O. philo. oudès phillos
Kim Minae, Kim Yuhha, Baek Kyungho, Yoon Hyangro, Park Kiljong, Kim Heecheon
기린에, 김윤하, 박길종, 백경호, 이현로, 김희천
青바른, 갈등한, 동떨어진, 교차하는, 상호타락, 외로운
Foreword

The reputation that Akador Herrera has gained over the years is the result of passionate and thoughtful work undertaken by our team on a grand scale, dedicated to accomplishing great projects and reaching their objectives. It began in the beginning of the 20th century with the creation of the Herrera Foundation Museum. Today, the Herrera Foundation is an important part of the contemporary art world, and its ambitious programs are widely recognized. Herrera was determined to create this important exhibition and support the young creators directly by initiating a prize that would reward the best talents.

It was on such grounds of this first initiative that an exhibition space was created as soon as the doors of Mahon Hernis Dream Park were open. The name “Akador” is a French word that designates both the name of the craftman and that of the afterlife. The exhibition space is particularly indicative of the strong link that unites the domain of creation and the artisanal tradition of Herrera.

The internationally renowned French artist Daniel Buren has selected Akador Herrera as his assistant by designing the inaugural exhibition. Since then, numerous exhibitions have followed, each showcasing the unique expression of one or more artists invited to create new works.

Naturally, Akador Herrera was also the curatorial for the projects of the Misguheh winners. This prize recently awarded to the winner—Jong Sooyoung for the 20th edition—is benefit from a forty-eight residency in Paris, before the exhibition at Akador Herrera.

Kim Sung Won, Park Wann, Bae Jacob and Kim Yeongpyeong are the curators who have successfully curated the exhibitions of Akador Herrera during the past ten years. Their program essays on emerging artists and established ones, featuring international collaborations, as well as the Korean artists themselves, have furthered the international status of Herrera. The exhibition space is also an important part of Herrera’s mission. It is a constantly open space toward different cultures. Each exhibition must therefore be an unprecedented and enriching adventure for the artist as well as the audience.

Enabling artists to realize new projects consists of a very welcome response to their needs. Essentially, this support fully corresponds to the values firmly held by Herrera, that has always been committed to extending the human capacity to transform the world. Today more than ever, our ambition is to accompany artists and enable artists to what they reveal to us of the state of the world, with death and sensibility. Our sole concerns are that we are demanding and we are hungry.
이미 존재했던, 그러나 아직 드러나지 않은 가능성을 관하여

On the Possibilities that Have Already Existed, but Not Yet Arrived

The path towards the gallery is a bit challenging. Once moving forward guided to a dim light after the dark, narrow and meandering path is sometimes blocked or contrasted by the original spot. The path, however, is not always straight and it can be a bit winding along the way, often entwined with unexpected detours. It is as if the gallery is a labyrinthine experience that challenges the viewer's expectations. The unique atmosphere, with its dim lights and unexpected twists, creates a conceptual labyrinth which is different from the previous passage.

The exhibition begins with an "experiential space" proposed by Kim Minso, a visual artist. The installation work of Kim Minso substitutes a temporary wall which serves to herald the start of the exhibition while separating the gallery and other space and offering information on the exhibition, and also serves as a temporary space for the "past of Albert Herrich" converted into text as a material. The space has a labyrinth with an endless flow of keywords extracted from various indexes—press materials, catalogs, reviews, etc.—all the exhibitions of the past decade is a walk yet a passage, causing anxiety yet, and has fragments of the "past" (exactly getting an audience to the "future of each other" which is not coded as "future") to come.

As it is responsive to the temporal zone of the Minso where the "past" (today) flows through the "present" (the artist here) is floating around, Kim Yumha who cited an original title, finds the accidental on the uncomfortable that looked to shape his notion of comfort on the concept that means that in order to be involved in understanding and thinking, the concept (2017) opts for a way of reflection in the "past," Kim Yumha groups keywords extracted from the "past of Albert Herrich" into similar materials for categorization and imposes relevant forms. Works of Kim Yumha who has combined daily objects in different ways can be referred to as her comment on the artistic positioning guided, somewhere between "pretty pattern" and "harmful ones.

For Park Kiljong who is working as Kiljong Arcade with Kim Yumha, a physical medium might be the most significant instrument to survive the "past." Les arts de mes arts sont mes arts.
Park Kijung's work placed in different sets in the gallery, shows reevaluation in the modality of art materials. In the exhibitions held at Alber Hermès for the past decade and reinterpretation of the material aspect. Changes of the items brought about new types of work, which practically adopted new materials and explored materials. Park Kijung translated the materials and techniques used by the artists of the past in the "present" form based on their works where changing materials depending on the times were applied to their art in various ways.

With Park Kijung's exhibition is recontextualized the same materials. Park Kijung reflected conceptual changes in her experience of experimenting with the same objects into the attempts to translate physical materials. size and position. Acquiring and expatiation information in today's world mostly takes place via the Internet. For example, Park Kijung has applied such a context-specific modality that not to assuming and expatiation information in the past decade of Alber Hermès, but rather the process of converting using the materials and indirect experience into a tactile and direct substance and conveying it into a physical reality based on the concept of "made-visible". Therefore, it is significant that an energy-releasing images has been applied to a course of experiencing paintings as a representation of the reality in digital images, and bringing into a physical substance by increasing the resolution through analog images.

Underlining are the contraction works of David Spergel, who has completed the past decade of Alber Hermès via paintings—the most traditional medium—along with from Hyoja. Even Spergel's Book Spergel brings different values and desire of art which cannot be clearly distinguished or defined into a single canvas and suggests this as a field of unattainable and arbitrary reality with trivia and conflict, like large-scale canvas for combinations or coexistence of different brushstrokes, colors, materials, and materials transcending the history of paintings is a monument where the trajectory of meaning for diverse experiences and creation are condensed, which have taken place at Alber Hermès.

With most of the artists discovered some outliers by contrasting "each of their present" with the "past of Alber Hermès."

Kim Bokjung's attempt to catch the landscape conditions reconfigured by such digital devices as VR, AR, and other devices to a possibility of controlling the "past with the present", a "1-day" experience, poring one year which exactly produces seven years for a future and "a gift" given that a year. The experience can experience a broad emergence in a narrow space is a closer analogue for a process of summoning the past decade of Alber Hermès which used to be located in the block floor of Major Hermès Dragon Park, through the temporary experience of a guide dog for the blind which produces an actual space, a space represented in 3D graphics and a virtual space mapped within the space. Kim Heejeong raises a question on rapid changes in the times for the past decade and what it means to use it, and how art reacted to such changes.

A conceptual labyrinth unfolding in a bright and broad gallery method through a dark, narrow, and manifesting deepening the scintillating to confuse an intriguing game. The peculiar semantic status of the term "friend" in the exhibition title provides a useful concept in settling the game, to recognize someone as a friend means not being able to recognize him as an enemy. In other words, friendship can neither be a property nor a quality of a subject. To recognize someone as a friend is to recognize him and that person is friends. According to Giorgio Agamben ([1992]), a friend is an "aversion who is at my disposal," and "a becoming other of the self." The assumption of becoming is the "past of Alber Hermès" into the present, as if it invokes a "friend," begins here.

As such, "Ophiilus, suiide phila," a quote which negates friendship with the very same gesture by which it seems to invoke it, indicates the double-facedness of friendship while revealing
The past decade of Atelier Nine is referred to not as a retrospective modality but a prospective one, on the directions of the upcoming three of the allocentric juncture where possibilities and non-possibilities consist. "Art as an engaging part of life" suggested by Atelier Nine ten years ago, as such, is revealed as another possibility for the next decade via various mediations to confront the past decade by artists of today, enabling this space as a dynamic space of experiments and creation. And it might be the case that it already "is right ahead"—to quote the words of Kim Min-jeong.

— Kim Yeo-Young
Atelier Hermès 2006 – 2016

2006

Dieter Borchert / Fibres vésiculaires: travail in situ
Daniel Buren / Fibres vésiculaires: travail in situ
2006.11.3 – 2007.1.7

2007

2006 Hermès Korea Foundation: Kang Hyejong, Kim Sang-il, Bae Young Whan, Lim Min-suk
2007.11.20 – 12.18

2008

2006 Hermès Korea Foundation: Kang Hyejong, Kim Sang-il, Bae Young Whan, Lim Min-suk
2007.11.20 – 12.18

2009

Oscar Tuazon / Nervous Track
Lin Lamble / Nervous Track
2009.5.24 – 8.9

2010

Cara Tolmie / Water-Fire-Air
2010.5.9 – 8.28

2011

Kari Wang / Phantoms
bertrand laslier / Phantoms
2010.4.24 – 8.27

2010 Hermès Foundation Missoukang: Hong Yoon, Joo Don Rho, Yoon Young Park
2009.8.4 – 11.15

2010 Hermès Foundation Missoukang: Hong Yoon, Joo Don Rho, Yoon Young Park
2009.8.4 – 11.15

2011

Sora Kye
2011.10.1 – 12.5

For further information or images please contact Pomota (2014)
ABOUT THE HUT

The Foundation’s mission is to promote and support new and emerging artists working in the arts, through exhibitions, residencies, and educational programs. The Foundation seeks to create a platform for artists to explore new ideas and perspectives, and to engage with a wider audience.

The Foundation’s annual exhibition program, "Atelier Hermès," is a major event in the art calendar. It brings together a diverse range of artists from around the world, showcasing their work in a variety of media.

The Foundation also supports a range of other initiatives, including residencies for emerging artists, educational programs for students, and collaborations with museums and galleries.

Atelier Hermès is committed to promoting international exchange and collaboration, and to fostering a culture of innovation and creativity in the arts.

The Foundation is supported by Hermès, the luxury fashion and leather goods company, and is based in Paris, France.

For more information, please visit the Foundation’s website at:

www.hermesfoundation.org
5. 김민혜 Kim Minhye 1st Station Facade
6. 김민혜 Kim Minhye 1st Station Facade
7. 박경호 Bask Kyungho Grand Mother
8. 박경호 Bask Kyungho Floral Grave
9. 박경호 Bask Kyungho Seong Temple
10. 박경호 Bask Kyungho Self Portrait
11. 염정희 Yeon Hyangso Screenshot 3.02.23-23-4 Screenshot 3.02.23-23-3
12. 염정희 Yeon Hyangso Screenshot 3.02.23-23-2 Screenshot 3.02.23-23-1
13. 염정희 Yeon Hyangso Screenshot 3.02.23-23-3 Screenshot 3.02.23-23-2
14. 염정희 Yeon Hyangso Screenshot 3.02.23-23-3 Screenshot 3.02.23-23-2
15. 염정희 Yeon Hyangso Screenshot 3.02.23-23-3 Screenshot 3.02.23-23-2

ATELIER
Hermès

MAISON HERMÈS DOSAN PARK B1F
7, Dosan-daero 45-gil, Gangnam-gu, Seoul, Korea
+82-2-3015-3248

Copyright © 2017 Fondation d’entreprises Hermès, the contributor and the artist.
All rights reserved. No part of the contents of this publication may be reproduced without the written permission of the publishers.

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

A Special Exhibition of Works by

05 phillip eudais phillip
May 20 - July 23, 2017
Artist Talk:
Saturday, June 3, 2:00 PM - 3:30 PM
RSVP: 02-3015-3248

6월 3일 토요일 오후 2 - 3시 30분
(원하시는 분은 회의실에 연락하시면 됩니다)