제17회 에르메스 재단 미술상

오민

Étude

Oh Min

THE 17TH HERMÈS FOUNDATION MISSULSANG
About the Hyundai Foundation Misssung

The Hyundai Foundation Misssung was established in 1997, with the goal of promoting Korean contemporary art and culture. It is a non-profit, non-governmental organization that focuses on fostering and supporting young Korean artists and cultural initiatives. The foundation is committed to creating a platform for young artists to showcase their work and ideas, and to encourage dialogue and exchange among different cultural practices. It also promotes international collaborations and the exchange of knowledge and experiences. The Hyundai Foundation Misssung is based in Seoul, South Korea.
역경을 헤치고 별을 향하여

4 Ad astra per aspera

A French word, "Ad astra per aspera" means "to the stars through difficulty," or "to a piece of work for practicing." It is widely adopted for themes, such as scales, operatic, active, etc., and is often used as a sign of progress and perseverance. The phrase is also used on the reverse side of many coins to indicate the pursuit of excellence. It is a reminder to us that even in the face of difficulty, we should continue to strive towards our goals.

On Min said, "I feel both strength and vulnerability in the course of practicing again and again as if it were a perfection. Although I know I cannot," but "the moment of doing is as beautiful as the moment of being." This comparison encourages the sense of "insecurity" at the source of power to draw her to not turn towards the unbearable." It seems inevitable that what On Min is interested in, which has paid attention to the techniques that humans have developed to adjust and control such sense of insecurity—estimating, planning, and training—through rhythmically subtly refined and punctual forms and performances, goes to an "ad astra"—a seasoned practice of music. While this "ad astra" as the starting point, she introduces two single-introduced titles "Route A" and "Route B", a biennial edition of "Route A" and a biennial edition of "Route B”.

This project "Route A" proposes practicing a "technique of awareness" during a performance. In order to crystallize her awareness into specific actions for practicing, On Min configures the relationships between the space and time of the awareness and the act of swing, weaves a structure by forms, and forms a single composition by superimposing figures, places, behaviors, sounds, physically, visually, form, sight, and angles. "Route A" proposed as such is the title of practice a technique to see the present and here, and "Route B" is to practice to see the past and the future within thought. "Route B" which is based on the material contributed to configure and show "Route A" is a score for "Route A" thus serving as a score for "Route B". "Route A" is proposed as a form of a biennial practice to perform the techniques of "Route A" and "Route B" at the same time. Eventually, "Route A" and "Route B", "Route B" which comprise "Route B", from a single series by being closely connected to another while being individually independent.

More precisely, the performers in "Route A" practice the technique of seeing things that went astray themselves, such as trees, a forest, buildings, a wall, people on the street and light in front of their eyes. It is in "Route B" that is comprised of five chapters, covering the senses and directivity to form twelve scenes where the performers see something: "Route B" functions as a
부족한 악기의 구성으로 인해 음악의 정확성을 도달할 수 없었다. 이에 대한 해결책으로, 악기의 구성과 재생을 통합하는 기술이 필요했다. 이를 위해, 다양한 음악 장르를 그립핑하고, 도구의 기능을 결합하는 "중첩 라우트" 기술이 개발되었다. 이는 바글 바글의 음악 장르를 합성하여, 다양한 음악 장르를 결합할 수 있었다. 또한, 이 기술은 음악 분야의 전문가들을 위한 새로운 도구로, 음악의 제작과 탐구를 가능하게 하였다.

이제 정리하고, 기존의 음악 장르의 탐구에 대한 군중의 관심이 증가한 시점에서, 음악 장르의 복잡한 구조를 이해하기 위한 기술이 필요했다. 이를 위해, "중첩 라우트" 기술이 개발되었다. 이는 음악 장르의 구조를 이해하기 위한 기술로, 다양한 음악 장르를 결합하고, 새로운 음악 장르를 탐구할 수 있었다. 또한, 이 기술은 음악 분야의 전문가들을 위한 새로운 도구로, 음악의 제작과 탐구를 가능하게 하였다.

"score" for the performer that appears in Figure 6, and the performer in Figure 7. It is intended to enable the performer to practice the techniques of playing the current physical space, as well as the space of thought. The performer of Figure 6 is positioned in the gallery where Figures 4 and 5 are presented together, practicing the technique of making decisions upon consciously seeing the physical space and the space of thought.

The interactive framework of Figure 6, which is based on a 3D spatial visualization, and is made to be able to interpret the subtle facial expressions and behaviors that appear in the two screens ahead of the performer. What is the audience group from the title of Figure 6 where independent scenes are connected like a chain of nested loops, instead of unfolding specific stories based on linguistic logic is "thinking face" which is subtly expressed on the screen below. The thinking face, or facial expression of thoughts, revealed on the face of performer in each and every moment of seeing the currently physical space, or the leaps of the past or the future in the space of thought, intriguingly enough, gets repeated impulsively on the face of the audience that view the film, in this moment, the audience unconsciously becomes potential performers, and end up practicing the techniques of awareness that Oh Min suggested. The unexpected relational network is loosely added on around the tightly ordered worlds of Oh Min.

Let's go to an old, an artwork is a byproduct of time, through which, we can interpret the thin spatial circumstances. The same logic applies to an "inclusion" which is inevitably linked to performance. Though an inclusion which pushes the physical limitation in a relationship with musical instruments to the extreme, we can take a glimpse of what happens, and what each scene demanded from performers, and what kind of changes the special film has gone through, Oh Min's attempt to suggest practicing the techniques of awareness with an inclusion to trigger might be as different from this, as we end up asking more and making our own. Why not use that the techniques of awareness through "inclusion" is being demanded? What does practicing the technique of awareness aim to pursue ultimately? What is the logic of the current times she wanted to seize through the practice of the technique of awareness? What is in the "inclusion" which Oh Min wanted to reach at the end of the day?

— Kim Tinkyung

6. Oh Min said a different story of the "thinking face" in the practice notes called "Inclusion: and Tension" 2023.
7. The technique of awareness is the techniques of awareness by benefiting from the ideas of Erving Goffman. Through the developed technique of awareness, performers can successfully practice the techniques of awareness, if that, a successful practice might end up here.
Another concrete wall. It is unclear whether or not the wall is a part of the same building or buildings we saw just before. But most likely it is. The border between the ground and the wall draws a clean horizontal line.

Look at two people on the stone stairs. One is higher, one is lower. Watch what is happening between the two. I don’t see your face, but still read what you are looking at from the movement of your eyebrows.
ATELIER HERMÈS

Atelier Hermès is an additive space for contemporary art. It supports the potential of artistic work and offers a platform for the continuous enrichment of the Hermès creative heritage.

The Foundation d’Entreprise Hermès offers art training, training and education at our site in Lausanne and in other art locations worldwide.

The Foundation’s activities include art programs with a focus on art, creativity and contemporary art. The Foundation’s programs in art and architecture and our TNO academy for the discovery and promotion of artists today. It is the foundation’s first exhibition program in support of emerging artists whose works reflect the values of the Hermès philosophy. The Foundation’s exhibitions are presented at a single, international location.

The Foundation’s activities are presented by a single, overarching theme: "Five promises of art".

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ATELIER
Hermès

FONDATION D’ENTREPRISE
HERMÈS

한국
2018. 9. 6 ~ 11. 4
리처드 피포먼스 안승현
9월 5일 오후 7시

아티스트 포럼
9월 8일 오후 2 ~ 3시 30분
* 포럼 대상시민 전부가 이에 참여할 수 있습니다.
문의 및 예약: 02-3035-3248

Étude
September 6 - November 4, 2018
Live Performance Étude 1
Wednesday, September 5, 7:00 PM

Artist Talk
Saturday, September 8, 2:00 - 3:30 PM
* Lee Yanghee (choreographer) is invited for the talk and the performance.
(RSVP: 02-3035-3248)