

# Jung Sanghee

## Jung Sanghee

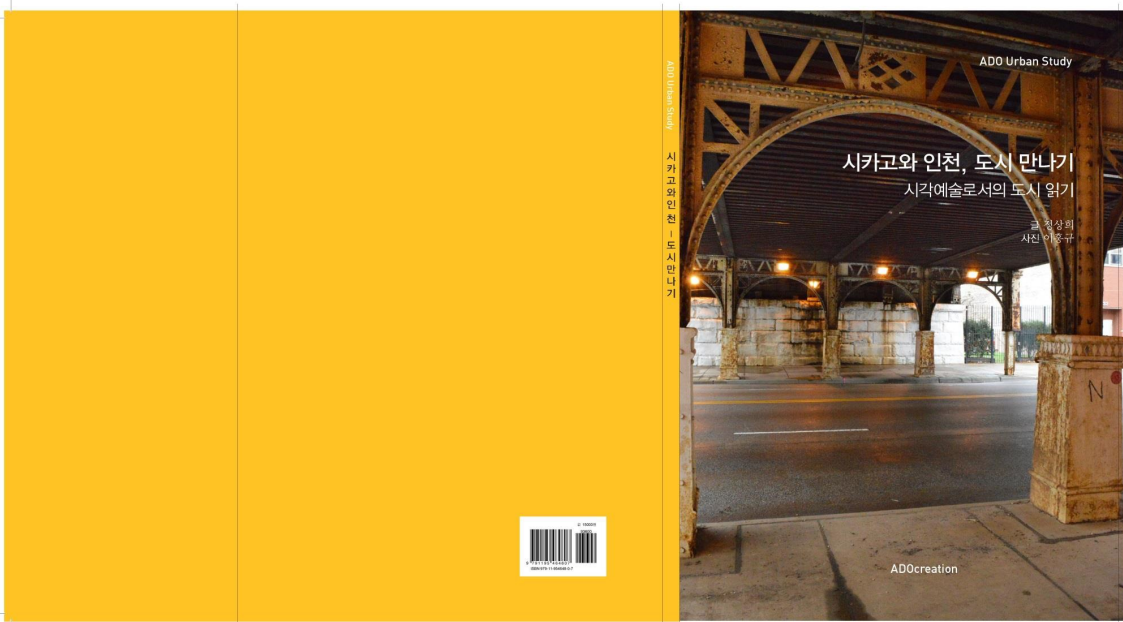
Jung Sanghee is a Senior Manager at the Strategy & Business Development Department of the Korea Communications Commission (KCC). She has been working at KCC since 2019.10. She has a Master's degree in Business Administration from Seoul National University. She has worked at various companies, including Samsung, LG, and SK. She is currently working on the development of the KCC's digital services. She is also a member of the KCC's Digital Service Committee. She has a strong background in business strategy and digital marketing. She is currently working on the development of the KCC's digital services. She is also a member of the KCC's Digital Service Committee. She has a strong background in business strategy and digital marketing.



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 2019.10. She has a Master's degree in Business Administration from Seoul National University. She has worked at various companies, including Samsung, LG, and SK. She is currently working on the development of the KCC's digital services. She is also a member of the KCC's Digital Service Committee. She has a strong background in business strategy and digital marketing. She is currently working on the development of the KCC's digital services. She is also a member of the KCC's Digital Service Committee. She has a strong background in business strategy and digital marketing.







글: 정성희  
 환경도시, 현대미술사, 건축사를 전공했으며, 현재 미술평론가이자 연구자 겸 활동하고 있다.  
 역사는는 《연방보》, 예술과 생활의 관계에 대해 《사상》(2011), 서울이브, 《신자유주의, 그랜드 디자인》(2010), 《SRT 이브 세계 미술의 역사(서울)》(2009), 《옥기천에 복귀할 세계 건축 1000》(인포나텍스, 2009) 등이 있다.  
 외국어학교 조양예술대학의 강의교수와 이도크리 에비타의 이도크리연구소로 있으며, 미술과 건축 도시의 접점에서 다양한 도시 연구를 기획하고 있다.

사진: 이홍규  
 도학과 공예학을 전공했으며 문화예술기획 이도크리 에비타의 대표 공간 연구소 소책자(소책자)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.

AD0creation, 00 000-0000000 00 000\_AD0creation\_2015

00, 00 000 00000 000000 00000 0000 0 0000 00 000000 000000. 2015 0000 0000 000 000 000 000000 0000 '000000' 00 00 0000000 0000000 0 000000 00 00000 000000. 0000 00000000 00 0000 00 0 00 00 000000 000 0000, 000000 0 00 00000 000 000000 0000 00 0000 00 000000. 000000 0000 0 00 00 00 000000 00 0 0000 00 000000 0000 0000 00 000000 000000 00 0 00 00 00 000. 0000 000000 0 00000 00 000 00000 0 00 0000 0000000 0 00 0000 0000 0 0 0000 0000 00.

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 000000 0000 0000 0000 00 00. 00 00000 0000 0 0000 00 0000000000 0000000 0000000 0000 0000 00 0000 00000 0000 0000.





ADO Urban Research-Reading City as Visual Art  
Series\_Chicago\_2014

ADO Urban Research-Reading City as Visual Art  
Series\_San Francisco\_2013

Q. 2014년 1월/2013년 1월 17일 - 26일

A. 2014년 1월 17일 - 2019년 1월 26일 (일요일 휴무) 스페이스아도 spaceADO

2018 ADO Urban Research  
혼성 도시의 감각 - 이미지어빌리티  
**IMAGEABILITY**

김민정  
김진  
곽지영  
남경순  
이민경  
정성현  
황경현

2019년 1월 17일 - 2019년 1월 26일 (일요일 휴무)  
스페이스아도 spaceADO

주최/주관: ADOcreation  
후원: 인천광역시 인천문화재단, 한국문화재단

www.adocreation.com

IMAGABILITY 2019년 1월 17일 - 1월 26일

<IMAGABILITY 혼성도시의 감각-이미지어빌리티>는 2014년부터 시작된 ADO Urban Research의 4년 차 사업 과정과 결과를 공유하는 기획전입니다. 구체적으로는 2006/2007년도에 진행된 아시아와 혼성도시(혼합도시)의 도시적 현상 속에서 시작된 프로젝트로, 본 전시를 위해 참여 예술가 9인과 함께 국내외 도시를 바라보는 다양한 경험과 시선에 대한 일러스트레이션과 과정을 거칩니다. 각 예술가들은 선의 개념을 장소 경험의 수렴과정을 통해 극한 추상적인 형태로 변형시키고 직접적인 이미지로 표현하여 도시의 이미지에서 비롯될 수 있는 가능성에 대한 6개월간의 경험과정을 공유한다. **정성희 (기획)**

이민경 <무지> Archival Pigment Print, 2009  
정성현 <C, P, R (City, Plant, Room)> Archival Pigment Print, 2008  
김민정 <그 이름에 가이저지> 혼합매체, 2009  
김진 <먼지 소리만 울린다> 캔버스에 풀가죽, 겨울 아크릴, 천상 합판, 2008

남경순 <도시 풍경> 단색설명상, 2008  
곽지영 <나의 도구> 예스지 자기유, 2008  
황경현 <Drawing(Cityscape)> 종이에 풀가죽, 2008

본 시범은 인천광역시, (재)인천문화재단, 한국문화재단의 지역협력사업으로 선정되어 개최됩니다.

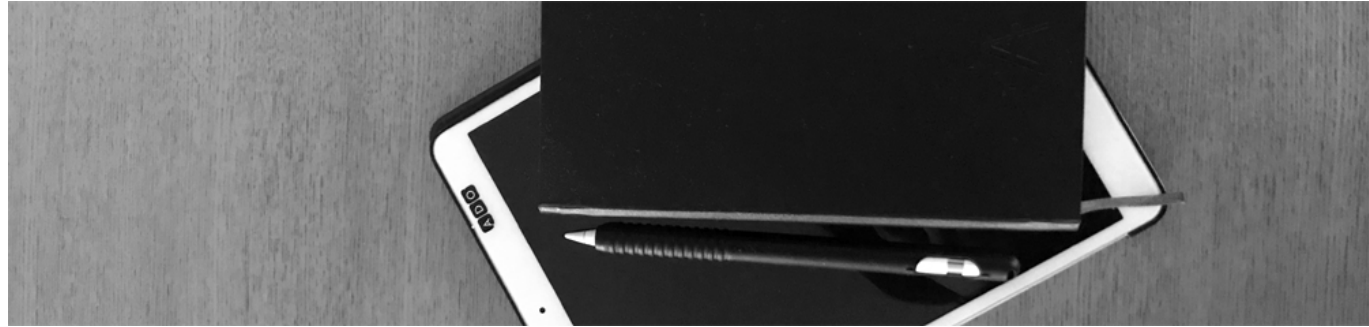
space ADO, 1st Flr, Incheon  
Tel: 032-746-9292 e-mail: adocreation@naver.com  
Opening Hours : Mon-Fri 10:00-5:00 Sun: closed

ADOCreation (Director Lee Hong-jun / Jung Sang-hee)  
www.adocreation.com

2014-2019 Imageability (2014) - 2019

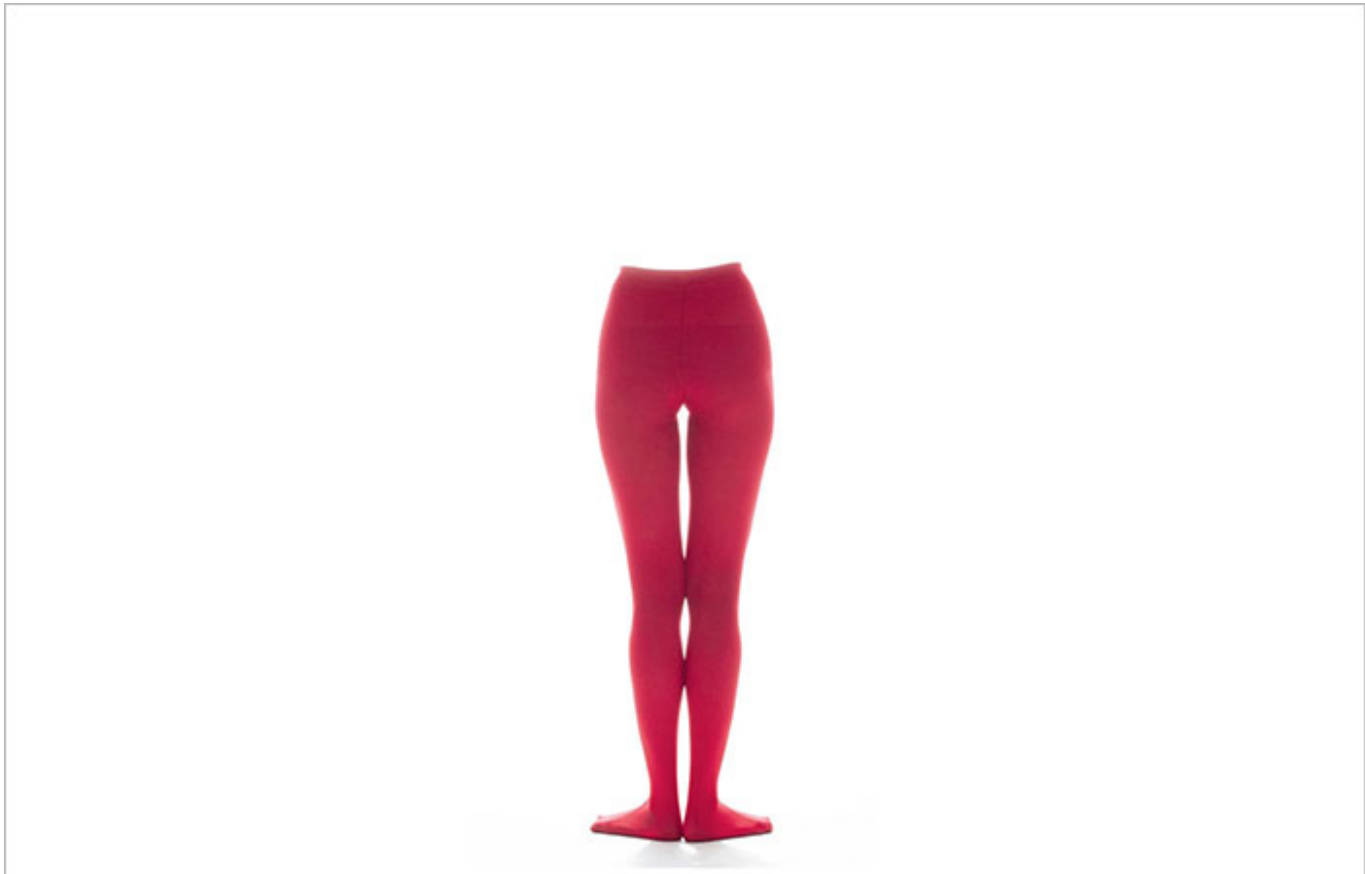
Q. 2014년 1월/2013년 1월 17일 - 26일

A. 2014년 1월 17일 - 2019년 1월 26일 (일요일 휴무) 스페이스아도 spaceADO



2014 : 2014-2019 Imageability





00 00000 000 Vol.11(Ji Park Contemporary Series Vol.11)\_graphic score\_2018

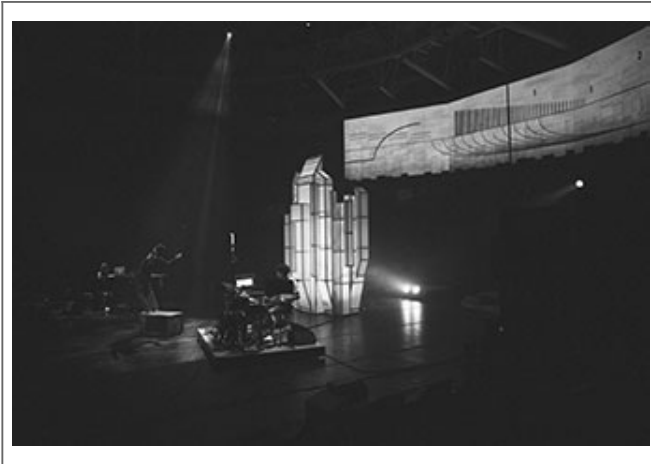
## # Q&A

**Q.** 000 00000 00, 00 000 000

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

00 0 00 00 00 000 000 0000 0000 00000 0 0000 000 00(Anthony Coleman) 00 000 000 00 0000 000000, 000 00 000 00 0000, 00000 00 000 00 000 00000 00000. 00 00 00 0000 000000000 00000 'Contemporary Improvisation' 00000 00000 00000 00 00(Production Meeting) 0, 00000 00(Cornelius Cardew) 00000000 000 00 1950-60 00 00 000000 000000 000 000 00000 00000 00.

000 000 000 00000 00000 00000 00000. 00000 00 000000 000 000 00 00000 0, 000 00000 000000 00000000 00 00000 00000000 00 0000 00000. 0000 00000 00000 00 00 00 00 000 00 0 0 0000 0000 000000, 000000 0 00 0 00 00 0000 00 0 000000 00000 0000 0 0000 0000 00 00 0000. 000000 00 00000 0000 00 00000 00000. 00 0000 0 0000 00000 00000.

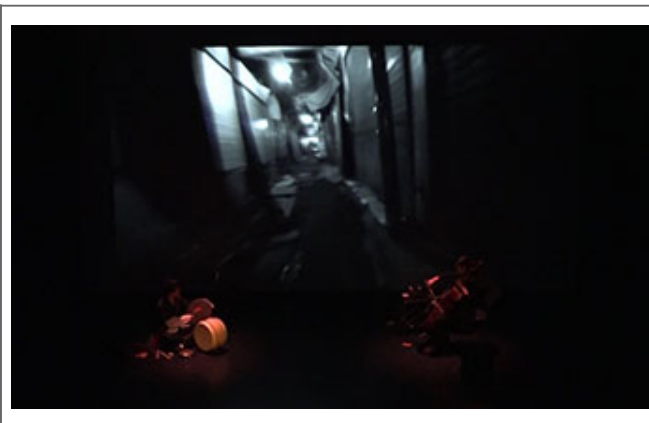
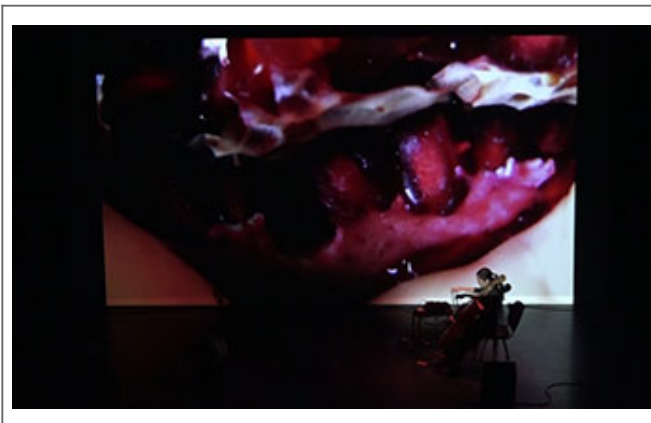


Ji Park Contemporary Series Vol.11 <En Mai, pas fini>

0000, 000000 00, 000, 00, 00\_0000 KB0000\_2018

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

**A.** 00 00000 000 Vol. 1 000 <Ji Park 9000km+>(2014 ILIL SOUND)0 00 000 00 0000. 000 000 0000 0009000km, 0000 00000 000 00 0000 00000 000 00 00 000 000 00 0 0 00 0000 00000 0000 000. 0000 00 00 00, 000, 000 000000, 000 0000 000000 00, 00 00000 000 0000 0 000 00000. 0000 00 000 0000 00000 0000 00000, 00000 000 000 00 0, 000 0000 0000 0000 000 0000000, 00 00000 00000. 0 00 0000 0 00000, 00 000 000000(OMI International Arts Center)0 0000 0000, 00 0000000 000 0000(Vardan Ovsepien)00 0000, 0000 0000 00 0 00 000000 0000 0000 000 0 00 0000 0000 00 0 0000000.



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

**Q.** 000 00, 00, 0000 0

**A.** 00 00 020 00 000 000 0000. 00.00.000000 0000 000 0000000 0000 000 00000, 0 000 00 0000 000 00 000 00. 000 0 000 00000, 000 0 00 00 00 0 00000000 00 00 000 00 000 0000 0000.



이 공연은 '한국의 소리'이다. 전통의 소리와 현대의 소리를 만나서 새로운 소리를 만들어내는 것이 이 공연의 목표이다. (한국의 소리, 현대의 소리.)



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

**Q.** 이 공연, 어떤 의미를 지니고 있는 것인가요?  
**A.** 이 공연은 전통의 소리와 현대의 소리를 만나서 새로운 소리를 만들어내는 것이 목표이다. 전통의 소리와 현대의 소리를 만나서 새로운 소리를 만들어내는 것이 이 공연의 목표이다. (한국의 소리, 현대의 소리.)  
 전통의 소리와 현대의 소리를 만나서 새로운 소리를 만들어내는 것이 이 공연의 목표이다. 전통의 소리와 현대의 소리를 만나서 새로운 소리를 만들어내는 것이 이 공연의 목표이다. (한국의 소리, 현대의 소리.)



Ji Park Contemporary Series Vol. 7 <시선>

2014\_08\_26\_2014



Ji Park Contemporary Series Vol. 6 <맥베스>

2016\_06\_23\_2016

Q. 시선의 온도에 대해 어떻게 생각하십니까?

A. 시선은, 시선으로 시선을 이 시선 시선 이 시선, 시선 시선으로 시선 시선 시선으로 이 시선 시선으로 시선 시선. 이 시선 시선으로 시선 시선 시선, 시선 시선 시선으로 시선 시선 시선으로 시선.





VR 3.0 10



VR 3.0 10

VR 3.0 10



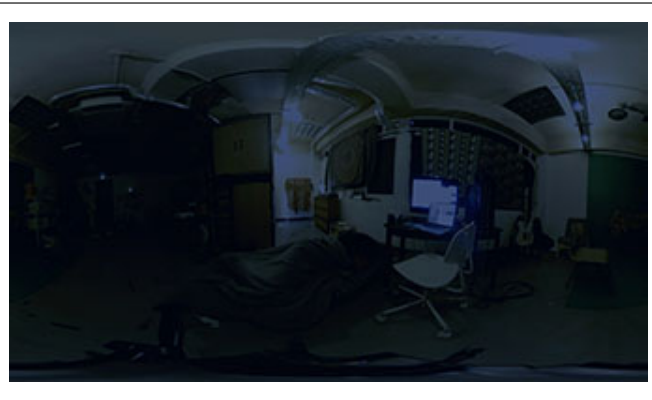
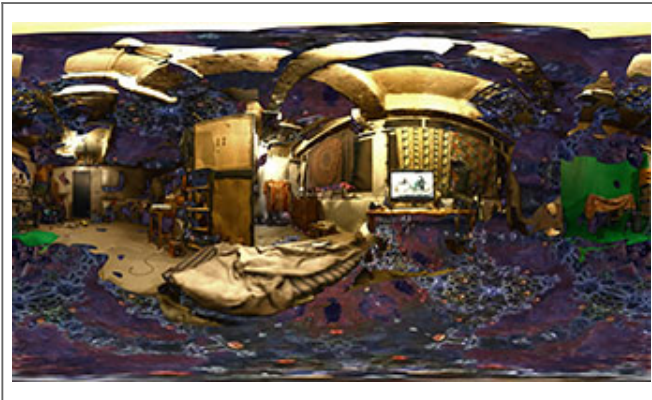
846\_2018

# Q&A

Q. VR 3.0 10

A. VR 3.0 10

0 000 0000. 00 0000 0000 0000, '0'00 0 00 00 0000 0000 0000 0000  
 00. 00000 000000 000000 00 0000 0000 00000 0000 0000 0000 0000. 0000 0000  
 00 00, 0000 00 00000 00000. 00000 000000 00 00 000000, 00 0000 00 0000  
 00000 00000 00000 00.



000\_100410\_VR 00\_2018

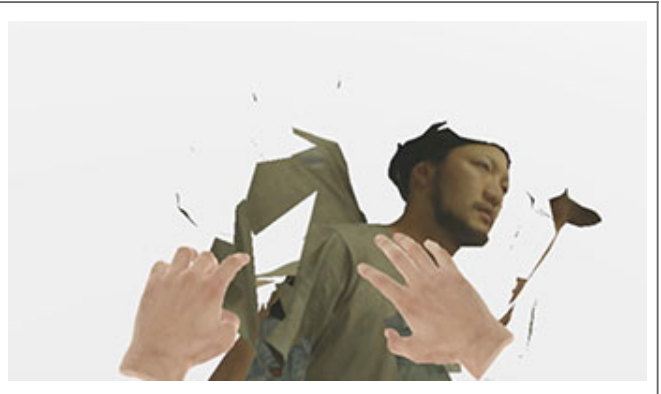
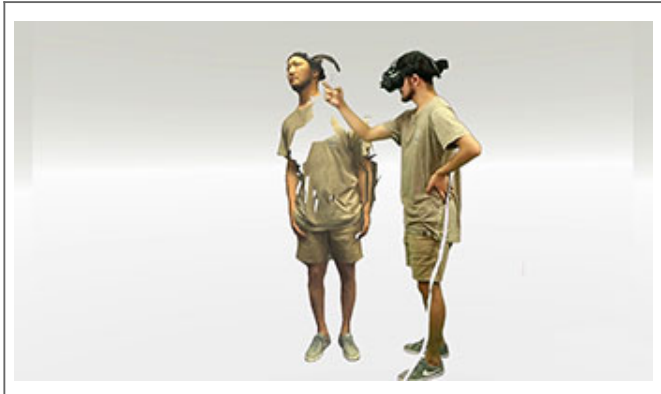
**Q.** 0000 00000 00 00(00 00)0 00000 0 0000 00000?

**A.** 20160000 20170000 0000 00 0000 00 000000000 000000 00. <00000>0 0000  
 00000 00000 00, 00 00 0 00 0000 0000 00000 0000 00000 0 00 0000 0  
 00000. 0000 00000 0000 00000 00 00000 0000 0000 00 0000 00 0000 0 00. 00  
 00 00000 00 3600 00000 000000 00000, 0000 0000 00000 00 0000 00000 00 0  
 00 00 00. 00 '0' 0000 00000 00, '0'0 00000 00, 0000000 0000 0 00. 0  
 0000 0000 0000 00000 00 0, 00 00 00 0000000 0000 00000, 0 0000 0000 '00'  
 0 00 00 0000 00 00000 0000 00 00000 00000.



**Q.** 000 00, 00, 0000 0

**A.** 000 000 00 000 00000 00 000 00000 00 000. 00 ‘000’ 0000 00 000 000 000 00 00. 00000 00 00 00 00000 00, 000 00 00000 000 00000. 00 00000, 00000, 000 00000 00000 000 00 00000 00. 00 00 000 000 0 000 00.

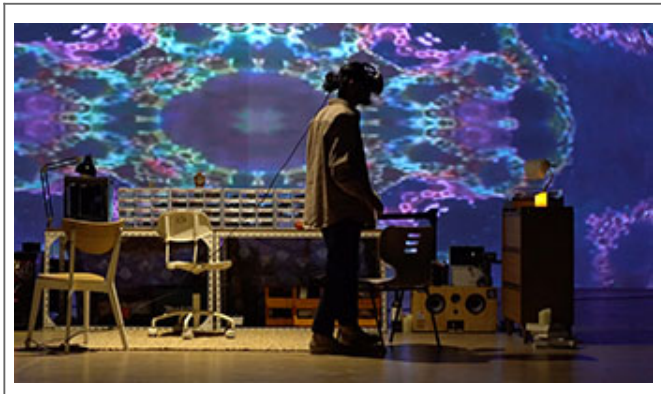


000 0000 00(00 000)\_50350\_0000 000\_2018

000 0000 000(000 000)\_4m×4m×2m\_ 00000 00000, 0 0\_2018

**Q.** 00, 000 00000 000 000

**A.** 000 00000 00 0 000. 00 000 00 000 00 000. 0 000 00 00 00 00 00 000 00 00000, 0 000 00000 00 00000 000000. 00 00000 00000 00 00000 0 00000 00 0 000000, 00000 000 00000 00000 00 000 00 000000 00 000 0 00 0 000000 00000.



0000\_6m×6m\_000000 VR, 00\_2018

**Q.** 000 000000 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 0000 0 000?’ 00 000

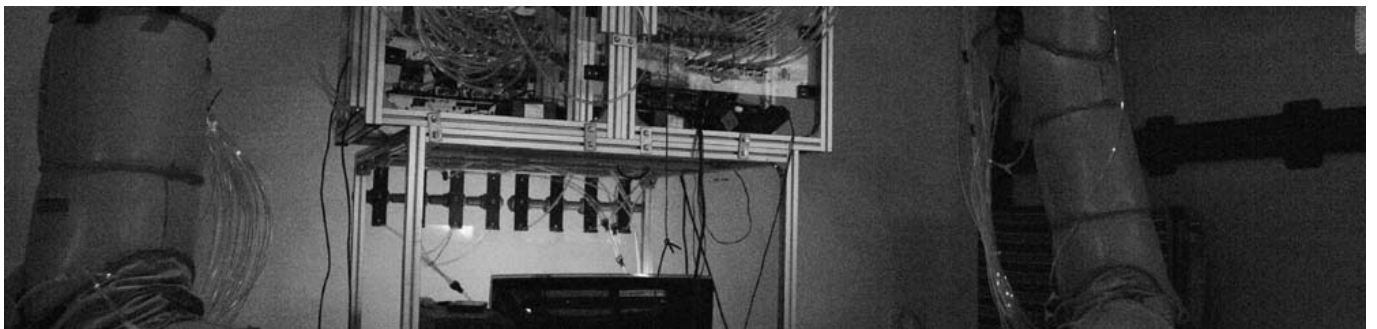
この作品は、人間の動きをデジタルデータに変換し、それを再び動きに変換する装置です。人間の動きをデジタルデータに変換し、それを再び動きに変換する装置です。



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、2018年

**Q.** この装置はどのように動作しますか？

**A.**



詳細はこちらをご覧ください。▶

# 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 Queen' (2012). She has also appeared in the film 'The King and the Clown' (2005) and the television series 'The King and the Queen' (2012). She is currently married to a man named Kim Seon-ho, and they have a son named Kim Seon-woo. She is also a member of the South Korean Actors Guild.



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 Queen' (2012). She has also appeared in the film 'The King and the Clown' (2005) and the television series 'The King and the Queen' (2012). She is currently married to a man named Kim Seon-ho, and they have a son named Kim Seon-woo. She is also a member of the South Korean Actors Guild.





00.0(00.0) 00000\_0000\_170 520\_00 000 00 00\_2017

0000: (0000▶)

### # Q&A

**Q.** 000 0000 00, 00 000 000

**A.** 00 000 00000 00000 00 0000/000000/00000 000 0000 00 00 000000 0000 00000. 00 19970 000 000000 000 0 000 00000 00 00000 0000 00000 0 0000 00 0000 0000. 0000 2014000 000000 000000 00 00000000 0000 000000 00 0000 00 0 00000 0000 00000 00. 00 00 0000 0000 00 000000 0000 000000 0 00000 00000 0000 00000 00 00 000000 000000 00000 00000. 00 00, 00, 0, 00000 0000 00 00 000000 00000 0000 0000 0000 0000 0000 0000 000000 00000 '0000 0-0-00000'0 00 0000 0000 0000 00 00000 00. 0000 0000 0000 0000, 0000 00 00 00000 00000 0000 00000 00000 00000 00000 00000 00000 0000, 0000, 00, 0 00 00000, 00000, 00000 0000, 00 0000, 00000, 00000, 00000, 00 00 00000 0000 00 0000, 00000000 00000.





00-0(00-0) 00000\_0000 00000\_00 000 00 00\_2017

0000: (0000▶)

**Q.** 000 00, 00, 0000 0

**A.** 00 00 0000 00, 00 0 0 00 00 000 00 000000 000000 000000 000 0  
00 00 0000 00 000000 00000 000000 0000. 0000 4000 00 0000 0000 00 00  
0(Pina Bausch)0 ‘0 00000 0000 00 0000 0 00 00 00, 0000 0000 00 00000.  
’ 00 00 00000 00000 0000 00000. 00000000 0000 00000 00 00000 0000 00  
0 00000 000000 00 0000 00 00 0000 ‘00 0000’ 00 00. 0000 0000 0000 0000  
0 ‘0000’0 00000 0000, 0000 00 0000 00 00 0000 0 00 00 00 0000 00 00000  
00000 0000 0000 0000 00000 0000 00000 0000 0000 0000. 00000 00 0000  
200000 0000 0000, 00 00000 0 0000 000000 0000. 0 0000 0000 00, 0000 0000  
0000 00 000000 0000 0, 000000 0000 000000 000000 0000 0000 0000 0000  
0 0 00 00 0000 0000. 00 000000 0000 0 00 000000 ‘00, 0, 00, 0 0000’0 0  
00 00.





00.0(00.0) 00000 00 00\_0000\_15 46\_00 000 00\_2018

0000: (0000▶)

**Q.** 00, 000 0000 000 000

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





00-0(00-0) 0000\_0000\_460270\_00000000 000\_2017

0000: (0000▶)



00-0(00-0) 0000\_ 0000 00 00000\_00000000 000\_2017

0000: 0000▶

**Q.** 000 000000 00 000 000 000

**A.** 00 0000 0 000 00000 000 00, 000 000 0000 00 00 00 0000 000 0 00 00. 0 0 000 0000 '00 0000 0000, 00 0000 00 000, 00 0000 00 000', 000 00 000 00 000 00 000 0 000'0 00 0000 000 000 00. 000 000000 0000 0000000 0000 000 00 0000 00. 00 00 000 00 00 '0000000 00'0 0000 00 000 0000 00 0000 00000000 000 0000 0000 0000 000, 0



# PARC Rahm

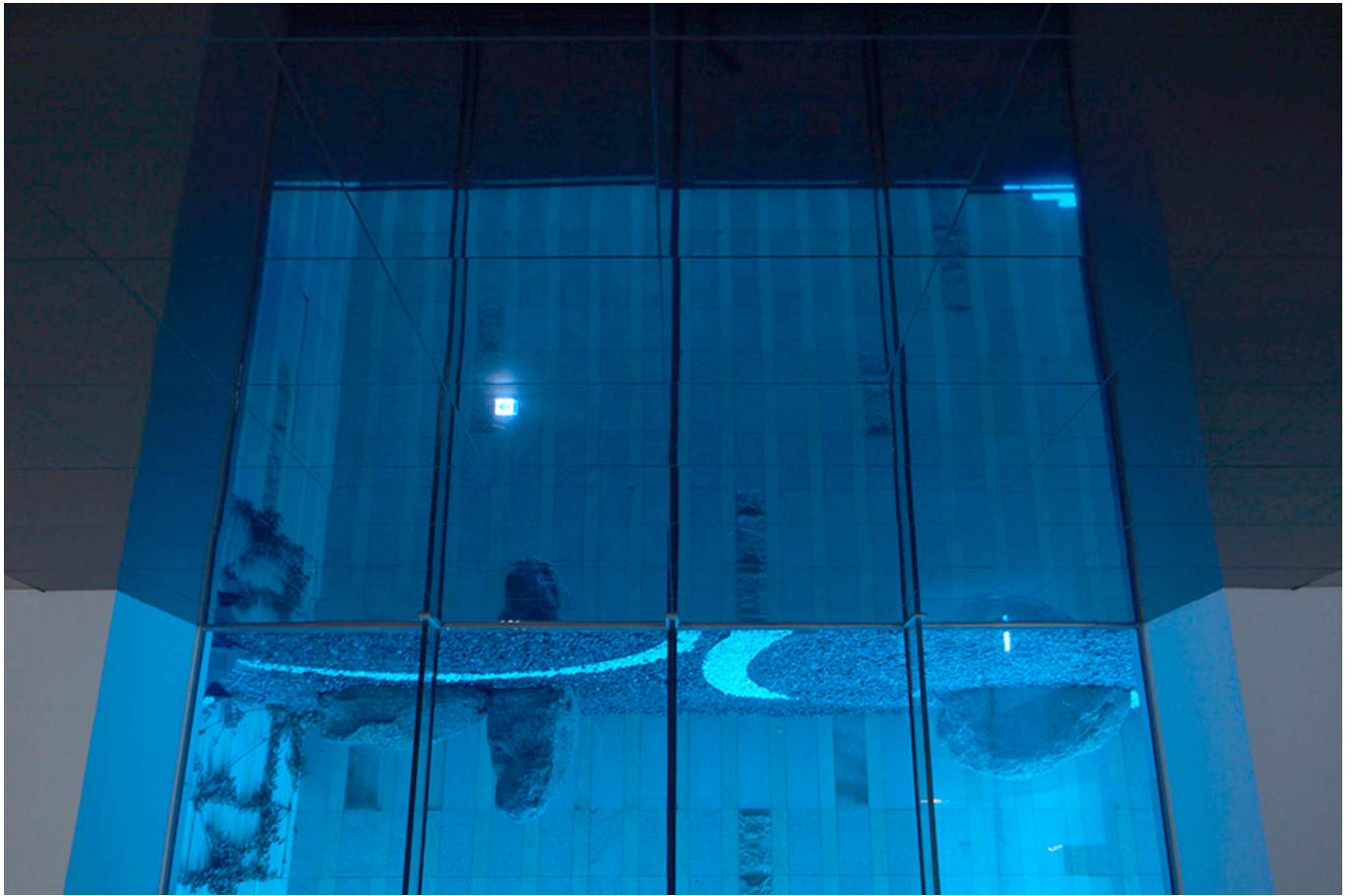
PARC Rahm

PARC Rahm is a professional software engineer with over 10 years of experience in the industry. He has worked for several major tech companies and has a strong background in software development, system architecture, and project management. He is currently working as a Senior Software Engineer at a leading technology firm. He has a Bachelor's degree in Computer Science from a well-known university and has published several papers in the field of software engineering. He is also a frequent speaker at industry conferences and has mentored many junior engineers. He is passionate about technology and is always looking for ways to improve himself and his team. He is currently working on a project that involves developing a new software platform for a major client. He is looking for a challenging role where he can continue to grow and contribute to the success of the organization.



PARC Rahm is a professional software engineer with over 10 years of experience in the industry. He has worked for several major tech companies and has a strong background in software development, system architecture, and project management. He is currently working as a Senior Software Engineer at a leading technology firm. He has a Bachelor's degree in Computer Science from a well-known university and has published several papers in the field of software engineering. He is also a frequent speaker at industry conferences and has mentored many junior engineers. He is passionate about technology and is always looking for ways to improve himself and his team. He is currently working on a project that involves developing a new software platform for a major client. He is looking for a challenging role where he can continue to grow and contribute to the success of the organization.





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

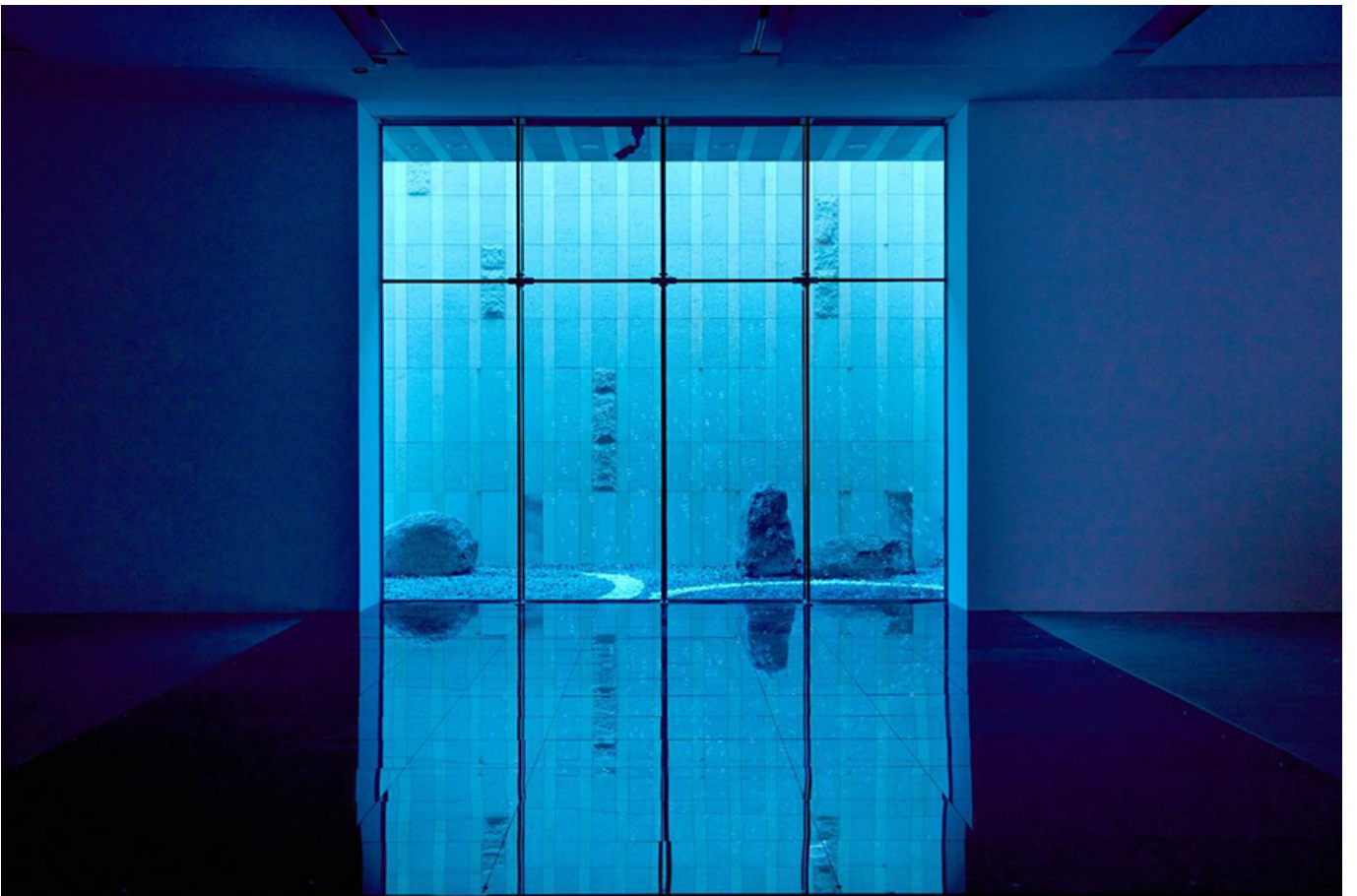
**Q.** 000 0000 00, 00 000 000

**A.** 0 000 00 00 0000 000 000 0000 000 00 000. 000 000 00 000 00 00 000 00 0 00. 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 0000 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

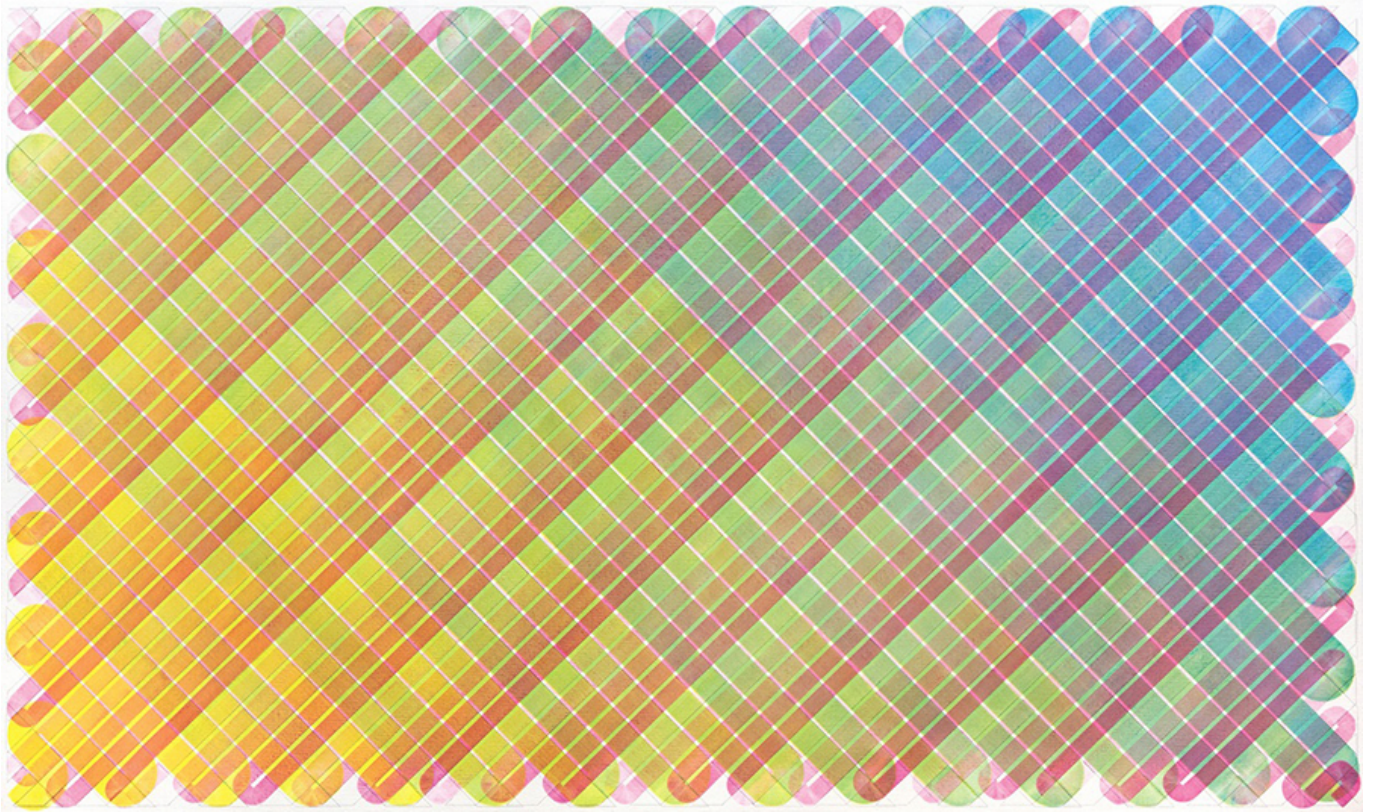
▣▣▣▣: (▣▣▣▣▣▣).

Q. ▣▣▣ ▣▣, ▣▣, ▣▣▣▣ ▣









RYB\_pencil and acrylic on linen\_97x194cm\_2016

Q. 00 000 00 00, 000?

A.



	A	B	C	D	E
1					

## 00 0000 LIAO Chao-Hao

000000 0000 00

00 0 0 00000000 00000 0000 201900 100 00 0000 00000. 00000000 00000 000 000 000 000 00 00000 00 00 000 00 00 0 00 0000, 0.00 0000 0000 00 000000. 0 00 0 0, 0000000 3.00 00 000 0000000 0000









events. I use a lot of paint to express the surface marks of these objects in an attempt to construct sculpture objects by painting.

**Q.** 這些雕塑是 誰 的 (誰 的 畫)? 這些 是 誰 的 畫?

**A.** 這些 是 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 2014 年 誰 的 畫 (誰 的 畫, Wavelet Block) 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 2015 年 誰 的 畫 (誰 的 畫, Retaining Wall) 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫. 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫, 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫 誰 的 畫.



**Wavelet Block** (誰的畫)\_China clay, Soil, Pulp, Styrofoam\_220×450×230cm\_2017





**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年后城市外观差异的记录和物体的演变。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. 〇〇 〇〇〇 〇〇 〇〇, 〇〇〇?

A.



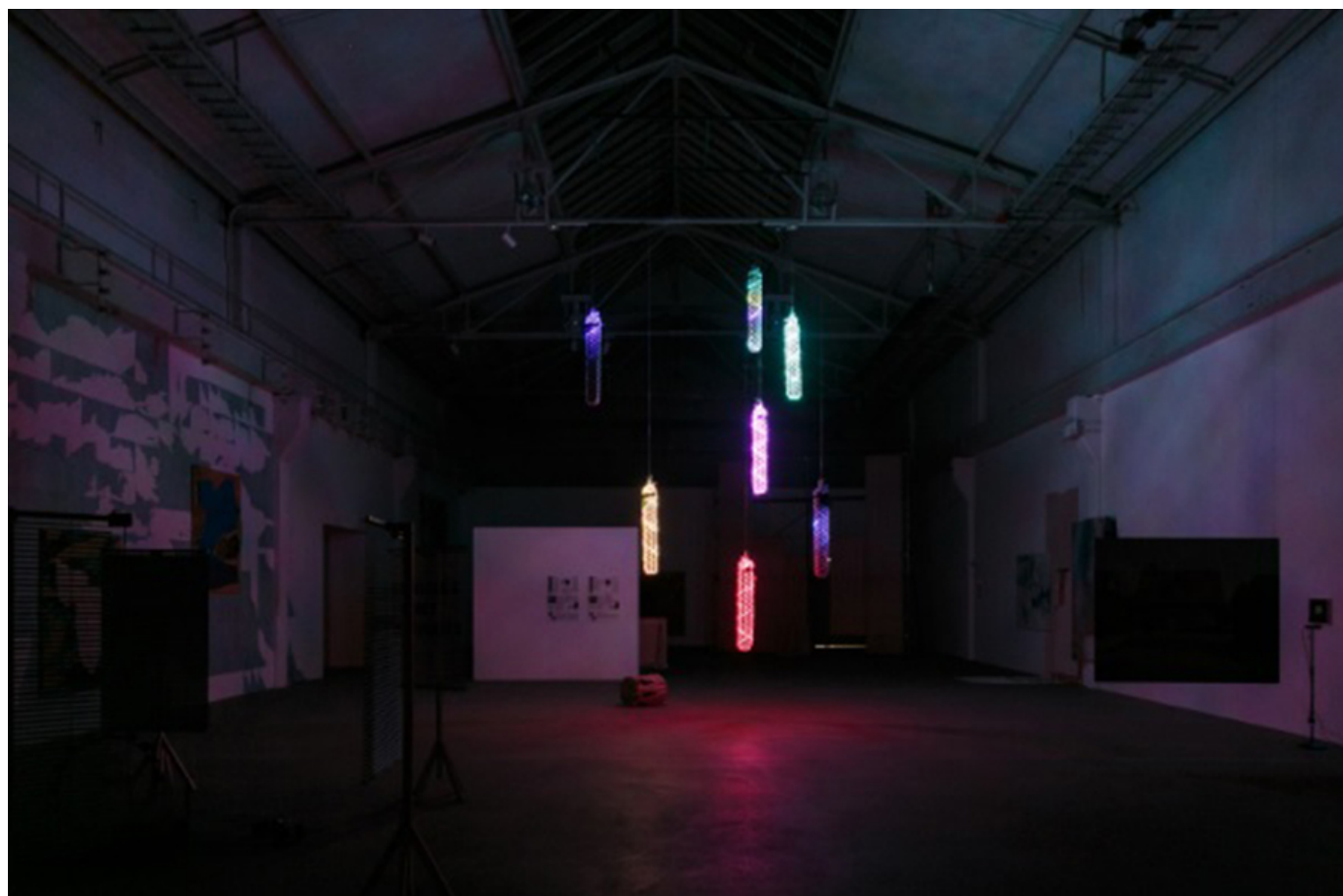
〇〇〇 ( 〇〇〇\_〇〇\_〇〇〇〇\_▶ )





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.** □□□ □□□□ □□, □□ □□□ □□□

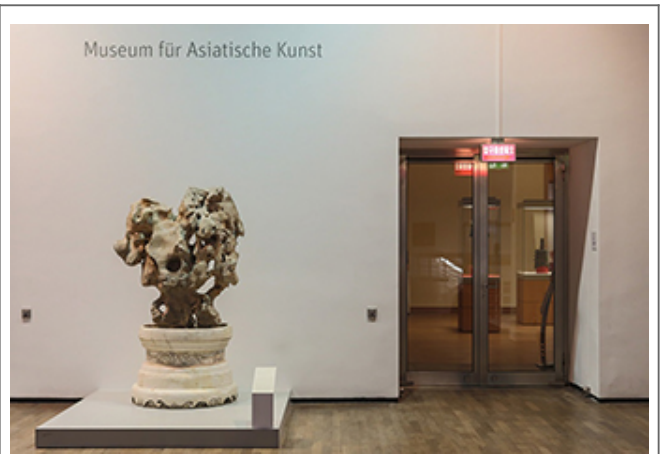
**A.** □□ □□□□, □□ □□, □□, □□□□ □□ □□□ □□□ □□□ □□□□. □□ □□□ □□ □□, □□, □□□□, □□ □□□□ □□□ □□□, □□□□□ □□□□ □□□ □□□ □□□□□□ □□□□. □□□ □□□□□ □□□□ □□□□ □□□□ □□ □□□, □□□ □□ □□□ □□□□□□ □□□ □□ □□□□□ □ □□□. □□□ □□ □□□ □□□, □□□□□ □□, □□ □ □□ □□□ □□ □□□ □□□. □□□□□ □□□ □□□□ □□□ □□ □□□ □□ □□□ □□□ □□□ □□ □□□ □□ □□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



**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 현재까지 가장 대표적(중요)한 작품은 'Past Persephone'입니다. 이 작품은 Berlin의 Galerie Irrgang에서 Meanwhile, Elsewhere 프로젝트 공간에서 전시되었습니다. 이 작품은 고대 우주론 전설, 원주민과 고대 그리스 신화, 그리고 동아시아 역사적(오해) 기억을 포함하여 '안락사'에 대한 기억을 다룹니다. 저는 수확과 민속 유물과 관련된 전통적인 한국 악기와 현대 미용 소비자 상품을 결합합니다. 나의 예술적 실천은 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. 1000 20, 20, 1000 0

A. 00 000 000000, 000 000000 000000 000 00000 000 00 0000. 000 00  
00 00 000 00000 00 00 000 00000 0000 00. 00000 0000 00 1000 000000 0  
00000 000 0000000 000000. 000 00000 0000000 00 000000 00000 0000 000 0  
0000 000 000000 00000 00 <German Speaking Project Part 2> 00000 0  
0000 00 0(0)00 000 000000 00 000000 00000. 00 000 000 00 0000000 00  
00 000000 00 00000 000 000 0000000 00000 00000 0000 0000 0000 0000 00000



**Performance view of The 10 N-Kisses**\_Collaborative interactive performance with Daniel Dodd-Ellis and Marie Yan\_30 min\_‘Archipelago’, Reinbeckhallen, Berlin, Germany\_2018  
Photo credit: Aleks Slota



(no) regrets\_HD video, 11:43, 16:9, color, B&W\_2014

0000: (0000)

**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, 問問 問問 問問 問問**

**A.** 問問 問問 問問 問 問問 問問, 問問, 問問問 問問。 問問 問問 問 問問 問問 問 問問, 問問 問問 問 問 問問 問問 問問問 問問 問 問 問。 問問 問 問問 問 問 問問 問 問問 問 問問 問問 問問 問問 問問 問問 問問 問 問問 問 問問 問問 問。 問問 問 問問問 問問 問問 問問 問問 問問 問問 問問 問問 問。 問 問問 問問問 問問 問問, 問問 問問 問 問 問 問 問問 問問。





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 才能 在 艺术 领域 有所 建树

**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。 再者 要有 独特 的 创作 理念和 风格。 最后 要有 持续 的 学习和 实践 精神。 同时 也要 注重 与他人 的 合作 和交流， 不断提升 自己的 艺术 修养 和 社会 责任感。 只有 如此， 才能在 艺术 领域 有所 建树！



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

케이트  
허스  
리  
kate  
hers  
RHEE



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

Q. □□ □□ □□ □□, □□□?

A.



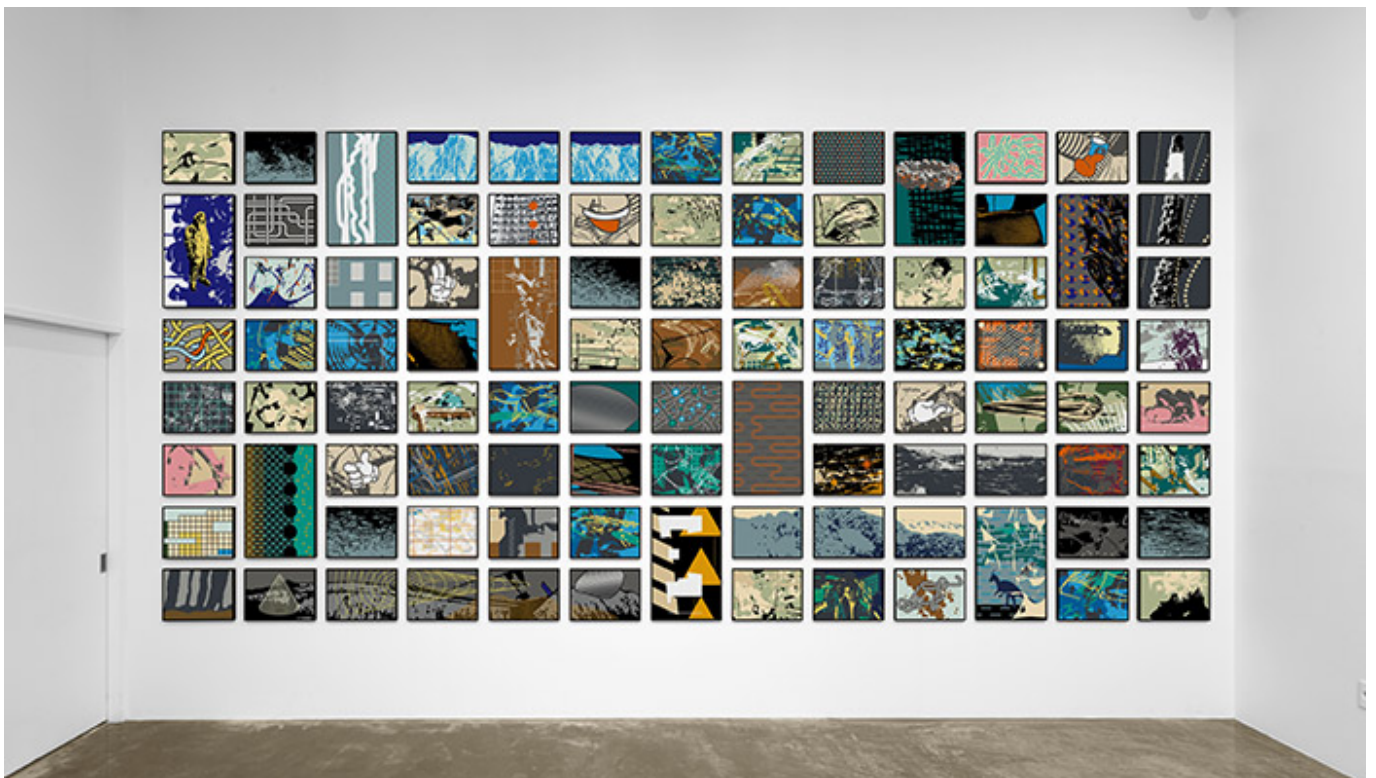


# 000 SONG Mingyu



0000 00000000 000 00000 0000 000  
00 000 000000. 000 000 0000 00 00  
000 000000 0000 000000, 000 00, 00  
00 0000 0000 000000 000 000 000 0  
00 0000 00. 20160000 20180000 000  
000 0 000 0000 000 000 000 00, 0  
000 000 000 00 300 (SFD: Science  
Fiction Drawing)0 00000, 000 000

00, 000 00, 000 00, 00000 00 0000 000000.

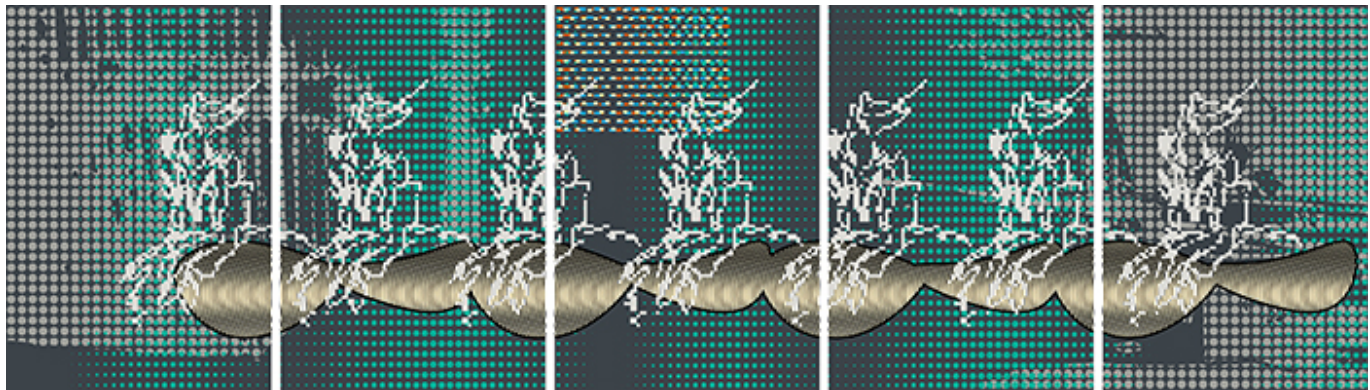


000 000 000(Combination of Metal and Sugar)\_Acrylic on Canvas panel\_29x40cm\_2018

## # Q&A

Q. 000 00000 00, 00 000 000

**A.** 이 작품은 우주 공간에서 펼쳐지는 일련의 장면들을 보여줍니다. 우주 공간은 무한한 공간이지만, 우리는 지구에서 바라보는 우주 공간을 한정된 공간으로 인식합니다. 이 작품은 우주 공간을 어떻게 인식하는지를 탐구합니다. 우주 공간은 우리가 상상하는 것보다 훨씬 더 복잡하고 다양한 형태를 띠고 있습니다. 이 작품은 우주 공간을 어떻게 인식하는지를 탐구합니다. 우주 공간은 우리가 상상하는 것보다 훨씬 더 복잡하고 다양한 형태를 띠고 있습니다. 이 작품은 우주 공간을 어떻게 인식하는지를 탐구합니다. 우주 공간은 우리가 상상하는 것보다 훨씬 더 복잡하고 다양한 형태를 띠고 있습니다.



작품명 1 / Unfolded Moon 1\_Acrylic on Canvas panel\_78x270cm (78x54cm, 5piece)\_2018

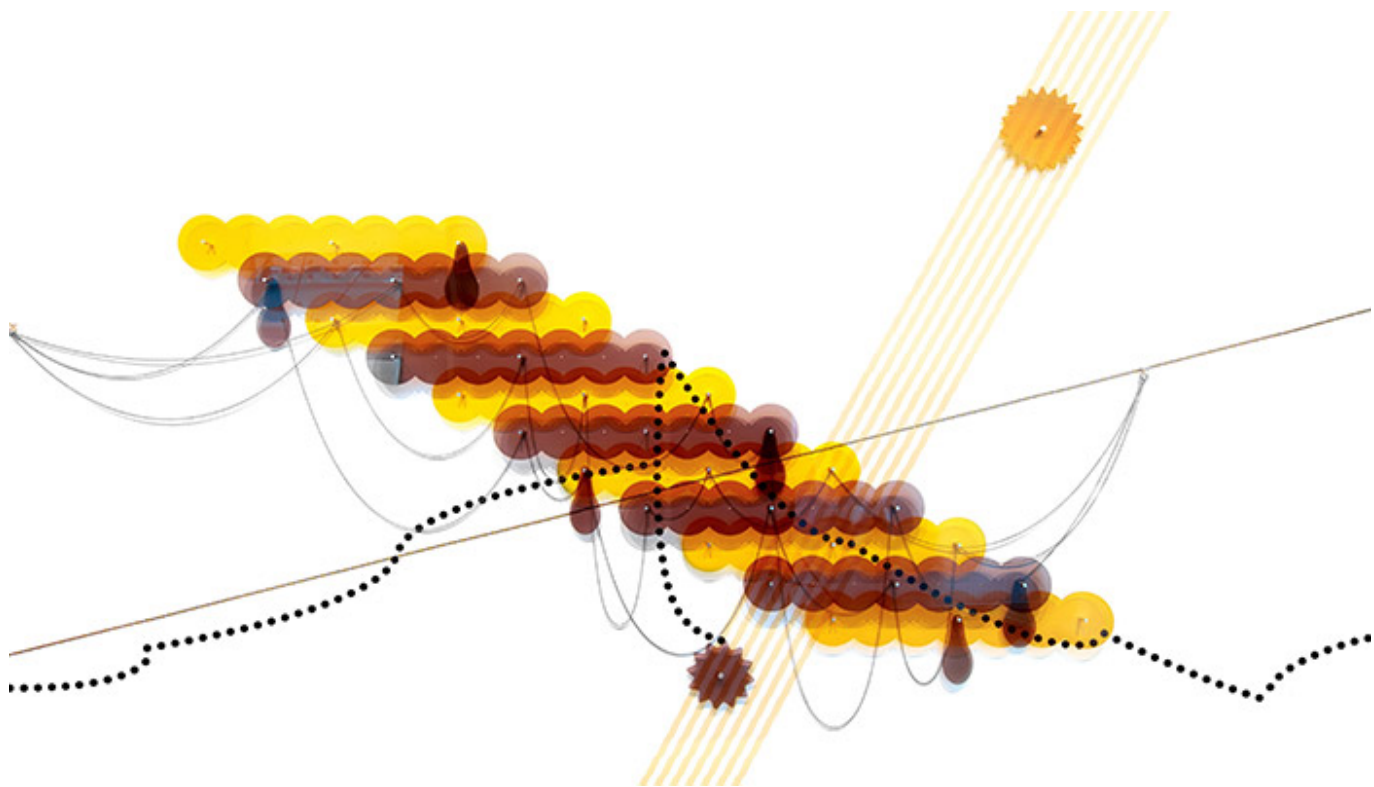
**Q.** 이 작품은 우주 공간(우주 공간)을 어떻게 표현하고 있는 것인가요?

**A.** 2016년 제1회 SFD(Science Fiction Drawing) 공모전에서 3등상을 수상한 이후, 이 작품(2016), 우주 공간(2017), 우주 공간(KSD공모전, 2018)을 제작했습니다. 이 작품은 '우주 공간', '우주 공간', '우주 공간'이라는 제목을 가진 세 가지 버전으로 제작되었습니다. 이 작품은 우주 공간을 어떻게 표현하고 있는지를 탐구합니다. 우주 공간은 우리가 상상하는 것보다 훨씬 더 복잡하고 다양한 형태를 띠고 있습니다. 이 작품은 우주 공간을 어떻게 인식하는지를 탐구합니다. 우주 공간은 우리가 상상하는 것보다 훨씬 더 복잡하고 다양한 형태를 띠고 있습니다. 이 작품은 우주 공간을 어떻게 인식하는지를 탐구합니다. 우주 공간은 우리가 상상하는 것보다 훨씬 더 복잡하고 다양한 형태를 띠고 있습니다.



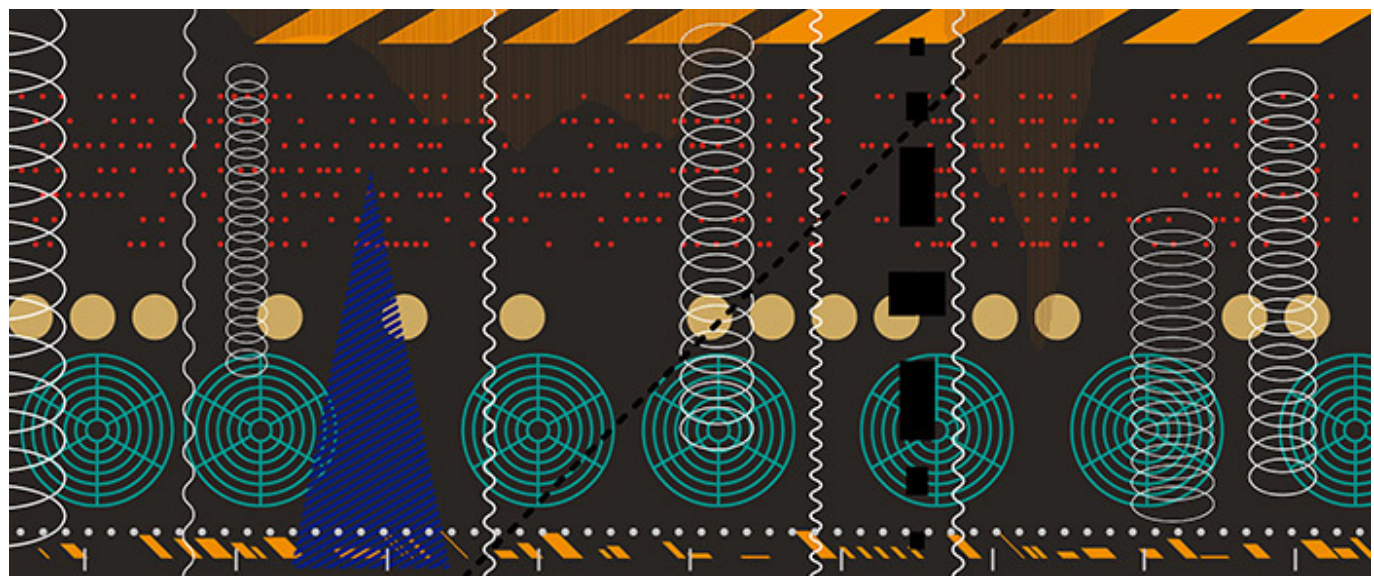


□□□□ □□□. □□ □□□□ □□□ □□, □□, □□□□□□, □□□□ □□, □□, □□□□□□ □□□□□□ □□□ □□□ □□.



□□□□□□□□\_Acrylic, Stainless steel, Vinyl sheet\_294×577cm\_2016

□□ 3□□□ □□ □□□ □□□□ □□□ □□ □□□. 300□ □□ SFD□□□□ □□□ □□□□ □□□ □□ □□□ □□□ □□□□ □□□ □□ □□, □□□□ □□□ □□□□ □□□□ □□□ □□□ □□. □□□□□□ □□ □□□□□, □□□□ □□. □ □ □□ □□ □□□□ □□, □□ □□□ □□□□ □□□□ □□ □□, □□ □□ □□□ □□□ □□ □□□□.



SFD Part 5;□□□□ □□□□\_Acrylic on Canvas\_100×240cm\_2017



**Q.** 00, 000 0000 000 000

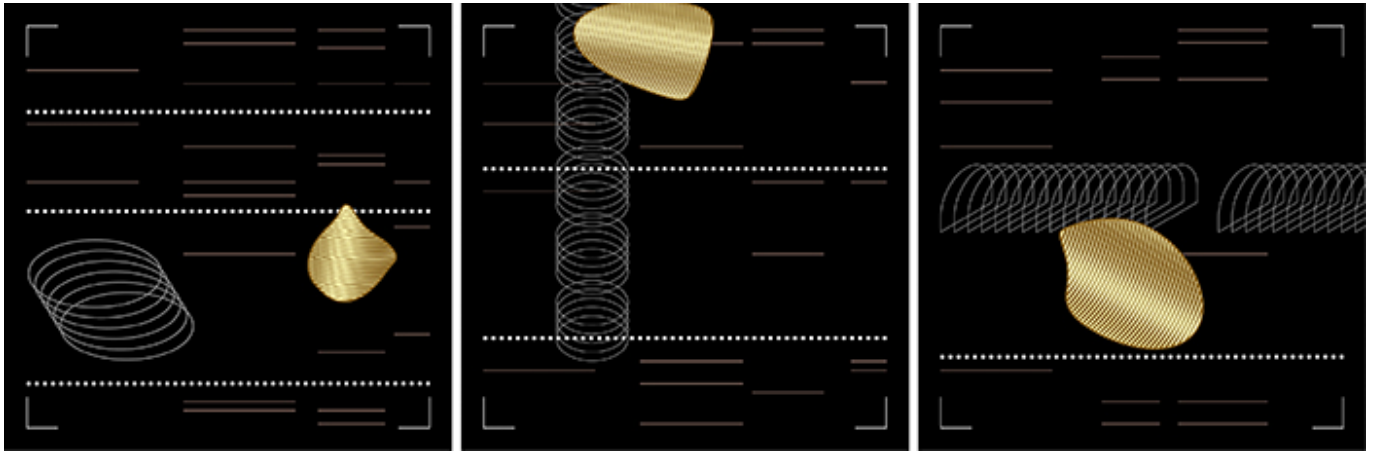
**A.** 00 000 000 000 00 000 000, 00 000 000 00 0000 000 00 0000 0  
00 000 0000 0000 000 00 000. 000 00 0000 000 000 000 000000 00  
000 0 000 0000 0 0 000 00. 0000 00 000 0 000 0000 000 0 00 000  
000000 000 000 000000 0000, 0 0000 0000 000000 000 00000 000 000.  
00 000000, 00 000 000 00 0 00 00 0000,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



0000 / Gray Outline\_Acrylic on Canvas panel\_38x26cm (28piece)\_2018

**Q.** 000 000000 00 000 000 000

**A.** 2016000 2018000 000 000 000(000)0 000 00 300 000000 00 0000  
000000 000 0000 0 00. 000 000 00 000 00 000 000000 000 000 000 0  
0 0000 000 0000 00 000 0(0)00 000000, 0 00 000 00000 000. 000 00  
0 0000 000 0000. 000 '0(0)'  
0000 0000 000 0000 00 000 00 00 0  
00 00 0000 00 0 0000 00 000 00. 000 00 000 0000 0000 0000, 0 0  
0 0000 000000 0000 000000 000 000 00 000, 00 000 0000 0000 0000  
0000 000 000 000. 00 000000 000 0000 000 00000 000 00 000 00.



000000000 3\_Acrylic on Canvas\_100x100cm\_2017

SFD 300 00 0, 000(Raster) 000 0000 00(Vector) 0000 000 00 0000 000 000, 000000 0000 00 000 00000 00 00 000 000 000000 00. 00 000 000 00 000 000, 000 000 0000 00 000000 000. 00 000 00000 000 000 00 000 0000 000 00 00 0000 00 00000 000 000. 000 00000 00000 000 00 00000 00000 00 000000 000 000 0000 00.



000 00\_Acrylic on Canvas\_180x720cm\_2016

**Q.** 00 000 00 00, 0000?

**A.**





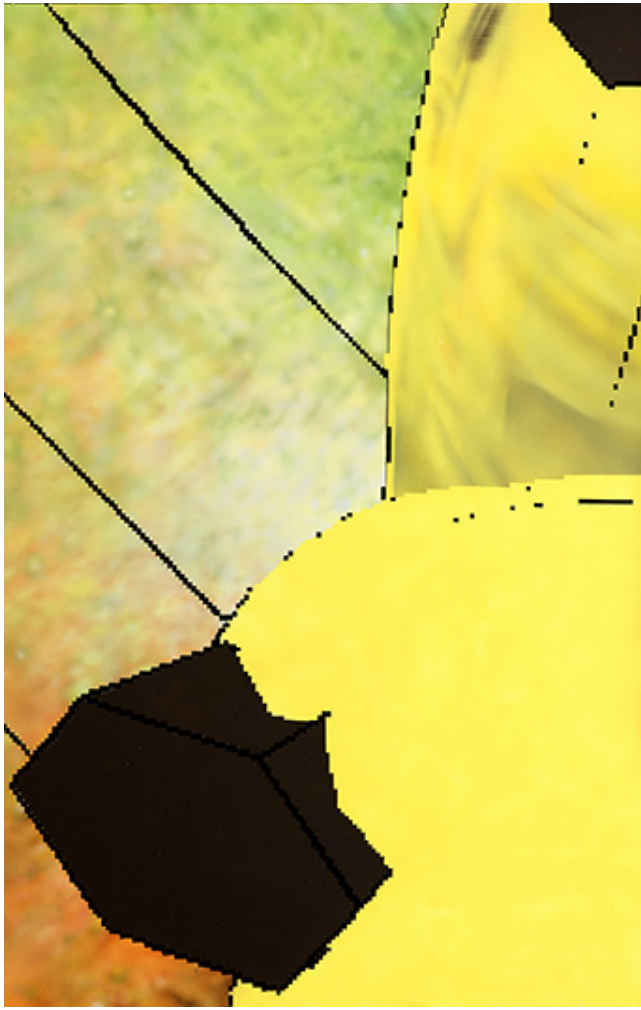
UTC-7:00 JUN 00 00:00 00 00\_000000\_2018

### # Q&A

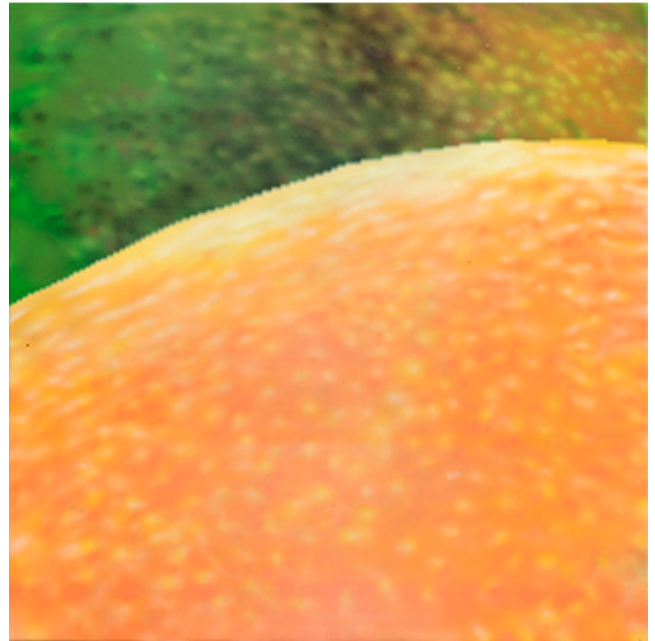
**Q.** 000 0000 00, 00 000 000

**A.** 00 000 0000 000 00000 000 00 000 00000. 000 00 000 000 000 00(algorithm)00 00000 000, 00000 000 00000. 000 00 00 00 000 00000 000 000 000 00000 00 000 00000 00. 00000 00000 00000 00 000 00, 00 00 000 00 000 00000, 000 000 00000 00 00000 00000 000 000000 000 00 00 000000 000 00 00. 00 000 000 00000 00 000 000 00000 0 00 00. 00 00 '00'0 00 000 000 00000 00, 00000 00000 0 000 00 0 00 000 00 00 00000 00 000 00 000000, 00000 00000 00000 000 00 00 000 00 00 000 00.





Three Faces 3\_Acrylic on Canvas\_80x130cm\_2018



Faces 1\_Acrylic on Canvas\_33x53cm\_2018

이러한 것들이 바로 우리가 살아가는 데 필요한 것들이다. 우리는 끊임없이 새로운 것을 배우고, 새로운 것을 시도하며, 새로운 것을 만들어야 한다. 그리고 그 과정에서 우리는 '동기'라는 것을 경험하게 된다. 동기는 우리가 어떤 일을 하도록 이끄는 힘이므로, 동기를 자극하는 것은 우리에게 매우 중요하다. 우리는 동기를 자극하는 방법을 찾아야 하며, 동기를 자극하는 방법을 찾는 것은 우리에게 매우 중요하다. 동기를 자극하는 방법은 다양하며, 동기를 자극하는 방법을 찾는 것은 우리에게 매우 중요하다.

동기, 그것은 우리가 살아가는 데 필요한 것들이다. 우리는 끊임없이 새로운 것을 배우고, 새로운 것을 시도하며, 새로운 것을 만들어야 한다. 그리고 그 과정에서 우리는 '동기'라는 것을 경험하게 된다. 동기는 우리가 어떤 일을 하도록 이끄는 힘이므로, 동기를 자극하는 것은 우리에게 매우 중요하다. 우리는 동기를 자극하는 방법을 찾아야 하며, 동기를 자극하는 방법을 찾는 것은 우리에게 매우 중요하다. 동기를 자극하는 방법은 다양하며, 동기를 자극하는 방법을 찾는 것은 우리에게 매우 중요하다.



Subscale 00 00\_000 00\_2018

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

**A.** 000 0000 00 0000 00 00000 0 00 000, [UTC-7:00 JUN 00 000 0000 (00000, 2018) 000 00 00 00 000 0000 000 00000 00 0000 000. 0 0 00 '0'0 00 0000, 0000 00 0 0 00 0000 000 000 00000 0000, 00 00 000 000 00 00 00 0000 0 0000 000 00 000. 0 0000 00 000000 0000 00 000 00 00000 0000 00, 000000 000 0000 000 0 000 0 00000 000000 00 0 00000 00000 0000. 00 00000 00 0000 0000 00 0000 00 0000 000000 00 0000 0 00 00000 0000 00 0000 000000 000000 00000. 0 0000 00000, 00000 00000, 0000 00 00, 00 0000 0000 00000000 0000000 00000. 0 0000 00 00000000 00000 0000 0000 00000 0000 00 0000000 0000 00 0000 0000.



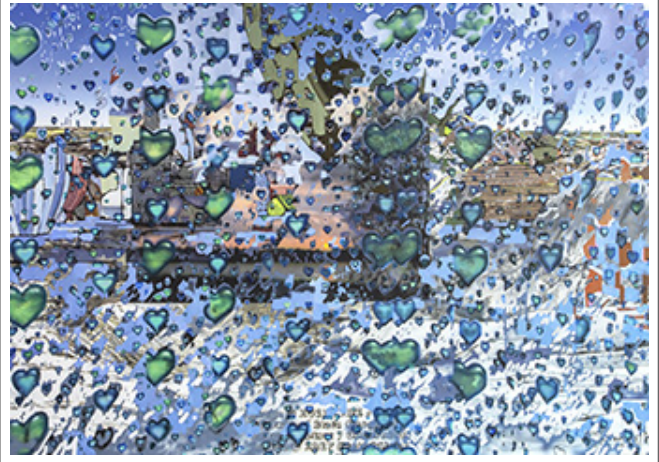
UTC-7:00 JUN 00 0000 00 00\_000000\_2018

00 000 0000000 000 00 0000(0000, 2018)00 0000 0 00 0000 000 000  
0000 00 0000 000000. 0000 0000 0000 000 00 00 0000 0000 '00(eve)'00  
0000 00 00000000 0000 00000. 0000 0 0000, 000000 00000 00 0000, 0000, 0000  
00000 00 00 00 00, 00 0000 000000 00 00 00000 0000 00 00 00 00 00  
000000 0000 00. 00 00000 '00'00 0000 0000 0000 00000. 0000 00 0000  
0 00 00 000000 0000 0 0000 0000 0000 0000 000000000 0000, 0000 00 00 00  
0000 00 00000 0000 0 00 00 May Your Shadow Grow Less 00 00 Erase  
Everything but Love 00.





**May Your Shadow Grow Less** \_Acrylic on  
Canvas\_460×240cm\_2018

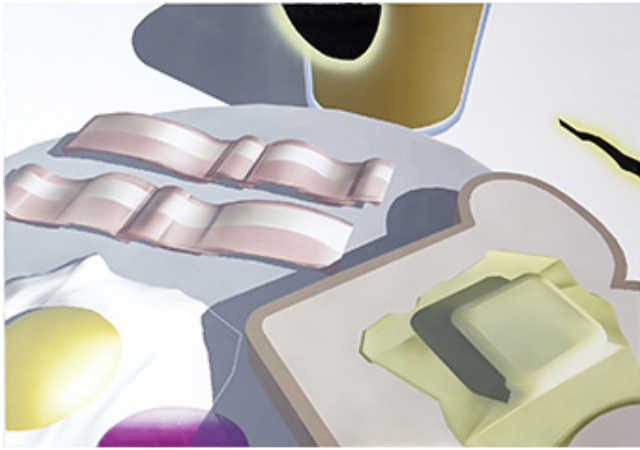


**Erase Everything but Love**\_Acrylic on  
Canvas\_290×190cm\_2018

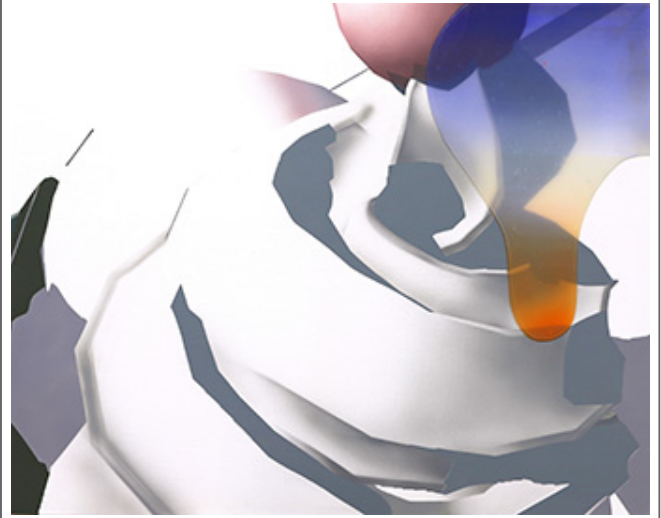
이 작품은 '환상(Illusion), 물질성(Materiality), 층(Layer)'을 주제로 하여, 시각적 환영과 현실의 경계를 허무는 실험적인 표현을 보여줍니다. 작품은 다양한 색채와 형태를 통해 공간과 시간의 왜곡을 표현하며, 관람객에게 다층적인 해석의 여지를 제공합니다. 특히, '사랑'이라는 보편적 가치를 추구하고자 하는 의도가 작품의 핵심에 자리 잡고 있으며, 이를 통해 현대 사회의 복잡성과 소외감을 극복하고자 하는 메시지를 전달하고 있습니다.







Breakfast 2\_Acrylic on canvas\_162x97cm\_2018



Icecream\_Acrylic on canvas\_90x72cm\_2018

**Q.** 00, 000 0000 000 000

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



Allover 2018

Q. 2018 年 10 月 10 日 展览 开幕 仪式

A. 2018 年 10 月 10 日 展览 开幕 仪式, 展览 开幕 仪式 开幕 仪式. '2018' 年 10 月 10 日, 2018 年 10 月 10 日. 展览 开幕 仪式 开幕 仪式 开幕 仪式, 开幕(output), 2018 年 10 月 10 日 开幕 仪式 开幕 仪式 开幕 仪式 开幕 仪式 开幕 仪式 开幕 仪式. 开幕 仪式 开幕 仪式 开幕 仪式.





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

Q. 〇〇 〇〇〇 〇〇 〇〇, 〇〇〇?

A.



・ 〇〇〇〇 : 〇〇〇 〇〇 〇〇〇〇 ▶



# YUN Sungfeel

Artist Statement

I have been practicing art since 2019 for 10 years. I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio.



I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio, and I have been practicing art in a studio.

'Catlin Guide 40 artists' (2014), 'Broomhill National Sculpture Prize' (2013), Saatchi Gallery (2016) in London, and 'Saatchi Gallery' (2016) in London.



00 000 000 0000 19\_00000 000 00, 00, 0000, 0000000, 000 00\_244x244x70cm\_2014

## # Q&A

**Q.** 000 0000 00, 00 000 000

**A.** 000 0000 000, 00, 00000, 000 0000 00. 00 000 0000 0000000 00  
0 000 0000 000 000 00 00. 000 00 000 00000000 000 000 000 00 00  
0 00 0000 000 00 000.



2022-1\_000000 00, 00, 00\_64x51x46cm\_2016

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

**A.** 00 000 000 000 000 00000000 000000. 000 00 000 0 0 000 0000 0 000 000 00000. 000 0000 000 000 000 0000 0000 0000 000 000 000 00. 0 000 00 000 0000 00 00, 000000 000 00 00 0000 0000 0000 00.



000 000 000 000000 00 00\_000000(00)\_2012

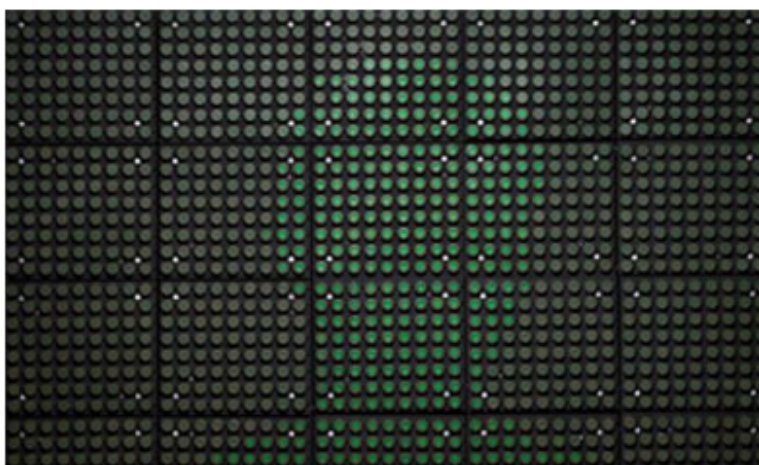
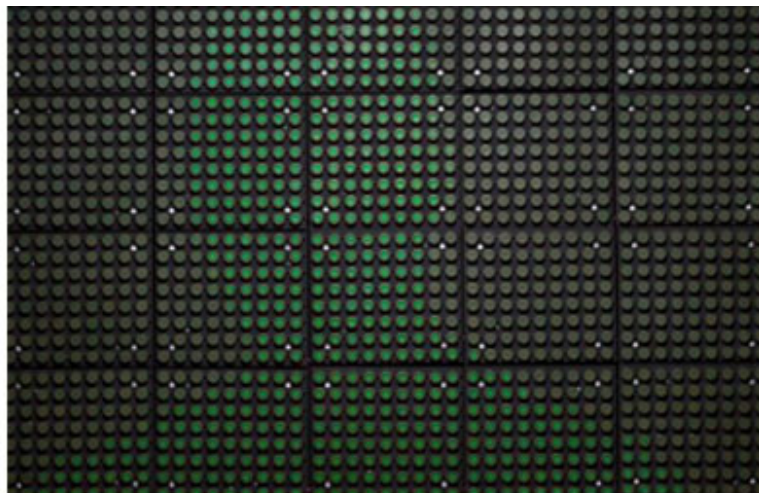
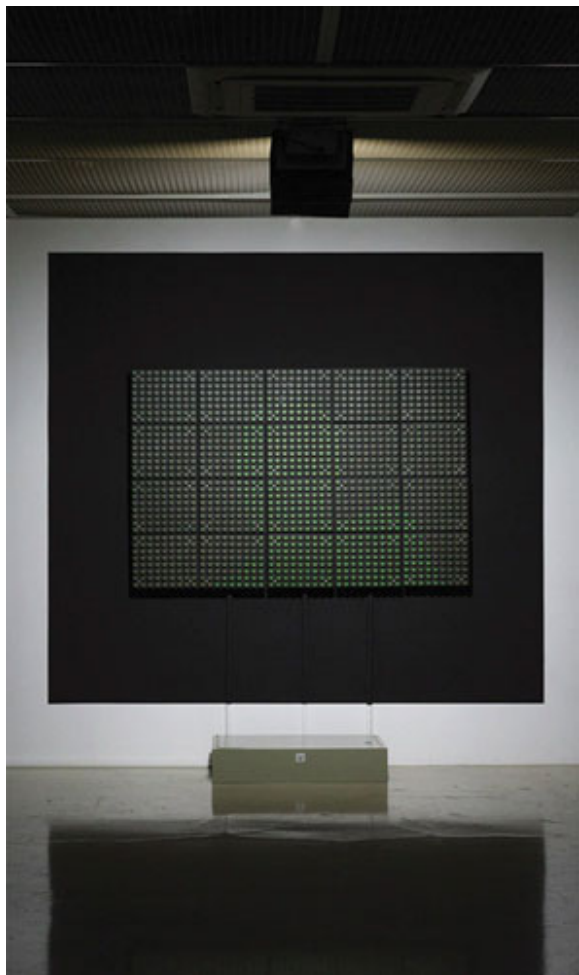


000 000 000 000000 00 00\_000000 00 00  
(Slade School of Fine Art) 000000\_2013



**Q.** 00000000 000 000 000 00 000 00.

**A.** <000 00(Liquid Sculpture)> 000000 20170 0000 <0000 00(Signal Green)> 000000 00000, 00000 0000 0 00 0000 0000 0 00 00 0 00000 0000 0. 0000 00 0000 0000 0000 00, 0000000000 0000 00 0000 0000000 0000000 0000 0000 00 0000 00000 00000000.



**Signal green 01\_000, 00000000, 000000, 00000, 00000, 00000\_163x15x123cm\_2017**

**Q.** 0000 00, 00, 00000 0

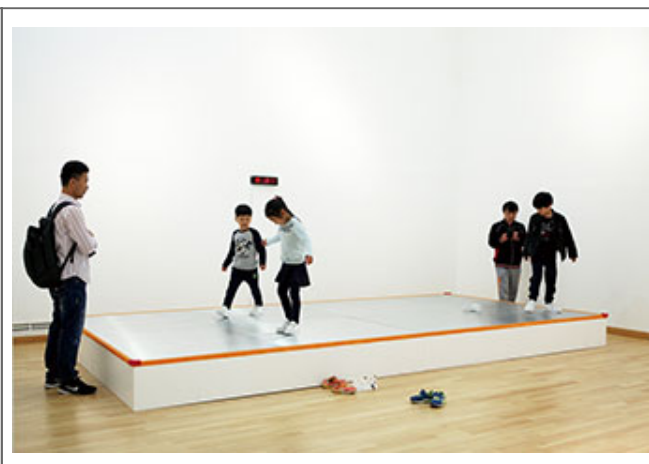
**A.** 0000 0000 0 00 0000 00000, 0 0000 0000 00000 00000 0000 0000. 0000 0000 00, 00 00 00 00 0000 00000 0000 00000 00.



**Chaos, Cosmos and Circulation 01-15**\_□□□□ □□□, □□□ □  
□\_200×200cm\_2016

**Q.** □□, □□□ □□□□ □□□ □□□

**A.** □□□ □□□□□□ □□□□. □□□□ □□□□□ □□□□□□□ □□□ □□□. □□ □□□□ □□□ □□ □□ □□□ □□□ □□□ □□ □□□□ □□.



□□□ □□□□(PantaRhei) 02\_□□□□□□, □□, □□, □□□, □□□□□, □□□□□□□\_500×250×40cm\_2016

**Q.** □□□ □□□□□ □□ □□□ □□□ □□□



