Jun Sojung

새로운 상점

Au Magasin de Nouveautés

2020 5.8 - 7.5

이 특별한 시기에 전시를 열게 된 작가는 제18회 에레마스 제단 미술관 수상자인 전소정 작가이다. 그동안 수상자들에게 주어지는 4개월 동안 백대전 전람을 삶으로 삼아 삶, 사랑, 꽃, 도로를 오가며 활발한 활동과 새로운 황정에서 다양한 배경을 가진 이들로 고유했던 전람을 바탕으로 한 속담들이 보여주었다. 그동안 기대가 되었다. 다수의 제18회 에레마스 제단 미술관 수상자가 전소정 작가에게 전쟁의 싸움으로 희생하여, 이번 수상 및 전시를 계기로 작가로서 한 줄 더 성장할 수 있기를 바라며, 더불어 이번 미술관을 통해 상사의작색을 희미히 본이 주신 업무실 전 국립현대미술관 학예연구실장, 제7회 에레마스 제단 미술관 수상자인 김두연 작가님, 작가님의 도움을 받아 기간 동안 전소정 작가에게 조언을 아끼지 않았으신 전소정 (Thu-Van Tran) 작가님, 에레마스 제단의 전 대학원생 케ptron스 테이커스(Catherine Teekeris)님의 감사드린다. 미술관의 위임을 고희로 들은 작가들은 주로 대안적인 유휴관 국립현대미술관 학예연구실, 박재호 디렉터(이하 웅용화 디렉터)를 훈련화 동향에서 박재호 디렉터(이하 웅용화 디렉터)의 지도로 비트에디팅을 pooling에 제작, 고증된 것에 대한 원활한 밀접한 제작과 함께 고증한 작품의 품질을 보장할 수 있었다. 마지막으로 에레마스 제단의 이사 장소백(Annick de Chauvane) 디렉터님과 마필리에 에레마스의 안타깝게 다파님의 세움을 옹호 드리며, 지난 5년간 이들이라 에레마스를 볼 수 있듯이 이번에 주선된 전시경 고찰의 노恥에도 이 지면을 받은 감사의 말씀을 전하고 싶습니다.

—한승훈, 에레마스 코리아 사장

We are still in the first half of this year, but I believe that one of the outstanding keywords for 2020 is “New Normal.” The buzzword first appeared during the 2008 global financial crisis, but the phrase feels more relevant than ever before at this point in time of the crisis with the outbreak of COVID-19, bringing in unprecedented changes in the lifestyle of the mankind. After a long time thinking about it, Atelier Hermès is to present an exhibition for Hermès Foundation Miilsung without any opening event as scheduled, showcasing new long-prepared works of the artist, and artistically soothing the body and the mind of the audience being fed up in an endless tunnel.

It is going to be an exhibition of Jun Sojung held in this special period, who was selected as the winner of the 18th Hermès Foundation Miilsung. We have high expectations on the display of the videos she shot in Seoul, Paris and Tokyo by fully leveraging her four-month-long Paris residency experience offered to winners, and publications generated out of her exchange with those with multiple backgrounds in new surroundings. Once again, I would like to congratulate Jun Sojung, the winner of the 18th Hermès Foundation Miilsung, wishing for her further growth as an artist through this show.

Moreover, I extend my heartfelt gratitude to those in the Recommending Committee for the art award: Kang Seungwan, former Chief Curator of National Museum of Modern and Contemporary Art; Lim Mirosu; the 7th Hermès Foundation Miilsung winner; artist Thu-Van Tran who extend genuine advice to Jun Sojung during her engagement in the Paris residency program; and Catherine Teekeris, former Director of the Fondation d'entreprise Hermès. My gratitude also goes to Ryu Haneung, curator of National Museum of Modern and Contemporary Art, independent curators Park Jae-yong and Yoon Won-hwa, Lee Chae-yung who is the Chief Curator of Nam June Paik Art Center, and Chang Seungyeon, former Editor-in-Chief of Art 'n Culture. Lastly, I would like congratulate Director Annick de Chauvane of Fondation d'entreprise Hermès and Artistic Director Ahn Soyeon of Atelier Hermès for their fresh new start in their career path. I also would like to convey my deepest thanks to Kim Yunkyoung for spearheading the artistic endeavors at Atelier Hermès for the past five years.

—Han Sung Hun, Managing Director of Hermès Korea
The square in the square in the square in the square.
The square circle of the square circular motion of the square circular motion.
The person who sees through the smell of the soap vessels that the soap passes through.
The earth made in imitation of the globe made in imitation of the earth.
Castrated trots. (Her NAME was WORDS)
Anemia cells. YOUR EXPRESSION IS ALSO LIKE THE LEGS OF A SPARROW.
The enormous weight that drives itself toward the diagonal of the parallelogram.
The eastern autumn that welcomes the fragrance of COTY unmoored from spring in MARSEILLE.
Mr. Z’s vehicle cruising the clear sky like a bird. It says Roundworm Medicine.
Roof garden. The young MADMOISELLE imitating a monkey.
The formula for a falling body speeding straight through the curved straight line.
Two wet bits of dusk pressed as XII on the dial.
The GREETING from the fitted door from inside the CANARY in the birdcage in the DOOR inside the DOOR.
The male or female friends who arrive at the entrance to the cafeteria split apart.
A sugar cube with black INK spilled on it is carted atop a tricycle.
Military boots stepping on a business card. Fake nasturtium that runs through the town.
The people who went down from above and up from below and down from above and up from below are the people who did not go up from below nor down from above nor up from below nor down from above.
The bottom half of that woman is like the top half of that man. (I am one who mourns the chance meeting of sadness.)
A square case starts walking (THAT IS A STRANGE THING).
The GOODBYE that rises up near the RADIATOR.
Rain outside. Group migration of luminescent fish.
진소정의 작품은 때면 하나의 "세계"를 펼치 보인다는 느낌을 준다. 몇 분에서 몇 시간 간 존재하는 현실이 아닌 장면들 혹은 사건들로 이루어지는 하나의 세계를 구성한다는 인상을 주어 하면 아마도 그들이 누군가의 삶으로 빠르게되기 때문일 것이다. 복잡할 것 없는 단순 문장들이 보여주는 소박한 일상의 단면들 결과적으로 그들 일상이 마주치는 듯한 일상 몹쓸 단계에 이르렀다는 것을, 이러한 전개가 가능한 것은 그들의 삶이 우리의 삶과는 전혀 다른 사건의 흐름 속에 존재하기 때문이다. "동물"이라는 거대하고 추상적이며 이상할 바 없는 골동의 사건 속에서 누군가의 보석을 희생하며 흘러온 살아가는 우리들과 달리, 그들은 자신만의 고립된 시간을 살고 있기에 오히려 하나의 "세계"를 유지한다.


이들들의 삶이 그러한 보살핌받는 폐가 아니라 그들의 삶을 지닌 위의 없는 틀로서 가득 차 있는 것을 그들의 감각과 기억 속에만 존재하는 의미 있는 순간들에 그가 가리키는 작가의 노력에 기인한다. 가능할 때로 대체하던 것들 등이 누군가의 시공간 속으로 살아 돌아가는 노래는 희미한 복잡과 광범위 불가능하며 불분명한 우리를 그들의 세계에 정착시키는 것이다. 그들은 각자가 정상적으로 견고한 무대에서 자신만의 경계를 성공이 되어 간다.

세로운 세상으로 가득 찬 우리 시대에 돌아다녀 움직임 바탕으로 따라다님 나중 사람들에게 시선을 주는 진소정의 여제없이는 "진보".
Jun's act of art paying attention to those that are pushed out of the contemporary movement in today's world replete with novelty and change is an act of resistance to show her will of not being swindled by the entire and violent flow of history's name of "progress and development." Unequivocal cultural curiosity over discovery of novelty seems to take us to innovation and a better future, but a rosy future is inevitably the stage of capitalism behind which smells the voices of those that are excluded from the history as well as endless cries that are no longer new. It is in the reason why we expect the view of "Angeles Novus" from artists despite the storm pushing us to the future.

Her interest in a forgotten domain has been supplemented by literary reference, but recently, she has further deeply contemplated over the point where modernity and avant-garde dreams disrupt before capitalism in the era of colonialization through her research over early-day poetry of generous poet Yi Sang (1910-1927), the icon of the modern avant-gardism of Korea. By encountering multinational researchers of Yi Sang during her stay in Paris, the breeding ground of the modern culture, she searched for possibilities of hypnosis with Yi Sang in mind by escaping from the present through intersection of heterogeneous axes of time and space.

The starting point of her research and exhibition is Yi Sang's poem À MAJURIN DE NOUVEAUTES. It is a little piece among poetry series titled Architecture Infinite Hexaedereon (1932) first released by literary and architect Kim Hae gyong in the penname of Yi Sang. It is also a sublime poem under the French title with combination of Japanese, classical Chinese characters, Chinese, and English. The 22-line avant-garde poem translated as A New Store is full of knowledge and imagination over the concepts of physics and figures, and hatred towards cultural colonialism in the modern times and harsh criticism against compulsive capitalism.

The motif of the poem as a contemplative place is Mitsukoshi Department Store Opened in Gyeongseong (the original name for Seoul) in 1930. Yi Sang conjured up "Architecture Infinite Hexaedereon" where squares are endlessly repeated as he encountered a flashy and complicated structure of the space. The new five-story store had numerous activities inspired by the Japanese, and people realized a space of infinite repetition by repeatedly 'going up and down' on escalators/elevators. It is expressed as a recreational space in a rooftop garden—a modern architectural dream for shopping loving modernistes, which is filled up with the scent of a French Coty perfume.

Yet, most of the poetry is written to reveal that a department store representing novelty is a symbol of colonial ideas and is nothing more than an imitation of the Western modernity. A department store is not only an abnormal place to arouse Joseph (the former name of Korea) not equipped with modern production technologies to consume more but also a place to transplant the Japanese culture. Even Japan as its subjectWesternizes the post, and points to a "seam of the future" to the transnational translator. A fast that starts in spring in France reaches the Eastern world in autumn, and even the main branch of Mitsukoshi Department Store in Tokyo—like a globe as a ballon stepped mixture of the earth and mammalines as mimetics monkeys in the rooftop garden—is run by Bon Marché Department Store built in Paris in the 1890s.

Japan's crazy over Germany's renovation aircraft carrier Graf Zeppelin's reputation for all the situations is no different from a machine of a Mickey Mouse for the existence of its joins, and the people of the future will wake up being disposed of in capitalism. Violence hidden behind the charm of novelty in modern times strides on the street like 'military boots,' sweeping away precious small stuffs of the past. The poet compares himself to a helpless canary in a multistory cage of mockery, confessing that there is nothing he can do to the horrific reality, simply saying "Good Bye" pitifully.

A poem is activated as the source of inspiration to revisit the contemporary times as a medium of empathy and imagination despite a limp gap of almost one century. Jun seeks for a temporal shortcut to reach the era of the poet while looking back on his universe, and an exhibition with a collection of video and sound, texts, and structures serves as a medium. Documentaries and movie clips of the montage are pasted with images shot in Seoul, Tokyo and Paris at this point in time in the video is sound work. And then the poet's poetry and her video are even joined to be released in the third and fourth contemporary patterns of works. Simultaneous and serial work of video and sculpture, and text and publication crossreaching, yet flickering across is a series of attempts to seek for possibilities of opening up a runway of obsession with novelty through the artistic act of repetition and violation.

A 25 minute video titled Despair to be repointed (2020) as a center of the entire exhibition, an animated video titled À MAJURIN DE NOUVEAUTES as a prism to reflect the journey of an amplified light. Contemporary tempo-spatial deriving from the department store is expanded into the day and night of the present and the past, and also into skylines, subways, parks and back alleyways in Seoul, Tokyo and Paris. The structure of the video is vaguely divided into such paragraphs as "In my dream where I was absent," "In your dream where you were absent," and "In our dream where we were absent." Each of them brings in the present, past and future, yet, it's not clear because—as the word
The video involves a commercial space of "AN MUSEUM" and "MISS NOUVEAUX" advertisements that open up, with a final cut-out middle part of the familiar voice naming "product information" presented on screens. The video offers an aggregation of a capital display for an art form, portraying a potential future of capitalistic change in the philosophy of Western people. It is a scene of a forceful and provocative speech that calls forth viewers to consider the future of capitalism.

In summary, the video implicates a critical reflection on the current state of capitalist society and raises questions about the future of art and culture. It encourages viewers to think about the role of art in society and the potential for change in the capitalist system.
transparent chunks after the existing values and systems break down by embodying the lines reminding of globe fragments or roads and remains of daily living. It could also be a pathway connecting the time from the past to the future—from one end to the opposite end in space. Moreover, this primitive chunk derived from a scenery—interestingly enough—is reorganized into Organ of heart, knees, hips and eyes, moving forward as a dynamics of new birth while forming a fragmented body.

Yet, would the sign of this birth be realized? Would there be a valid key hidden in Seonbawi rocks in Inwang Mountain—the center of modern Seoul, yet the epicenter of irrational and premordern beliefs—to reverse the historical flow after the modern period? Jun made Storage (2020) resembling a miniaturized Inwang Mountain with precious silver, under which she hid a suspicious key inscribed with AU MAGASIN DE NOUVEAUTES. Silver is a capitol that flew in from the Orient enabling the modernization in the West, thus is an ironic historical evidence. While the operability of the key is unidentifiable, the small mountain plays a role being ‘disguised’ as a precious product on the shelf in a showroom resembling either a temporary scaffold or a new store.

1. Walter Benjamin that earned Paul Klee a protruding work of Angelus Novus (1920) called it the ‘angel of history,’ diagnosing the historical scene driven by a storm of progressiveness.
2. It is the name of a spatial diagram used in architecture. The diagram called ‘tessell’ in French was first suggested by Dutch artist and architect F.M. van der Does in 1925.
3. It is a theory where the internal and external parts in a space are determined by the shape of a square, and the shape is infinitely expandable in all dimensions. A similar idea is found in paintings of Mondrian engaged in De Stijl movement, Kim Jeong-rak, Seo Seonguk, Intellectuals who diagnose modern society including Nihilism, Journal of the Korean Pastoral Studies, no. 67, p. 724.
4. 1939년 8월 세례주주에 나선
5. 12월 12일은 독일을 둘임을 드림으로
6. 아름다움을 구축함으로서, 아름다움을 본질적으로
7. 12월 16일에 예배를 하던
8. 12월 16일에 노래를 들었던
9. 12월 16일에 청교도
10. 12월 16일에 티끌을 냈던
11. 12월 16일에 일출을 냈던
12. 12월 16일에 전쟁을 냈던
13. 12월 16일에 평화를 냈던
14. 12월 16일에 terrorism을 냈던
15. 12월 16일에 war를 냈던
16. 12월 16일에 peace를 냈던
17. 12월 16일에 harmony을 냈던
18. 12월 16일에 harmony을 냈던
19. 12월 16일에 harmony을 냈던
20. 12월 16일에 harmony을 냈던
21. 12월 16일에 harmony을 냈던
22. 12월 16일에 harmony을 냈던
23. 12월 16일에 harmony을 냈던
24. 12월 16일에 harmony을 냈던
25. 12월 16일에 harmony을 냈던
26. 12월 16일에 harmony을 냈던
27. 12월 16일에 harmony을 냈던
28. 12월 16일에 harmony을 냈던
29. 12월 16일에 harmony을 냈던
30. 12월 16일에 harmony을 냈던
31. 12월 16일에 harmony을 냈던
32. 12월 16일에 harmony을 냈던
33. 12월 16일에 harmony을 냈던
34. 12월 16일에 harmony을 냈던
35. 12월 16일에 harmony을 냈던
36. 12월 16일에 harmony을 냈던
37. 12월 16일에 harmony을 냈던
38. 12월 16일에 harmony을 냈던
39. 12월 16일에 harmony을 냈던
40. 12월 16일에 harmony을 냈던
41. 12월 16일에 harmony을 냈던
42. 12월 16일에 harmony을 냈던
43. 12월 16일에 harmony을 냈던
44. 12월 16일에 harmony을 냈든
전소정: 한동안 아버가르드가 치중된 미학과 정치적 실현 사이의 명백한 차이에 관심을 가지고 있었어요. 이들로 인한 초현실주의적인 투어 마르크스의 원리(1926)에서 두려운 과거의 유물이 되어버린 오래된 이데올로지의 미지적을 곁들인 19세기의 큰이테르너주나 대시의 형태의 변호를 바탕으로 설명하는 태도는, 68혁명을 계기로 아버가르드의 역사를 반영적으로 재구성하여 보다 급진적인 일상의 혁명을 꿈꾸던 실험주의 인터내셔널의 부회(écartement)와 표류(dérive)의 전략적 움직임을 알아차리기 위해 아버가르드의 옛날(1970년), 아버가르드, (1973년)의 아이디어에서 일부 그림과 태도와 전략의 가능성을 찾아보기도 했어요.

한편, 한국의 아버가르드시 이어진데, 자학적이나 이념의 적절한 중시와 같은 역량을 뽐낼 수 있을 것 같아요. 자학적적 소용돌이가 더더욱 확대된다. 이러한 문제를 해결하는 데에는 디테일로도 대립적인 배경적 문제를 감안해볼만한, 이렇게의 시 AU MAGASIN DE NOUVEAUTES는 미학적주의의 근대화와 함께 인식적이고 혁신적인 실험을 향해 수요시킨, 미학적적 요소로 아버가르드화의 이론적 구분을 넘어서 사고를 유연하게 조정하기로 하는 압력에서 그 시를 창조하고 있어요.

문학에서는 이에 많은 연구가 그의 작품에 이르렀어요. 작가의 배우시는 살거나 수수께끼같은 과거를 바탕으로 서로의 독특하고도 연관이 닿지 않는 여러 관점의 노선들을 접하면서 이들 중간에는 아주 깊은 눈으로 바라보는 것 같은 인상을 받았어요. 그러
시간이 되면, 건강, 단단하게 셀프를 사용해 다양한 미세먼지를 그위험은 더욱 증가하고, 또 건강적 위해 책임이 있는지, 올바른 사항을 선택해 사용해야 한다는 것을 끊임없이 강조하고 있다.

이제는 기후 변화에 대비해 능동적으로 대응하는 것이 중요하다고 생각한다. 어떻게 도와드릴 수 있을지 알려주시면 감사하겠습니다.
El main piece of the exhibition titled Despair to be reborn is a video that completely unfolds the poetic context. Nevertheless, Seonbawi of Inwang Mountain appears as the object of "product information" like an advertisement. It is directly associated with the poetics saturating the consumptive capitalism of Mitsukoh Department Store in the 30s, yet has an acute twist.

The ad image in the work appears three times. The image moves from Seonbawi and Inwang Mountain to a scenery seen from Inwang Mountain. A charm between the image and words is generated through the collage of imitative rocks and phrases of a blasting company on a construction site aiming like a drape over a scenery where the same Inwang Mountain is put to a different position three times—just like a true view-based recording method of acquiring multiple views through a body movement in Inwangjeoseok (Scene of Inwang Mountain After Rain). The scenery of the mountain seen from a distance—like the reasoning in a landscape theory believing, ‘A daily scenery and even a beautiful landscape covered on a postcard is essentially associated with the power structure in a capitalistic society’—has a complicated overlap of irrational and premonitory symbols and energies of explosion and demolition, heading towards some abstraction lost in the modern times.

The video seems to be divided into such paragraphs as “In my dream where I was absent,” “In my dream where you were absent,” and “In our dream where we were absent.” It seems to move a time slot which is never experienced by using “absent,” a word connecting ‘not present.’

A distant past or future is analogous to a fiction or a dream in that its time cannot be experienced. However, modernity seems to serve as a spectrum to view present—instead of a fragment of a bygone history—within a continuum, although it would end up as a useless spectrum unless one facet is cut out to be attached to another, or it has some flexibility to move around a temporal axis. The word ‘absent’ penetrates into abrupt, incidental and destined time slots, which were not subject but had to be confronted.

The space varies from Seoul and Paris to Tokyo like the non-linear intersection of time. Could you explain the points of location that appear in the video?

The main setting is Jongno in Seoul. The area of Tongchon-dong where one can see Inwang Mountain is a place where Yi Sang was born and raised, and is not so far from where I live. An apartment redevelopment site glanced down from where I live, Gwanghwamun where Yi Sang worked as an architectural engineer for the Japanese General Government Building, streets of mechanical equipment shops in Eulje are that soon to disappear, and Changsin-dong where one can view Dongdaemun, Namson Tower and DDP at once intermezzo with scenes in Paris and Tokyo with a broad time gap.

Modernity in tempo-spatiality remains in an imitative form of imitation. While the poet did not go beyond criticizing and sneering at himself, he took some gestures of running away.

In the view of Yi Sang, it would be a period where an escape from the modernity that has just arrived or planned for murder in the imitative modernity was never interpreted (or failed to be interpreted) or its necessity could not even be empathized. While modernity was an imitation of an imitation, although it was not valid 100 years ago back then, what has come back to me as a valid instrument now is the discovery of a possibility of reverse perspective which transcends the dichotomous thinking of the modern times. Yi Sang arrived at that point way too early, and it’s still difficult to identify.

While this work has Parkour, your prior works various types of physical activities including skateboarding and solo training. What does it mean to train such a body as well as the body itself? By training, they gave me many clues looking at a city. The act of associating a city with body movements leaves strong impressions in that it is more intuitive and experiential. It activates the tactile sense above all, which is critical in dealing with a video because as a sculptural major, I find that the tactile sense activates other senses significantly, and such groping suggests other ways of listening or viewing.

Despair to be reborn is a video in accordance with AU MAGASIN DE NOUVEAUTES where Diagrammed Robot appears as a text that re-interprets it. Interestingly, you use an anatomical map of a robot as a method of structurally analyzing a video mostly on an urban-scape.

As I finished editing the video Despair to be reborn, I wanted to make some footnote in the video. I thought that even if it is a footnote, it could be the one that could correspond to the act of being paired up with a fiction instead of something supplementary or explanatory. At first, it was written as a form of a typical footnote. I looked at it again, and the story had some chunks with a direction, so I ended up dividing each organ.

A robot is something of an old and paradoxical impression of the future, and such hybridity is the impression of Seoul today. It is aligned with reasoning of reverse perspective escaping from the modernity overviewed from Yi Sang.
Body parts in Diagrammed Robot are visualized as a sculpture of Organ. Please explain the meanings of your sculpture as the derivative or amalgam of a video and a text, and also how your feeling about making a sculpture after years of freely exploring meaningful possibilities of media art.

A siren is turned on as a catastrophe of arousing conscious...
have a fond memory of the moments when I worked with blind dancer Jesa Cassolao. There is another work of mine: Interval, Recess, Pause, (2017). It is a work that follows the voices of three friends and Korean-born adoptees in Paris. I refer to the writing style in Hai Kyung Chas novel Dictee for this work focusing on potentials of sensorial memory of childhood through visual sense, taste, sound and smell. Some parts in Dictee between testimonies in each chapter are suggested as segmented and repeated movements of the choreographer to form the structure and rhythms of the video.

And the work this time is just complicated for which I cannot talk about at a far distance. Just like most of my works, the processes of experience as well as moments of encounter which exist behind the visible work have left a strong impression in me. They sometimes make another associated question, or leads another project. As I produced the work this time, I could come across a wide variety of places and people through the means of Yi Sang. I went to many department stores in cities with an excuse of working on AU MAGASIN DE NOUVEAUTES, and event climbed up some roofs along with Parkour tracer. I also found multidisciplinary researchers on such themes as cities and (post) modernism and activities of urban practitioners intriguing. I think various images came up in my mind which run away as individual actions making small cracks in the current ironies, while tracing the following: an urban beekeeper raising bees on a roof in Paris; a chef cooking with wild plants on a rooftop garden; a Parkour tracer using an urban landmark for training and moving the body; and free workers discovering their own space while walking around the ruins. I have mixed feelings for what I went through: contacting, meeting and talking with, and emailing authors to engage in participation, and the utterly challenging process of translation. I cannot wait to see the book which will come out soon.

주요 개인전

Kiss Me Quick, 승은아트스페이스, 서울, 한국, 2017

페어, 두산미술관 서울, 한국, 2015

이며 다 되었으니 이 뒤를 찾으십시오, 두산미술관 누룩, 누룩, 미국, 2014

심결의 변화, 인사미술관, 서울, 한국, 2010

주요 그룹전

리치 풀옵, 모디피시밀스미술관, 모디피, 캐나다, 2020

In One Drop of Water, 누누하우스미술관, 누늘, 호주, 2019

블랙는 날: 삼절의 제기, 국립현대미술관 성주관, 성주, 한국, 2019

Unclosed Bricks: 기원의 조각, 아르코미술관, 서울, 한국, 2018

우리의 형태, HIAP-광주비엔날레 피알로른 프로젝트, 전주, 한국, 2018

동서미술, 국립현대미술관 과천관, 과천, 한국, 2018

동서미술 vs. 전설의 터전, 2017 틀브마켓, 서울특별시 서울코엑스미술관, 서울, 한국, 2017

감시된 경비가 앞앞으로, 국립현대미술관 서울관, 서울, 한국, 2017

Tell Me the Story of All These Things: Beginning Wherever You Wish, Tell Even Us, 필라 비실리드, 파리, 프랑스, 2017

게이트보드 (예를 들어 문의는 가능할까요), 제5회 광주비엔날레, 광주, 한국, 2016

/effects, 미디스페이스, 서울, 한국, 2016

تناول بدائل الباحث, 아르코미술관, 서울, 한국, 2015

물결도 10월, 국립미술관, 청량리미도, 서울특별시 미술관, 서울, 한국, 2015

대비로 들어가 시간이 되는 대로 들어가 보는지, 포착하는 스케프 브라, 테일러, 대만, 2014

게이트 미술발전포럼 컨퍼런스, 본회의 스트로비, 언덕, 한국, 2014

HOME/WORK: 시작, 서울, 한국, 2013

What We See, 오시가 국립미술관, 오시가, 일본, 2013

MFA, 연세대학교 카나무미술학과, 2006~2011

BFA 서울대학교 미술학과 조성진공, 2001~2005

Solo exhibition (selected)

Kiss Me Quick, SongEun ArtSpace, Seoul, Korea, 2017

Rains, Doosan Gallery Seoul, Seoul, Korea, 2015

Forget This Night When the Night is No More, Doosan Gallery New York, New York, U.S.A, 2014

As You Like It, Insa Art Space, Seoul, Korea, 2010

Group Exhibitions (selected)

Rhythm{Scape, Ottawa Art Gallery, Ottawa, Canada, 2020

In One Drop of Water, Art Gallery of New South Wales, Sydney, Australia, 2019

A Day for Counting Stars: The Story of ‘You and Me, National Museum of Modern and Contemporary Art, Cheongju, Cheongju, Korea, 2019

Unclosed Bricks: Creation of Memory, ARKO Art Center, Seoul, Korea, 2018

Fictional Fictions, HIAP—Gwangju Bienalle Pavilion Project, Gwangju, Korea, 2018

Synthetic Moments, National Museum of Modern and Contemporary Art, Gwacheon, Korea, 2018

Tehas Sup Kim vs. Sojung Jung: The Song of My Generation, 2017 Title Match, SeMA Buk-Seoul Museum of Art, Seoul, Korea, 2017

Sammansang from KIM Whanki to YANG Fudong, National Museum of Modern and Contemporary Art, Seoul, Korea, 2017

Tell Me the Story of All these Things, Beginning Wherever you Wish, Tell Even Us, Villa Vassilieff, Paris, France, 2017

The Eighth Climate (What Does Art Do?), 11th Gwangju Biennale, Gwangju, Korea, 2016

Deagonarte, Art Space Pool, Seoul, Korea, 2015

This Rose—artland Crown, Atelier Hermès, Seoul, Korea, 2015

The 70th Anniversary of Liberation Day: NK Project, Seoul Museum of Art, Seoul, Korea, 2015

Why Does the Wind Blow Where We Remember Loved Ones?, The Cube Project Space, Taipei, Taiwan, 2014

The 4th Anyang Public Art Project: Public Story, Anyang, Korea, 2014

HOME/WORK, Audio Visual Pavilion, Seoul, Korea, 2014

What We See, The National Museum of Art, Osaka, Japan, 2013

Jun Sojung
Screenings
Dear Cinema: Difference and Repetition, Seoul MMCA
FilmméVideo, Seoul, Korea, 2019
L’Art au centre, Palais de Tokyo, Paris, France, 2017
Travelling Rennes Metropole Film Festival, Museum of Fine Arts of Rennes, Rennes, France, 2016

Publications
Ruins, bookend, 2019
Beau kiki: Dialogue on Synesthesia, 2018
EUOTITIRIC, Audio Visual Pavilion, 2016

Fondation d’Entreprise Hermès
The Foundation d’Entreprise Hermès supports individuals and organisations seeking to learn, perfect, transmit and celebrate the creative skills that shape our lives today and into the future.

The Foundation operates nine major programmes with a combined focus on skills, creativity and transmission. These are:
- Settings and Artists in the Community for the performing arts
- Exhibitions and Artists’ Residencies for the visual arts
- The Hermès Photography Commission for photography
- The Skills Factory and the Skills Academy for the discovery and perfection of artisan trades.
- The Biodiversity and Ecosystems programme enshrines a core commitment to protect fragile ecosystems for future generations.

www.fondationdentreprisehermes.org
Facebook | FondationMenouneHermes
Instagram | fondationhermes
@FondationHermes | 아티에리메르스

ATELIER HERMES

Atelier Hermès is an exhibition space for contemporary art that supports the passion of artists who allude “Let us create something new” and presents their experimental and dynamic aspect of the creation, Atelier Hermès aims at establishing a dynamic and prosperous contemporary art scene in Korea through intensified exchanges with international contemporary art scenes and offering high production standard environment to both local and international artists.

Atelier Hermès provides aesthetic criticism on current issues and relies on singular and critical value of contemporary art, embracing the diversity and complexity of contemporary art, emphasizes artistic creation in all forms of expression and media.

With the commencement of the Fondation d’Entreprise Hermès in 2008, Hermès has added a new dimension to its policy which has become the vehicle for the development of its partnership activity through the Atelier Hermès and other art spaces in Brussels and Tokyo,

FONDATION D’ENTREPRISE HERMES
President: Olivier Fourrier
Director: Anchik de Chaunac
Head of Communications: Sacha Gueguennec
Head of Projects: Jaël Arnould
Communications Manager: Maxime Garnier

HERMES KOREA LIMITED
Managing Director: Han Sung Hye
Communication Director: Kim Ju Young
Exhibition Manager: Yun Hye
Communication Coordinator: Cho Soo Min

ATELIER HERMES

Artistic Director: Ahn Soyeon
Graphic Designer: Nellie Min
Scenographer: Hyeokl
Translator: Chul Kim
Exhibition Photographer: Kim Sanghee
1. 절망하고 탄생하라
성글채널비디오, 25분
Despair to be reborn
single channel video, 25min
2020

2. Organ_눈
플라스틱
Organ_Eye
plastic
64×44×35 cm, 2020

3. Organ_얼굴
플라스틱
Organ_Face
plastic
31×25×15 cm, 2020

4. Organ_심장
플라스틱
Organ_Heart
plastic
23×31×30 cm, 2020

5. Organ_무릎
플라스틱
Organ_Knee
plastic
40×30×40 cm, 2020

6. Organ_콧받
플라스틱
Organ_Pelvis
plastic
80×51×54 cm, 2020

7. 스토리지
온
Storage
silver
8×6×3 cm, 2020

8. 묵
책, 2권
publication, two titles
21×29 cm, 11×18 cm, 2020