□□, □□□□□, □□_203x114x9cm_2018

Q. □□□ □□□□□ □□ □□□ □□□ □□□

A. 2~3□ □□□ □□ □□□ □□□□□□, □□ □□ □□□ □□. □ □□□ □□□ □□ □ □□□ □□ □□□, □ □□ □□ □□ □□□ □□ □□ □□□□. □□□ □□ □□□□ □□□□ □□ □□□ □□□□ □ □ □□ □ □□ □□□ □□□ □□□ □□. □□□□ □□ □ □□ □□□□ □□□ □□□□□ □□□. □□□ □ □□□□ □□□□ □□□ □□□□ □□□ □□□ □□□□ □□□ □□□.

Q. □□ □□□ □□ □□, □□□?

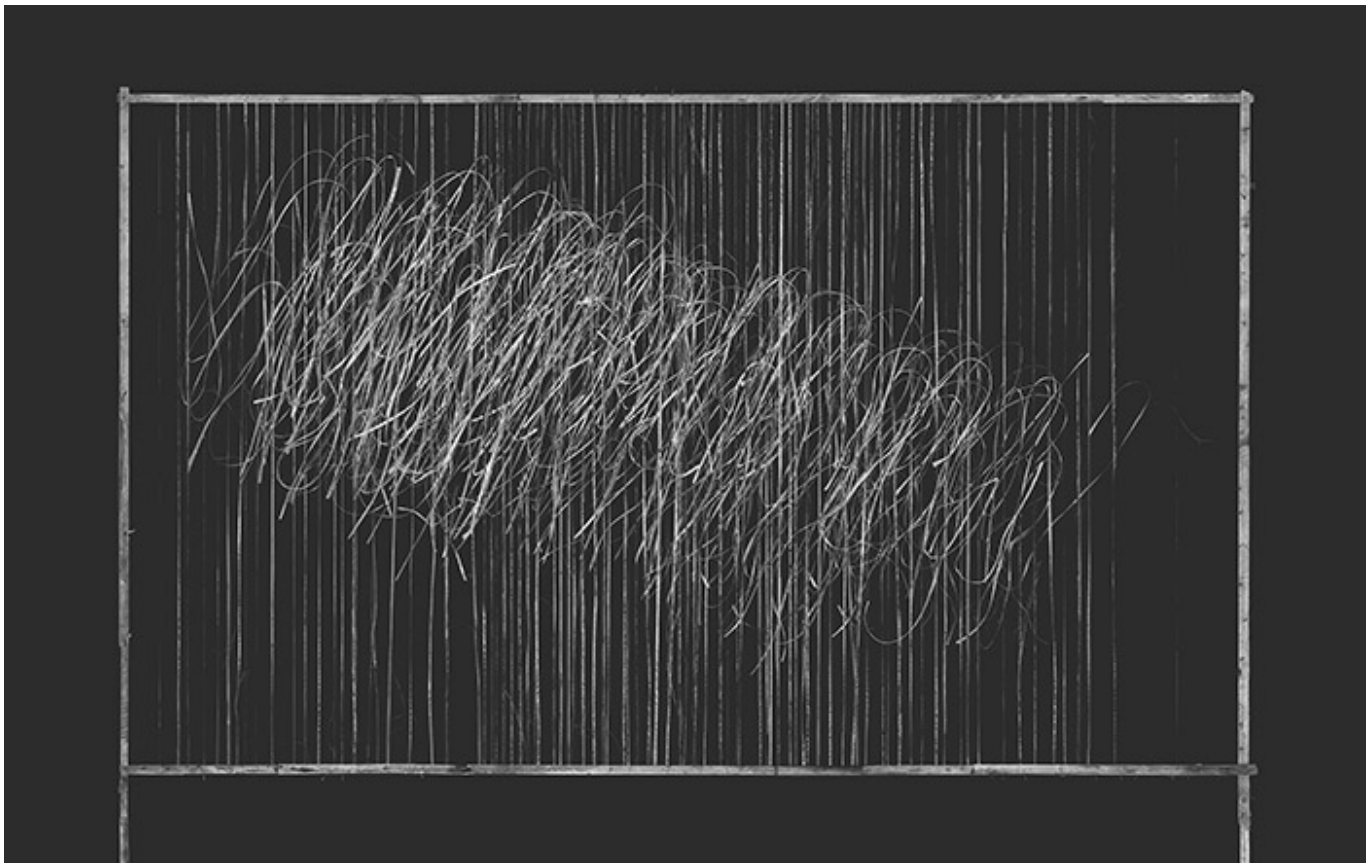
A.

□□□ GWON Doyeon

□□□□□□□ □□□□ □□

□□ □ □ □□□□□□□□□□ □□□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□ □□□□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ 10□ □□ □□□□ □□□□□ □□□□□ □□□□□. □□ □□ □□□□□□.

□□□□ □□□□ □□□ □□□□ □□□□□ □□□ □□□ □. □□□ □□□ □□□ □□, □□ □□□□ □□□ □ □□ □□□□ □□□ □□ □□. □□□□□□ □□□□ □□(□□□□□, □□, 2018), □□□□□(KT&G □□□□, □□, 2015), □□□□□ □□□(□□□, □□, 2011)□ □□□, □□ □□□□□□□□□□, □□ □ □□□□□□ □□□□, □□□□□□□□□, □□□□□□□□, □□□□□□□□ □□□ □□□ □□□□ □□□□. 2011□ □ □□□□□□ □□□□ □□□□□□□□□(2014), □7□ KT&G SKOPF □□□ □□ □□(2015□), □□ □□□□ □□ □□ □□□□□□ ‘Ones to watch’(2016), □□ □□□□□ □□□□(2018) □□□ □□ □ □□□□□.



The Megaphone Project_creating a wireless and embodied network of sound games_2007~present

Q. □□□ □□□□ □□, □□ □□□ □□□

A. □□□ □□□ □□□ □□, □□ □□□□ □□□ □□□ □□□□ □□□ □□ □□. □□□□ □□□ □ □□□ □□ □□□□□ □□ □□□□□ □□. □ □□ <□□□□ □□>□ □□□ □□ □□□ □□□ □□ □□ □ □□ □□□ □□□□ □□□ □□□□ □□□ □□□□. □□□ □□□ □ □□ □□□□ □□ □□□ □□ □ □□ □□ □□□□ □□. □□□ □□ □ □□ □□ <□□□ □□>□□□ □□□ □□□ □□□□ □□□ □□□ □□□□, □ □□ □□□ □□□ □□□□ □□□ □, □□□□ □□□ □□□ □□□□ □□□ □□□□ □□. □ □□□ □□ □□□ □□□ □□ □□□ □□□ □□□□ □□□ □□□ □□□ □□. □□ <□□□> □□□ □□ □□ □□ □□□ □□□ □□ □□, □□□ □□□□ □□□ □□□□. □□□ □□□□□ □□□□□, □ □□□□ □□□ □□ □□□□ □□□□ □□ □□□□. □□□□□□ □□ □□□ □□□ □□ □□ □□□□ □□ □ □□□□ □□ □□ □□□□ □□□□. □□ □□□ □□□ □□□ □□□ □□□□ □□□□ □□□□ □□. □□□ □□□ □□□ □□□ □, □ □□□ □□□ □□□□ □□ □□□. □□□ □□□□ □□□□ □□□□ □ □ □ □□ □□□ □ □□□ □□□□ □□□□. □□ □□□ □□□□ □□□□ □□□ □□□ □□□□ □□ □ □□□□ □□□□. □□□ □□□ □□□ □□ □□ □□ ‘□□□ □□’ □□ □□□□.

□□□ #4_Pigment Print_105x135cm_2015		□□□ #9_Pigment Print_105x135cm_2015

□ □ □□ □□□ □□ □□□ □□□□ □□□□ □□□□. □□ □□□ □□□□ □□ □□□□ □□□ □□ □ □ □□□ □□□ □□□□ □□□ □□□□□ □□ □□□ □□□ □□□. □□□□□ □□□□□ □□□ □□□□ □□□ □□□ □□□. □□ □□ □□□(Anton Pavlovich Chekhov, 1860~1904)□ □□ □□□□ □□□□. □ □□□ □□ □□□□ □□□□ □□□□□ □ □□□□ □□□.

Q. □□□ □□□□ □□ □□(□□ □□)□ □□□□ □ □□□ □□□□?

A. □ □□ □□□ □□□□□ □□. □□ <□□□ (2015)> □□□ □□ □□ □□□□ □□□□□ □□□ □. □□ □□ □□□ □□□ □□ □□□ □□□ □□□□□□. □□□ □□□□□ □ □□□ □□□□ □□ □□, □□□ □□□□ □□□□ □□ □□□□ □□□□ □□□□□. □□□ □ □□□ □□□□□ □□□ □□, □ □ □□□□□ □□□ □□□□ □□ □□□. □□□ □ □□□ □□□□□□ □□ □□□ □□□ □□□ □□□ □□. □□ □□□ □□□ □□□ □□□ □□ □□□ □□□□ □□□ □ □□□ □□ □□□ □□□□ □□□□ □□□ □□□. □□□ □□□ □□ □□□□ □□□ □□□ □□□ □□ □□□ □□ □□ □ □□□ □□□ □□□□ □ □□□ □□□ □□.

□□□ □□ – 11□_Pigment print_105x105cm_2014

□□□ □□ – □□_Pigment print_105x105cm_2014

□ □□ □□ <□□>□ □□ □□□□ □□ □□ □□ □ □, □□□□ □□□□□ □□□□ □□□□ □□□□ □□□ □□□□□. □ □□□ □□□□ □□ □□ □□□ □□□□ □□□ □□, □□□ □□□ □□□□ □□ □ □□ □□ □□□ □□ □□ □□. □□ □ □□ □ □□□ □□ □□□ □□□ □□□ □□ □□□ □□□□□□□ □□. □□ □□ □□ □□□□ □□ □□□□□ □□□□ □□□□ □□□. □□□ □□ □□□ □□ □□ □□□ □ □□□ □□, □ □□ □□□, □□□ □□ □□□ □□ □□□□ □□□□ □□□ □□□, □ □□□□ □□ □? □□□ □□ □□ □□□ □□□□, □□□ □□□□ □□□ □□□? □□ □□ □□□□ □□ □□□□ □□.

□□□ #□□□ □□_5□ 5□_□□□ □□□□□□□_2015 (□□ : https://vimeo.com/187106904)

Q. □□□□□□□□□ □□□ □□□ □□□ □□ □□□ □□.

A. □□□ □□□ □□□ □□ □□□□□ □□□□ □□□□□□□ □□□□ □□□□ □□□ □□□□. □ □□□ □□□□□□ □□□□□□(Claude Levi Strauss, 1908~2009)□ □□ '□□□□(□□□□)', □ □□□ □ □ □□□ □□□□□□ □□□□ □□□□ □□□□□ □□□ □□□ □□□□□□ □□□□ □□□ □□□□ □□□□□ □□. □ □□□ □□□ 3□ □ □□□ □□ □□□ □□ □□□□ □□□□ □□□ □□□□ □□ □□□ □□□□. □□□ □ □□ □□□ □□ □ □□□ □□□□□ □□□□ 4~5□ □□□ □□ □ □□□ □□ □□□ □□□ □□□ □□. □□□ □□□ □□□ □□ □□□□ □□□□ □□□ □□ □□□□ □□□.

□□□□□□ □□□□_□□□□□_2018

Q. □□□ □□, □□, □□□□ □

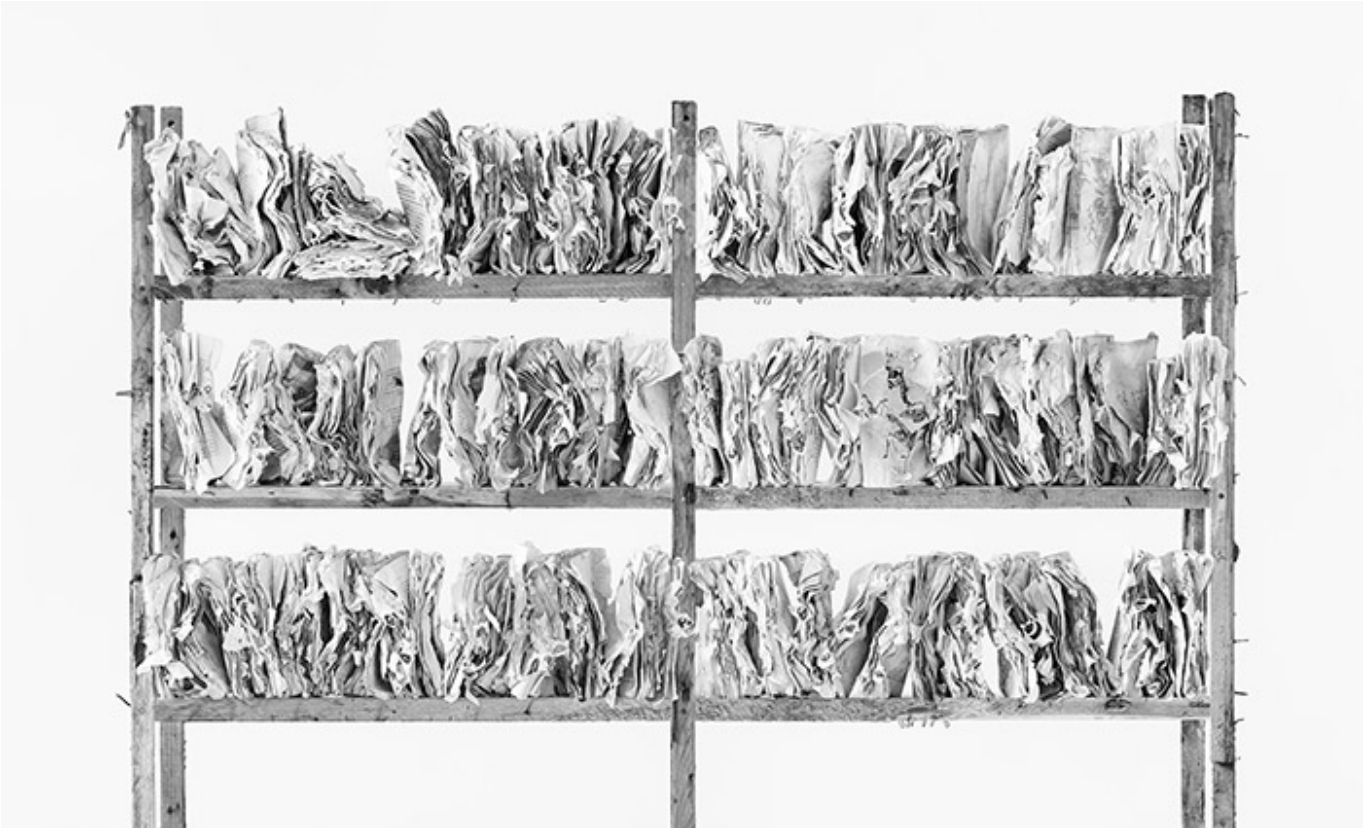
A. □□□□□□ □□ □□□□. □□□ □□□ □ □□□ □□□ □□ □□□ □□□□ □□□ □□□. □□ □ □□□ □□□□□ □□ □□□(Walker Evans, 1903~1975)□ □□□□ □□ □□□. □□ □□ □□□ □□□. □□□ □□□ □□□ □□ □□ □□□□ □□□ □□□, □ □□□□ □□ □□□□ □□□□ □ □□ □□ □□□ □□□□□□ □□ □□ □□□ □ □□ □□□□ □□□ □□□□. □□ □□□ □□ □□□□ □□□□ □□□ □□□□□ □□ □□□□ □□□□. □□□ □□ □□□ □□ □□□ □□□□□ □□□ □ □ □ □□ □□□ □□□.

□□□□ **5**_Pigment Print_105x140cm_2018

□□□□ **#3**_Pigment Print_120x190cm_2018

Q. □□, □□□ □□□□ □□□ □□□

A. □□□ □□□□ □□ □□ □□□ □□□□ □□ □□□□. □□□ □□□ □□□□ □ □□ □□□ □□ □ □□□ □□ □□□. □□□ □ □□ □□□ □□□ □□□□ □□□ □□□□ □□□□. □□ □□ □□ □□□ □□□□ □□□□ □□□□ □□□□□ □ □□ □□□ □□□. □□ □□ □□□ □□ □□□□ □□□ □□□□ □ □□ □□□ □□□ □□□□. □□ □□ □ □□□ □□□□□ □□□ □□ □□□. □□ □ □□□ □□ □ □□□ □□□ □□ □□□□ □□ □□□ □□□□□? □□ □□ □□□ □□□□ □□□□ □□ □□□□ □□□, □□□□ □□□□□ □□□ □□□□ □□□ □□□, □□ □□ □□□□ □□□□ □□□□ □□ □ □□ □□□.



□□□□ **#1**_Pigment Print_120x190cm_2017

Q. □□□□ □□□□□ □□ □□□ □□□ □□□

A. □□□ □□ □□□□ □ □ □□□ □□□□ □□□ □□□ □□ □□□□ □□ □□□ □□□□□ □□□□. □□ □□□ □□ □□ □□□ □□□ □□□ □□□□ □ □□, □□□ □□ □□□ □□□□ □□□ □□□ □□ □□. □□□ □□ □□□□ □□ □□□ □□□ □□ □□□□ □□□ □□□ □□□ □ □□□ □ □□ □□□□ □□□□ □, □ □□□ □□□□ □□□ □□ □□.

Q. □□ □□□ □□ □□, □□□?

A.

□□□□ □□ & □ □□□□ Madeleine Flynn &Tim Humphrey

□□□□□□□□ □□□□ □□

□ □ □, □□□□□□□□□ □□□ □□□ 2018 □□□ □□□□ □□□□□ □□□ □□□□□ □□□□□. □ □□□□□□ □□□□ □□□□□ □□□ □□□ □□□ □□□□□ □□□□ □□□ □□□□□ □□□ □□ □ □□ □ □□□□ □□□□□ □□□□ □□□□□ □□□□□. □ □□ □ □, □□□□□□ 3.0□ □□ 2018 □ □□□ □□□□ □□ □□□ □□□□□.

Madeleine Flynn and Tim Humphrey are Australian artists who create unexpected situations for listening.

They stayed at residency from September to November 2018, as part of the exchange program between IAP and Asialink in Australia. Their work is driven by a curiosity and questioning about listening in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. In 2017 their practice was awarded the prestigious Australia Council Award for Emerging and Experimental Artforms. Their current areas of interest are existential risk, ar-tificial intelligence in public space, and long form socially engaged public art in-terventions.

□□ □□ □□ □□□ □□□ □ □□□□ □□□□□(Asialink, □□) □□□□□ □□ □□□□□□ □□ □□ 2018□ 9□□□ 11□□□ □□□□□. □□□ □□□ □□ □□□ □□□□□ □□□□□ ‘□□’□ □□ □□ □□□ □□□□□. □□□ □□□ □□□□□□□ ‘□□’□ □□ □□□□ □□ □□□ □□□ □□□ □□□ □ □□□□, □□ □ □□□ □□□ □□ □□□ □□□□□ □□□□ □□ □□□ □□□ □□□□ □□. □□□ 2017□ □□ □□ □□□□ □□ □□□ □□ □ □□□□□□ □□□ □□□, □□ □□ □□□□□ □□□ □ □, □□ □□□□□ □□□□, □□□ □□□□ □□ □□ □□□ □□□□□ □□□ □□□ □□.

Q&A

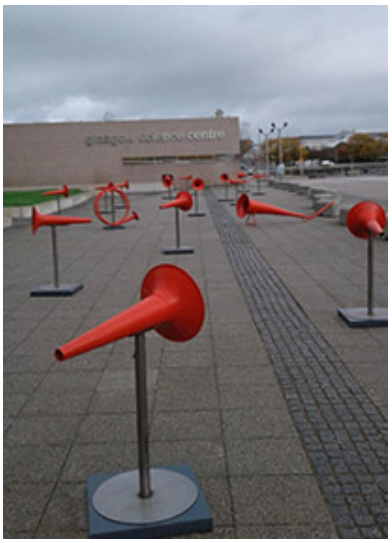
Q. Please tell us about your works, including your creation process.

A. Both of us have musical training and practice, both as performers and as composers. We are well-versed in common practice as much as twentieth and twenty-first century traditions and practices. We have over the past twenty years developed our practice beyond conventional musical or sonic performance spaces, and integrated our sonic/musical genesis with more multi-modal and cross-disciplinary works, including many of our own works, but also often in collaboration with others. We consider that our work remains driven by our sensibilities around sound and listening.

We like to characterise our works as “creating new situations for listening”. We aim to work on broadly-accessible, broadly-themed works that engage a public in physical relationship to the form. We often employ a widely-understood physical symbol, for example, a seesaw, or a megaphone, since people across ages and cultures are quite likely to have an idea about how to physically engage.

Our more recent focus, as seen in three works from the past twelve months, Pivot and We Contain Multitudes, and We have everything we need for IAP, are sonically-centred works that engage with the human relationship with computer-mediated speech and

conversation. This has involved the creation of a conversational agent with varying customised characterisations and themes that the audience is inclined to speak with. The application of machine conversation has varied from semi-intelligent seesaws in Pivot through to considerations of mortality, disease and absurdity in We Contain Multitudes.



The Megaphone Project_creating a wireless and embodied network of sound games_2007~present

(□□: □□□ □□ □□□□ ▶)

Q. □□□ □□□□ □□, □□ □□□ □□□

□□ □ □ □□□□ □□□□□ □□□ □□□ □□□ □□□ □□□□□. □□□ 20□□□ 21□□□ □□□ □ □ □□□□ □□□□ □□□□ □□□□. □□□ □□ 20□□ □□ □□□□ □□ □□□□□ □□ □□□□□ □ □ □□□ □□□□ □□□□□□. □□ □□□ □□□ □□/□□□ □□□ □□□ □□ □□□□□ □□□□□□, □□ □□ □□□□ □□□□ □□□□□. □□□ □□□ □□□ □□ □□ □□□□ □□□ □□□ □□□□ □□□ □□ □□ □□□ □□. (□□□) □□□ □□□ □□□ “□□□ □□ □□□ □□□ □□”□ □□□□ □□ □ □□□. □□□ □□□ □□□□□ □□ □□□□ □□□□ □□□ □□□ □□□□□ □□□ □□ □□. □□ □□ □ □□□□ □□□ □□□□ □□□□□. □□□ □□ □□□ □□□□ □□ □□ □□□□ □□□ □□□ □□□□. □□□□ □□□ □□□ □□□□ □□□□ □□□ □□□□□ □□□ □ □□□□ □□ □□□□□ □ □□□ □□ □□□□.

□□ 12□□ □□□ □□□ □□ □□□□ □□ □ □□ <Pivot>, <We Contain Multitudes>, □□□ □□□□□□□□ □□□□ □□ <□□□□□ □□□ □□ □□ □□(We have everything we need>□□ □ □ □□, □□□ □□□-□□ □□ □ □□□ □□□□ □□□□□ □ □□ □□ □□□ □□□ □□ □□. □□□ □□□ □□□□□ □□ □□□ □□□ □□□ □□□ □□ □□ □□ □□ □□□ □□ □□□□. □□□ □□□ □□□□ □□ □ □□□□□□□ □□ <Pivot>□ □-□□□□□□ □□ <We contain Multitudes>□□□ □□□, □□ □□□ □□□□ □□□□ □□ □□□□□ □ □□□□□ □□. (□□□) □□□ □□□ □□ □, □□□□ □□□ □□□ □□□ □□□□ □□□ □□□□ □ □.

We Contain Multitudes_ArtsHouse Melbourne, Australia_2018

Q. What do you think your representative work or exhibition is? Why do you think so?
A. We don’t think about any of our works as being more or less representative of what we do. A most enduring work, ***the megaphone project***, is still being commissioned as an event-related installation work after more than a decade. Hundreds of thousands of people have experienced it. ***Five Short Blasts***, a listening experience on a flotilla of boats, has featured in many international contexts, and is generally classified within a theatrical/performance context. ***Pivot***, our most recent international touring work, continues our interest in temporary physical installation. Perhaps that is currently a representative theme, as is our interest in the areas of conversational agents and existential risk. An enduring motif across all these three works is the physical agency of the human within the unfolding of the artistic form, as is the centrality of listening.

Q. □□□□ □□ □□

□□□ □□ □ □□□ □□□ □□□□, □□ □□□ □□□ □□□ □□□ □□ □□□ □□ □□□ □□□ □.(□□□ □□□□ □□□□ □□□□□ □□.) □□ □□ □□□□□ □□ □□ <Megaphone Project>□ □□□ □□ □□□□ □□□□ □□□ □□□□□□ 10□ □□ □□□ □□□□ □ □□□ □□ □□. □□ □□ □□ □□□ □□ □□□ □□□□ <Five Short Blasts>□ □□□ □□□□ □□□ □□□, □□ □□□□/□□□□(□□□□□□)□ □□□□ □□□□. □□□, <Pivot>□ □□ □□ □□□□, □□ □□□□ □□□□□ □□□□. □ □□□ □□□ □□□□ □□□ □□ □□□ □□ □□□ □□□□ □□. □□□ □□□ □□ □□ □□□ □□□□ □□, □□□□ □□□ □□□ □□ □□□ □□ □□□ □□□□ □□□ □□ □□□ □□□□□□ □□□□ □□□□ □ □ □□□. □ □ □□□ □□ □□□□ □□□□ □□□ □□□ □□□ □□□ □□□□ □□□□ □□ □□, □□□ ‘□□’□ □□□□□.

Five Short Blasts_Presented in Melbourne, Australia (2013). Prague (2015), UK (2017), Germany (2017)

(□□ : □□□ □□ □□□□▶)

Q. About inspirations, motivations and episodes.

A. We are both inspired by the free spirit of engagement that we have continually experienced with general publics in every country that we have visited. People of all ages have shown a natural propensity for enthusiasm about the possible experiences with any work that we create.

Our influences are many and varied, from childhood and student mentors and influencers, through to public figures (not always artists) who have acknowledged a kind of centrality to creative expression within cultures. Particularly in Korea our ongoing relationship with Nottle Theater has been a strong influence.

Tim remains inspired by a lecturer from his undergraduate music degree days, Coralie Rockwell, who in the late 1980s gave a series of lectures on Korean traditional music, following her own research in the area. Also We are inspired especially by creators from areas different to our own, especially literature. We have often been moved to tears by paintings. We are inspired by open thinkers in many areas.

Q. □□□ □□, □□, □□□□ □

A. □□ □ □ □□□□ □□ □□□ □□□□ □□□□ □□□□ □□□□ □□□□ □□□ □□ □□. □□□ □□□□, □□□ □□□ □□□□ □□ □□□□□ □□□ □ □ □□ □□□ □□ □□□ □□□□□ □□□□ □ □□ □□□. □□□ □□□□ □□□□□ □□, □□□ □□ □□□□ □□□□□□ □□□□ □□□ □□□ □□ □□□□(□□ □□□□ □□)□ □□□□□ □□ □□□□. □□, □□□□□ □□□ □□□□ □□ □□□ □□ □□ '□□'□□ □□□ □□ □ □□□□ □□□□.

□□ □□ □, □□□□ □□ □□(Coralie Rockwell)□ □□ □□□ □□□ □□. □□□ 1980 □□ □□ □□ □□□□(□□)□ □□ □□□ □□□□ □□□ □□□ □ □ □□. □□ □□□ □□□ □□ □ □□ □□□ □□ □□ □□□ □□□□□□ □□□ □□□. □□□ □□ □□□ □□ □□□ □□□□ □□, □□ □□□ □□ □□□□□□□ □□□ □□□ □□.

Pivot (A field of semi-intelligent seesaws)_Public Installation_Federation Square, Melbourne, Australia_2017

Q. About art and communicating with audiences

A. Defining the ultimate meaning for art is not something we can or would even want to attempt. In common with many, we aim to create a means through which an audience can discover meaning, even if it is not articulated. The meaning can perhaps only be found in a bodily attitude. Or someone else writes something that has grasped a complexity and depth that reflects our own process of conceptual development. Art is a life practice for us. We make artworks because the process allows us a meaningful way to be in the world. What this meaning is, as stated above, is probably most clearly expressed when we can observe someone experiencing the unfolding of a piece – enjoying it, or grasping our intention with a depth of effort and physical and mental understanding. Children are expert at this.

Art enables a reflection and an expression of a different kind on many of the critical issues facing humanity today. We feel that it is never a solution, only a kind of prism through which possibility emerges. It can function as talisman, index, and tool for the definition or deconstruction of complex phenomena.

Installation view of **Platform Open Studio 2018**

□□□**(Auditions : Investigations in Sound Vision and Text),** □□□□□□□□_2018

Q. □□, □□□ □□□□ □□□ □□□

A. □□□ □□□□ □□□ □□□□ □□ □□□ □ □ □□ □□ □□□, □□ □□ □□ □□□. □□ □□ □ □□□□□, □□□ □□□□ □□□ □□□ □□□□ □□□□ □□□ □□ □□□ □□□□ □□ □□□ □□. □ □□□ □□□ □□ □□□□ □□□ □□ □ □□ □□□. □□ □□ □□□□ □□□□ □□□ □□□ □□□ □□□□ □□□ □□□ □□ □□ □□□□ □□.

□□□□ □□□ □□□ □□ □□ □□□. □ □□□ □□□ □□□ □□□□ □□ □□ □□□□ □□□□□ □□ □ □□□□□ □□□. □□□ □□□□□□, □ □□□ □□□ □□□ □□□□ □□□ – □□□ □□□ □□□□, □□□ □□□ □□ □□ □□□ □□□□□ □□□□ □□□ □□ □□□□□ □□□□ –□ □□□ □ □□ □, □□□ □□□□ □ □□ □□□. □□□□ □□□ □□□□.

□□□ □□□ □□□ □□□□□ □□ □□□ □□□ □□□ □□□□□ □□□□ □□ □□□ □□. □□□ □□ □□□□ □ □ □□□, □□□□ □□□ □ □□ □□□ □□□□ □ □ □□□ □□□□. □□□ □□□□ □□ □ □□□□□ □□□□ □□ □ □ □□ □□□□ □□, □□□ □□□ □ □ □□□ □□□□.

We Have Everything We Need_Aluminium ladder, microphones, tablet PC, speakers_50×80×180cm_2018

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

A. Our current directions are involved with thinking about the implications of artificial intelligence, and the emergence of new modes of creative expression that arise from this. This line of thinking will probably occupy us for a few more years. Another long term theme is existential risk, and certain philosophical categories that are sonic metaphors. We are also keen on how cultures develop sophisticated and democratic means for creative expression.

To be remembered as an artist is an achievement in itself, no matter by whom. And to open the space for more voices and perspectives to be heard.

Exhibition View of Platform **Artist 2018**

We Have Everything We Need_Incheon Art Platform_2018

Q. □□□□ □□□□□ □□ □□□ □□□ □□□

A. □□□□□ □□□ (□□) □□□ □□□□□ □□□ □□, □□□ □□□ □□□□ □□□ □□□ □□□ □ □□ □□□ □□□□ □□. □ □□ □□□□ □□□ □□□ □ □□ □ □□□ □□ □□□ □ □□. □□□ □□□□ □□ □□□ □□□ □□□□ □□, □□□ '□□□ □□'□ □□ □□ □□□□ □□□□ □ □□□. □□ □□□ □□□ □□□□ □□□ □□ □□ □□□ □□□□ □□□□ □□□□ □□□□□□□ □□□ □□□ □ □. □□ □□□□ □□□□□ □□□□□ □□□□□ □□ □ □□□□□□ □ □□□□ □□□□. □□□ □□□□ □ □□ □ □ □□ □□□□ □□□ □□ □□□ □□□□ □ □□ □□□□□□.

□□□ SON Songyi

□□□□□□□ □□□□ □□

□ □ □, □□□□□□□□ □□□ □□□ **2018** □□□ □□□□ □□□□□ □□□ □□□□□ □□□□□. □ □□□□□□ □□□□ □□□□□ □□□ □□□ □□□ □□□□□ □□□□ □□□ □□□□□ □□□ □□ □ □□

□ □□□□ □□□□□ □□□□ □□□□□ □□□□□. □ □□ □ □, □□□□□□ **3.0**□ □□ **2018** □ □□□ □□□□ □□ □□□ □□□□□.

□□□□ □□□ □□□□□ □□□□□. □□□ □□□□ □ □ □□□ □□□ □ □□□ □□□ □□□□ □□ □□ □ □□□ <□□□□□>(2013)□ □□□□, □(□)□□ □□□ □□□□□ □□ □□□□ □□□□□(2014)□ □ □□□□□ □□ □□□ □□□□ □□ □□□□□□□ □□(2016)□ □□□□. □□□ <□□□□ : □□□□ □ □□□□□ □>(2016), □□□ □□□□ □□□ '□□□□ □□'□ □□<□□□, □□ □□ □□□ □□□ □>(2017) □ □□□□□ □□□ □□□□ □ □□□□ □ □□ □□□□□ □□□□.

□□ 10□□ □□□ '2018 □□□ □□□□□□'□□ □□□□□□□ 9□ □□ □□□□ □□□□□□ □□□□ □□□ □□□ □ □□□□ □□□ □□□ □□□ □□□ □□ <□□ □>□ □□□ □ □□. □□ □□□ □□□ □□ □□□ □ □ □□□□ □□ □□□□ □□□□□.

<2018 □□□ □□□□> □□□□ □□ □_□□□ □□□, 30□, 2018

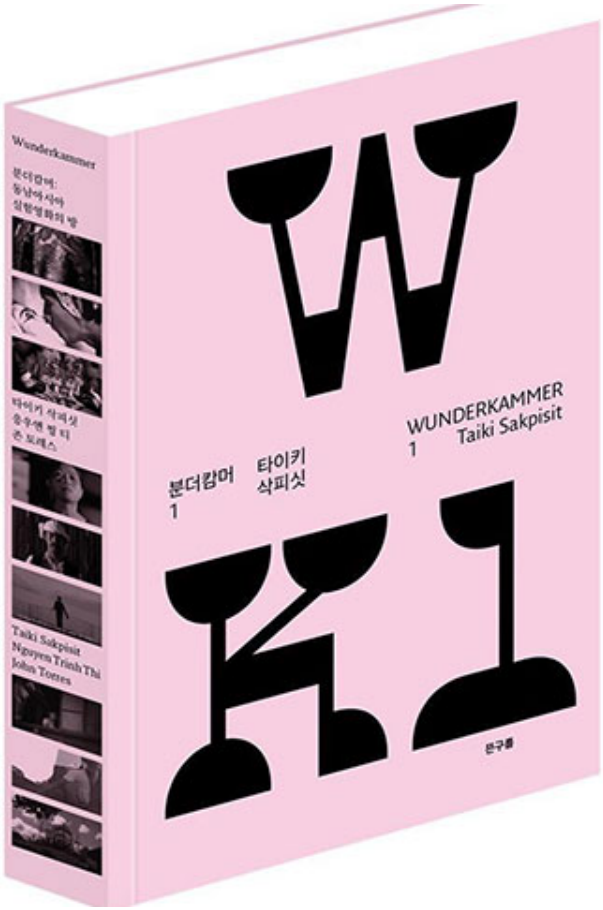
Q&A

Q. □□□□ □□□ □□□

A. □□ □ □□ □□□ □□, □□ □□□ □□ □□ □□ □□. □□ □ □□ □□□ □□□□□ □□ □□ □ □□ □□□□ □ □□□. □□ □□ □□□ □□□ □□□□ '□□□' □□□ □□ □□ □□□. □□□ □ □ □ □□□ □□□ 2012□ □□□□□□□□ '□□□□□'□ □□□□□, □□□□□ □□□□□ □□□□□□ □□ □ □□ □□ □□ □□□. □□ □□□□ □□□□□□ □□ □□□(Roger M. Buergel)□ □□ □□□□ □□□ □□ □□□□ □□□ '□□□□□'□ □□□□. □ □□□ □□ □□ □□□□ □□ □□□ □□ □□□ □□□ □ □□□□, □□□ □□□ □□□□ □□□ □□□□ □□. □ □ □□□□□ □□ □□ □ □□ □□□ □□□ □□ □□□□□□□□ □□□□□ □□□ □□□ □□□□. □ □□□ □ □□□ □□□ □□□□□ □□□□.

Q. □□□□ □□/□□ □□ □□

A. □□□ □□□□ □□□□□ □□□□ □□□□ □□ □□□□□ □□ □□□ □□□ □□. □□□ □□ □□□ □□ □□□ □□□ □□ □□□□. □□ □□□ □□□□ □□□□□ □□□□□: □□□□□ □□□□□ □□(2016)□□. □□, □□□, □□□□□ □□□ □□□□ □□ □□□ □□ □□ □, □□ □□□ □□ □□ □□□ □□□□ □□ □□□□□□□ □□□□ □□□□ □□□□□□ □□. □□ □□, □□□□ □□□ □□ □□, □□ □□□ □□ □□□ □□, □□ □□□, □□ □□ □□ □□ □□□□□ □□□□□. □ □□ □□ □□□ □□□□□ □□□ □□ □□□□ □□□ □ □□□ □□ □□ □□□□□□ □□ □□ □□□, □□ □□ □□ □ □□□□ □□□□ □□□ □□ □□□ □ □□□□ □□□ □□□□ □□.



□□ □□: □□□□□ □□□□□ □(Wunderkammer: Room of Southeast Asian Experimental Films)_□□ □ □□□□_2016

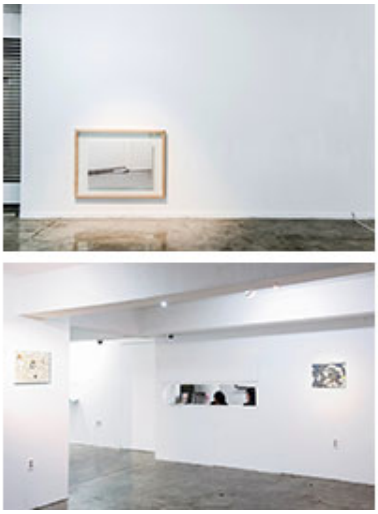
□□□ □□□ □□□□ □□□ □□□□□ □□ □□□□ □□□□ □□□ □□□ □□□□□□ □□□ □□□ □□□

□□□. □□ □□ □□□ □□□ □□□□□ □□, □□□□, □□ □□□ □□□ □□□ □□ □□□ □ □□□ □□□□ □ □□□ □□ □□□ □ □□ □□□ □ □□□□□ □□ □□□□ □□□ □□□□. □□□□ □□□ □□□□ □□□ □□□□□ □□□□□ □□□ □□ □□ □□□□, □□□ □□ □□□ □□□ □□□□ □□□□ □ □□□□. □ □□□ □ □□□□□ □□□□ □ □□□□□ □ □ □□. □□□ □□□ □□□ □□□□□, □□□ □□□ □□□ □□□ □□□ □□□ □□ □□□□□ □□□ □□□ □□□□ □□ □□□□□ □□ □□ □ □□ □□.

<□□□ □□□□(Strange Reversible Reaction)> □□ □□_B104□□□,_2014

Q. □□□ □□, □□, □□□□ □

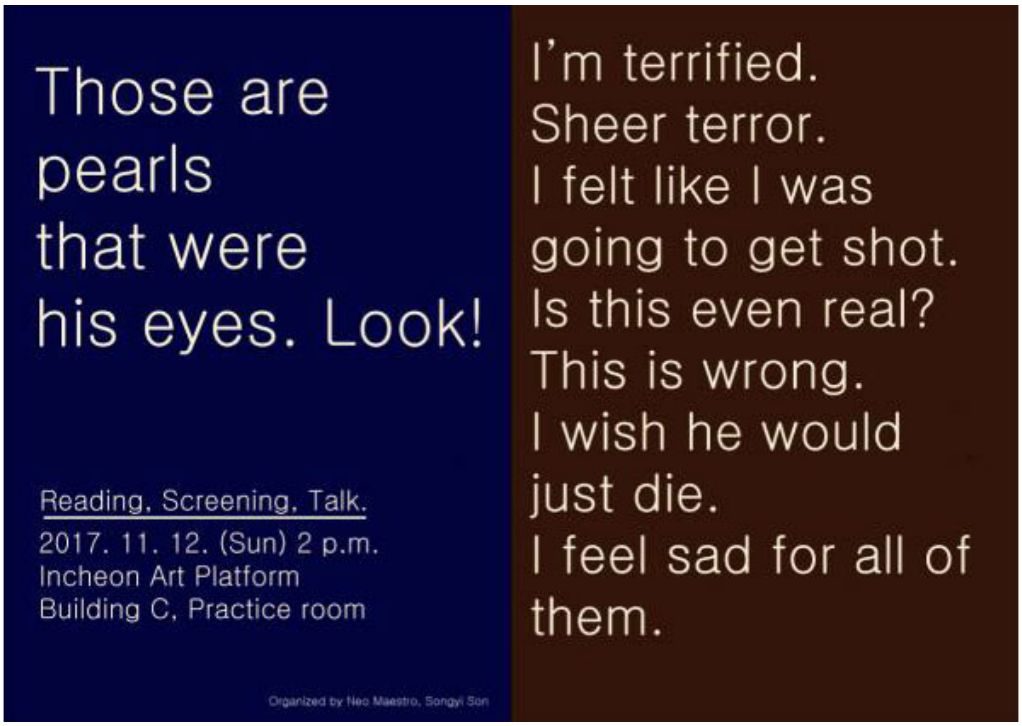
A. □□ □□ □□ □□□□ □□□□ '□□□ □□□ □□□□□'□□□ □□□ □□□. □ □□□□□ □□ □ □□ □□□ □□ '□□'□ □□ □□. □□□□ □□ □□□ □□□□, □□ □□□ □□ □□□□ □□ □□□ □□□□ □□ □□□□□ □ □□ □ □□□ □□□□□□ □□□ □□. □□ □□□ □□□□ □□□□ □□□□ □□□. □□□ □□□ □□□ □□ □□□. □□□□□□ □□□ □□□ □□□□□□□□ □□□□ '□□□□' □ □□ □□□□□ □□□ □□□ □□□ □□□ □□□□□. □ □□□□□ □□□□ □□ □□ □□□□ □□ □□□ □ □□□□□ □□, □□, □, □□□ □□□ □□ □□□□□ □□ □ □ □□. □□□ □□□□□ □□□ □ □□□ □□□ □□ □□.



□□ □□: □□□□□ □□□□□ □(Wunderkammer: Room of Southeast Asian Experimental Films)_□□ □ □□□□_2016

Q. □□, □□□ □□□□ □□□ □□□

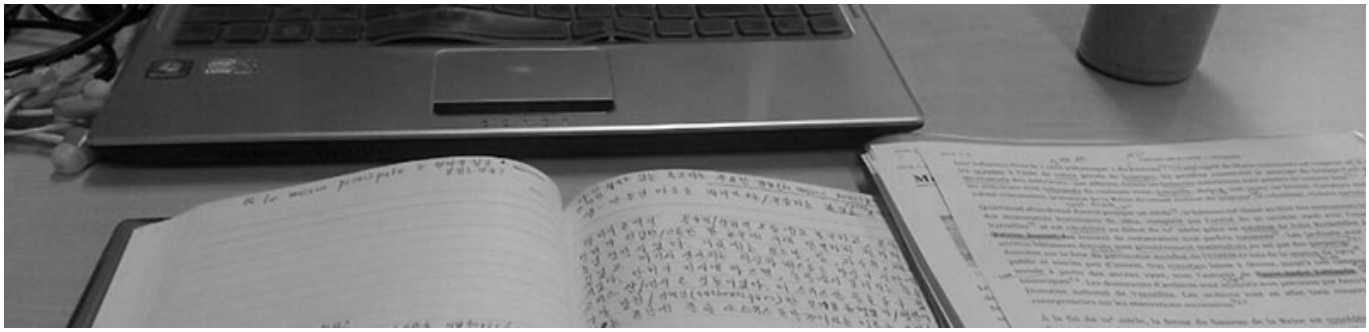
A. □□□ □ □□□ □□ □□□ □□ □□□ □□□□ □□□ □□□□ □□□. □□□ □□□□□ □□ □□□ □□□□ □□□ □□□ □□□ □□□ □□□□, □□ □□□□□ □□ □□□ □□□□ □□□□□□ □□ □□□□ □□□□□ □□□□□□ □□. □□□□ □□□, □□□□ □□, □□□ □□ □ □□ □□ □ □□ □□□ □□ □□ □□□ □□ □□□ □ □□□ □□□□□ □□□ □□□ □ □□□ □□□□. □ □□□ □□□□ □□□ □ □□ □□□□□□, □□□□ □□ □□□ □□ □□□□ □□□□ □□□ □□ □ □□□ □□□□.
□□□ □□□□ □□□ '□□'□ □□□ □□□□ □□□ □□□□ □ □□□ □□□□. □□ '□□'□ □□□ □□ □ □□ □□ □□ □□ □□□, '-□ □□□ □□', □, □□□□□ □□□ □□□ □□□□ □□□□ □□ □□□□.



<□□□, □□ □□ □□□ □□□□ **Those are pearls that were his eyes. Look! (co-organized by Neo Maestro)**> □□□□ & □□_□□□□□□□_2017

Q. □□□□ □□ □□□ □□□ □□□

A. □□□□ □□□ □□ □ □□□□. □□□ □ □□ □□□ □□ □□ □□ □□□ □□□ □□□ □□□□ □□□□ □□ □□.

Q. □□ □□□ □□ □□, □□□?

A.