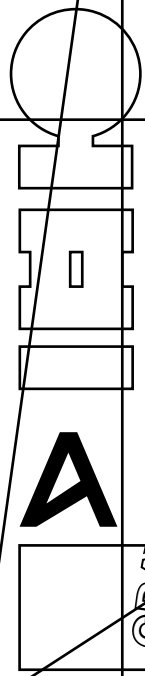


B1F
Rooftop
2F-3F
1F

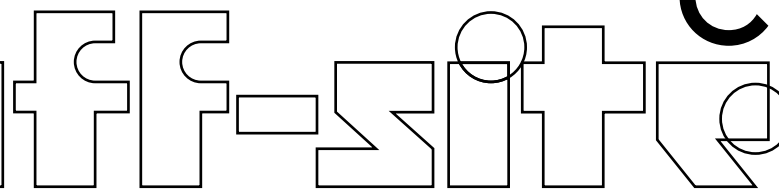
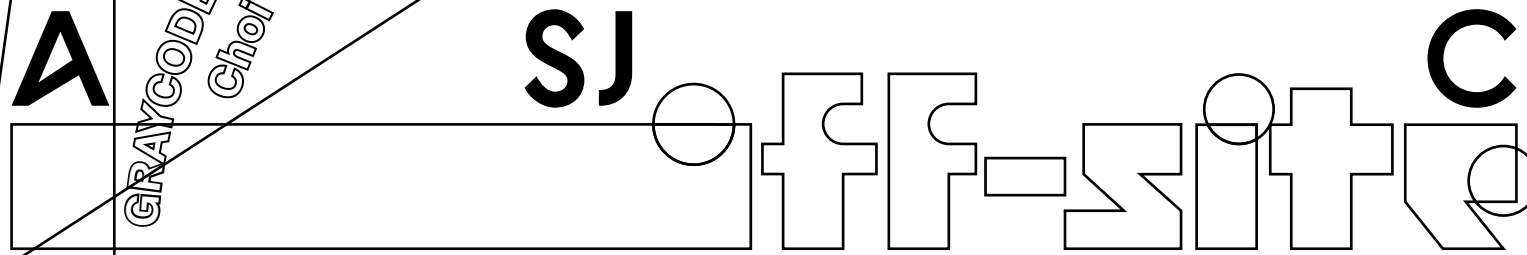
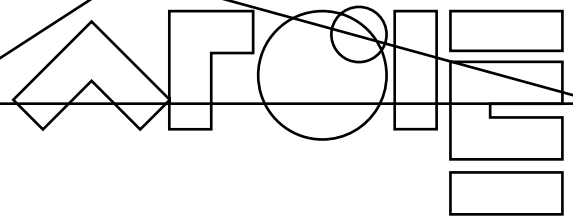
off-site

18 August – 8 October 2023

Dispersed throughout Art Sonje Center



GRAYCODE Jihjin, Jong Oh, Yona Lee,
Choi Goen, Hyun Nahm, Jungyoon Hyen

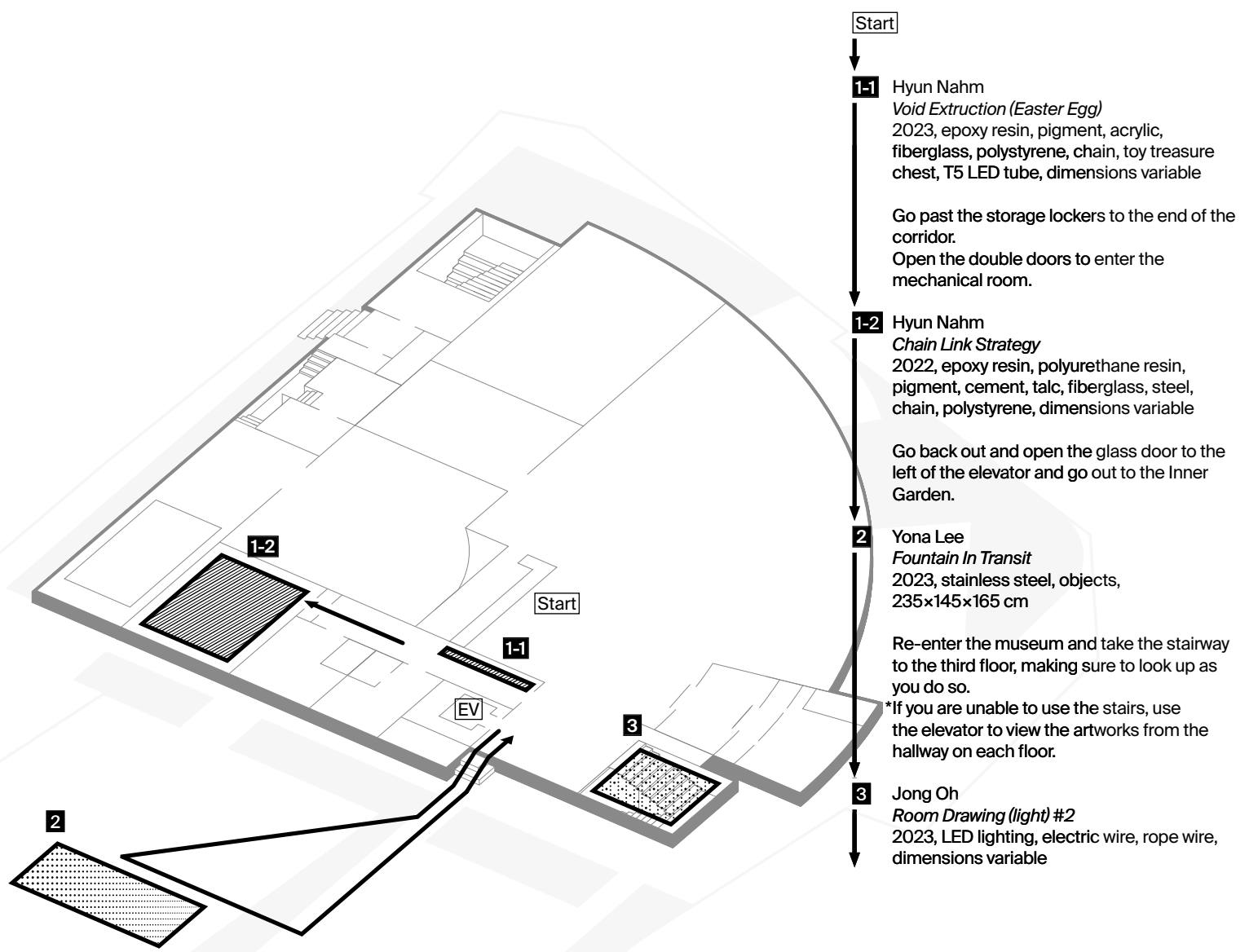


B1F
Rooftop
2F-3F
1F

off-site

18 August – 8 October 2023

Dispersed throughout Art Sonje Center



Start

1-1

Hyun Nahm
Void Extraction (Easter Egg)
2023, epoxy resin, pigment, acrylic,
fiberglass, polystyrene, chain, toy treasure
chest, T5 LED tube, dimensions variable

Go past the storage lockers to the end of the
corridor.
Open the double doors to enter the
mechanical room.

1-2

Hyun Nahm
Chain Link Strategy
2022, epoxy resin, polyurethane resin,
pigment, cement, talc, fiberglass, steel,
chain, polystyrene, dimensions variable

Go back out and open the glass door to the
left of the elevator and go out to the Inner
Garden.

2

Yona Lee
Fountain In Transit
2023, stainless steel, objects,
235×145×165 cm

Re-enter the museum and take the stairway
to the third floor, making sure to look up as
you do so.

*If you are unable to use the stairs, use
the elevator to view the artworks from the
hallway on each floor.

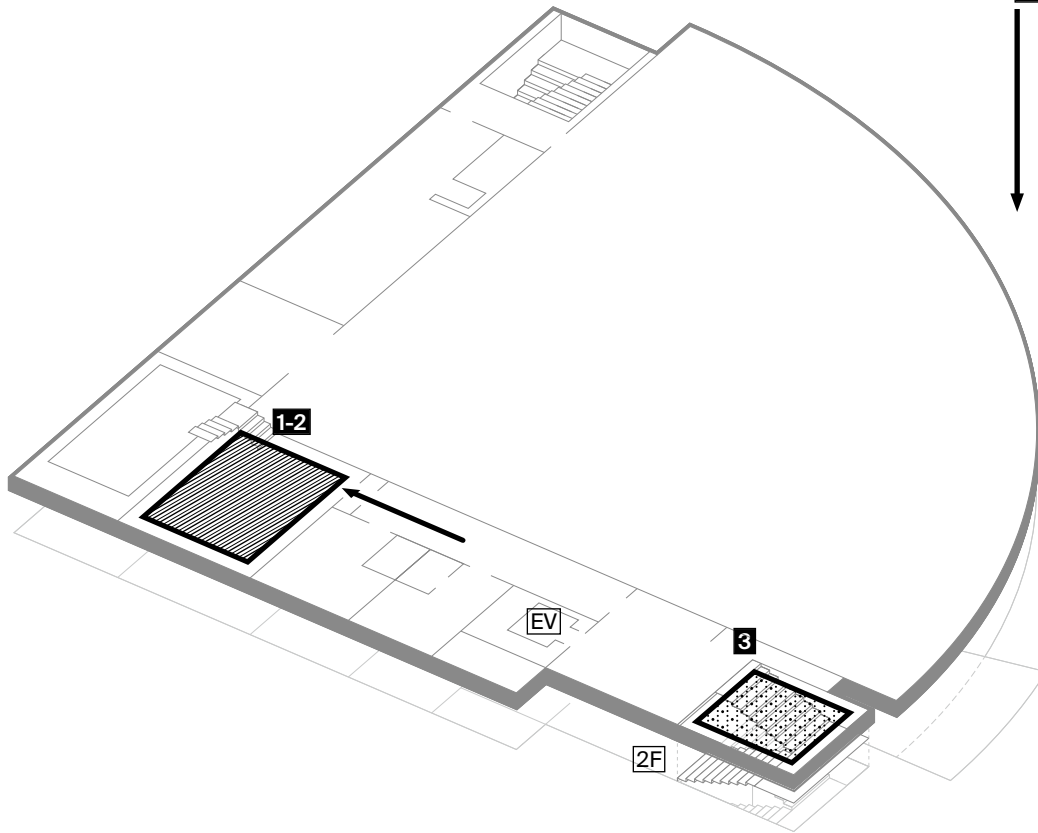
3

Jong Oh
Room Drawing (light) #2
2023, LED lighting, electric wire, rope wire,
dimensions variable

B1F
Rooftop
2F-3F

off-site

18 August – 8 October 2023



3 Jong Oh
Room Drawing (light) #2
2023, LED lighting, electric wire, rope wire,
dimensions variable

Go past the corridor of the third floor and
enter the mechanical room.

1-2 Hyun Nahm
Chain Link Strategy
2022, epoxy resin, polyurethane resin,
pigment, cement, talc, fiberglass, steel,
chain, polystyrene, dimensions variable

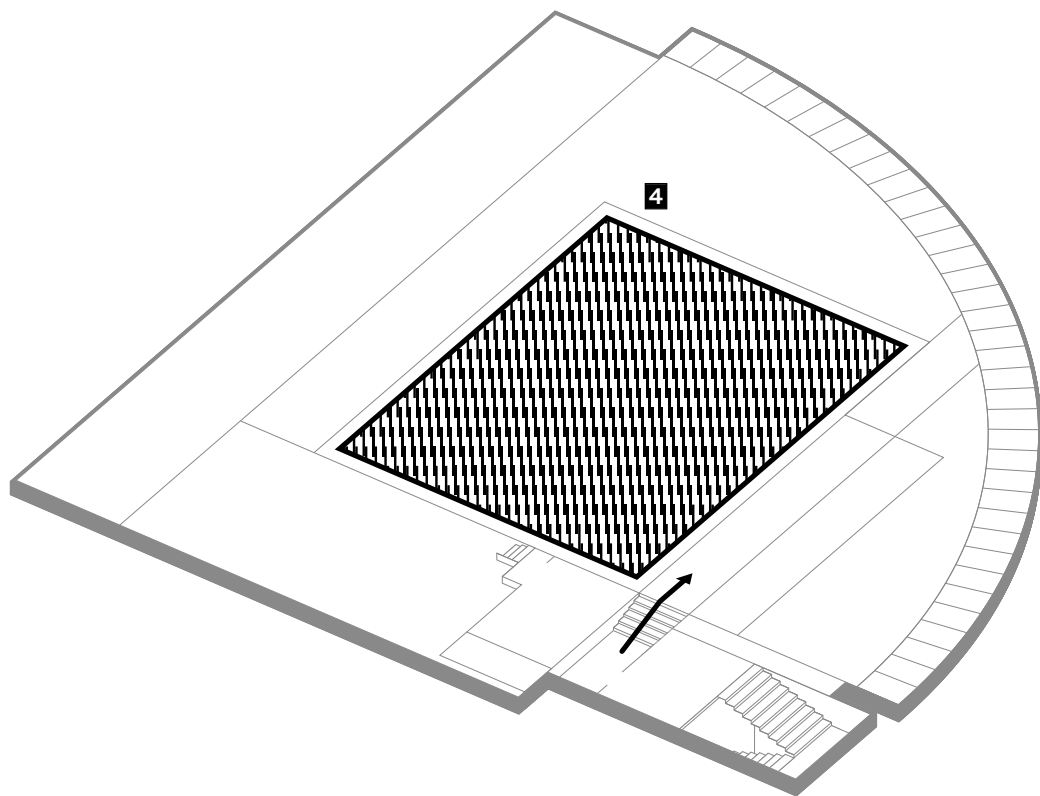
From the third floor, use the stairway to visit
the Rooftop Garden.

*There is no elevator to the Rooftop Garden.

B1F
Rooftop

off-site

- 4** Choi Goen
Sunbake
2023, copper pipe, 1700×1500 cm
- From the third floor, take the elevator to the basement level.



Get off the elevator, open the door on the right, and proceed inside.
Enter the dressing room.

- 5-1** Jungyoon Hyen
Feeling you and Feeling me
2023, silicone, silicone pigment, sun lounger, towel, 56×195×55 cm

Go to Art Hall's backstage area using the door across from the dressing room.

*Please refrain from talking while viewing artworks in the backstage area as there is a audio-visual work playing in the connected Art Hall.

- 5-2** Jungyoon Hyen
Dancing Spiral 1
2023, steel pipe, resin, silicone, silicone pigment, 135×240×40 cm

- 5-3** Jungyoon Hyen
Dancing Spiral 2
2023, steel pipe, resin, silicone, silicone pigment, 187×90×40 cm

- 5-4** Jungyoon Hyen
Dancing Spiral 3
2023, steel pipe, resin, silicone, silicone pigment, 80×240×80 cm

Go back to the elevator and follow the opposite hallway to the Art Hall entrance.

Enter Art Hall.

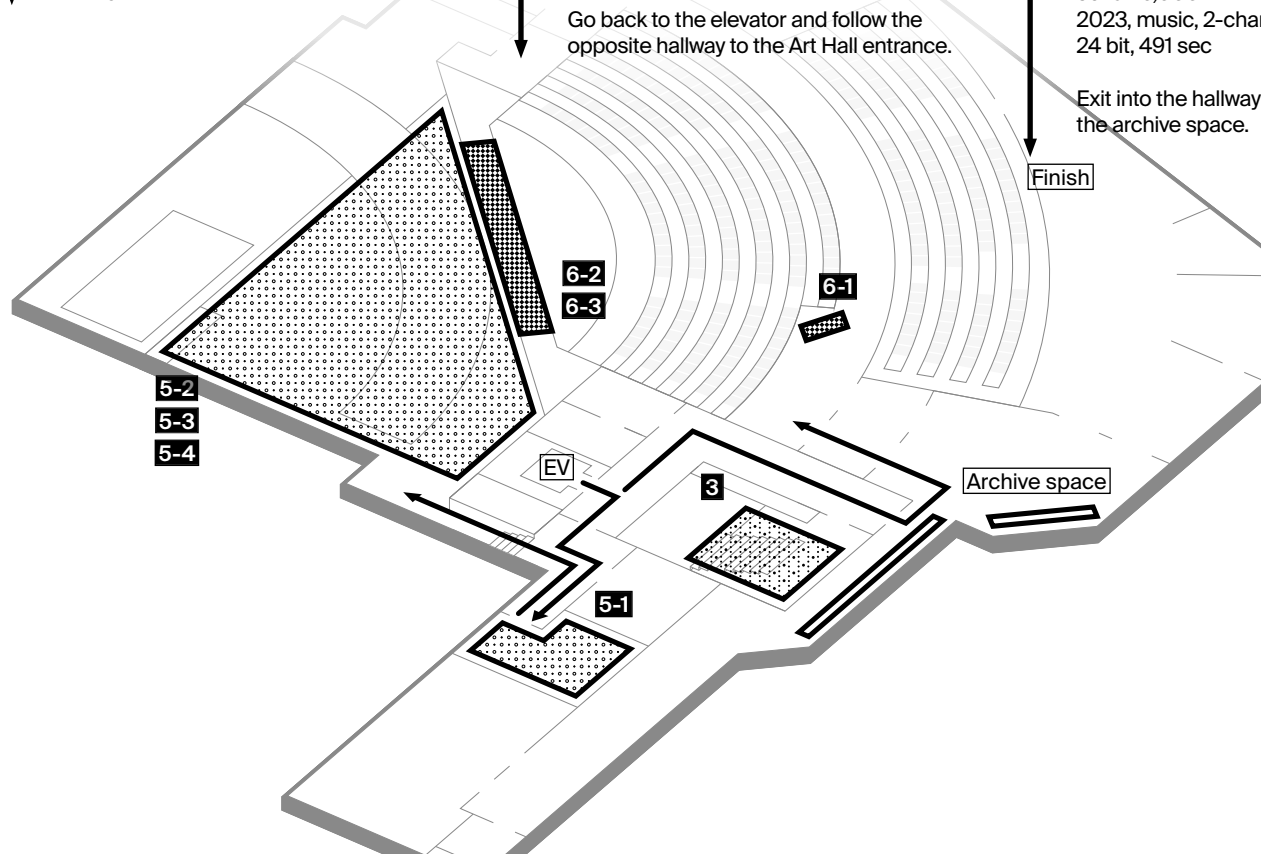
- 6-1** GRAYCODE, jiiiiiin
Additive score of $+3 \times 10^8 m/s$, beyond the light velocity and 35 to 20,000
2023, pencil drawing, 29.7×29.7 cm

- 6-2** GRAYCODE, jiiiiiin
 $+3 \times 10^8 m/s$, beyond the light velocity
2017-2018, audio-visual fixed media, 2-channel audio, 48 kHz, 24 bit, 3770×800 px, 465 sec

- 6-3** GRAYCODE, jiiiiiin
35 to 20,000
2023, music, 2-channel audio, 48 kHz, 24 bit, 491 sec

Exit into the hallway in front of Art Hall to view the archive space.

Finish



off-site

18 August – 8 October 2023

Dispersed throughout Art Sonje Center

Artists

GRAYCODE jiiiiin, Jong Oh, Yona Lee, Choi Goen,
Hyun Nahm, Jungyoon Hyen

Curated by

Heehyun Cho (Head of Exhibitions, Art Sonje Center)

Assisted by

Yein Lee (Curatorial Assistant, Art Sonje Center)

Organized by

Art Sonje Center

Supported by



Opening Hours

12:00–19:00 (Closed Mondays)

Admission

Free

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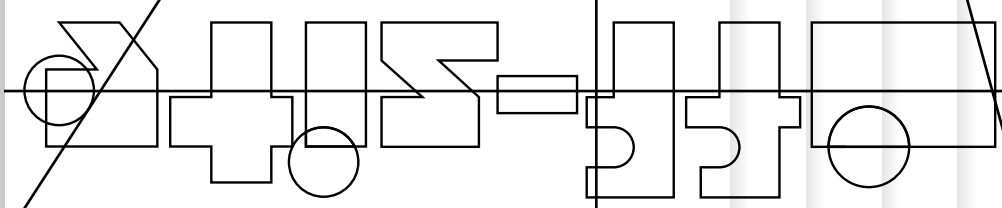
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off-site

Twenty-eight years ago, in 1995, Art Sonje Center held a site-specific exhibition called *Ssak*, which was designed to appropriate the spatial meaning of the existing site before the construction of the museum building began. The seventeen artists† who participated in the exhibition at that time produced artworks to respond to the logic of the spaces that comprised of the site. This attempt triggered the operation of new communication and multiple networks beyond the dichotomous conversation between artists and viewers. This exhibition was a reflection of the contemporary situation in which the meaning of placeness was lost due to globalization and digitization. On the other hand, it tried to highlight the contemporary will to capture—through places—a period of time that was warped in the midst of hyper-condensed modernization in Korea. The history of Art Sonje Center, which began with *Ssak*, has been expanded through a number of different off-site exhibitions that have introduced sculptural works to spaces other than exhibition halls, especially functional spaces. The museum has constantly questioned how the contemporary spatial and temporal conditions—which become the premises for all our acts of sensing, thinking, and communicating—are changing.

off-site explores the possibilities of sculpture through the medium of non-white cube spaces, reconstructing people's sense of spaces and reality while responding to the logic and contemporary conditions of places. GRAYCODE jiiiin, Jong Oh, Yona Lee, Choi Goen, Hyun Nahm, Jungyoon Hyen have been invited to use the functional spaces of the museum—including the theater, the backstage area, dressing room, garden, stairways, the mechanical room, and the rooftop—as both exhibition sites and materials, experimenting and transforming their respective formative language and sculptural practices within and outside of the museum site. If *Ssak* responded to the logic of given spaces and sought to uncover the complex narratives within them, *off-site* observes contemporary artists' new perceptions and attitudes toward the real and the virtual, as well as phenomena and perceptions surrounding places, while at the same time attempting to sculpturally connect the spaces inside and outside the museum.

† Nak Beom Kho, Sunghun Kong, Wooil Kim, Yousun Kim, Mo Bahc, Soyoung Park, Youngsook Park, Ahn Kyuchul, Hein-kuhn Oh, Yook Keun-Byoung, Suknam Yun, Dongi Lee, Lee Bul, Keumhwa Choi, Sunmyong Choi, Choi Jeong Hwa, and Sung Min Hong

Hyun Nahm | 1F Locker, 1F & 3F Mechanical room

Hyun Nahm materializes the superficial nature at the base of the advanced industry and captures the expansive contemporary world we live in by reducing it with the language of sculpture. The East Asian concept of “miniascape”—the reduction of vast natural landscapes—operates as an important methodology in Hyun Nahm's work. Unlike sculpture, which is placed within one part of a landscape, miniascape allows a suiseki stone or bonsai to present an independent landscape in its own right. Just as a small stone, one worn down by the elements and erosion, embodies the vastness of the world in miniature, Hyun Nahm compresses contemporary social phenomena and structures into small objects through the interplay of various synthetic materials which are modern and industrial.

Today, networks connected across land, sea, and space serve as the backbone of the global economy, spanning the realms of financial transactions, communications, logistics, and the military, and often serve as the main backdrop for national security issues and international conflicts. Hyun Nahm's *Chain Link Strategy* (2022), which depicts such a relationship between technology and power as a network of forms with holes cut into them, is installed in the mechanical room, which we can reach through the two doors at the end of the corridors on the first and third floors at Art Sonje Center. In this space that is normally off-limits to outsiders, large machines operate noisily inside the mechanical room, while all the building's pipes, which constantly circulate substances, converge and disperse here, cut off from the outside world. The sculpture pieces of *Chain Link Strategy* are dispersed and suspended in the air without any additional structure, and instead make use of the existing pipes and ducts across the mechanical room as their axes. In an ancient Chinese battle called the Battle of Red Cliffs, Pang Tong encouraged Cao Cao's forces to link their ships with chains and then set fire to the ships to win the battle. The title of the work refers to Pang's cunning strategy, and as the title indicates the chained and linked sculptures occupy space by parasitizing existing structures within a precarious structure. These sculpture pieces are made through a negative casting method that involves burrowing holes into polystyrene, pouring epoxy into the hollowed-out areas, melting the polystyrene again and letting it fall away, and finally using what remains as the body of the sculpture. Deviating from the logic of traditional sculpture, Hyun Nahm dramatizes and disrupts the materiality of the sculpture by deliberately misusing and abusing the material, making it melt, overheat, swell, and break. In this process, the traces of contingency created by variously colored materials accumulate on the surface of Hyun Nahm's sculptures, layer by layer, like the sedimentary structure of geological strata.

Yona Lee | 1F Hanok's Inner Garden

Yona Lee is interested in travel, migration, and diasporas. She thinks about the boundaries of spaces, as well as the

boundaries between private and public spaces. When it comes to Lee's sculptures, they are temporary and fluid, like a bird's nest. By creating functional structures that viewers can actually use and live in during the exhibition, the artist allows viewers to become a part of the work. And by twisting the rules and conventions of museums, she temporarily gives the whole space a new function.

Fountain In Transit (2023), installed as part of a hanok's inner garden next to the main Art Sonje Center building, is a labyrinth of linear structures made of bent and welded stainless steel pipes, at the ends of which objects found in urban environments and homes are inexplicably combined. The sculpture places a pool clock and bus handles on the same hierarchy as a residential shower, blurring the boundaries between different spatial concepts, such as public and private space, indoor and outdoor. Looking at the functional dimensions and social roles of a space, Yona Lee installed *Fountain In Transit* in a small stone pond that had long been part of the Inner Garden at Art Sonje Center. She placed a shower tray in this no-longer-functional area to allow the water to begin accumulating once again, then pumped the water to a shower faucet, which eventually spewed the water out like a fountain. In the history of traditional sculpture, a sculpture placed in a white cube is generally considered an object that lacks practical function, but Lee actively utilizes the absence of function, or rather emphasizes its dysfunction, thereby interconnecting the realms of art, design, and architecture. Playfully responding to the structure and function of the space, Yona Lee's work relentlessly flows through the sculpture, the entire space, and the viewer like stainless steel piping.

Jong Oh | B1-3F Staircase

Jong Oh's work begins by carefully looking into a given place. He understands the form and context of an architectural space, senses its vibrations and echoes, and detects the low resonances that flow through it. Oh's sculptures, which often use thin and delicate linear materials, are hard to spot at first glance because they are so unnoticed. As these lines intersect with the physical elements of the space, and as the light and air of the moment flow through the space, Oh's work becomes visible and sculptural at last. Just like he explains in his artist's note, his sculptures are flexible and able to change, generating their own reasons and grounds for existence at every moment, and then disappearing together again.

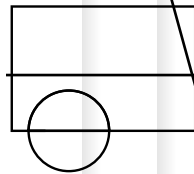
In this exhibition, Oh uses the staircase space that vertically connects four floors (the first basement floor to the third floor) at Art Sonje Center as an exhibition space. By paying close attention to the ever-changing temperature and texture of the air, the direction of the light, and the vibrations that extend through the medium, Oh determines the location and form of the sculptures that can be placed most naturally within the original order of the space. *Room Drawing (Light) #2* (2023), a series of seven sculptures composed of slender LED acrylic tubes, is suspended high above the staircase structure, replacing the function of

traditional museum lighting. The forms of the sculptures resemble the curvature of the tiled roofs seen through the floor-to-ceiling window, the leaves hanging from a branch, and the sculptural features of the surrounding buildings, while also referencing the internal structure of the museum building and the movement of the viewer's body, depending on where they stand. These linear sculptures are scattered throughout the staircase, and depending on one's viewing position, the sculptures can be seen alone or as a group, forming a landscape and then disappearing instantly. The changing height of the viewer's gaze as they ascend the stairs gives the sculptures a kind of sound and rhythm, and the overlap—the illusion of the sculptures reflected in the glass windows and the outside landscape beyond these same windows—amplifies the sense of the sculptures that exist in reality. In this way, Jong Oh's work rides on waves of air and light to encounter a space that already exists.

Choi Goen | Rooftop Garden

As someone who carefully examines the possibilities of industrial materials as sculptural bodies, Choi Goen uses household appliances and standardized industrial materials—objects that are constantly produced and consumed within industrialized society—as materials for her sculptures. By deconstructing or reconstructing familiar forms and conditions in an unfamiliar way, she erases the social functions and cultural meanings they indicate, thereby allowing them to become sculptures as materials.

Choi's sculpture of copper pipes on Art Sonje Center's rooftop garden faces the sky in a languid state, as if sunbathing on a hot summer day. Industrial pipes that transport fluids are designed to be as inconspicuous as possible and take up as little space as possible often by being buried underground or within buildings. Like this exhibition, which does away with the usual exhibition halls, or in other words spaces that are visible from the front of the museum, and instead utilizes auxiliary, hidden, or differently purposed spaces as exhibition venues, Choi overturns the usual logic of architecture, bringing out pipes that are designed to be trapped inside buildings and pointing them outward. As a result, the Art Sonje Center building—in the form of one quadrant of a cylinder—is transformed into a support mechanism for the sculpture, while Choi's sculpture is placed on the floor of the rooftop garden, the upper surface of the building that serves as a figurative pedestal. Meandering through like a snake, *Sunbake* (2023) disappears between inclined planes that were established by raising the solid-looking floor surface, then stretches its muscles again to come up to the surface of the ground, sometimes raising its head to change its direction and rotate its body. Cut in half and bent, the pipes develop a curved motion as they swim across the rooftop, as if demonstrating the elasticity and flexibility of a snake's skeleton and muscles. The curvature values acquired by the pipes, which originally had the mobility of straight lines, exude a subdued tension that is reminiscent of a change in direction, a twist of form, a



recoil, and a confrontation of forces. In this way, the copper pipes on the rooftop garden change their scale depending on the conditions of the space, thus revealing their form and function in a new sense and turning into sculptural qualities.

Jungyoon Hyen | B1 Dressing room, B1 Backstage

Like icicles made of melted snow that has fallen to the eaves, only to be frozen in place, Jungyoon Hyen's sculptures are frozen in time, condensing the moment's mobility and power. She gives her sculptures—which vaguely resemble deformed bodies—different attitudes and personalities, and sets up conditions and narratives surrounding the sculptures to make them speak for themselves. Furthermore, through the subversion of ambiguous forms and materials, the sculptures, which are frozen in time, allow viewers to imagine situations that exist inside and outside the forms, while also anticipating future events.

In the backstage area and dressing room of Art Sonje Center's Art Hall, Hyen's sculptures stand on the floor in their respective positions and postures, like actors before a play begins. Hyen anthropomorphizes matter, often by referring to urban landscapes that are crooked and out of balance, and reveals a sculptural sensibility through the bizarre and exaggerated bodies created by the condensation of materials of different physical properties. The hybrid sculptures, whose species and gender are indeterminate—*Dancing Spiral 1* (2023), *Dancing Spiral 2* (2023), and *Dancing Spiral 3* (2023)—are made up of pink silicone and resin that cling like flesh to cold, hard steel pipes and twisted in sensual ways. The flesh of each sculpture continues to multiply along the skeleton, like cells dividing, and the moist, mucus-covered surface of the sculpture suggests that this body is still growing. The generative force exuded by this differentiating mass of flesh reverses the straight-line force of the rigid pipes, flexibly twisting the sculpture's body, and the two materials, once opposed in their force structure, finally form a curved movement together with equal force, assimilating the two materials. By intentionally leaving the relationship between forces ambiguous, Hyen's sculptures lure viewers into the invisible situations they evoke, invite people to imagine a unique kind of sculptural time and space, and attempt to escape the structure of invisible forces.

GRAYCODE, jiiiin | B1 Art Hall

GRAYCODE, jiiiin use electronic music as a medium to explore invisible yet still-present phenomena, such as vibrations that travel through transmission media, wavelengths of visible light, and linear time. Furthermore, they experiment with various ways that allow people to sense the actuality of electronic music's immaterial properties. In this exhibition, the fixed media work *+3x10⁸m/s, beyond the light velocity* (2017-2018) will be presented in a new composition by doubling the two-channel audio work *35 to 20,000* (2023).

The speed of light in a vacuum, $+3 \times 10^8 \text{ m/s}$, is the maximum speed that all energy and matter in the universe can travel. GRAYCODE, jiiiin's *+3x10⁸m/s, beyond the light velocity* imagines cosmic phenomena that may exist beyond our current understanding of the space-time continuum and the speed of light, and explores the multi-layered sensation of invisible waves traveling through transmission media and expanding as they touch the body. Taking its title from the frequency range of the speakers mounted in Art Sonje Center's Art Hall, *35 to 20,000* is a piece of music made from noises of the specific hertz emanating from the speakers. The work embraces and responds to the physical environment of the space, and overlays the existing sound of $+3 \times 10^8 \text{ m/s, beyond the light velocity}$. The sound vibrations and sound pressure created by the physical collision of two different frequencies are ultimately transferred to the somatosensory senses to materialize the phenomenon of sound, while the abstract image of densely packed blue dots in the video visualizes waves of blue light, shimmering like stars in space.

Meanwhile, the drawings hanging in an aisle of Art Hall are a layering of the individual scores of the two duplicated works and a drawing of their intertwined time. For GRAYCODE, jiiiin, scores are as much about the body as they are about one's mindset and form. By placing the scales, which are usually read from left to right, within an intersecting three-dimensional structure, the interaction of musical relaxation and contraction with a person's body is revealed in the score, suggesting a new temporality and simultaneity that records the present. In this way, the two artists break away from the conventional notion of linear time, constructing a new time and space within the boundaries of sensation between the material and the immaterial, and reinforcing the actuality of the invisible elements this new time and space appropriates.

About the Artists

GRAYCODE, jiiiin (b. 1984, b. 1988)

GRAYCODE, jiiiin is an artistic group known for their expertise in electroacoustic music composition. Employing the subtle nuances of sound vibrations, pressure dynamics, and musical tension, they craft captivating works that transform the invisible realm of sound into a tangible and immersive reality. In 2021, GRAYCODE, jiiiin showcased a solo exhibition at Sejong Museum of Art, and the accompanying publication, *Data Composition*, was selected as '2021 Best Book Design from Republic of Korea'. The group has presented their works through exhibitions and performances at notable sites including the Nam June Paik Art Center (2022), Project Space SARUBIA (2020), The Korean Cultural Center in Germany (2019), and Lunchmeat Festival (2018). In 2018, GRAYCODE, jiiiin received the esteemed 'Giga-Hertz Production Prize' from ZKM in Karlsruhe, Germany.

Jong Oh (b. 1981)

Jong Oh utilizes simple linear materials, including threads, wood sticks, metal rods, pencil lines, and thin lighting structures, to create installations that directly interact with architectural elements. By skillfully manipulating gravity, light, and shadows, Oh constructs visually captivating installations that establish a harmonious relationship between form and environment. The size, shape, and boundaries of each artwork are determined by the space in which it resides, and the construction process is executed with precision within these inherent limitations. Oh's artistic prowess has been showcased in solo exhibitions including *First Echo* (One And J Gallery, 2022), *Double Sided* (CR Collective, 2022), *A Pause On The Arc* (Doosan Gallery, 2021) and *Corner Dialogue* (Seoul Museum of Art, 2018). He has also made significant contributions to group exhibitions, including *A Place Between Rhythm And Rhythm* (Choi Man Lin Museum, 2023), *Hare Way Object* (Deoksugung Palace, 2020), *Songseun Art Award* (Song Eun Art Space, 2020), *Geometry Beyond Simplicity* (Museum San, 2019) and *Point Counter Point* (Art Sonje Center, 2018).

Yona Lee (b. 1986)

Yona Lee is an artist who makes sculptures that combine structures of stainless steel tubing with everyday materials of urban and domestic spaces. Her work ranges in scale from tabletop objects to installations that occupy entire buildings and interior architecture. Lee's work has recently been

the subject of solo museum exhibitions at the Auckland Art Gallery, New Zealand (2022); Art Gallery of New South Wales, Sydney, Australia (2018-2019); City Gallery, Wellington, New Zealand (2018-2019); and Dunedin Public Art Gallery, New Zealand (2020). Her work has been featured in large-scale thematic exhibitions including the Busan Biennale, South Korea (2020); 15th Lyon Biennale of Contemporary Art, France (2019); and Changwon Sculpture Biennale, South Korea (2016).

Choi Goen (b. 1985)

Choi Goen is an artist who engages in a profound exploration of unfamiliar materials, which she carefully observes in her daily experiences, pondering how these materials can be transformed into sculptural works. By skillfully bending and cutting pipes that were once integrated into buildings, Choi transcends their original purpose and turns them into sculptural lines. Her artistic creations take on a dual nature, becoming both sculptures in their own right and verbs that animate the artistic process. In 2016, Choi held her first solo exhibition *Torso* at Kim Chong Yung Museum. Since then, she has showcased her works in numerous solo and group exhibitions across Seoul, including *Cornering* (Amado Art Space, 2022), *Vivid Cuts* (P21, 2021), and *Orange Podium* (Audio Visual Pavilion, 2018).

Hyun Nahm (b. 1990)

Hyun Nahm's employs the methodology of "miniascape", condensing and compressing the world we encounter today into small objects. This process involves pushing the boundaries of diverse modern and industrial materials to their limits while translating contemporary social phenomena and structures into tangible sculptural techniques. His solo exhibitions include *Burrowing at the Bottom of a Rainbow* (Atelier Hermès, Seoul, 2021), *My Early Adulthood Pilgrimage Is Wrong, as I Expected* (Instant Roof, Seoul, 2021), and *Miniascape Theory* (Art Space Hyeong & Shift, 2020). He has also participated in numerous group exhibitions including Busan Biennale 2022, *Cloud Walkers* (Leeum Museum, 2022), *OPENING CEREMONY* (YPC Space, 2022), *Two Tu* (P21 & Whistle, 2022), and *3X3* (Audio Visual Pavilion, 2018).

Jungyoon Hyen (b. 1990)

Jungyoon Hyen derives inspiration from the interactions and unseen forces within spaces that shape the lives of beings. The artist utilizes sculpture as a medium to convey the desires, emotions, or intentions

of the body, either by infusing it with a particular attitude or by revealing the inherent qualities of the sculpture itself. By carefully considering the placement of the sculptures in spaces, Hyen stimulates the viewers' imagination, offering them the opportunity to envision potential actions and experiences that the sculptures may embody. Her solo exhibitions include *See you down the road* (Factory2, 2021), *I swim to cry* (Songseun Art Cube, 2020), and *You Again* (OS, 2019). She has also participated in numerous group exhibitions such as *SUMMER LOVE 2022* (SONGEUN, 2022), *MMCA Young Korean Artists 2021*, (National Museum of Modern and Contemporary Art, Korea (MMCA), Gwacheon, 2021), and also took part in many residencies such as SFAC Seoul Art Space Geumcheon (2022) and MMCA Goyang Residency (2021).

Related Programs

Artists in Conversation

Dates

Yona Lee, Jungyoon Hyen

Wed. August 30, 2023. 16:00

GRAYCODE, jiiiin

Thu. September 14, 2023. 16:00

Jong Oh, Choi Goen, Hyun Nahm

Thu. September 21, 2023. 16:00

Venue

The Ground-L, Art Sonje Center

*Moderators will be announced closer to the event date.

Docent Program

Dates

September 1-10, 2023

KR 14:00, 16:00

EN 17:00

Duration

50 min.

How to book

Online or on-site reservations

Admission

Free