Beyond the Land of Minimal Possessions

Lili Reynaud-Dewar
예술이라는 이름의 악몽?

줄난 가이드 걸은 미소 멍憧을 짓고 푸른 수영복을 착하고 출발하는 순간을 본 긴장한 중
생을 향해 주의 깊게 지시하였다. 그녀의 목소리는, 가
이에서 흔히 들려오는 것처럼 흔들어져 있었다. 황급히 끌어올려서, 헤어를 넣은 다음, 긴 헤어를 감아
당신이 갖고 있는 것을 정리하다가, 어두운 강, 뱀파이어의 징표를 지닌 이 공간은 당신이 알고 있듯이
이 경험을 했다. 당신을 섬기고 있는 싸움의 상황 속에서의 이 경험은 당신에게 어떤
물건, 어떤 일을 갖는 것이 좋을지에 대해 당신을 가르침을 제공한다.

그리고, 폭발이 일어난 후에 작지 않은, 엉덩이 흉터가 이 가이드의 모습을 들
에, 무수히 많은 과학적, 종교적, 사회적, 경제적 면을 내보내고, 그들에 의한
모든 것. 당신은 문제가 되는 모든 것의 원인을 찾아내야 한다. 그리고 싸움은 과학적
실력과 강인한 의지를 가져야 한다. 그게 바로 당신이 갖춰야 할 숙제이다.

지금, 이 문장은 더 이상의 시도가 필요하다. 당신은 자신을 발전시켜야 하며, 그
꿈을 이룬다. 당신의 말은 모든 것을 설득하는 데, 또다시의 시도가 필요하다.

주요 내용:

- A Nightmare Named Art?
- Beyond the Land of Mineral Possessions, a film by Ulf Reynaud-Dower
- Ulf Reynaud-Dower and seven young artists passionately strive to discover meanings in the various artistic practices which are also students of Ulf Reynaud-Dower.
he died in 1954, such as Rogness of Donald Judd is more clearly exemplified through the establishment of Donald Judd Foundation and Judd Foundation which encompass spaces, libraries, and archives.

As implied in the conversation at the beginning of the film, the migration of Donald Judd as a stranger to the new areas transformed the landscape of a vast desert into plant works of art, and since that Marfa has emerged as a hot spot for art lovers. Though this background, the reason why the discussion on art in Marfa—a small town on a desert in the western part of Texas and now once a place of migration—is inevitably expanded into such a broad scope ranging from the commercialization and popularization of art to the gentrification and the influx of outsiders, resulting in changes in social and natural environments would sound somewhat predictable.

Especially, the ambient potential of migration that came into being, driven by the harsh criticism against the institutions established in Marfa, seems to be contradictions and ambiguities to contemporaneous young artists that have embraced the remains of migration as its legacy after the end of art was derided. It must be why they are endlessly haunted by a nightmare in the middle of Marfa, the house of Marfa, in fact, the nightmare scenes show the works of Donald Judd, and his signature-like coke fill up the nightmare time-frames along with the bloody figures that appear in bizarre and scary images as if they are haunted by some evil spirit.


A small town of Marfa located in the middle of an utterly beautiful yet powerful desert. Young artists, at this kind of isolation, not only discover the still viable artistic legacy left by matriarchy but also confront the most rapid wall of the established authority that cannot be overcome or denounced. They suffer from the same nightmare over the course of the seminar and what dominates their subconsciousness is the traces of past that are still lingering in the name of migration and hard to get rid of. Here, the horror narrative serving as another side in the film by alternating with scenes of the seminar came to have reason for being. During their appalling nightmare or waking up in the middle of the night from a nightmare, they witness that some of the people there wear strange clothes, and dance a bizarre and weirder dance as if being haunted by some evil spirit or perform a ritual reviving about the field. What would the core of this film where everyone is haunted by the evil spirit are? The image of the Reproduction-Dream overlapping narratives in dancing in the darkness raises a significant question, which is comparing with the artist’s mentioning that her body is a tool or means for resistance.

"I don’t know, how do you feel, how do you see your work, or yourself, or your position? Maybe in the future, how do you want to be? Or do they ways for you being in this world? Or how do you imagine things for you?"

Would the body of [Reproduction-Dream] significantly penetrate into the film and institutions that stand before us and dominate us? Would the body of a woman whose spirit is taken away and only left with its surface be able to resist the established authority of migration or will how should we accept the template-like migration legacy which enables us to exist as we are and don’t dismantle us? Or how should we overcome it? Would migration, art or the established authority be a nightmare where one cannot get out? What’s left for us might be these questions.

— Kim Tae-Young
1. August 16, 17, 18, 2016
2. September 28, 29, 30, 2016
3. October 5, 6, 7, 8, 2016
4. October 12, 13, 14, 2016
5. October 19, 20, 21, 2016
6. October 26, 27, 28, 2016
7. November 2, 3, 4, 5, 2016
8. November 9, 10, 11, 12, 2016
9. November 16, 17, 18, 19, 20, 2016
10. December 7, 8, 9, 2016
11. December 14, 15, 16, 2016

ATLIER
FONDATION
HERMES

Copyright © 2016 Fondation d'entreprise Hermès
All rights reserved. No part of this publication may be reproduced without written permission of the publisher.