

Seewon Hyun's script
(Original text in Korean, English version by Google Translate)

안녕하세요,
1006, 2021
CHAT

Artist as Designer in South Korea

Part 1 -Designers as Artist?

1

I am Seewon Hyun, working as a curator in Seoul, Korea.
Thank you for inviting me to this precious event today. We would like to thank Weiwei, Sunny, and David for inviting us.

Today, for 25 minutes, I would like to cover an aspect of exhibition and collaboration, design and art under the title 'Artist as a Designer'. The title is pretty big. I will focus on the works of the artists who planned the exhibition together before and after the time when I was operating the audiovisual exhibition space (2013-2019).

2. Identity

First, I work with a wide range of visual artists. At this time, whether they perform, paint, or write, 'medium' is important. But we don't ask each other, 'Who are you?'

Are you an artist are you a painter We do not ask if you are a curator, and we work with 'work' at the center.

However, as he said in the article 'Artist's Two Bod' by the philosopher Boris Groys, the 'identity' of the artist is important. Conversation with 'what piece of you is here, what side of me is the way you see me' creates a single mission and vision.

Not because he has a fixed identity, but sometimes as a separate body and mind, and as he said that the spirit is everywhere even without the body of the King in the past, the body, mind, and existence of the artist are dispersed and created in various ways. also lose.

To exhibit, sometimes not to exhibit, writers, curators, and designers constantly make decisions.

3. Exhibition as an Activities

Through the exhibition, I and the curator have met several artists.

At this time, the exhibition is subtle, interesting, and closes with time.

In particular, it is important to note that exhibitions are not permanent, especially in Korea's high house prices, limited physical exhibition space, and the process of building independent space.

The exhibition was an activity.

Part 2 -SMSM / Exhibition Collaboratory

4. SMSM

Now, let me introduce SMSM, a project group of two Korean artists and Korea's leading graphic designer Seulgi and Min. Speaking of 'artist as a designer', as a starting point for my subsequent research.

(- to bring the word exhibition complex)

-In order to establish a 'perspective' to look at the works of other artists such as Cha Seung-eon and Kang Seo-kyung)

The members of the group SMSM, graphic designers Seulgi and Min, Sasa[44], and painter Mina Park, have been very active in their individual work and have opened SMSM activities sporadically. These are four individuals doing individual work. The name SMSM is an abbreviation of these names.

Sasa[44] : S

MeeNa: M

Sulki: S

M: Min

As a curator, I have been working continuously with writers Sasa[44], writers Park Mina, Seulgi and Min rather than SMSM.

Before I started working as a curator, these artists were very active in the early 2000s, and in the case of Park Mi-na in the mid-late 1990s. Since Seul Kiwa-min returned to Korea from the Netherlands in 2005, the influence he has had on the new movement of Korean multi-discipline and graphic design has been enormous.

Audio Visual Pavilion (AVP) is an exhibition space located in the old downtown area of Seoul close to Gyeongbokgung Palace and the Blue House. Here, the solo exhibition of Sasa[44], the solo exhibition of the artist Park Mina, and the last exhibition of her audiovisual period in hanok were held by SMSM.

-At the audiovisual exhibition, we will go back to the SMSM exhibition in 2019.

There were 10 exhibits from SMSM's past.

There were also exhibitions held in audiovisual and individual works of each artist.

4-2. SMSM-Energy!

SMSM looks back on 10 years of work and re-contextualizes the work of two writers and two designers.

First, there was a work called <Energy!> produced in 2011.

Are you familiar with energy drinks?

There are many energy drinks in Seoul. It is a ready-made product that delivers energy.

<Energy!> was first presented in this work at the Gwangju Design Biennale 2011.

The first biennale in Korea was the Gwangju Biennale held in 1995.

Nam June Paik, a world-renowned Korean artist, came to Korea in 1984* for the first time in 30 years, and then began to globalize Korean art by promoting the holding of the Whitney Biennale Seoul in 1993.

At this time, I think the key was to establish a 'new exhibition system'. The Biennale as a space for exhibitions has entered the scene of Korean contemporary art and visual culture.
-The Gwangju Design Biennale presented by <Energy!> was first established in 2005.

4-3. SMSM Food

The second one of the works that re-entered audiovisual in 2019 is <The Ideal Meal for Designers>.

This table was placed in an audiovisual room that used to be a hanok space. It looks like someone's restaurant.

Fake food mockups, and elaborately crafted diets, are a health design, perhaps showing a compelling reason for a functioning design for a better future. This work also brought something that had been exhibited in the past.

It was first introduced in <How to Use Life>, curated by Seongwon Kim, curator, and <How to Use Life> was published in 2013.

It was held in the former Seoul Station space, which was once Korea's first train station. Curator Seongwon Kim invited various designers to this exhibition, showing that an exhibition dealing with design can be an attitude.

What is this attitude? It's not looking at design as an industrialized skill and as a profession. In other words, rather than categorizing design as industrial design, graphic design, product design, craft design, etc., by examining the title of George Perec's novel 'Life's Manual', a kind of problem-solving power, methodology, and law .

The <How to Use Life> exhibition was different from the exhibitions dealing with design and visual culture at the time.

First, it was different from the solo exhibitions of famous European and American designers (Daelim Museum of Art),

Second, unlike the viewpoint of seeing design as an artifact reminiscent of living culture or a legacy of the near past, the artist and designer's identities were mixed and everything was put in the present.

Designers and non-designers participated and created something new through the exhibition. The title "How to Use Life" seems really appropriate.

4-4. Balloon

There were many jobs, but this was the one I liked the most.

This was also made by SMSM in the past at 'Festival Bom', a performance festival in Korea, and brought to 'Laundry Room Rooftop', which was a trademark of audiovisual.

When the wind is in, it stays tight like this,
When it wasn't, it looked like the wind had blown away.

Here's what these four artists say about SMSM.

"It is an applied art group that contributes to health and happiness" "They describe their work as "the notion of health and happiness for the subject matter; deliberate emphasis on the aspects of 'applied art 'or practicalities for the nature of work."

Looking at SMSM's working medium, these are

An advertisement following many balloon dolls in Seoul, a manual surrounding the food diet
These are all things you see in your daily life.

5. 'Exhibition Collaborator 'Exhibitionary collabotary

Looking at SMSM's work, I am not claiming that they are 'writers as designers'.
Rather, the "collaboratory" they created
As a new agent, creating an exhibition collaboration and expanding a new 'activity radius'
I would like to ask a question.

-What kind of 'exhibition collaboration 'could this be?

The term "exhibition collabotary" is a slight twist on the sociologist Tony Benett's "exhibition complex".

In the middle of the 19th century, British museums refer to the time when night workers saw exhibitions, and laws such as 'to see exhibitions, you have to be polite' were introduced.

The term 'exhibition collaboration 'was used in a somewhat negative sense in 2018. It was referring to the overflowing events before Corona, the list of more participants to follow to accomplish one artist's work, and the platforms and repeating conventions.

However, on the other hand, the 'Exhibition Collaboration 'drives new actions by using the exhibition as an agent, a virtual subject, and a reason. In other words, the exhibition creates new works and new methodologies.

6. Sasa [44] and Seulgi and Min: An Example of an Annual Report

Writer Sasa[44] has been making <Annual Report> every year since 2006, recording the seolleongtang she ate, the number of calls she made, and the movies she watched.

Sulki and Min always designed it.

The book was published by Sulki and Min's publishing house 'Specter Press'.

The following is the 'annual report 'of Sasa [44].

There is also an "Annual Report" published in conjunction with the audiovisual exhibition.

Looking at Sasa[44]'s <Annual Report>, I have two thoughts.

When applying a report produced by a company or an existing institution to an individual's life

Why does an independent publishing company called Specter Press exist?

7. MeeNa Park

Suki and Min

It's a part that I can't talk about for a long time due to time constraints.

Park's drawings and paintings, such as the system of 'collecting colors', are attempts to try and apply the system of today's world as painting.

Seulgi and Min are currently holding a solo exhibition at an audiovisual lab.

I would like to introduce this exhibition to the people here through the website.

I will skip the introduction of the conversation you had with me.

Part 3 -Manual, Craftmanship/ System (Industrial Design)

8. 시스템 훈련, Jackson Hong 잭슨홍

When talking about art and design in Korea since the early 2000s, Jackson Hong has been an important person.

He came from Samsung Automotive Design and is currently working as an artist. Design as a fabric is no longer a concern for him.

Rather than making things, 'You can see the artist's work reflecting the system' in two works.

One of his early works, 'Let the tools pass blood and love'

This is the slogan of the Industrial Design Packaging Center in Korea in 1977.

Let the tools pass blood and love

The first slogan of the Korea Industrial Design Packaging Center is

It was 'Let's become an export force'.

The second is an exhibition I planned, <13 Balls> in 2012,

He created a ball-play sports arena that could be 'used' in real life.

9. Fabric / Old Market

Eunme Ahn is a rather unique example.

She is a Korean condominium choreographer who has been active in various activities since the early 1990s.

She makes her own clothes by buying cloth from an old market in Jongno.

Even in choreography performances, she designs clothes herself.

We collaborate with the long-time craftsmen of Yun Kwan's dressing room.

That's been going on for 30 years.

10. Cha Seungean

Manual -Cha Seungean Weaving Manual

Writer Cha Seungean weaves herself.

The process of creating a canvas itself becomes 'drawing'.

In the audiovisual exhibition 'Still Life', a special exhibition held in 2019, the manual has been released.

The artist modularizes the fabric (thread). She systematizes.

She gives the instructor, and she weaves it herself.

It is a home-made handicraft that is completed alone, and it is a work that cannot be done without an external thread industry.

She brought the fabric from his mother's wedding from this exhibition.

She served it. **(blue images)**

11. Suki-Frames

Kang utilises the frame not as a structural principle that determines painting but as a vacant element, with which to engage and expand with other components. Though the frame allows Kang to take part in a regulated form of interplay, her pursuit to break free of its rigidity, or—if she is withheld by its constraints—to redefine its constructs prompt Kang’s frames to dance, like notes undulating in repeating melodies on a music score.

I would mention the symmetry and asymmetry of the time Kang spends concentrating on what is inside the frame versus the time she spends on the entirety of the picture, as it stands within the context of its surroundings, citing as an example her installations consisting of stacked steel structures and paintings placed just so, so that only the canvas edges are visible.

12. FINAL

Finally, I would like to briefly introduce the conversation between Seulgi and Min currently being held in the audiovisual lab.

I asked both of them.

Through Seulgi and Min’s words, as curators, we rethink infrastructure.

I asked:

“You have long considered the relationship between your work and the information about it, or “listing and connecting.”; On your website, the exhibition list shows the information and the presented works of each entry. Do you set the relationship between the information and the works for each exhibition each time?”

Suki and Min said:

Maybe it has something to do with our “identity” as graphic designers. For a designer who makes labels for works on display, not the works themselves, the labels become “the work.” But it’s not a self-deprecating joke about designers’ work. Rather, it might be thanks to our experience as designers that we have been able to develop a perspective to see an exhibition’s infrastructure and the exhibits themselves on equal terms.

<http://audiovisualpavilion.org/wp-content/uploads/2021/08/Interpolation-interview.pdf>