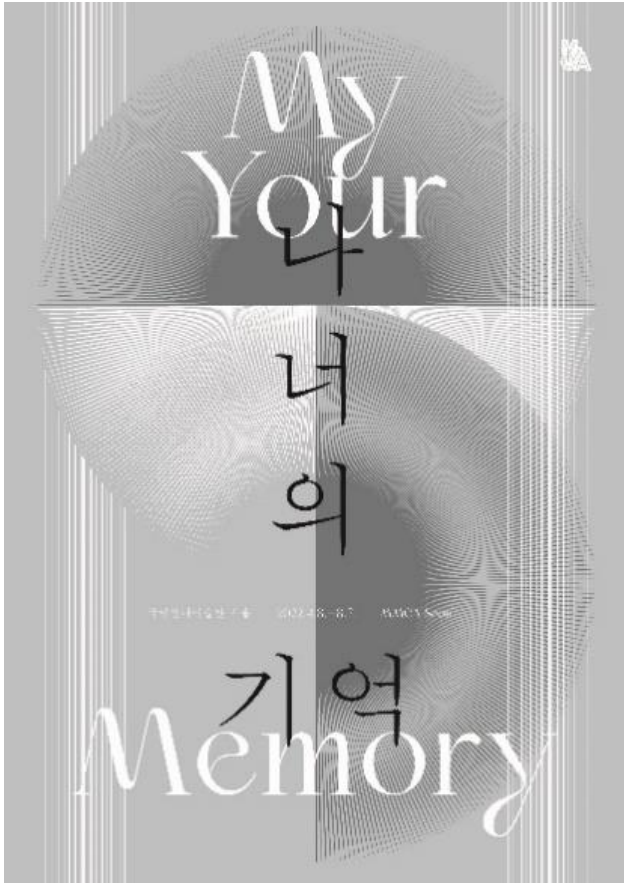




National Museum of
Modern and Contemporary Art, Korea



My Your Memory

8 April – 7 August 2022

The National Museum of Modern and Contemporary Art, Korea (MMCA), Director Youn Bummo) presents ***My Your Memory***, a special exhibition on the topic of “memory,” from Friday, April 8 to Sunday, August 7 at MMCA Seoul.

The word “memory” refers to the storage of impressions, events, experiences, and other information by the human brain, as well as the phenomenon of recalling those things after the passage of time. Adopting their own individual artistic methods and interpretations, the artists in this exhibition present fascinating approaches and insights on the various memories acquired by individuals, communities, and societies. *My Your Memory* was designed to explore what standards we should be adopting for our lives in a historical situation when yesterday’s and today’s information is shifting rapidly. To this end, it also considers what kinds of subjective judgments and reflection we are practicing and what sorts of things we ought to be remembering and leaving behind.

The exhibition includes 13 artists/artist teams from Korea and overseas: Louise Bourgeois, Akram Zaatari, Anri Sala, Andy Warhol, Yang Junguk, Lim Yoonkyung, Cecilia Vicuña, Cyprien Gaillard, Song Joowon, Herman Kolgen, Mioon, Park Hyesoo, and Hong Soun. Their work interprets “memories” from diverse perspectives transcending boundaries of region, era, and culture. The exhibition consists of three main topics: “My Your Memory,” “Here and Now,” and “That Time, That Place.”

Section 1, titled “My Your Memory,” examines how memory is influenced by human being’s biological characteristics and individual identity and experience. We form memories by taking in and compiling information from various external environments. Owing to the limitations of the human senses and our different identities as individuals, even the same events can be remembered differently in the process. This section includes **Warhol’s *Sleep*** (1963), in which a friend of the artist is filmed as he sleeps; **Yang’s kinetic sculpture *Fatigue Always Comes with a Dream*** (2013), which imagines the things that happen in a security guard’s dreams; **Lim’s video work *Q&A*** (2016), which features people remembering the same incident in different ways; and **Kolgen’s video work *RETINA*** (2018), which symbolically depicts the process of visual information passing through the human brain to be stored as memory.

Section 2, titled “Here and Now,” considers how we receive and remember past information. It includes work from **Bourgeois’s print series *Crochet*** (1998), which expresses the relationship between memory and the continuity of time; **Zaatari’s video work *The Script*** (2018), which raises questions about the bias memories shaped by media; **Vicuña’s video work *My Vietnam Story*** (2021), which addresses the memories and suffering experienced by a different culture as reflected through the lens of the artist’s own past experience; and **Gaillard’s video work *The Lake Arches*** (2007), which re-evaluates a once-glorious cultural heritage. Through these works, it questions how past memories appear to us today and how they will be passed on to future generations.

Section 3, titled “That Time, That Place,” predicts the past that will be remembered by future generations—that is, how our lives today will go down in memory. For those who did not experience a particular past event themselves, the aspects left out of records of the past are filled in by the imagination. Memories include vast amounts of synesthetic information that cannot be captured in archives: the atmosphere and emotions at the time, the temporal and spatial context, and so on. This section includes two video works that use imagination to fill in the gaps of memories and records of past events: **Sala’s *1395 Days Without Red*** (2011) and **Song’s *Pimple.Blister.Wart.Mole.*** (2021) It also features new work by the artist duo Mioon, Park, and Hong. **Mioon’s *Auditorium (Template A-Z)*** (2022) is an installation work that visualizes contemporary issues through 45 scenes, while **Park’s *Our Joyful Young Days*** (2022) is a video and painting installation work that uses the theme of “first love” to reflect on individual histories, which are then recreated as paintings. **Hong’s *Oblique Memories—Irony and Solidarity*** (2022) is a painting that represents the innumerable memories layered within the abstract landscape of the sea.

MMCA Director Youn Bummo, said that the exhibition “uses the artwork to examine the meaning of memories reinterpreted in various ways.” He also added, “I hope this can be an opportunity for reflecting on ourselves today as we imagine our communities and the memories that will survive in the future.”

Notes to editors

For high-resolution images of the museum, please follow the link: [here](#)

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Exhibition Sections

[Section 1] My Your Memory

We obtain information from various external environments—including other people, our society, and education—and shape it into memories by editing what we have gleaned according to its level of personal importance. During this editing process, we are influenced by various factors. Assuming that all five of our senses are functioning, we basically acquire information in the form of light against our retina, although it is unclear to what extent visual information perceived through light can represent the synesthetic information entailed by memory. This leads us to consider the imperfection of human remembering, in light of our sensory limitations. Memory is also influenced by identity and experience; since our ways of categorizing information depend on who is doing the remembering and what their experiences are, memory ends up forming narratives in different directions. In that sense, we want to explore how memory is influenced by our biological characteristics as human beings, and by the identity and experiences shaped through external stimuli.

[Section 2] Here and Now

Memory is necessarily based on the past. When we remember things, we are selecting only a portion from the vast amounts of information produced in the past by ourselves and others. Like the generations before us, we too will pass on information so that future generations can shape their own memories as they explore the traces we have left behind. So before we leave that information behind, we need to consider how we remember the past today, and how memories of the past are represented to us now—for our very way of remembering the past today will be another piece of information for generations in the future.

There are various ways of remembering the past. In addition to storing new information, other ways of remembering include recalling and revisiting information that had receded beyond our memory. For instance, we may recollect a particular event through media related to past incidents, or revisit an experience by encountering a similar kind of event to the one we have experienced. By examining works that represent memory in these ways, we explore how we today receive and remember information from the past. We also hope to discuss the direction of the different traces formed through information we have experienced directly as people existing “here and now,” or acquired through education and transmission based on contemporary values.


[Section 3] That Time, That Place


Evidence of the lives we are living today will be transformed into information that is passed on into the future. As they select and reconstruct information from the past, future generations will form their own memories. So what sort of memories will take shape based on the information we leave behind? How will the past that they remember—those of us here today, in other words—come across in their memories?


When people have not personally experienced an event in the past, their memories are filled with gaps. This is because memories include a great deal of synesthetic information that cannot be recorded in language—things like the mood and feelings of a particular moment, the time and the place. Consequently, the memories of people who encounter those events only through factual narrative accounts will typically fill in the gaps with the realm of imagination. The imaginative process by which we fill the holes of memory is one in which the agent of remembering views an objective event through their own unique perspective and approach, internalizing it as memory and summoning the past into the present.

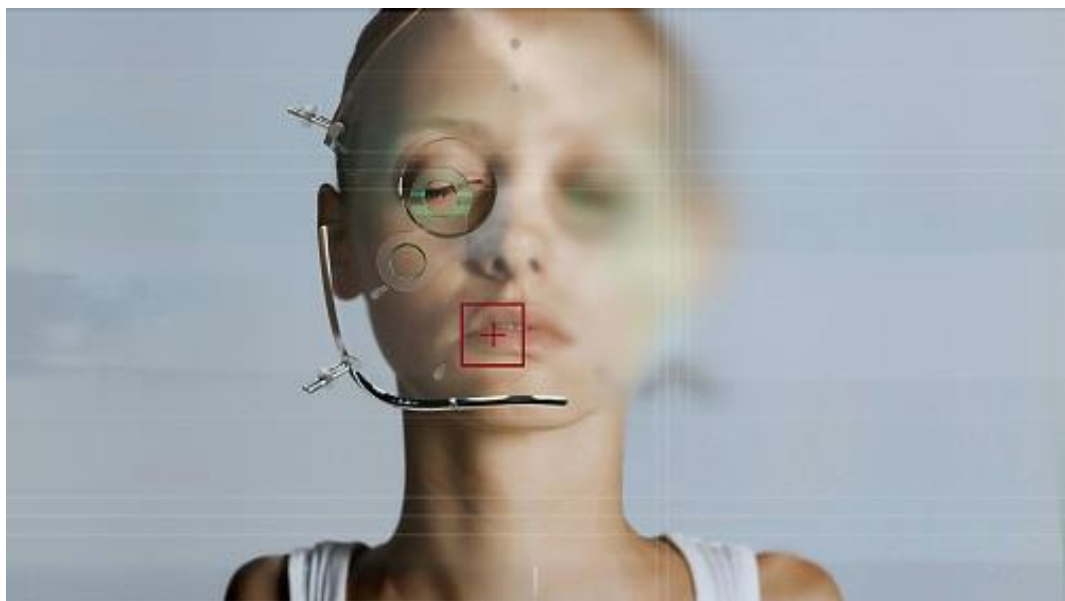
By examining artwork that reconstructs the gaps of memory through unique artistic language and imagination, we reflect on how our society and way of life today will be imagined as that work reaches later generations as “future information.”

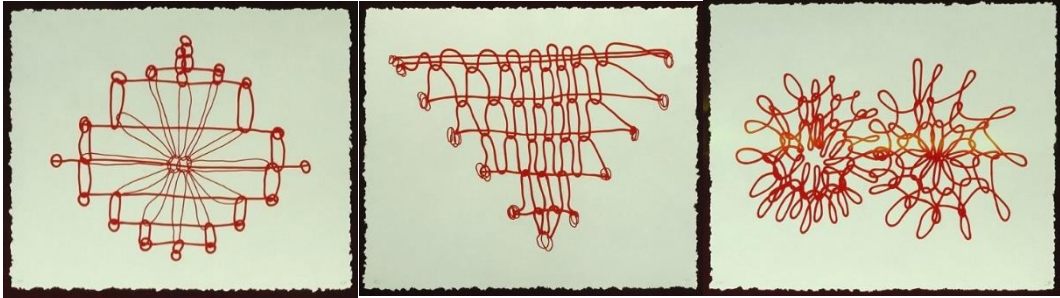
Artworks


Artist	Andy Warhol
Work	<i>Sleep</i> , 1963, 16mm film transferred to digital file, black-and-white, silent, 5 hrs. 21 min. Collection of The Andy Warhol Museum, Pittsburgh. Contribution to The Andy Warhol Foundation for the Visual Arts. Inc.
C.V.	<p>B.1928 B. Pittsburgh, U.S.A., D. New York, U.S.A.</p> <p><u>Selected Solo Exhibitions</u></p> <p>2021 <i>Andy Warhol: Looking for Andy</i>, Espaces Louis Vitton Seoul, Seoul <i>Andy Warhol: Revelation</i>, Brooklyn Museum, Brooklyn, U.S.A.</p> <p>2020 <i>Andy Warhol</i>, Tate Modern, London, U.K.</p> <p>2019 <i>Andy Warhol: Shadows</i>, Dia Beacon, New York, U.S.A. <i>Andy Warhol: From A to B and Back Again</i>, Whitney Museum of American art, New York, U.S.A.</p> <p><u>Selected Group Exhibitions</u></p> <p>2022 <i>The Dream of the Museum</i>, M+, Hong Kong <i>The Whitney's Collection Selections from 1900 to 1965</i>, Whitney Museum of American art, New York, U.S.A.</p> <p>2021 <i>Icons</i>, Boghossian Foundation, Brussels, Belgium <i>Wonderland</i>, Albertina Modern, Vienna, Austria</p> <p>2020 <i>Contemporary Art Five Propositions</i>, Museum of Fine Arts, Boston, U.S.A.</p>
Description	<u>Sleep</u> is a film that shows the artist's friend John Giorno sleeping over a period of five hours and 21 minutes. Produced as a "anti-film" that rejected the traditional techniques of cinema, it is presented at the exhibition's entrance as an allusion to the process of memory being formed into a narrative while we are sleeping, as the information we have acquired becomes stored in and deleted from our brain.
Image	


Artist	Yang Jungwook
Work	<i>Fatigue Always Comes with a Dream</i> , 2013, wood, motor, thread, lamp, acrylic, plastic bottle, 300x197x197cm. MMCA collection.
C.V.	<p>b.1982 Born in Seoul, works in Seoul</p> <p><u>Selected Solo Exhibitions</u></p> <p>2021 <i>Maybe, It's like that</i>, OCI Museum, Seoul 2020 <i>Scenery of Dialogue</i>, Art Bunker, Bucheon 2019 <i>We Placed the Photograph Taken Yesterday in Plain Sight</i>, Gallery Hyundai, Seoul 2017 <i>“Roland, I need it”</i>, Domaine de Kerguéhennec, Bignan, France 2015 <i>A Man Without Words</i>, Doosan Gallery, New York, U.S.A.</p> <p><u>Selected Group Exhibitions</u></p> <p>2021 <i>Loss, Everything That Happened to Me</i>, Daejeon Museum of Art, Daejeon 2020 <i>Rhythm Scape</i>, OAG, Ottawa, Canada <i>2020 Paradise Art Lab+</i>, Paradise Art Space, Incheon 2019 <i>Gentil, Gettle: The Advent of a New Community</i>, Museum of Contemporary Art Busan, Busan <i>That House</i>, FEI Art Museum Yokohama, Tokyo, Japan</p>
Description	<p><u><i>Fatigue Always Comes with a Dream</i></u> is a kinetic sculpture inspired by the artist's experience working part-time at a convenience store, when he saw a security checkpoint officer dozing off late one night and found himself imagining his exhaustion and the stories within his dreams. Incorporating Yang's own memories of things witnessed in the past alongside the memories and dreams that others might have experienced in the landscapes he saw, the work evokes how individual memories are formed through the layering of our own memories with those of others.</p>
Image	


Artist	Lim Yoonkyung
Work	Q&A, 2016, video installation: two-channel video, color, sound, 14 min. 36sec.; exhibition booth, 145x300x300cm. MMCA collection.
C.V.	<p>b.1982 Born in Seoul, works in Seoul</p> <p><u>Selected Solo Exhibitions</u> 2020 <i>One's Position, The Reference</i>, Seoul 2016 <i>Familiar Group, Unfamiliar Individual</i>, Space Willing & Dealing Gallery, Seoul 2014 <i>Womens' Work</i>, 175 Gallery, Seoul</p> <p><u>Selected Group Exhibitions</u> 2021 <i>Caring Society</i>, Gyongnam Art Museum, Changwon 2019 <i>Seeing Time</i>, Seoul National University Museum of Art, Seoul <i>Beonwe: A-side-B</i>, Seoul Art Space Geumcheon PS333, Seoul 2018 <i>Hidden Workers</i>, Coreana Museum of Art space*c, Seoul 2017 <i>Lesson Zero</i>, National Museum of Modern and Contemporary Art, Gwacheon 2015 <i>LOVE 1</i>, Pohang Museum of Steel Art, Pohang 2012 <i>Whitney Museum Independent Study Program Exhibition</i>, 161 Bowery, New York, U.S.A.</p>
Description	<p>Each participant in an employment or mother-daughter relationship recalls a specific period, Q&A examines how different people can harbor different memories of the same event. These participants include a housekeeper (Ryu Gyesoon); employed by a family; her employer (Choi Inok); the employer's daughter (played by Lim herself); a housekeeper (Sheila); at a different house; and that housekeeper's daughter (Kaycee). For this installation work, the artist filmed footage showing the two participants actually facing each other and asking and answering questions in real time, after which the footage was divided into two separate videos and rearranged as the interpretation process was being edited. The work speaks to the various ways in which things are remembered and misremembered based on language, time, relationships, values, and other factors.</p> <p>Interpretation & Translation: Lim Yoonkyung, Kaycee Saludo, Donnabelle Casipong</p>
Image	 <p>The image shows two vertical video screens mounted on a light orange wall. The left screen displays a profile view of a young woman with long dark hair, looking to the right. The right screen displays a profile view of an older woman with short dark hair, looking to the left. Both screens have black frames and are positioned side-by-side, facing each other.</p>


Artist	Herman Kolgen
Work	<i>RETINA</i> , 2018, three-channel video, color, sound, two-channel audio, laser, 10 min. Courtesy of the artist.
C.V.	<p>b.1957 Born in Montreal, Canada, works in Montreal, Canada</p> <p><u>Selected Solo Exhibitions</u></p> <p>2021 <i>Inscape: Voyage to Hidden Landscape</i>, Paradise Art Space, Incheon 2019 <i>Espace Technologique</i>, Grand Théâtre de Québec, Québec, Canada 2017 <i>Expanded Territories</i>, Fundación Telefónica, Lima, Peru 2010 <i>Ondes: Immanence Et Matérialité</i>, Action Art Actuel, Richelieu, Canada</p> <p><u>Selected Group Exhibitions</u></p> <p>2021 <i>METAMORPHOSIS</i>, The 5th International Digital Art Biennial, Arsenal Contemporary Art, Montreal, Canada <i>METAMORPHOSIS</i>, Live Cinema Festival 2021, Palazzo Brancaccio, Rome, Italy 2020 <i>METAMORPHOSIS</i>, Hyundai Motorstudio Seoul, Seoul <i>Hexadome</i>, SXSW 2020, Austin, U.S.A. 2019 <i>Hexadome</i>, Messachusetts Museum of Contemporary Art, Messachusetts, U.S.A. <i>The Ordinary Extraordinary</i>, SKP South, Beijing, China</p>
Description	<p><u>RETINA</u> focuses on the gap between the actual reality and the scenes formed in our memory when we are perceiving information. We possess biological structures through which we perceive information from moment to moment as impressions of light through our retina, storing them temporarily in our brain. The artist speaks to how the information we perceive can distort actual phenomena as it passes through the brain's structured processes. Since human perceptions are limited in their ability to perceive all the information in the natural world, there is the potential for information to be altered in memories formed out of information perceived through the retinal filter. Images visualizing the biological phenomena that arise as light filters through the retina into the brain are overlapped with laser mapping that follows their rhythm, symbolically illustrating the process as light information is stored as memory.</p>
Image	


Artist	Louise Bourgeois
Work	<p><i>Crochet II</i>, 1998, mixography, 71.1x84.8cm. MMCA Collection. <i>Crochet III</i>, 1998, mixography, 71.1x84.8cm. MMCA Collection. <i>Crochet IV</i> 1998, mixography, 71.1x84.8cm. MMCA Collection.</p>
C.V.	<p>b.1911 B. Paris, France, D. New York, U.S.A.</p> <p><u>Selected Solo Exhibitions</u> 2022 <i>Louise Bourgeois: Paintings</i>, The Metropolitan Museum of Art, New York, U.S.A. <i>Louise Bourgeois. The Woven Child</i>, Martin-Gropius-Bau, Berlin, Germany 2021 <i>The Smell of Eucalyptus</i>, Kukje Gallery, Seoul <i>Maladie de l'Amour</i>, Hauser & Wirth, Monaco, Monaco <i>Louise Bourgeois: Freud's Daughter</i>, The Jewish Museum, New York, U.S.A.</p> <p><u>Selected Group Exhibitions</u> 2022 <i>Louise Bourgeois x Jenny Holzer. The Violence of Handwriting Across a Page</i>, Kunstmuseum Basel, Basel, Switzerland <i>girls girls girls</i>, Lismore Castle Arts, Lismore, Ireland <i>A Century of the Artist's Studio: 1920-2020</i>, Whitechapel Gallery, London, U.K. 2021 <i>Human, Seven Questions</i>, Leeum Museum of Art, Seoul <i>Body Topographies</i>, Lehmann Maupin, London, U.K.</p>
Description	<p><u>Crochet II, III, and IV</u> are mixografia prints presented in such a way that the texture of the red thread truly stands out. Symbolically representing the artist's basic concept of the present existing by means of the past, the work's red lines of thread signify the continuity of time behind the memories that link past with present.</p>
Image	


Artist	Akram Zaatari
Work	<i>The Script</i> , 2018, single-channel video, color, sound, 7 min. 24 sec. © Akram Zaatari, Courtesy of the artist and Thomas Dane Gallery.
C.V.	<p>b.1966 Born in Sidon, Lebanon, works in Beirut, Lebanon</p> <p><u>Selected Solo Exhibitions</u> 2019 <i>Against Photography</i>, Sharjah Art Foundation, Sharjah, U.A.E. 2018 <i>Against Photography</i>, National Museum of Modern and Contemporary Art, Seoul 2017 <i>Against Photography</i>, Barcelona Museum of Contemporary Art, Barcelona, Spain 2016 <i>Letter to a Refusing Pilot</i>, Thomas Dane Gallery, London, U.K. 2015 <i>Akram Zaatari</i>, SALT, Istanbul, Turkey</p> <p><u>Selected Group Exhibitions</u> 2021 <i>Unsettled Objects</i>, Sharjah Art Foundation, Sharjah, U.A.E. 2020 <i>Masculinities. Liberation through Photography</i>, Barbican Centre, London, U.K. 2019 <i>BEYOND: Modern and Contemporary Lebanese Art and Design</i>, Phillips, London, U.K. <i>Making New Time</i>, Sharjah Art Foundation, Sharjah, U.A.E. 2018 <i>Swingers</i>, Greene Naftali Gallery, New York, U.S.A.</p>
Description	<p><u>The Script</u> shows an ordinary, peaceful scene in an Islamic household—the kind of image that is rarely found in Western media. In this way, it calls for the viewer to reconsider widespread negative attitudes toward Islamic culture. The film shows the father performing his <i>salah</i> obligation by praying five times a day, while his two sons disrupt his attempts, viewing the ritual as if it were a game. By showing a scene from an Islamic family that is naturally carrying on culture from the past within their home, the work shows Islamic culture to be a product of ancient memories that cannot be generalized into media representations and various incidents of violence. It also questions whether the memories that we are forming are not based on influence that is skewed too far in one direction due to the influences of media bias.</p>
Image	


Artist	Cecilia Vicuña
Work	<i>My Vietnam Story</i> , 2021, single-channel video, color, sound, 6 min. 45 sec. Courtesy of Cecilia Vicuña, La Casa de las Recogidas and Lehmann Maupin, New York, Hong Kong, Seoul and London.
C.V.	<p>b.1948 Born in Santiago, Chile, works in New York, U.S.A. and Santiago, Chile</p> <p><u>Selected Solo Exhibitions</u></p> <p>2021 <i>Cecilia Vicuña: Quipu Girok</i>, Lehmann Maupin, Seoul 2020 <i>Cecilia Vicuña on our mind</i>, The Wattis Institute, San Francisco, U.S.A. 2019 <i>Cecilia Vicuña: About to Happen</i>, Museum of Contemporary Art, North Miami, Miami, U.S.A. 2018 <i>Quipu Desaparecido</i>, Museum of Fine Arts, Boston, U.S.A. 2017 <i>Dianna Frid and Cecilia Vicuña: A Textile Exhibition</i>, Poetry Foundation, Chicago, U.S.A.</p> <p><u>Selected Group Exhibitions</u></p> <p>2021 <i>Bodies of Water</i>, The 13th Shangai Biennale, Shangai, China <i>Minds Rising, Spirits Tuning</i>, The 13th Gwangju Biennale, Gwangju 2020 <i>Witchhunt</i>, Kunsthall Charlottenborg, Copenhagen, Denmark <i>More More More</i>, TANK Shanghai, Shanghai, China 2019 <i>A Year in Art</i>, Tate Modern, London, U.K.</p>
Description	<p><u>My Vietnam Story</u> is a video work that transports past memories in the present tense as the artist remembers her media encounters with the My Lai massacre during the Vietnam War and her own exhibition <i>Homage to Vietnam</i>, which was held in Bogotá in 1977. Born in Santiago, the artist was driven out of her home country of Chile after resisting a military coup against the government of then-President Salvador Allende in the 1970s. Her memories of that experience led her to relate deeply with the brutality of My Lai and the fighting spirit of the women who resisted it. By reflecting those feelings in her work, she speaks to collected memories and feelings that transcend regional boundaries.</p>
Image	

Artist	Cyprien Gaillard
Work	<i>The Lake Arches</i> , 2007, single-channel video, color, silent, 1 min. 43 sec. MMCA collection.
C.V.	<p>b.1980 Born in Paris, France, works in New York, U.S.A. and Berlin, Germany</p> <p><u>Selected Solo Exhibitions</u></p> <p>2021 <i>Wolkengarten</i>, Espace Louis Vuitton, Munich, Germany <i>MAM Screen 014: Cyprien Gaillard</i>, Mori Art Museum, Tokyo, Japan</p> <p>2020 <i>Nightlife</i>, MAC Centemporary, Montreal, Canada</p> <p>2019 <i>Ocean II Ocean</i>, TANK Shanghai, Shanghai, China</p> <p>2018 <i>New Media Series: Cyprien Gaillard</i>, Saint Louis Art Museum, Saint Louis, U.S.A.</p> <p><u>Selected Group Exhibitions</u></p> <p>2021 <i>Nothing is Lost. Art and Matter in Transformation</i>, GAMec Bergamo, Bergamo, Italy <i>Ambient Temperature</i>, Museo Jumex, Mexico City, Mexico</p> <p>2019 <i>May You Live in Interesting Times</i>, The 58th Venice Biennale, Venice, Italy <i>Hyper! A Journey into Art and Sound</i>, Deichtorhallen Hamburg, Hamburg, Germany</p> <p>2018 <i>The Polaroid Project. History of a Medium</i>, C/O Berlin, Berlin, Germany</p>
Description	<p><u>The Lake Arches</u> is set against the backdrop of Les Arcades du Lac, which was designed by architect Ricardo Bofill as part of a “new city” plan for Paris in 1981. At the time of its construction, the residential complex was lauded as a “Versailles for the people,” but over time it became increasingly dilapidated. From out of the water comes the bloodied face of a young man (the artist) who has attempted to dive in the lake besides the building without realizing how shallow the water is. An allusion to our inability to predict our future as human beings, the work addresses how products of the past (information) that were left behind with grand intentions may end up re-evaluated by contemporary generations and remembered in terms of new values.</p>
Image	

Artist	Anri Sala
Work	<p><i>1395 Days Without Red</i>, 2011, single-channel HD video, color, 5.0 surround sound, 43 min. 46 sec. Courtesy: Marian Goodman Gallery, Hauser & Wirth.</p> <p>© Anri Sala, Šejla Kamerić, Artangel, SCCA/2011.</p>
C.V.	<p>b.1974 Born in Tirana, Albania, works in Berlin, Germany</p> <p><u>Selected Solo Exhibitions</u></p> <p>2019 <i>AS YOU GO</i>, Castello di Rivoli, Turin, Italy 2018 <i>The Last Resort</i>, The Garage, Moscow, Russia 2017 <i>Anri Sala</i>, Museo Tamayo, Mexico City, Mexico 2016 <i>Anri Sala: Answer Me</i>, The New Museum, New York, U.S.A. 2015 <i>The Present Moment</i>, Haus der Kunst, Munich, Germany</p> <p><u>Selected Group Exhibitions</u></p> <p>2020 <i>The Museum for All, The Museum for Dogs</i>, National Museum of Modern and Contemporary Art, Seoul <i>Where the Tide Has Been</i>, Buk-Seoul Museum of Art, Seoul 2019 <i>Intimate distance. Masterpieces from the Ishikawa Collection</i>, Hôtel des Collections, Montpellier, France 2018 <i>Lydia Cabrera and Édouard Glissant: Trembling Thinking</i>, Americas Society, New York, U.S.A. <i>Take Me (I'm Yours)</i>, Villa Medici, Rome, Italy</p>
Description	<p><u>1395 Days Without Red</u> is a work that recreates the situation in Sarajevo when the city was under siege between 1992 and 1995. The Siege of Sarajevo was a conflict that erupted between Serbians and other ethnic groups as Bosnia was becoming independent from Yugoslavia. It is remembered as the first genocide in Europe since the Nazi Holocaust. The artist, who describes himself as a regional and philosophical nomad, ventures beyond national borders and cultural boundaries to reconstruct a historical experience that he was not present for, rendering the memories not through verbal language but through synesthetic artistic grammar with the bodies and rhythms of the people in the story and the performance of an orchestra.</p>
Image	

Artist	Song Joowon
Work	<i>Pimple.Blister.Wart.Mole</i> , 2021, three-channel HD video, color, sound, 7 min. 15 sec. Courtesy of the artist.
C.V.	<p>b.1973 Born in Seoul, works in Seoul</p> <p><u>Selected Shows and Performances</u> 2021 <i>hwi-i-ing</i>, SFAC Theater Quad, Seoul 2020 <i>Pimple.Blister.Wart.Mole</i>, The former Gwangju Armed Forces Hospital, Gwangju 2019 <i>PungJeong.Gak(風情.刻) Janganpyeong</i>, Janganpyeong Used Car Market, Seoul 2017 <i>PungJeong.Gak(風情.刻) in the Fifth Dimension</i>, National Museum of Modern and Contemporary Art, Seoul 2016 <i>PungJeong.Gak(風精.刻) Nakwon Building</i>, Nakwon Instrument Shopping Center, Seoul</p> <p><u>Solo Exhibitions</u> 2019 <i>As reflection does not reflect on its own reflection</i>, Incheon Art Platform, Incheon 2018 <i>Pungjeong.Gak 1-8</i>, d/p, Seoul</p> <p><u>Selected Group Exhibitions and Screening</u> 2022 <i>To you: Move Toward Where You Are</i>, ARKO Art Center, Seoul 2021 London International Screen Dance Festival, London, U.K. <i>Signaling Perimeters</i>, Nam-Seoul Museum of Art, Seoul</p>
Description	<p><u>Pimple.Blister.Wart.Mole.</u> is a work of “Dance Film” shot at the former site of the Armed Forces Hospital in Gwangju, the scene of a battle to save the lives of countless citizens injured during the Democratization Movement of May 1980. Typically, the artist will perform research on the role and history of the setting that provides her backdrop, after which she develops the choreography by combining those things with her own subjective elements. For this work, she adopts various hospital locations as her settings, encouraging the view to perceive them not as physical objects but as objects of appreciation through movements by the dancers that allude to the situation at the time. Song establishes a new form of memory by combining archives of an objective incident (the Gwangju Democratization Movement) harbored within a setting with the indirect and subjective memories of the incident that she acquired through her research into that place.</p>
Image	

Artist	Mioon
Work	<i>Auditorium(Template A-Z)</i> , 2022, 5 cabinets, objects, DMX-controlled lights, motors, 122x50x400cm(5), 700x400x400cm(total). Courtesy of the artist. Commissioned by MMCA.
C.V.	<p>KIM Minsun(b. 1972), Born in Seoul, works in Seoul CHOI Moonsun(b. 1972), Born in Seoul, works in Seoul</p> <p><u>Selected Solo Exhibitions</u> 2017 <i>Unfinished Relay</i>, Arco Art Center, Seoul 2016 <i>MIOON ZIP: Oh, My Public</i>, Paradise ZIP, Seoul 2014 <i>Memory Theater</i>, Coreana Museum of Art space*c, Seoul 2013 <i>Kaleidoscope</i>, Space CAN, Beijing, China</p> <p><u>Selected Group Exhibitions</u> 2022 <i>The Brilliant Day</i>, Ulsan Art Museum, Ulsan <i>A Season of Meditation</i>, Daegu Art Museum, Daegu 2020 <i>1920 Memory Theater: The Gold Rush</i>, Ilmin Museum of Art, Seoul <i>To Reach Star</i>, Gwangju Museum of Art, Gwangju 2019 <i>WEB-RETRO</i>, Buk-Seoul Museum of Art, Seoul <i>Public Art Project 2015-2018: With, Together</i>, Gyeonggi Museum of Modern Art, Ansan</p>
Description	<p><u>Auditorium(Template A-Z)</u> is a research-based work in which the artists draw upon the auditorium format, creating sample forms symbolized by memories of contemporary issues and then combining them into 45 different scenes. Information transforms into memory through a process of selection based on individual tastes, identity, and values, along with the effects of various forms of interference, such as forgetting, exaggeration, and transformation. By arranging samples symbolized by objective issues and applying an opaque filter in the foreground to render them ambiguous, the artists illustrate the incompleteness and fluid nature of memory. Viewers can see the samples more explicitly by venturing toward the back of the work; as they compare the scenes in front and back, they consider the phenomenon of transformation when memories are formed.</p>
Image	

Artist	Park Hyesoo
Work	<i>Our Joyful Young Days</i> , 2022, video(co-directed with Kang Yeeun): two-channel video, color, sound, 25 min.; painting installation(by Ham Mina), dimensions variable. Courtesy of the artist. Commissioned by MMCA.
C.V.	<p>b.1974 Born in Seoul, works in Seoul</p> <p><u>Selected Solo Exhibitions</u> 2021 <i>Come Closer, But Not That Close</i>, Kyobo Art Space, Seoul 2018 <i>Community Platform 3377</i>, Shinheungdong Public Art Gallery, Seongnam 2017 <i>Nowhere Man</i>, This Weekend Room, Seoul 2016 <i>Now Here is Nowhere</i>, SongEun Art Space, Seoul</p> <p><u>Selected Group Exhibitions</u> 2021 <i>The Nature of Art</i>, Busan Museum of Art, Busan <i>TRAUMA: 15 MINUTES</i>, Daejeon Museum of Art, Daejeon 2020 <i>The Better Man 1948-2020: Pick your representative for the National Assembly</i>, Ilmin Museum of Art, Seoul <i>Reality Error</i>, Nam June Pait Art Center, Yongin 2019 <i>Korea Artist Prize 2019</i>, National Museum of Modern and Contemporary Art, Seoul <i>The Phenomenon of the Mind: Facing Yourself</i>, Museum of Contemporary Art Busan, Busan</p>
Description	<u>Our Joyful Young Days</u> consists of interview footage with around a dozen workers at the Guro Industrial Complex and other industrial districts as they talk about their memories of first love, combined with paintings presenting images of first love based on what the artist heard in the interviews. Our memories of first love are something exaggerated, incomplete, or distorted. The memory of a loved one who is now gone from our lives is an individual history, a realm that no others may intrude upon. There is no way of knowing how accurate the stories are, and as the stories are passed along to a young artist who has no connections with the interviewees, she creates different stories that imagine those other people's first loves in the past.
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Artist	Hong Soun
Work	<i>Oblique Memories - Irony and Solidarity</i> , 2022, oil on canvas, 60.5x50cm(240), 605x1,200cm(total). Courtesy of the artist. Commissioned by MMCA.
C.V.	<p>b.1959 Born in Seoul, works in Seoul</p> <p><u>Selected Solo Exhibitions</u> 2020 <i>Typical belief, Typical misconception</i>, Johyun Gallery, Busan 2019 <i>Sidescape-Objection</i>, 1335 Mabini Gallery, Manila, Philippines 2018 <i>of the X, Y, and Z</i>, Amado Art Space/Lab, Seoul 2017 <i>Hong Soun: La vie en rose</i>, Daegu Art Museum, Daegu 2016 <i>Price of Jeon Hyuk Lim</i>, Jeon Hyuk Lim Art Museum, Tongyeong</p> <p><u>Selected Group Exhibitions</u> 2021 <i>DMZ Art&Peace Platform</i>, UniMARU, DMZ 2020 <i>Art Work: Seeking Passage of Art Upon Pandemic</i>, Seoul National University Museum of Art, Seoul 2019 <i>DMZ</i>, Culture Station Seoul 284, Seoul <i>Inwangsan Project</i>, Artspace BOAN, Seoul 2018 <i>Voiceless</i>, Seoul Museum of Art, Seoul</p>
Description	<p>The story in <i>Oblique Memories–Irony and Solidarity</i> starts with the artist’s memory of nearly drowning in the sea when he was a child. Even in those desperate moments on the brink of death, as he flailed between the surface and depths of the water, he saw a beautiful landscape that he harbors vivid memories of to this day. Since then, the sea has been etched into his mind as a paradoxical landscape where mortal fear coexists with a paean to beauty. In his work, the artist speaks to the innumerable layers of memory contained within the sea’s endless expanse. For Hong’s Vietnamese refugee neighbor in the building where he lived while studying in France, the sea was the setting for a desperate battle that involved leaving their homeland and swimming to the Philippines to survive; for the Syrian refugee, it would have been a similarly desperate fight, as they swam along gripping the edge of an over-loaded boat. To others along the coast, it would have been a place of desolation, where they would look out at its expanse after the tourism industry was devastated. In this way, Hong encourages the viewer to complete the vast and abstract landscape of the scene while bringing their own individual memories to bear on it.</p>
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