

ASEAN-ROK Joint Project 2022

Title: The Critical Dictionary of Ho Tzu Nyen: Contemporaneity and Regionality

Date: Wednesday 23 November, 10:00~12:00

Venue: Seoul National University Asia Center Room 303

Workshop Language: English

Workshop Structure:

10:00-10:05 Introduction of the participants by Je Yun Moon

10:05~10:10 Welcome remarks by Prof Joongseek Lee, Seoul National University

10:10~11:20 First Session (Thinking Time)

The first session is to revisit the symposium on the previous day. Each speaker (7 sessions) will be given 5 to 10 min to summarize their presentation on the previous day or to add comments, and together we will revisit the questions that emerged in the symposium.

11:20~12:00 Second Session (Artistic research+Academic research)

We would like to devote this time to discuss possibilities for building a sustainable platform where artistic research meets academic research. Can artistic research be even an academic discipline and field in general? How does artistic research stimulate a change in learning structures? What are the challenges of the emerging field of artistic research itself? How does curatorial practice provide a common platform for artistic research and academic research?

12:00~13:00 Lunch at Power Station, Seoul National University Institute for Culture and Arts

Participants:

-From the Symposium on Nov 22 at Art Sonje Center

Eugene Tan (Singapore Art Museum & National Gallery Singapore Director)

Dr Eugene Tan is the director of Singapore Art Museum and the National Art Gallery, Singapore (the Gallery). Prior to joining the Gallery, Dr Tan served as the Programme Director (Special Projects) at the Singapore Economic Development Board (EDB) and oversaw the development of Gillman Barracks, a visual arts hub in Singapore. Dr Tan has also held various positions in the arts, including Director of Exhibitions for Osage Gallery, Director of Contemporary Art at the Sotheby's Institute of Art – Singapore, as well as Director of the Institute of Contemporary Arts Singapore. He has curated various exhibitions including the Singapore Pavilion at the 51st Venice Biennale (2005) and the inaugural Singapore Biennale (2006). Thematic exhibitions he has curated include "Of Human Scale and Beyond: Experience and Transcendence" (2012), "The Burden of Representation: Abstraction in Asia Today" (2010), "Coffee, Cigarettes and Pad Thai: Contemporary Art in Southeast Asia" (2008)

and “Always Here but Not Always Present: Art in a Senseless World” (2008), as well as solo exhibitions by Charwei Tsai (2012), Lee Mingwei (2010) and Jompet (2010). He is co-author of the publication “Contemporary Art in Singapore” (2007) and has contributed writings to exhibition catalogues and publications by NUS Press, Hatje Cantz and Phaidon, as well as art journals such as Art Asia Pacific, Art Review, Broadsheet, C-Arts, Contemporary, Flash Art, Metropolis M, Modern Painters and Yishu: Journal of Contemporary Chinese Art. Dr Tan received his PhD in Art History from the University of Manchester.

Ho Tzu Nyen (Artist)

Ho Tzu Nyen makes films, installations and performances that often begin as engagements with historical and theoretical texts. His recent works are populated by metamorphic figures such as the ‘weretiger’ ‹One or Several Tigers› (2017) and the ‘triple agent’ ‹The Nameless› (2015), under the rubric of The Critical Dictionary of Southeast, an ongoing meta project. Solo and group exhibitions include ‹Scheherazade, at Night› (Palais de Tokyo, Paris, France, 2022), ‹The 49th Hexagram› (Hammer Museum, Los Angeles, USA, 2021), ‹Night March of Hundred Monsters› (Toyota Municipal Museum of Art, Toyota City, Japan, 2021), ‹Voice of Void› (Yamaguchi Center for Art and Media [YCAM] Kyoto, Japan, 2021); ‹2 or 3 Tigers› (Haus der Kulturen der Welt, Berlin, Germany, 2017) and ‹The Cloud of Unknowing› (Guggenheim Museum, Bilbao, Spain, 2015). He was presented at the Singapore Pavilion at the Venice Biennale in 2011. Together with Taiwanese artist Hsu Chiawei, he also co-curated ‹The Strangers from Beyond the Mountain and the Sea›, the 7th Asian Art Biennale, at the National Taiwan Museum of Fine Arts. Ho Tzu Nyen was awarded a DAAD Scholarship in Berlin (2014–2015) and the Grand Prize of the Asia Pacific Breweries Foundation Signature Art Prize (2015)

Hyunjin Kim (Curator/Critics)

Hyunjin Kim is a curator and writer in Seoul. Kim was recently the Artistic Director of Incheon Art Platform 2021 and the KADIST Lead Curator for Asia, with which she developed her threeyear program Frequency of Tradition. She also worked as the curator of the Korean Pavilion at the 58th International Art Exhibition of La Biennale di Venezia (2019), a co-curator of the 7th Gwangju Biennale (2008), and the Director of Arko Art Center, Seoul (2014–15). Her numerous curatorial projects include ‹Frequencies of Tradition› (KADIST, SF, 2022, /IAP, Incheon, 2021/ Guangdong Times Museum, Guangzhou, 2020), ‹History Has Failed Us, But No Matter› (Korean Pavilion, Venice Biennale, 2019), ‹2 or 3 Tigers› (Haus der Kulturen der Welt, Berlin, 2017), ‹Gridded Currents› (Kukje Gallery, Seoul, 2017), ‹Tradition (Un)Realized› (Arko Art Center, Seoul, 2014). In addition, Kim was a member of the advisory board for the Haus der Kulturen der Welt, Berlin (2014–16) and a jury member for the DAAD Berlin artists in-residence program (2017–18)

Jung-Yeon Ma (Kansai University, Associate Professor)

Jung-Yeon Ma graduated from Graduate School of Film and New Media, Tokyo University of the Arts

with her doctoral dissertation on social implications of art and media technologies, which was later published as *A Critical History of Media Art in Japan*, (Artes Publishing, 2014). Her recent publications include *Seiko Mikami: A Critical Reader* (NTT Publishing, 2019: co-editor), "Exhibition Spaces Emitting Light and Sound: Contemporary Art and Image Media" (2019), "The Operating Method of a Panoramic Imagination" (2020), "Many Voices" (2022), and cotranslated books such as *Paik-Abe Correspondence* (Nam June Paik Art Center, 2018) and *Koki Tanaka: Reflective Notes [Recent Writings]* (Art Sonje Center+Bijutsu Shuppansha, 2020-21). She is currently working as associate professor at the Department of Film and Media Studies, Kansai University, guest curator at National Museum of Art, Osaka, and Tokyo correspondent of Korean art magazine *Wolganmisool*.

Shabbir Hussain Mustafa (Singapore Art Museum & National Gallery Singapore, Senior curator)

Shabbir Hussain Mustafa is interested in the role of the curator as storyteller. He explores narratives by engaging with artists and thinkers; often creating spaces of temporal frictions in which the act of recollection becomes a vector for imagined futures. Mustafa is Senior Curator at the Singapore Art Museum and National Gallery Singapore, where he builds links between the art of Southeast Asia and the world. In 2017, he was the recipient of the DAAD Artist-in-Berlin Award for his curatorial engagements. Among numerous exhibitions, he curated Charles Lim Yi Yong's *SEA STATE* (2015) for the Singapore Pavilion of the 56th Venice Biennale and *Latiff Mohidin, Pago Pago(1960–1969)* (2018), a multimodal survey of the painter-poet's journeys across a divided Europe and insurgent Southeast Asia in the 1960s. He writes often.

Kenneth Tay (Singapore Art Museum, Assistant curator)

Kenneth Tay is Assistant Curator at Singapore Art Museum. His recent exhibitions include *Living Pictures: Photography in Southeast Asia* (forthcoming December 2022) and *Lonely Vectors* (2022). He writes and researches broadly on the mediation of the global, and is the author of *The Sea is All Highway* (Temporary Press, 2019) and *Flat Spaces* (Temporary Press, 2019). He holds a MA in Media Studies from The New School.

David Teh (Curator/ National University of Singapore, Associate Professor)

David Teh is a writer, curator and Associate Professor at the National University of Singapore. His research spans art history, critical and cultural theory, with an emphasis on Southeast Asian modern and contemporary art. His recent curatorial projects have included *TRANSMISSION* (Bangkok, 2014), *Misfits: Pages from a Looseleaf Modernity* (Berlin, 2017), *Returns* (12th Gwangju Biennale, 2018) and he is a co-curator (with Amar Kanwar and Ute Meta Bauer) of the 17th Istanbul Biennial (2022). David's writings have appeared in journals including *Third Text*, *Artforum* and *Afterall*. He is the author of *Thai Art: Currencies of the Contemporary* (MIT Press, 2017) and co-editor (with David Morris) of *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992-98* (Afterall, 2018).

-From Art Sonje Center

Jang Un Kim (Art Sonje Center, Director)

Jang Un Kim is a curator and art critic. He has served as Position Papers' curator of the 7th Gwangju Biennale (*Annual Report*, 2008), adjunct professor at the Kaywon University of Art and Design (2011–2014), Senior Curator, the head of Exhibition Team 2 at the National Museum of Modern and Contemporary Art, Korea in Seoul (2014–2016), a member of the directorial collective for the Seoul Mediacity Biennale 2018, and a member of the Seoul Metropolitan Government Public Art Committee (2017–2021). Since 2022, he has been director of Art Sonje Center. His books include the criticism collection *On the Shores of the Contemporary Art and Politics* (Hyunsil Munhwa, 2012) and *The Impossible Dialogue: Art and Writing* (MediaBus, 2018).

Sunjung Kim (Art Sonje Center, Artistic Director)

From 2017 to 2021, she was the President of Gwangju Biennale Foundation. From 1993 to 2004, Sunjung Kim was the deputy director of Art Sonje Center and the director from 2016 to 2017. Some of the solo exhibitions that she curated at Art Sonje Center include *Martin Creed* (2009), *Haegue Yang* (2010), *Abraham Cruzvillegas* (2015) and *Francis Alÿs* (2018). In addition, she curated numerous international biennales, including the 2012 Gwangju Biennale, the 2018 Gwangju, the 2010 Media City Seoul and the 2005 Korean Pavilion at the 51 st Venice Biennale. She has also served on the jury for various international art prizes, including Hugo Boss Prize (2019) and Venice Biennale (2019).

Jungwon Lee (Art Sonje Center, Assistant Curator)

Jungwon Lee is an assistant curator at Art Sonje Center. She was involved in exhibition projects such as <Kang Hyunseon: Post-me> and <OH Heinkuhn: Left Face>(forthcoming December 2022).. She worked as a curatorial assistant at the National Museum of Modern and Contemporary Art(MMCA), working with their collection of Korean contemporary art. Jungwon's research focuses on Korean Modern Art.

Je Yun Moon (Art Sonje Center, Project Director)

Je Yun Moon is the project director at the Art Sonje Center. She was the Head of Programmes at the Liverpool Biennial (2018-2020) and the curator at the Korean Cultural Center UK (2015-18). Some of her curatorial projects include <Rehearsals from the Korean Avant-Garde Performance Archive, 2017>, <Koo Jeong A, 2016>, <2, 3: Sora Kim, 2015> at KCCUK, <Lee Bul, 2015> at KCCUK and Ikon Gallery, <Jewyo Rhii, 2018> at the Showroom. She has worked on the expanded field of practice in art, architecture and performance at the Nam June Paik Art Center and Anyang Public Art Project. She received her PhD in Visual Culture from Goldsmiths College, University of London, in 2017. Her doctoral thesis focuses on the rearticulation of choreography as a new mode of engagement with the problematics of thinking 'body' in the event of writing.

-From the Seoul National University

Joongseek Lee (Seoul National University, Institute for Culture and Arts, GSCST)

Professor Joongseek Lee leads the newly established Seoul National University Institute for Culture and Arts. He researches User Experience at the Graduate School of Convergence Science and Technology. He is interested in the recent drastic changes in Audience-ship. He studied and taught at Yale University Graduate School of Architecture, worked at Samsung Open Tide, and served as president of the Korea HCI Society.

Sunho Yum (Seoul National University, Institute for Culture and Arts, Curator)

Sunho Yum(August Yum) is a disciplined intercultural Content Curator in Seoul National University, Institute for Culture and Arts. He completed his MA in Literature at Seoul National University and BA at Nanjing University(南京大学) in the China. He focuses on the structure of storytelling, which evoked from an absolute moment of utterance but soon territorizes itself into entire form of life. Currently he collaborates with private and commercial brand clients to discover their styles, launching brands, and developing products that grow from people's natural preferences. Published a research about 『Readers of webnovel revealed in <Omniscient Reader>』 in 2022.

Minju Cho (Seoul National University, Asia Center)

Minju Cho is a visiting scholar at Northeast Asia Center in Seoul National University Asia Center. She completed her PhD in art theory at Tsinghua University in China and her MA at SOAS in the UK. She has taught and researched Asian art at Zhejiang University over 10 years between 2011 and 2022. Her educational background includes the study of premodern and modern Asian art history and theory, with emphasis on Chinese and Korean art. Currently she researches about contemporary North Korean art. Recently she published the articles as below: "The Joseon Dynasties and Its Visual Representation: Focusing on "Great Universal Geographic Map", "North Korean Art from the Viewpoint of China in the 21st Century: Expansion of Exhibition and Distribution of North Korean Art and the Emergence of the New Taste of Socialist Art ", and "A Study on the Relationship between Landscape Painting and Maps of the Grand Canal in the Royal Court of the Qing Dynasty: A Case Study of the Map of the Southern Inspection Tour of the 16th Year of Qianlong by Tang Dai, a Manchu Court Painter".

Okyang Chae-Duporge (Seoul National University, Asia Center)

Okyang Chae-Duporge is associate professor at the Bordeaux Montaigne University. She got a PhD in Art history at the Paris IV-Sorbonne University. She published Lee Ufan, Untouched Space (2017) at Éditions Cercle d'Art in Paris and Trésors de Corée - Bulguksa et Seokguram (2016) with Kang Woobang at the same editor. She wrote about Korean artists (especially about Lee Ufan, Lee Ungno and Chung Sang-Hwa) for several catalogues of exhibitions, and gave conferences about the Dansaekhwa movement. She won the France-Korea Cultural Prize in 2017. Currently, she is working on the Korean collection at the Guimet museum in Paris. In 2022-23, she is a visiting scholar fellow in the Asia center of the Seoul National University.

Douglas Gabriel (Seoul National University, Asia Center)

Douglas GABRIEL is a Lecturer in the College of Liberal Studies at Seoul National University. He Completed his PhD in art history at Northwestern University and has held postdoctoral positions at Harvard University and George Washington University, and was a Getty/ACLS Fellow during the 2021-22 academic year. His research on North and South Korean visual culture has appeared in Art Journal, Third Text, and Oxford Art Journal, and is forthcoming in Art History.