
SeMA

Press Release Ver. 1

2018.01.18.

Contact

Woori Cho
T. 02-2124-8979
E.mail. wcho@seoulbiennale.com

webhard. <http://sema.webhard.co.kr/>
ID:semapress PW:sema

Seoul Mediacity Biennale 2018

September 6 - November 18, 2018

Opening: September 5

Seoul Museum of Art (SeMA)

61 Deoksugung-gil, Jung-gu
Seoul Museum of Art (SeMA)
04515 Seoul
South Korea

mediacityseoul.kr

□ Introduction: *Seoul Mediacity Biennale 2018*

Celebrating its 10th edition this year, *Seoul Mediacity Biennale* (originally known as SeMA Biennale Mediacity Seoul) will be held for 74 days from Thursday, September 6, 2018 to Sunday, November, 18, 2018. Hosted by the Seoul Metropolitan Government and organized by SeMA, Seoul Mediacity Biennale is the major art event in Seoul, with a focus on various forms of art that reflect the city's regional characteristics and expand the concept of media. In this year's Biennale, SeMA's shifting and experimenting its structure from the appointed directorship on each edition to a collective curatorship in collaboration with the museum's curatorial department. The "Collectives" who are experts from diverse fields of arts and science in Korea are invited in the hope of creating the art biennale as a multiplex intellectual platform and rebranding itself as a cultural destination. By promoting exchanges and communication among various fields including art, economics, environment, politics, social science, etc., the event aims to open up new opportunities for change within the society and increase public access to cultural arts by providing an open space for citizens and international viewers.

□ Introduction: The “Collective”

The Collective is now creating a venture of biennale experiment as taking its close cooperation and on-going discussion between its members as the process itself to engage with the public in the future. The following six members of the Collective were selected on the basis of recommendations of the Seoul Museum of Art and decisions made by the selection committee: Nam Soo Kim, Culture Critic; Jang Un Kim, Independent Curator; Kyung Yong Lim, Director of The Book Society; Daul Jang, Climate & Energy Team Leader of Greenpeace; Hyo-Joon Choi, Director of Seoul Museum of Art; and Gibin Hong, Director of Global Political Economy Institute.

The abovementioned *Seoul Mediacity Biennale* Collective was established to promote active collaboration among researchers and planners of various fields, and thereby share expertise and expand network. With this structure, the event strives to address the fundamental question — what new values must humanity foster amid the anxiety and uncertainty that pervade today’s society? It also strives to determine the social role and function of art not as an exclusive property of a specific minority class, but as a medium for communication based on the exchanges and consilience of contemporary art. Accordingly, *Seoul Mediacity Biennale* aims to re-interpret contemporary life through multidisciplinary collaboration and identify creative and future-oriented alternative values presented by various individuals and groups, with regard to the theme, “Noch Nicht (Not yet), but already noticeable.”

☐ Biography of Collective Members

☐ Nam Soo Kim (Dance Critic)



Nam Soo Kim is a Research Planner who began his career in the field of art as a Dance Critic. In 2008, he worked as an Art and Science Researcher at the Nam June Paik Art Center. In 2011, he was a Senior Researcher for the National Theater Company of Korea and in 2013, he was the Head of Asia Culture Archive Team and Dramaturg at the National Asia Culture Center. He organized several exhibitions such as <Open Dance: Running Wolves>, Nam June Paik Art Center, 2010, <Whale- Time Diver>, National Theater Company of Korea, 2011, <Paik Nam June Groove>, Sejong Museum of Art, 2015, <Haneul Bonpuri>, Zaha Museum, 2017, and produced publishing works such as <Time Diver- Thinking now>, <Return of Nam June Paik> (co-author), <World Mythology Journey> (co-author), and <Scream> (Art Review).

○ Jang Un Kim (Independent Curator)



Jang Un Kim is a curator and art critic. After studying art theory and cultural theory, in 2000, Kim started working as an editor for the monthly journal art (now Art in Culture). Kim has served as curator of Art Space Pool (2001-2002), curator at Anyang Public Art Foundation (2006-2007), Position Papers' curator at the 7th Gwangju Biennale (2008), adjunct professor at Kaywon University of Art and Design, and Senior Curator, the head of Exhibition Team 2 at National Museum of Modern and Contemporary Art, Korea (2014-2016). His curatorial projects include World of Xijing (National Museum of Modern and Contemporary Art, Seoul, 2015); Asteroid G, a collaboration with Sora Kim, Choon Choi, and Lee Juna (Geumseong Drain Facility, Gongju, 2013); Fiction Walk: National Museum of Contemporary Art (National Museum of Modern and Contemporary Art, Gwacheon, 2012); Yiso Bahc: Lines of Flight (co-curator; Art Sonje Center, Seoul, 2011), The Adventure of Mr. Kim and Mr. Lee (directed by Chung Seoyoung; LIG Art Hall, Seoul, 2010); and The Distribution for the illegal, at Platform 2009 (Kimusa, the site of the former Defense Security Command, Seoul, 2009). From 2005 to 2008, Kim was a member of the collective, Friendly Enemies with Hyunjin Kim, Haegue Yang, and Jewyo Rhii, and from 2004 to 2008, a member of Pidgin Collective with Frédéric Michon and Minouk Lim. In 2009, he founded normal type, an independent contemporary art lab which continued until 2013. He published a collection of critical essays, On the Shores of the Contemporary Art and the Politics (Hyunsil munhwa, 2012).

○ Kyung Yong Lim (Director of The Book Society)



Kyung Yong Lim studied Film Theory and Film Producing. Since 2007, he has been managing a small publishing company called Mediabus. Since 2010, he has introduced art books and small, independent works to the public through the Book Society, which functions both as a bookstore and project space. He is the Chief Editor of Book Society and co-editor of the non-periodic Journal *Public Document* that records the city's various autonomous movements. He has also organized several exhibitions and projects related to publishing such as <Xerox Project>, Nam June Paik Art Center, 2015, <Artists' Documents: Art, Typography and Collaboration>, National Museum of Modern and Contemporary Art, (jointly-curated), 2016, <Incomplete List>, Ilmin Museum of Art, 2016, and <Incomplete List, Beijing>, Paperlog, 2016.

○ Daul Jang (Climate & Energy Team Leader of Greenpeace)



Daul Jang is the Head of the Climate Energy Team at Greenpeace East Asia Seoul Office. Daul Jang studied Economics and International Politics in South Korea and Environment and Energy Policy in Europe. After working for the South Korean government, the United Nations, and a thinktank, Daul Jang joined Greenpeace while engaging in environmental activities related to the Fukushima Nuclear Disaster. He is currently leading an Energy Conversion Campaign that aims to combat global climate change and create a safe, clean future.

○ Hyo-Joon Choi (Director of Seoul Museum of Art)



Prior to joining SeMA as the director in February 2017, Director Hyo-joon Choi has served as the director of the Gyeonggi Museum of Modern Art in association with the Gyeonggi Culture Foundation(2011-2015), Deoksugung National Museum of Contemporary Art(2009-2011), a unit of the National Museum of Modern and Contemporary Art, and Jeonbuk Museum of Art(2004-2009), as the exhibition manager at the Seoul Museum of Art(2000-2002), and as the chief researcher at the Samsung Culture Foundation(1993-1998). Director Choi earned his Bachelor of Arts in economics from Seoul National University, MBA from Michigan State University, Master of Arts in art history from Seoul National University, and doctorate degree in fine arts from Wonkwang University.

○ Gibin Hong (Director of Global Political Economy Institute)



Gibin Hong earned a bachelor's degree in Economics, a master's degree in International Relations at Seoul National University, and PhD degree in Political Economy at York University in Toronto, Canada. He has translated several works such as *The Great Transformation* by Karl Polanyi, *Basic Income* by Philippe Van Parijs, *Karl Marx: Greatness and Illusion* by Gareth Stedman Jones and authored *Wigforss, Welfare State and a Provisory Utopia.* He is the Director of Global Economy Institute and Chairman of the Research Committee at the Karl Polanyi Institute Asia and is currently working on a knowledge sharing platform business.

□ Biennale Keywords

○ Noch Nicht (Not yet)- Already Noticeable

Ernst Bloch identified “Noch Nicht (not yet)” as a principle of hope and viewed an unknown, unreachable state (similar to a vanishing point) as an impetus for hope that drives us to the future. The future will certainly come but it is a state that is not yet realized. As though we are apathetic to the commonplaceness of reality, our attention is always directed towards something that must appear or seem to appear, but has not yet appeared. This principle can be described as something that is “already noticeable.” But since such state is not yet realized, we cannot see it clearly. Such vagueness makes it even more difficult to take our eyes off the intangible future and eventually we cannot help but hold on to it. This stage is the point where we can all intervene – we become agents of change as we capture images of our imagination and transform the “not yet” reality into something that is “already noticeable.”

○ New Normal

Although the term “New Normal” was introduced to describe the changing social economy after the Financial Crisis in 2008, the concept can be further expanded to cover numerous multi-layered dimensions of crises that surround us today. This is because there are now countless propositions (once considered a normative reality) in which their practicality and legitimacy are fundamentally questioned and doubted. These problems have been left unsolved for too long in the existing order, and now we have become accustomed to such crises. As we adapt to this reality, we carry on changing our lives. Therefore, our lives are already conforming to new norms, everywhere. Now we must explore this reality not as a crisis of an old order but as a possibility for a new order.

○ Good Life (Eu Zen)

“Eu Zen (Good Life)” is a simple concept. Nevertheless, regardless of time that spans over thousands of years, culture, and location, it has been the best reference point for humans as we establish our own existence.

The specific content of each “Eu Zen (Good Life)” may be different, depending on various factors such as time, space, and culture. On the other hand, common denominators clearly exist among those various “Good Lives”. The first is “Eudaimonia, Flourishing Life,” which awakens and develops each of our covert needs and capabilities that we retain in our bodies and minds. Second is the fact that one must investigate through constant debate and discussions in order to realize what a “Eu Zen (Good Life)” is for him/herself. Hence, “Eu Zen (Good Life)” is both an eternal compass and ever-changing chameleon. We seek to discover what “Eu Zen (Good Life)” is in today’s world.

○ A New Human Form

As Albert Camus’ posthumous novel, *The First Man* symbolically demonstrates, humans have been envisioning a new human form since the late 20th century. The vision of the new human form emerged from a variety of approaches and topics such as: the human body, various identities focusing on sexual identity, relationship with others and nature, the five human senses, perception of time and space, metaphysical and religious exploration of space and eternity, etc. We view this phenomenon as an attempt of the human form shaped from a conventional humanistic perspective of the 16th century Renaissance period to transform into a new one as the society goes through the Industrial Revolution. In order to avoid the dystopia depicted in Aldous Huxley’s *Brave New World*, we must actively envision a new human form. Not until a specific person dreams of a “Eu Zen (Good Life)” —not within the futile imagination but within a transformed world— and has the fervent desire to realize this dream can he/she truly appear in a new human form.