



2020 MMCA Asia Project: *Looking for Another Family*

22 May ~ 23 August 2020

MMCA Seoul

The National Museum of Modern and Contemporary Art, Korea (MMCA, director Youn Bummo), presents the 2020 MMCA Asia Project: *Looking for Another Family* from 22 May through 23 August at MMCA Seoul.

As an institution central to Asian contemporary art, the MMCA has been organizing the Asia Project focusing on Asian contemporary art since 2017. The exhibition *How Little You Know About Me* (7 April–8 July 2018), held as the first edition of this project, proposed Asia as more than a geological identity and as a new and critical perspective on the world.

Deploying the concept of “family” to represent social solidarity, this year’s second-edition exhibition *Looking for Another Family* presents Asia as a public platform on which to discuss and share diverse issues concerning the Asian territory. In this scheme, the museum serves as an open space for discussion, gathering people of all generations and socioeconomic statuses for artists and audiences to envision “another form of a family”—a fluid platform for empathy and solidarity.

Featured in this exhibition are 15 teams of artists from eight Asian countries—Korea, China, Hong Kong, Taiwan, Japan, Indonesia, Malaysia, and the Philippines—who depart from contemplation on their own identities to explore wider realms of consciousness: their own communities, societies, countries, and eventually, the world. The artists also offer opportunities for viewers to involve themselves in active communication not only through artworks comprising performances, photographs, and videos, but also through workshops in the forms of a snack cart, farming, an investment booth, a music video screening, a newsroom, and a roundtable discussion.

The exhibition begins at Gallery 5 and continues through the communal space in the hallway into Gallery 6, accompanied by diverse programs that encourage audience participation. **Gallery 5** inspects aspects of individuals within communal groups, shedding light on the confines of a social system run by dichotomous logic and their impact on the human body and mind. **Kang Seung Lee** (Korea) sets up a lounge-style bookstore under the title *Imaginaries of the Future*, documenting the past, present, and future of the Korean LGBTQ community through installation and drawing. Through a series of photographs, **Tandia Permadi** talks about his inner conflict associated with the gender role assigned to him by his family. Centering on shamanistic performances, **Dew Kim** discusses issues of queerness and gender along with the concepts of transhuman and posthuman through a K-pop-style music video. Born in Korea and raised in Japan, artist **Jong YuGyong** contemplates through the *Letter of a Private* the military service duty imposed on him by South Korea in light of his sense of belonging to neither Japan nor South or North Korea. **Ni Hao** presents a sculptural recorder shaped like tangled tree roots to make a statement about the biased music education centering on Western instruments. **Atsushi Watanabe** puts on a performance of demolishing a concrete house as a representation of his experience as a *hikikomori* (a socially reclusive person who lives in seclusion) and the process of his recovery. **Eisa Jocson** presents *SuperWoman KTV*, karaoke room inviting the audience to sing and dance along to the songs of The Filipino Superwoman Band, the lyrics of which describe the emotional labor required of female workers. **RESBAK**, a collective group of Filipino artists, and **South Ho Siu Nam** present videos and photos exposing the horrors of state violence while **Isaac Chong Wai** presents *One Sound of the Futures*, a video performance involving 240 people in Hong Kong, Wuhan (China), and Gwangju (Korea).

The works displayed in the **communal space in the hallway and Gallery Madang** talk about “another family,” a place where empathy and solidarity begin to form as a way to find solutions to the problems addressed in the works in Gallery 5. As a collaboration project, **98B COLLABoratory**, **HUB Make Lab**, and **KANTINA** co-present *Turo-Turo* (meaning “point / teach” in English), sharing food and thoughts around a snack cafeteria to propose casual discussion and alliance. **Jatiwangi Art Factory** and **Budnamugage**’s collaboration project *On the Way to Investment* makes the form of an investment booth, inviting visitors to discuss and question the capitalist view of land—the basic condition for life—as an investment item. **YeeI-Lann** joins a small resident community in Sabah, Malaysia, to weave the community’s historical memories and ironies into a large-scale woolen work using traditional handcraft techniques. **Feminist Designer Social Club (FDSC)** presents *FDSC News*, introducing female designers based in Korea and their activities.

Finally, featured in Gallery 6 is *Obsessions*, a video piece by **Wang Tuo**. This piece observes the history of a symbolic building in central Beijing built in the 1950s from the perspective of an architect under hypnosis, portraying the futility of an ideal that was believed to last unchanged.

MMCA is planning to organize online opening reception through a conference call on 22 May as there are many of participant artists couldn’t present themselves onsite due to travel restrictions with the COVID-19 pandemic. There will be online guided tour by curator and the artists will make a brief introduction to celebrate the opening.

Youn Bummo, director of the MMCA, notes, “*Looking for Another Family* is an opportunity to introduce the diversity and dynamicity of Asian contemporary art to Korean and overseas audiences. At this time of global crisis marked by the COVID-19 pandemic, the innovative works of the Asian artists in this exhibition and their collaboration will hopefully propagate the spirit of social solidarity and coexistence to the world—the message should resonate especially louder in the Asian territory.”

Since 6 May, the MMCA has been receiving visitors through online reservation for “socially distanced viewing,” offering free admission from Tuesday to Sunday.

Please check the line below for the images and further information and feel free to contact us via either email or phone for any inquiries.

<http://webhard.mmca.go.kr>
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Attachments

The project *Looking for another family* seeks to suggest alternatives to traditional ideas of economic or technological efficiency by exploring new concepts of 'family'; expanding the word beyond its traditional definition, where it is primarily used to emphasize biological or/and marital relationships, and in doing so dealing with the importance of addressing a problem from diverse perspectives based on the different experiences and values of individuals. During this time of global uncertainty, the world seems vulnerable to the dangers of isolation and conflict. *Looking for Another Family* suggests that these threats have always been there, invisible but active, and encourages us to look at them in a more explicit manner. By reflecting upon what we can learn from the unveiling of previously unseen tensions, the exhibition seeks to explore the possibility of 'another family,' with whom we can share emotions and search for solutions to urgent issues, repositioning the term in order to experiment with generating a sense of social solidarity.

The exhibition starts with a focus on the self, exploring identity and the roles imposed on individuals by society, and expands to examine the connections between much larger structures such as societies, nations, and the world. The public space in the hallway and Gallery Madang, which can be found upon exiting the exhibition, are designed as a platform to further discussion around the issues raised by the artworks and to build emotional solidarity. With these missions at the heart of the show, various supplementary events have been organized to expand the audience experience beyond the exhibition, and to create a more active platform for discussing and empathizing with the central themes of each work of art. These events, including interactive workshops, roundtables, performances, a newsroom, a farm, an real estate investment briefing, film screenings, and karaoke take place over the three-month period of the exhibition, encouraging the audience to more actively engage with the artworks. Through the program of events we explore alternative concepts of family and the possibility of new solidarity based upon empathy.

In the face of many different issues, it is often hard to find the answer to the question of 'what's next?' While it may be impossible to find a single clear definition or solution to the problems present in our societies, this exhibition posits that empathy and understanding of each other through the formation of lasting relationships are the power and energy that can further fruitful discussions. Against this backdrop, we set the museum as a space for anyone to gather and discuss these ideas freely, regardless of age or socio-economic class. The other 'family' that we imagine through this project ruptures rigid and fixed frameworks and presents a flexible platform for empathy and solidarity.

Kang Seung Lee



Kang Seung Lee, *Imagineries of the Future*, 2020.
Installation view of *Looking for Another Family* at MMCA Seoul.
Image provided by MMCA

Kang Seung Lee's work connects the past, present, and future of the Korean Queer community with his visual language. He defines 'queer' as being the activities and spaces where the voices of various sexual minority communities combine and are heard. Lee explores the ways of 'queering' spaces through his new project *Imaginaries of the Future* (2020) as he shares the exhibition space and resources with his fellow artists. In addition to a drag show with Korean drag artist MORE, Lee displays archives of books under the category of queer with a literary critic Hyejin Oh, alongside of screenings of the video works by Korean or Korean-diaspora performers and video artists, as well as an interactive installation *The Future Perfect*, created in collaboration with Beatriz Cortez, that portrays with the power of words that may change the future. Lastly, the drawings inspired by Tseung Kwon Chi, an artist who is forgotten after his death from AIDS in 1990, are being displayed in awe of pioneering lives and works of the deceased artists from AIDS. Lee deconstructs the word 'queer' which for many is still a new and unfamiliar term during the show.

Selected Solo Exhibitions

- 2018 Garden, One and J. Gallery, Seoul, Korea
- 2017 Untitled (la revolución es la solución!), Artpace, San Antonio, USA
- 2017 Leave Of Absence & Absence Without Leave, Commonwealth and Council, Los Angeles, USA

Selected Group Exhibitions

- 2019 Touching History: Stonewall 50, Palm Springs Art Museum, Palm Springs, USA
- 2019 Altered After, Participant Inc, New York, USA
- 2018 Identity and Desire in the Digital Age, Los Angeles LGBT Center, Los Angeles, USA

Tandia Permadi



Tandia Permadi, *Self Portrait #6*, 2011, c-print on photo paper, 60x40cm. Courtesy of the artist.

Tandia Permadi, an Indonesian artist based in Bandung, utilizes art as a tool to explore ideas and identity at an innately personal level. He grew up as a first born son in the household with the ritual belief that it was a sign of bad luck to have a boy as a first child. Permadi persists to define his identity from his latent memories of childhood being forced to act feminine and culturally-specific gender roles, but he continuously rediscovers his state floating between the classified definitions without being a part of either categories.

Selected Solo Exhibitions

- 2019 Look Back, Panna Gallery, Bekasi, Indonesia
- 2016 Him, Front Windows Gallery, San Diego, USA

Selected Group Exhibitions

- 2018 Perempuan, VCA Performance Space, Melbourne Australia
- 2016 Mild Encounter, Kapitana Gallery, Manila, Phillipine
- 2015 Getok Tular, Galeri Omni Space, Bandung, Indonesia
- 2015 Sorry, Mother, New Delhi Photo Festival, New Delhi, India
- 2015 All The Fancies..., Galeri Lawangwangi, Bandung, Indonesia

Dew Kim



Dew Kim, *Kiss of Chaos*, 2020, single channel video. Courtesy of the artist. Commissioned by MMCA, Korea. Music video directed by TOM SPICE FILM.

Dew Kim views the concepts of 'queerness' and 'gender,' the boundaries of which become blurred as they get more fragmented and expand along a spectrum, through the lense of Shamanism. His project *The Old and Wrong Way of Seeing Things* (2020) adopted its title from a derogatory description of Shamanism, the beliefs and practices often associated with North Asia which used to be denigrated as the 'black faith' by Western people. Understanding binary concepts such as good and evil, heaven and hell, cause and effect, and subject and object as religious 'divisions', the artist investigates the persecution of homosexuals from the perspective of the Western religions and the magical practices and roles of Korean Shamanism, which is seen as oppositional to the Western religions. He focuses on the physical performances commonly found in shamanic activities and attempts to re-examine the relationship between shamanic practices, rituals, and visual expressions from K-pop by using the lens of queerness.

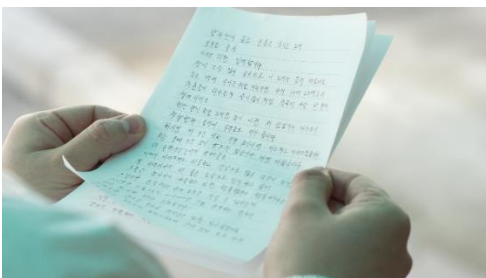
Selected Solo Exhibitions

- 2019 Fire and Faggot, Artist Residency TEMI, Daejeon, Korea
- 2018 Purple Kiss ♡, Archive Bomm, Seoul, Korea
- 2018 Succulent Humans, Art Space Grove, Seoul, Korea

Selected Group Exhibitions

- 2020 When it Waxes, it Wanes: Transcultural Transformation, VBKÖ, Vienna, Austria
- 2019 PERFORM 2019 LinkIn-out, Ilmin Museum of Art, Seoul & Asia Culture Center, Gwangju, Korea
- 2018 Gender Hierarchy, Grey Projects, Singapore
- 2016 SWEAT, Camden Arts Centre, London, UK

Jong YuGyong



Jong YuGyong, *Letter of a Private*, 2020, two channel video. Courtesy of the artist. Commissioned by MMCA, Korea.

As a Korean descendant born and raised in Japan, Jong YuGyong views Korean society from the perspective of someone who is neither an insider nor an outsider, or perhaps both an insider and an outsider. Due to the revision of the Military Service Act in 2018, which imposed the same duty to perform compulsory military service upon second-generation Korean men born abroad who had lived in Korea for more than three years, Jong (who grew up in Japan) was suddenly defined as a real 'Korean man' who should serve in the military. Through his works, Jong reveals such violent classification of the state system that labels over 'real Korean men.'

Selected Solo Exhibitions

- 2014 JUCHE POP, CHODEMI, Tokyo, Japan
- 2013 Subjective Contour(主観的輪郭), CHODEMI, Tokyo, Japan

Selected Group Exhibitions

- 2019 Desert Garden, OTA Fine Arts, Shanghai, China
- 2019 Welcome to the Parade, OTA Fine Arts, Tokyo, Japan
- 2019 VOCA 2019: The Vision Of Contemporary Art, Ueno Royal Museum, Tokyo, Japan
- 2017 Project Hope? Vol.2, Post Territory Ujeongguk, Seoul, Korea

Ni Hao



Ni Hao, *Structure Study I*, 2012, painted PVC pipes, wood, chairs, single channel video, color, sound, 6min. 46sec., approx. 183x137x167.5cm. Courtesy of the artist.

Ni Hao's works revolve around power structures, consumerism and the aesthetics of violence by using various mediums such as sculpture and video. Growing up in post-colonial Taiwan, Hao's experience learning in a strict and coercive educational system is visually portrayed. *Structure Study I* explores crumpled nature disrupting the idea of any concrete definitions. Using seemingly familiar objects like school uniforms and plastic flutes, the artist constantly provokes political metaphors or personal memories while he criticizes the imperialistic violence over the educational system he went through.

Selected Solo Exhibitions

- 2019 Trust Me, Love Me, Gallery Vacancy, Shanghai, China
- 2019 Ambush, Taipei Fine Arts Museum, Taipei, Taiwan
- 2016 Santurce, Peligro Amarillo Gallery, San Juan, Puerto Rico

Selected Group Exhibitions

- 2018 Well-Wishes, Gallery Vacancy, Shanghai, China
- 2018 Today Will Happen, Pavilion Project, The 12th Gwangju Biennale, Gwangju, Korea
- 2017 OPEN (C)ALL: TRUTH, BRIC, Brooklyn, USA
- 2014 Taipei Arts Awards, Taipei Fine Arts Museum, Taipei, Taiwan

Atsushi Watanabe



Atsushi Watanabe, *7 DAYS OF DEATH*, 2017, video, 10min. 50sec., dimensions variable. Courtesy of the artist. Video shooting and editing: Keisuke Inoue. Video shooting assistant: Takashi Ishii. Grants: Arts Commission Yokohama.

Atsushi Watanabe shows the detracted or isolated individuals from homogenous societal value by sharing his own experience of being a *hikikomori* (self-withdrawn people who seek extreme degrees of isolation and confinement from the society). Watanabe recalls his past experience aligning with the concept of *gishisaisei* (擬死再生; ぎしさいせい), which means momentarily dying and being reborn in a practice of asceticism, and he reenacts such penance in a performance. In his performance

documentary *7 Days of Death* (2017), the artist locks himself inside of a concrete facility for a week to force his own body and consciousness to an extreme state.

Selected Solo Exhibitions

- 2020 Monument of Recovery, BankART SILK, Yokohama, Japan
- 2019 ATSUSHI WATANABE, Daiwa Anglo-Japanese Foundation, London, UK
- 2017 My wounds / Your wounds, Roppongi Hills A/D Gallery, Tokyo, Japan
- 2014 Suspended Room, Activated House, NANJOHOUSE, Tokyo, Japan
- 2014 Yosenabe Hot Pot, Art Lab AKIBA, Tokyo, Japan

Eisa Jocson



(Left) Eisa Jocson, *The Filipino Super-KTV-Woman*, 2019, live performance. Courtesy the Artist. Photo courtesy of Rockbund Art Museum.

(Right) Eisa Jocson, *SuperWoman KTV*, 2019, HD video, stereo sound, microphones, LED & disco ball lights, 8 min. 4 sec. Courtesy the artist. Photo courtesy of Rockbund Art Museum, installation view of "Hugo Boss Asia Art Award 2019" at Rockbund Art Museum.

A contemporary choreographer and dancer Eisa Jocson presents The Filipino Superwoman Band, an ensemble who perform a choreographed routine to the song 'Superwoman'. The song, originally sung by an American singer Karyn White, became a hit when the Filipino singer Janine Desidario re-released it with a new title 'Hindi Ako si Darna (I am not a superwoman),' telling the story of female affective labor and reflecting the struggles of Filipino migrant workers. Jogging the memory of the KTV phenomenon, the choreography of the female performers unpacks the song's discussion of women and their affective labor in modular and adaptive aesthetic movements. At the exhibition, *SuperWoman KTV* karaoke singing room is installed to allow audiences to actively engage with the piece by sing-along

Selected Exhibitions and Performances

- 2019 The Filipino Superwoman Band, Tanz Im Bern, Dampfzentrale, Bern, CH
- 2019 Hugo Boss Asia Art Award Exhibition, Shanghai, China
- 2019 Princess, Taipei Arts Festival, Taipei, Taiwan
- 2019 Motions of this Kind, The Brunei Gallery, London, UK
- 2019 The Filipino Superwoman Band (premiere), Sharjah Biennale 14, Sharjah, UAE

(RESBAK)



RESBAK, *Everyday Impunity*, 2018, c-print on paper, 60x40cm. Courtesy of the artist.

RESBAK is a collective group of artists, media practitioners, and cultural workers. The name of the alliance RESBAK stands for 'Respond and Break the Silence Against the Killings', RESBAK launched its activity as a reaction to the state-endorsed violence inherent to the so-called war on drugs in 2016. Using the form of visual art, RESBAK aims to advance social awareness about global threats to human rights. This interdisciplinary alliance collects footage and images in pursuit of portraying the brutal and raw reality of state oppression. By boldly documenting real-life events, RESBAK reveals and criticizes the bloody cruelty of regimes who use extreme fear to enforce total subjugation.

South Ho Siu Nam



(left) South Ho Siu Nam, *The Umbrella Salad XXV*, 2014, archival pigment inkjet print, 50.8x60.9cm. Courtesy of Blindspot Gallery and the artist.

(right) South Ho Siu Nam, *The Umbrella Salad XLV (45)*, 2014, archival pigment inkjet print, 50.8x60.9cm. Courtesy of Blindspot Gallery and the artist.

South Ho Siu Nam is an artist from Hongkong. As of a native Hong Kong resident, socio-political surroundings of him has raised questions of living, wondering the spirituality of existence. Hong Kong's unique blend of cultures is being captured in various forms. He uses photography and writing while he discovers various photographic subjects to express his viewpoint on existence in the society. Along with his monochrome cityscapes, the artist's aesthetic expression involves performance, drawing, and mixed media installation as well.

Selected Solo Exhibitions

- 2019 Force Majeure, Blindspot Gallery, Hong Kong
- 2015 good day good night, Blindspot Gallery, Hong Kong

Selected Group Exhibitions

- 2019 Sightlines, Hong Kong Arts Centre, Hong Kong
- 2018 Civilization: The Way We Live Now, National Museum of Modern and Contemporary Art, Seoul, Korea
- 2018 Chinese Photography Now, Festival Pavilion, San Francisco, USA
- 2017 Building the Civic, LOOK Liverpool International Photography Festival, Victoria Gallery and Museum, Liverpool, UK

Isaac Chong Wai



Isaac Chong Wai, *One Sound of the Futures*, 2016, 3 channel video, HD loop: 7 min. 13 sec., performance at Kai Tak Runway Park in Hong Kong, Democracy Square in Gwangju in South Korea, K11 Artist Village in Wuhan in China at the 5th Large-Scale Public Media Arts Exhibition - "Human Vibrations" curated by Caroline Ha Thuc.

As a visual artist who grew up in Hong Kong, where the remnants of British colonialism and the laws of mainland China's politics co-reign, Isaac Chong Wai's work often visualizes his belief in democracy in the form of public art. *One Sound of the Future* (2016) is a 'living sculpture' consisting of 240 performers from three different cities: Hong Kong, Gwangju in Korea, and Wuhan in China. Through his work, Wai explores the intersection of when 'the private' becomes 'the public' within this context, and views the personalization within the public performance as a ritual practice connecting the past, present, and future.

Selected Solo Exhibitions

- 2019 I Made a Boat in Prison—A Journey to the Shore, Zilberman Projects, Istanbul, Turkey
- 2019 Is the World Your Friend?, Blindspot Gallery, Hong Kong
- 2018 Chapter B: An Artistic Archive of Borders, Kunstraum München, Munich, Germany

Selected Group Exhibitions

- 2020 Ordinary Hero: Made in Hong Kong, International Film Festival Rotterdam, Rotterdam, Netherlands
- 2019 "Living Sound—Expanding the extramusical, Museum of Contemporary Art (MOCA), Taipei, Taiwan"
- 2018 M+ Live Art: Audience as Performance, M+ Museum, Hong Kong



98B COLLABoratory+HUB Make Lab+KANTINA, *TURO-TURO* (reference), 2020.
Image courtesy of 98B COLLABoratory+HUB Make Lab+KANTINA

TURO-TURO is a project co-organized by three different artist groups: 98B COLLABoratory, HUB Make Lab, and KANTINA. These groups come together to share the colloquial concept of the locality within diverse communities with a Filipino word 'turo', which has several different meanings, such as 'a home-cooked neighborhood eatery' or 'point / teach' depending on the context. This project is coordinated as an interactive workshop suggesting audiences to engage in an intuitive discussion and solidarity within an everyday setting. Through the multi-sensory experience of the discussion by the street food-wagon over food share illuminates hope of shared cultural understanding and collective care. Especially in the midst of pandemic chaos of COVID-19, the artists pose questions about the meaning of community and the roles of arts.

98B COLLABoratory(Est. 2012, Manila)

98B COLLABoratory is an artist-run initiative group and space in Manila founded in January 2012. 98B runs a multidisciplinary art laboratory and encourages interactive engagements among creative individuals like artists, designers, curators, writers, musicians, activists, cultural workers, performers, etc. Now under the leadership of Katherine Nuñez, 98B continues its role as an alternative exhibition space and a community through offering an independent residency program. 98B also utilizes various ways to promote aesthetic practices through artists' talks, bazaars, publications, projects, workshops, and research. 98B aims to be a platform that facilitates an open dialogue, engaging in discourse and exchanging perspectives, bridging the local creative community and the international contemporary art scene.

HUB Make Lab(Est. 2016, Manila)

HUB Make Lab is an artist and maker-led experiment in cultural programming and community activation, at the site of a new creative hub in the Philippines. Originating from the conceptualization of 98B in 2016, HUB was set up as an independent project to serve its creative, geographic, and action-oriented communities. Since graduating from 98B, it has been under the management of Gabriel Villegas, a founding member of 98B. HUB offers spaces for myriad makers, such as creative startups, artists, and crafters. Also, HUB initiates collaborations of local projects and activities, promoting values like ecological sustainability, the preservation of local heritage, the vitalization of communities, and championing local agriculture. Believing that creative individuals cultivate a cycle of cultural enrichment, HUB hosts exhibitions, performances, screenings, talks, and workshops.

KANTINA(Est. 2018, Roxas City)

KANTINA is a metaphorical kitchen, serving a buffet of reading resources to sustain creativity and artistic libation. It operates as a co-learning and co-creating platform in Roxas City in Capiz, where it was established in 2018 by Marika Constantino, a former executive director of 98B. Since its conceptualization, it has catered to visitors by providing food for thought and allegorical refreshments for those who have an appetite for contemporary art and culture. Such dietary desires are fed up by diverse programs of events, including talks, workshops, library, and residency.

Jatiwangi Art Factory + Budnamugage



One of a Hit & Run movement; preparing meals to spread in neighbors up to next village, as an investment in the crisis situation. *Hit & Run project is part of *On the Way to Investment*.

Jatiwangi Art Factory(JaF) and Budnamugage see the strong connection between Seoul's mountainous village Gaemi-maeul(literally, the ant village) and the inhabitants of Jatiwangi in Indonesia centered over the investment, the artist groups collectively present the idea with the in-museum activity called *On the Way to Investment*. By allowing audiences to engage with the investment process in the interactive piece, the artists try to raise awareness of the identities of both regions.

Jatiwangi Art Factory - Selected Group Exhibitions and Projects

- 2020 Dhaka Art Summit ~ Seismic Movement, Shilpakala, Dhaka, Bangladesh
- 2019 Creative Encounters: Reimagining Residencies – Res Artis Meeting, Kyoto Art Center, Kyoto, Japan
- 2018 Village Video Festival ~ West Java West Yorkshire Cooperative Movement, Pavilion Leeds, Leeds, UK
- 2017 Gotong Royong – Things We Do Together, U-Jazdowski Centre for Contemporary Art, Warsaw, Poland

Budnamugage - Selected Group Exhibitions and Projects

- 2019 COLLACOLLABO, d/p, Seoul, Korea
- 2019 Yesulcheong Art Project: Late Night Restaurant, Dongsoong Art Center, Seoul, Korea
- 2019 Golden Village Festival, Budnamugage, Seoul, Korea
- 2019 Ildu's Day, Budnamugage, Seoul, Korea
- 2018 How Little You Know About Me: Workshop Series 'HMTHK', MMCA, Seoul, Korea

Yee I-Lann



(Upper left) Yee I-Lann, *TIKAR/MEJA 7*, 2018~2019, Bajau Sama DiLaut Pandanus weave with commercial chemical dye and matt sealant, edition 1/2 (A.P. 1), 84 x 109 cm. Courtesy of SILVERLENS Gallery and the artist.

(Upper right) Yee I-Lann, *TIKAR/MEJA 19*, 2018~2019, Bajau Sama DiLaut Pandanus weave with commercial chemical dye and matt sealant, edition 1/2 (A.P. 1), 123 x 145 cm. Courtesy of SILVERLENS Gallery and the artist.

(Lower left) Yee I-Lann, *TIKAR/MEJA 37*, 2018~2019, Bajau Sama DiLaut Pandanus weave with commercial chemical dye and matt sealant, edition 1/2 (A.P. 1), 72.25 x 119 cm. Courtesy of SILVERLENS Gallery and the artist.

(Lower right) Yee I-Lann, *TIKAR/MEJA 15*, 2018~2019, Bajau Sama DiLaut Pandanus weave with commercial chemical dye and matt sealant, edition 1/2 (A.P. 1), 98 x 118 cm. Courtesy of SILVERLENS Gallery and the artist.

Weaving assistance from Bajau Sama DiLaut Weavers from Pulau Omadal, Sulu Sea, Semporna, Sabah by Adik Alisya, Adik Anidah, Pacik Anneh, Kak Budi, Adik Dawing, Adik Dayang, Adik Della, Kak Indah Jariah, Kak Kanuq, Kak Kuluk, Kak Nulbaya, Adik Nur Tasha, Kak Roziah, Kak Sanah, Kak Sitti Rasun, Kak Sulman and Pacik Tularan.

Yee I-Lann lives and works in Kota Kinabalu in the Malaysian Borneo state of Sabah, and her multi media-based art practice revolves around issues of culture, power and the role of historical memory in the social experience. Her aesthetic language critically interprets the controls and bureaucracy of Southeast Asian post-colonial history. The work *Mat/Desk* (2018~2019) displays a juxtaposition of a desk, representing Western standing lifestyle, and a Malaysian locally-woven mat to reveal the binary of each function and conformation. Such contrast brings up the historical memories that now naturally blended into our lives.

Selected Solo Exhibitions

- 2016 Like the Banana Tree at the Gate, Tyler Rollins Fine Art, New York, USA
- 2016 Yee I-Lann: 2005-2016, Ayala Museum, Manila, the Philippines.
- 2011 Fluid World, Contemporary Art Centre of South Australia, Adelaide, Australia.
- 2010 Boogeyman, Black Box @ MAP, Kuala Lumpur, Malaysia

Selected Group Exhibitions

- 2018 OzAsia Festival, Adelaide Festival Centre, Adelaide, Australia
- 2017 SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center, Tokyo, Japan.

Feminist Designer Social Club



FDSC, 'Undonghae (sports day) ', 2019. Photographed by Kang Hee Ju (edited).

Since its establishment in 2018, when it was pioneered by four designers trying to imagine and realize a new system from a feminist perspective, Feminist Designer Social Club (FDSC) has expanded to form a network for solidarity and knowledge exchange for approximately 120 designers actively working in various fields. FDSC has been actively seeking to create a new design culture led by feminists by running a podcast, various workshops, and activities. As an extension, FDSC reappropriates the power of the media, which is located at the center of the established power structures.

Selected Activities

- 2020 International Women's Day 2020: Womentor, Organized as a Representative of Korea
- 2019 Design FM Booktalk, Apple Podcast
- 2019 Fflag High: FDSC Summer Vacation Workshop, On the Record, Seoul, Korea
- 2019 Gender Equality, Korea Disability Arts & Culture Center I-Eum, Seoul, Korea
- 2019 Feminism x Image, Womenlink, Seoul NPO Center, Seoul, Korea

Wang Tuo



Wang Tuo, *Obsessions*, 2019, single channel HD video (color, sound), 20min. 31sec., dimensions variable. Courtesy of the artist.

Wang Tuo's video work *Obsession* (2019) presents a thorough tour of the Fusuijing Building – a symbolic building in Beijing in the 1950s that is the embodiment of socialist ideals – while the video tells the story of an architect who is hypnotized by a therapist. The monologue continues as the therapist guides the architect into 'the secret chamber' in his subconscious, and it leads to the inside of the building, which is, in reality, half-abandoned, the 'failed structure' reminiscent of old ideals.

Selected Solo Exhibitions

- 2019 Obsession, UCCA Center for Contemporary Art, Beijing, China
- 2019 Smoke and Fire, Present Company, New York, USA
- 2018 Only the Lonely: Nadim Abbas & Wang Tuo, Gallery EXIT, Hong Kong
- 2017 Spiral, Beijing Contemporary Art Expo, Beijing, China

Selected Group Exhibitions

- 2019 Psyche and Politics, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany
- 2019 The Life Apps, HOW Art Museum, Shanghai, China
- 2018 Replay, White Space Beijing, China

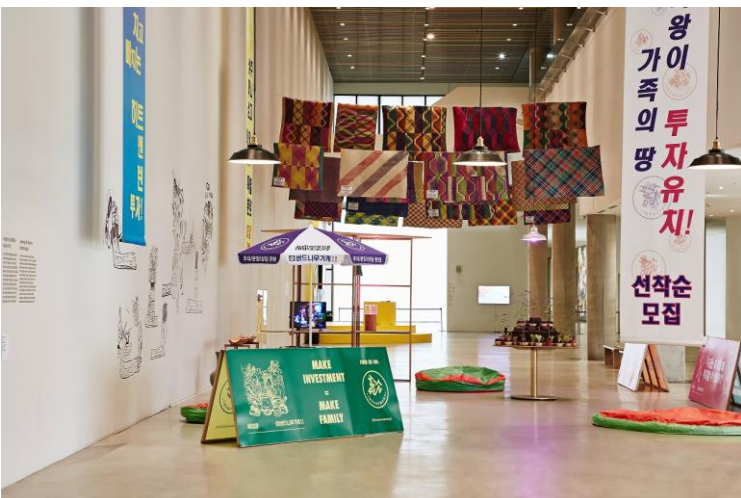
Exhibition view



MMCA 2020 Asia Project: *Looking for Another Family*, exhibition view at MMCA Seoul. Image provided by MMCA.



Isaac Chong Wai, *One Sound of the Futures*, 2016, installation view, MMCA 2020 Asia Project: *Looking for Another Family*, MMCA Seoul



MMCA 2020 Asia Project: *Looking for Another Family*, exhibition view at MMCA Seoul. Image provided by MMCA.