

언두 플래닛

Undo Planet

2024.12.3.-
2025.1.26.

December 3, 2024-
January 26, 2025

나나 엘빈 한센

Nanna Elvin Hansen

낸시 홀트

Nancy Holt

댄 리

Dan Lie

데인 미첼

Dane Mitchell

로버트 스미스슨

Robert Smithson

사이드 코어

SIDE CORE

시마부쿠

Shimabuku

시몽 부드뱅

Simon Boudvin

실라스 이노우에

Silas Inoue

안 보

Danh Vo

양혜규

Haegue Yang

이끼바위쿠르르

ikkibawiKrrrr

임동식

Rim Dongsik

타렉 아투이

Tarek Atoui

팡록 술랍

Pangrok Sulap

하셀 알 람키

Hashel Al Lamki

홍영인

Young In Hong



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Undo Planet is an exhibition that re-examines climate change and ecosystem issues through the lens of “memory.” The word “undo” has the meaning of “returning something to its original state,” but it also can be defined as “opening” or “unfastening.” By the same token, *Undo Planet* uses art as a medium to imagine the memories of our planet Earth, the things that future communities will remember based on our practices, and the new ecosystem possibilities to come.

Undo Planet started in 2023 based on site-specific researches conducted in Cheorwon, Gangwon Province located in the geographical center of the Korean Peninsula, and developed into an exhibition seeking to explore actions for a sustainable future and coexistence between human and nature. Starting in 2023, Dan Lie worked with Cheorwon Seokdam Straw Transmission Society, Haegue Yang collaborated with Seoul National University’s Climate Lab, and ikkibawiKrrr engaged with Cheorwon’s Yangji-ri Village. Meanwhile, Tarek Atoui partnered with Cheorwon-based children choir group ‘Children Singing for Peace,’ and Young In Hong collaborated with DMZ Peace Town For Migratory Cranes.

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These five artists/teams conducted in-depth field research and workshops, leading to an exhibition featuring a total of 17 artists/teams. The exhibition is structured around three key themes: "Community," "Non-human," and "Land Art."

The exhibition features works of artists who collaborated and engaged with the "community". Tarek Atoui features a video of the workshop that the artist conducted with the children of Cheorwon, where they explored new ways to perceive sound. Dan Lie showcases a drawing that reflects site-responsive reactions to diverse cultural engagements, while Pangrok Sulap contributes prints capturing their collaborative experience with the riverbank communities in Chiang Khong, Thailand.

"Non-human" presents the works of artists who move beyond human-centered perspectives, shedding light on the intricate connections between humans, animals, plants and environment. Haegue Yang presents *Raw Study Version of Yellow Dance* (2024), a video work that looks back on the human world permeated with the history of division, the Cold War, tension, and conflict, featuring

a honeybee named Bonghee as the main character, along with two new sculptures based on two types of ready-made beehives for beekeeping with disparate materials and appearances. Young In Hong created shoes for a family of cranes that migrates to Cheorwon in the winter using the craftsmanship of straw-weaving, while Simon Boudvin documents fox interactions with residents and their way of life in the city. ikkibawiKrrr created a rhapsody of video, graffiti and performances using leaf flutes, inspired by plants within the Civilian Control Line near the Demilitarized Zone. In addition, with the support of the Ministry of Culture Denmark and Embassy of Denmark, a video by Nanna Elvin Hansen which investigates manmade structures that control Earth's raw materials and ground based on long-term research on the quartzite quarry, and Silas Inoue's small ecosystem in which microorganisms thrive will also be featured in the exhibition.

Furthermore, *Undo Planet* examines the activities and archive materials of artists who took on aesthetic, scientific, and participatory

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challenges towards ecology and the environment in the 1970s and 1980s. Known as trailblazers in Land Art, Robert Smithson's *Spiral Jetty [film]* (1970) and Nancy Holt's *Sun Tunnels [film]* (1978) will be featured, along with the paintings and archive materials of Rim Dongsik, who pioneered a new direction for nature art. Additionally, the exhibition highlights the works of Shimabuku, who records the process of his attempts to intervene in nature through photos and videos; SIDE CORE, who captures the changes in the seabed topography due to the earthquake that struck the Noto Peninsula in Japan in January 2024; Dane Mitchell, who creates a smellscape that embodies the relationship between artificial and natural through olfactory works; and Hashel Al Lamki who depicts natural and urban scenes on discarded fabric. Collectively, these works demonstrate how contemporary artists of today inherit and expand the discourse of "Land Art." Lastly, a letter transcribed by Danh Vo's father will implicate Art Sonje Center's continuous attempts to achieve a sustainable future through contemporary art.

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Undo Planet bears connections with several previous Art Sonje Center exhibitions. To begin with, it is another exhibition on themes of the climate crisis and ecological concerns after the 2022 exhibitions *MOON Kyungwon & JEON Joonho: Seoul Weather Station* and *World Weather Network*, which it presented as a member of the World Weather Network—an association formed in 2021 among art groups with an interest in issues of climate change and the biodiversity crisis. Additionally, the long-term *Real DMZ Project*, which was launched in 2012, has partnered with the Art Sonje Center on various forms of research and artistic practice relating to the DMZ. As it concludes two years of contemplation, the exhibition also heralds a new beginning. Themes of the climate crisis, ecology, and nature are beyond the scope of any single exhibition. Moving forward, Art Sonje Center will continue working with artists to engage in research, experiences, creation, and ideas related to issues of the climate and sustainable living, while sharing them with viewers through exhibitions and projects.

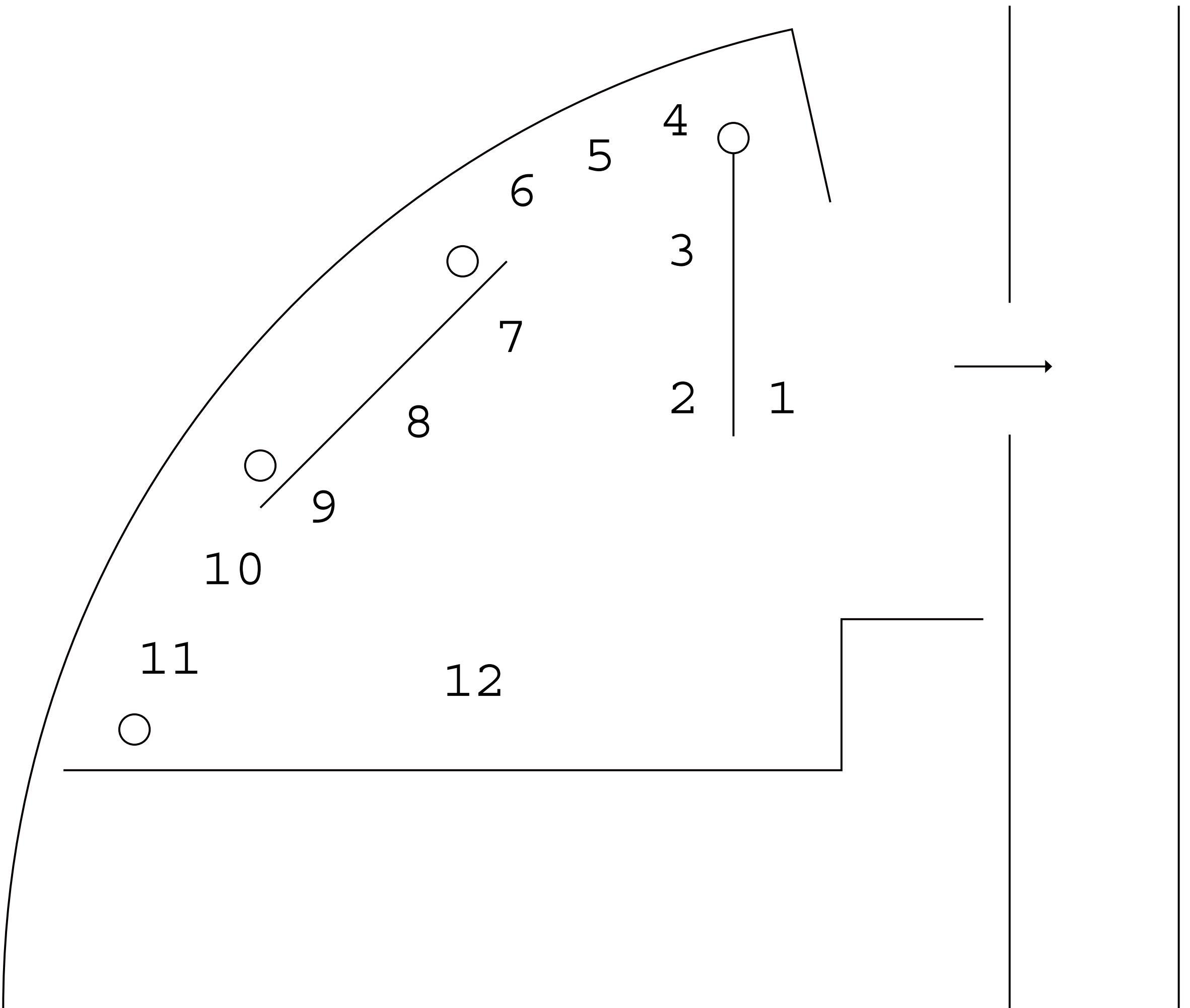
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Dan Lie (b. 1988)

1 *Unnamed Entities 1, 2021,*
Charcoal, soft pastel,
watercolor on paper, 76 x 56 cm

Dan Lie, having roots in both Indonesia and Brazil and currently residing in Berlin, is an artist whose work finds its roots in the realms of change and transition. Their artistic vision celebrates the interconnectedness within ecosystems

and the natural cycles of seamless transformation, seeking to decenter the dominance of human subjectivity.

Unnamed Entities 1 (2021) was made on the occasion of Dan Lie's solo exhibition *Unnamed Entities* held at the New Museum, New York in 2022 and *Dan Lie: 36 Months of Loss* held at Art Sonje Center, Seoul in 2024. A fundamental aspect of Dan Lie's practice is transforming the museum's white cube into an ecosystem where organisms cycle through birth, proliferation, and death. To achieve this, they collaborate with "other-than-humans" such as bacteria, fungi, plants, animals, minerals, spirits, and ancestors, creating specific ecosystems reacting and changing based on the exhibition environment, climate, and biological constitution of installation elements. For both exhibitions, Lie incorporated traditional terracotta ceramic vases, onggi, jute hemp fabric, sambe, natural fiber ropes, straw hay bales, mud with spores and seeds, and thousands of cut flowers which evolved and transformed throughout the exhibition as they rotted, sprouted and changed shape and color in unpredictable ways. Lie created five drawings during the course, inspired by the aesthetics

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of film posters.

Simon Boudvin (b. 1979)

2 *Vulpes Vulpes Bruxellae*, 2024,
Single channel video, 15 min.
Supported by Alternative Space
LOOP (Seoul), Fondation des
Artistes (Paris), Fondation
Thalie (Brussels).

Characterized as an outdoor artist rather than one confined to the studio, Simon Boudvin's artistic endeavors unfold within the realm of exhibitions, residencies and collaborations with architects, graphic designers or writers. He uses photography, text and sculpture in an original documentary method that combines inventory and narrative.

Vulpes Vulpes Bruxellae (2024) is a video slideshow project documenting fox interactions with residents and their way of life in the city. After undergoing an extermination campaign in Europe, foxes have moved closer to areas where they are least hunted. The presence of a shy wild animal in town aroused the fascination, concern and admiration of many people including

children, neighbors, biologists, doctors, managers of public spaces, journalists and artists. How the foxes nap in gardens while owners are at work, play in parks at night when the dogs are away, make the rounds of the cats' bowls while waiting for the familiar day when the garbage cans go out can be observed throughout the work. Moreover, images of their activities, photographs of the people of Brussels who share their fortuitous or daily encounters with the foxes on their screens, and sub-texts relating their chronicles are revealed as well. The work testifies to the hybrid nature of metropolises, where different species have to cohabit.

Rim Dongsik (b. 1945)

- 3 Leaflet of *Zeichnungen unter dem freien Himmel (Drawings under the Open Sky)*, 1987, B&W print on paper
- 4 Documentation of *Yatoo Nature Art*, 1980-1987
- 5 *A Walk in the Meadow with a Turtle*, 2021-2023, Oil on Canvas, 105 x 149 cm
- 6 Photo documentation, 1980-1990s

- 7 *Greetings to Bowing Flowers*,
2005, Oil on canvas, 182 × 227 cm
- 8 Drawings, photo documentations,
19801-1990s
- 9 *Drawing in Nature*, Wongol
village, mid-1990, Pencil on
paper, 47 × 82.2 cm
-

Rim Dongsik played a pivotal role in establishing the Yattoo Korean Nature Artists' Association, pursuing outdoor art as a new form of art by breaking away from traditional art practices. Later, Rim traveled between Korea and Germany, introducing Korean nature art internationally and laying its foundational framework. In 1989, he settled in Wongol Village, Gongju, collaborating with local residents to continuously explore the possibilities of the art practices rooted in daily life.

Greetings to Bowing Flowers (2005) is set in a field of tens of thousands of daffodils planted and tended by Rim Dongsik around his hand-built workshop in Wongol Village, Dongwon-ri, Sinpung-myeon, Gongju. The artist, who appears in a corner of the work, humbles himself and bows, expressing admiration and awe for the infinite wonders of nature. His unique method of

painting, using very little oil and adding layers as if painting dots with a thin brush to create a sense of space, expresses the daffodil fields in a warm and subtle way. Moreover Undo Planet brings together Rim Dongsik's documentations and site records of his outdoor performances in Germany and Korea, idea sketches, drawings and exhibition materials from the 1980s and 1990s. It will be a chance to view Rim Dongsik's achievements in pursuing the unity of humans and nature by expanding experimental art into the realm of nature.

Nanna Elvin Hansen (b. 1989)

10 *Groundings*, 2024, HD, Stereo,
43 min.

The practice of Nanna Elvin Hansen moves in the intersection between art and activism. Building audio and film projects via collaborative and local processes, her work seeks to unveil structural violence that impacts on ecological collapse and displacement. Recently her works are about mineral extraction for new imagemaking technologies and the

politicization of the underground. This research has taken its departure in satellite imagery as a remote sensing technology that maps and categorizes landscapes and materials for extractive and military means.

Groundings (2024) looks into the extraction of the mineral quartzite used for new remote sensing technology. Based on long-term research on the quartzite quarry at the Giemaš mountain in the Sápmi region of northern Norway, the investigation digs into questions of the manmade structures that control Earth's raw materials and ground, how technology amplifies the mapping, analysis, extraction, and profitability of natural resources, and how the core resources employed in these new technologies and shifting geopolitics are the Earth's raw materials themselves. Hansen creates a material cross-section of the globally controlled extraction of resources and related questions of consequences for the local ecology, the indigenous population, economic profit, and a wider industry of transnational (satellite) surveillance. The quartzite becomes a point of departure for a forensic and poetic journey, considering how this stone can bear witness to

geopolitical exploitation.

Tarek Atoui (b. 1980)

11 *Documentation of The Hive—
Workshop, 2023*

A sound performer, musician, and composer, Tarek Atoui challenges conventional modes of sound perception by creating custom electronic instruments, rooted in his exploration of global traditional instruments and music history. He has recently been dedicated to creating instruments that embody the concepts of change and cyclical patterns within the ancient elements of water, fire, earth, and air. Atoui's career extends to the production of concerts, improvisational performances, and workshops.

Tarek Atoui conducts a workshop titled *The Hive*, which introduces the concepts of vibration and resonance using percussion instruments. This workshop presents the idea that all sounds are vibrations transmitted through air and a wide range of materials. In the winter of 2023, Atoui continued this workshop with "Children Singing for Peace,"

a performance volunteer group composed of elementary and middle school students based in Cheorwon. Participants engaged in sessions where they played instruments in unconventional ways, such as scraping or rubbing the surface, rather than hitting them. They also experimented with playing drums using everyday objects they could easily find around them. In the final session, each participant created and recorded their own unique sounds based on the theme of winter, incorporating them into different pieces of music. The artist sought to draw attention to the sound of daily life objects and understand and appreciate the value of objects based on their sound and sonic qualities. Moreover the participants learned that sound can be perceived through all sense organs, including the eyes and fingers, and were able to play their musical instruments in creative, untraditional ways.

Pangrok Sulap

12 *RIVERS OF LIFE (From the Hills, Wetlands, To the River), 2023,*

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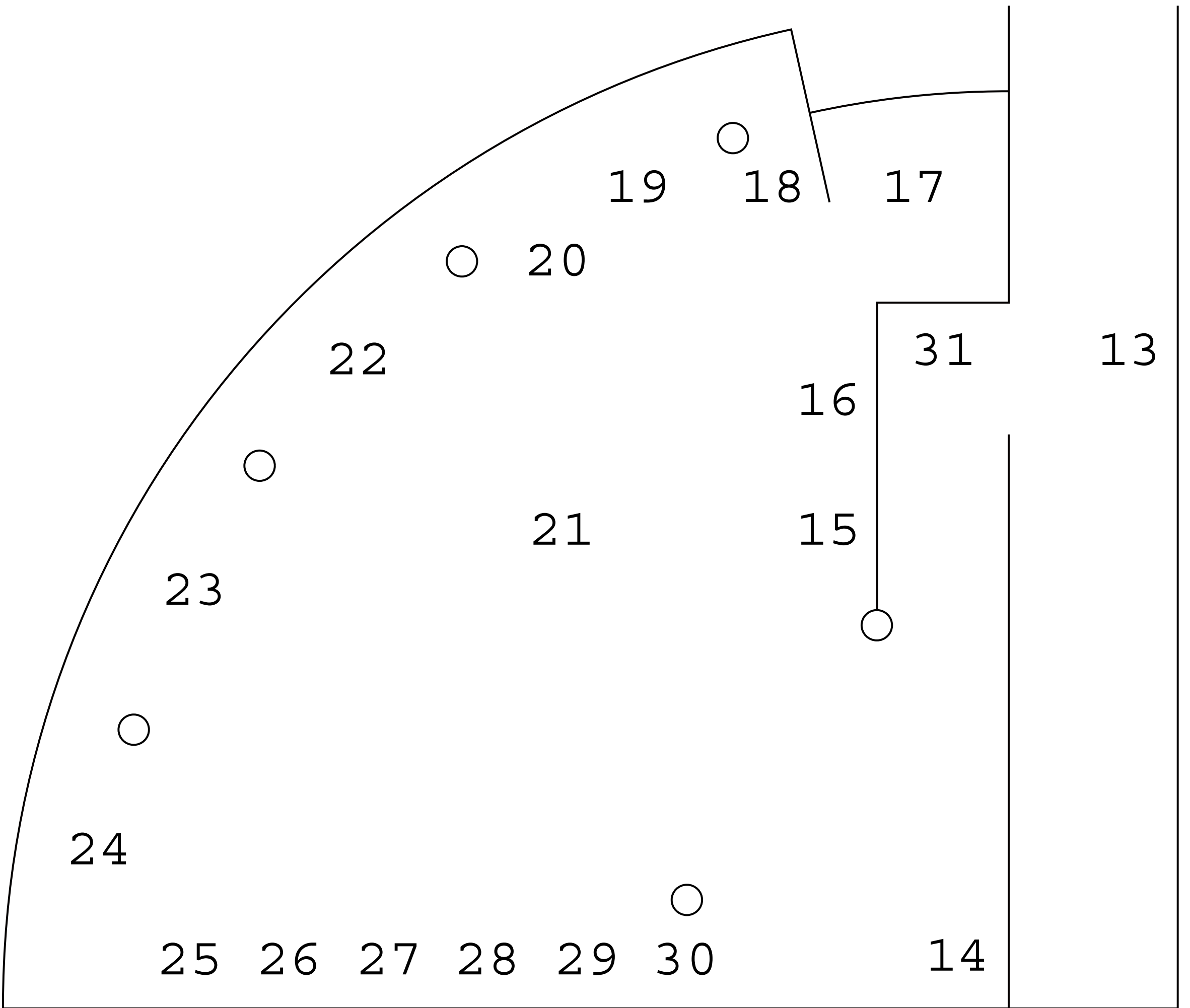
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Offset Ink, woodcut prints on
cotton fabric, 152.40 x 274.32
cm each

Pangrok Sulap is a collective of indigenous artists from Sabah on the island of Borneo, Malaysia. Pangrok means "Punk Rock", while "Sulap" refers to a hut, a resting venue for farmers in Sabah. The group consists of artists from various disciplines, including curators, writers, researchers, activists, musicians, graphic designers, handicraft entrepreneurs, and more. Beyond their mission to empower communities through art, they also engage in art exhibitions, projects, and collaborations for social, cultural, economic, and educational development of various communities.

RIVERS OF LIFE (From the Hills, Wetlands, To the River) (2023) was created when Pangrok Sulap spent a month in Chiang Rai, Thailand to study and learn about the ecoculture with the fishing communities along the Mekong-Ing-Kok rivers, who have been affected by changes in the river's ecosystem, and by exchanging knowledge with the Mae Lao community. These large-scale woodcut prints are the result of a collaborative exploration between artists and the

riverbank communities. It delves into how the river is not just a means of livelihood but also something that needs to be preserved to maintain the symbiotic relationship between humans and nature. The lives of these communities, which are heavily influenced by their connection to the river, serves as a source of inspiration, incorporating a blend of local eco-centric knowledge and the community spirit. Pangrok Sulap wishes to foster a deeper understanding of the ecological threats faced by an area rich in biodiversity, traditions, and diverse communities.



Dane Mitchell (b. 1976)

13 *Ambergris (Capture and Dispersal)*, 2024, HVAC tripods, aroma diffuser, synthetic ambergris, ambergris, glass, SPME fiber assembly, brass, Dimensions variable

Dane Mitchell explores the tension between containment and the uncontainable—examining structures like museums and encyclopedias and

the wilful encroachment upon these structures by contagious forces like vapors, aromas, and disappearances. He works with materials including technologies of material capture and dispersal, scents, remedies, glass, and dust. He has been working with aroma molecules for over fifteen years.

Ambergris (Capture and Dispersal) (2024) features two motorized tripods commonly used to install air-conditioning units, with one tripod dispersing a variant of ambergris, the other capturing its fragrance. Ambergris is a rare substance produced in the digestive system of the sperm whale and eventually expelled into the ocean, being a prized material highly sought after in the world of perfumery for centuries. One tripod supports an upturned glass funnel typically used in distillation processes and contains genuine ambergris. The other tripod holds an industrial atomiser which releases a synthetic copy of a laboratory-synthesized ambergris fragrance created through the fermentation of carbohydrates by microorganisms. While we can now synthesize its scent in laboratories, wild ambergris still washes up on shores as it

has for millennia. Yet even this 'natural' substance is no longer purely natural—modern sperm whales have become living repositories of industrial pollutants. *Ambergris (Capture and Dispersal)* reveals a truth: both the synthetic fragrance and the whale itself are products of late capitalism embodying the increasingly impossible separation of natural and artificial worlds.

SIDE CORE

14 *new land, 2024, Single channel video, color, sound, 6 min. 7 sec.*

Featuring Takasu Sakie, Matsushita Tohru, and Nishihiro Taishi, SIDE CORE launched in 2012. Harimoto Kazunori also participates in the collective as a video director. It develops projects in public space through the lens of street culture. Unfolding both indoors and out, its practice explores ways to expand expression in urban space with the aim of changing mindsets, intervening in interstices, and broadening expression and actions.

In January 2024, a portion of the sea off the Noto Peninsula in Japan's

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Ishikawa Prefecture became part of the land when an earthquake caused severe uplift along the coast. This work features a performance in which a bird flute is used to summon and feed birds on this newborn piece of land. By showing the cycle of birds eating and excreting to encourage the propagation of new germs and the growth of plants, the performance represents the connection between people and landscapes impacted by human presence. In the video, small plants can be seen growing on a white rock surface, while the changes observed on the previously submerged rock may be seen as recording the region's experience of the earthquake. In addition to the relationship between human beings and nature, natural disasters also reveal inherent issues of political and social institutions and systems.

Haegue Yang (b. 1971)

15 *Palanquin Bee Soul Site*, 2024,
Fir wood hive, cedar wood, wood
stain, acrylic paint, smokers,
LED candles, hanji, aluminum
components, leather cord,
magnets, 163 x 93 x 136 cm

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- 16 *Lighthouse Bee Double Mansion*,
2024, EPP hives, aluminum mesh,
spray paint, metal latches,
metal components, origami paper,
LED tubes, cable, XPS foam
board, smokers,
158 x 72 x 87 cm
- 17 *Raw Study Version of Yellow
Dance*, 2024, Single channel
video, color, sound, 6 min.
31 sec. Courtesy of the artist.
Produced by the generous
technical sponsorship of
GIANTSTEP. Music: Isang Yun,
Piri for solo oboe, 1971.
Recording of *Piri*: Heinz
Holliger 17 September 1977,
© Isang Yun International Society
2005, CD IYG 004. Score: Bote &
Bock / Boosey & Hawkes, Berlin
(new edition 2025). Source of
video work: Kim Beom, *Painting
'Yellow Scream'*, 2012, Single
channel video, 31 min. 6 sec.
-

Haegue Yang lives and works between
Berlin and Seoul. Spanning a vast
range of media—from collage to
performative sculpture and room-
scaled installations with sensorial
devices—Yang's work links disparate
histories and traditions in her
distinctive visual idiom. The
artist draws on a variety of craft

techniques and materials, and the cultural connotations they carry: from drying racks to venetian blinds, hanji to artificial straw. Yang's multisensory environments activate perception beyond the visual, creating immersive experiences that treat issues such as labor, migration, and displacement from the oblique vantage of the aesthetic.

Since early 2023, artist Haegue Yang has been collaborating with the Seoul National University's Climate Lab to research honeybees, which have been associated with issues of human survival and ecosystem preservation. After the research, Yang presents *Raw Study Version of Yellow Dance* (2024), a video work that looks back on the human world permeated with the history of division, the Cold War, tension, and conflict, featuring a honeybee named Bonghee as the main character, along with two new sculptures based on two types of ready-made beehives for beekeeping with disparate materials and appearances. *Palanquin Bee Soul Site* (2024) and *Lighthouse Bee Double Mansion* (2024) are sculptural pieces derived from commercial beehives for apiaries. In the shape of a house and situated on a wood pedestal with a long

handle, the ready-made fir beehive Palanquin Bee Soul Site appears like a traditional palanquin. Through her use of miniature ritualistic paper objects, the work is transformed into a diorama where souls are enshrined, drawing the viewer's gaze within, where no bees are present. While *Palanquin Bee Soul Site* is divided into upper and lower tiers, *Lighthouse Bee Double Mansion* is divided by vertical planes.

Hashel Al Lamki (b. 1986)

18 *Orphalese*, 2024, Work on textile, natural pigments and oil, Variable dimensions. Courtesy of the artist.

Hashel Al Lamki's art unpacks the relationship between humankind and their habitat, the wild and constructed. In paintings, sculptures, videos, and sound works, he explores spaces where different identities and landscapes converge. Al Lamki examines human experiences within the vast structures of globalization and how accelerated industrialization alters existing spaces so rapidly that it warps our

sense of reality and time.

Orphalese (2024) is a site-specific installation depicted on multiple layers of textile, combining traditional painting, batik dyeing and sculpture. The work originated from the artist's exploration of textiles, which became a crucial solution for surviving the Simoom winds, known as fierce, hot, dry and dusty winds in the deserts of the Arabian Peninsula. The large panels incorporate industrial tent fabrics influenced by traditional Bedouin tents, particularly those made of goat's hair, essential for desert nomads. The smaller textiles are domestic cleaning cloths, hotel napkins and cotton pillowcases. All the fabrics are from the artist's personal collection and have been hand dyed using a variety of natural pigments sourced from the SWANA region. The work invites viewers to walk around the piece and to gain an understanding of how rapid modernization and industrialization in the Gulf has reshaped both the physical environment and the cultural fabric of its societies.

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Silas Inoue (b. 1981)

19 *Infrastructure*, 2024, clear acrylic, plastic, radiant acrylic, wood (oak, mahogany, walnut, burnt Douglas fir), soil, mold, bronze, filter, 60x40x125cm

20 *Infrastructure*, 2024, clear acrylic, plastic, radiant acrylic, wood (oak, mahogany, walnut, burnt Douglas fir), soil, mold, bronze, filter, 80x40x 80cm

Silas Inoue's practice is characterized by an idiosyncratic approach to nature and natural sciences, and a style he describes as Quasi-Asian in reference to his mixed Danish and Japanese heritage. He makes use of classic as well as less conventional materials, including sugar, cooking oil, mold and other living organisms. Interested in how different life forms are distributed, Inoue explores ideas around consumption/formation, ecological/economic growth, and connectedness between the species and the planetary.

The work series *Infrastructure* (2018-) is an analogy to the increase of population in the metropolises. The inner compositions resemble

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imaginary cityscapes, inhabited by bacteria and viruses, together with hundreds of different fungal species, and limited by the acrylic glass tanks that hermetically surround them. Their mycelium fibers give rise to millions of fungal spores, like individuals in a microcosm. Inside and on top of the tanks, bronze respiratory systems are placed, which by means of filters add air to the organisms, while preventing the spores and mycotoxins from entering the outside space. For the series presented in *Undo Planet*, the artist collected the materials for the inner compositions from the border region of the DMZ. Similar to the infrastructure of society and the human body, the works submit themselves to the microbes living inside them.

Young In Hong (b.1972)

21 *White Cranes and Snowfall*,
2024 Natural/dyed sedge,
stainless steel, Installation
of eight pairs of shoes for
cranes, Dimension Variable. In
collaboration with Choong Kyung
Lee, Straw-weaving master.

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Young In Hong lives and works in Bristol, working across installation, sound, performance, textile and drawing. Her practice often focuses on undervalued cultural practices and seeks for a sense of equality that gently undermines ruling hierarchies. In recent years, Hong has increasingly examined notions of inter-species communication, symbolism and the hybridity of sound, movement and objects in the context of other-than-human voices.

White Cranes and Snowfall

(2024) was produced as an outcome of Young In Hong's research trip to the demilitarized zone (DMZ) in the winter of 2023 observing a number of rare cranes migrating to the area. The work seeks to represent a hybrid territory where humans, birds, and their relations are metaphorically re-envisioned through a set of sedge woven shoes for cranes. These shoes theatrically express the presence of cranes humorously mimicking the human world by wearing individually different designed boots. Hong tried to see them as different individuals rather than as a group of anonymous 'cranes'; each crane was personified as they were observed

in the peaceful snowy fields. The once blood-stained DMZ was thus transformed into an ecological paradise for the cranes. When nature is left alone it can replenish its lives, and when humans observe other species more carefully, they can learn something from them that alters their way of being in the world.

ikkibawiKrrr

22 *Rhapsody*, 2024, Video: 2-channel video, 4K, color, sound, 7 min. 19 sec., 4 min. 32 sec. Loop/Graffiti: Plants, acrylic on hanji (Korean mulberry paper), 150 x 210 cm (3pcs)

Visual research band ikkibawiKrrr explores multifaceted links between plants and humanity, civilization and natural phenomena, and colonialism and ecology. In Korean, "ikkibawi" means moss-rock and "Krrr" is an onomatopoeic word. Mosses live in the thin boundary between air and soil, adapt to their surroundings despite their tiny bodies, and expand their world along other worlds. The fact that the method of

survival itself forms a movement, and that this movement sometimes thickens the layer of boundaries, is key to the practice of ikkibawiKrrr. Incorporating the way of mosses in its approach, the collective hopes to circulate its practice beyond individual projects and extend the boundary layer between life and art.

Inaccessible to humans on a day-to-day basis even as plants and wildlife thrive, the DMZ is a space shaped by paradox. Having so long elided the attention of humankind simply because they never enter it, the space feels hidden, almost like a "gap" of some kind. Here, in this space of tension functioning as a literal buffer zone, plants are sanctioned invaders. In the video work *Rhapsody* (2024), ikkibawiKrrr presents the landscape of the DMZ, including its flora. The footage captures the sound of artillery shells, symbolizing the ongoing Cold War; trees set aside to be sent to North Korea, though no one can say when; forbidden places and plants; people playing the leaf flute. The artillery fire we hear is actually coming from a unit stationed near the DMZ. Moreover the three graffiti works were made from the plants invading the Civilian Controlled Zone.

ikkibawiKrrr highlights the plants which evade all the "limits" of the DMZ, imagining a rhapsody that continues to reach for connection.

Robert Smithson (b. 1938, d. 1973)

23 *Spiral Jetty [film]*, 1970, 16 mm film, color, sound, 35 min

Robert Smithson is recognized as one of the most influential artists of the twentieth century. Smithson, who was born in 1938 and died in 1973, was a leading figure in the art form that became known as earthworks or land art. He radically redefined notions of sculpture through his writings and projects. Among his most important and well-known works are *Spiral Jetty* (1970), a monumental earthwork located in the Great Salt Lake, Utah, and *Partially Buried Woodshed* (1970) at Kent State University in Ohio. Smithson's critical writings have had an equally profound impact on contemporary art and theory.

The film *Spiral Jetty* (1970) is a "portrait" of Smithson's monumental earthwork of the same name at Rozel Point in the Great Salt Lake, Utah. Completed in April 1970, *Spiral*

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Jetty is an iconic earthwork and Smithsonian's most renowned piece. At 1500 feet long and 15 feet wide, Smithsonian's spiral of basalt rocks, mud, and salt crystals juts out from the shore and coils dramatically into luminous red water. The film documents the making of this earthwork, which has attained near-mythic status as it has disappeared and then re-emerged from the lake over the past decades.

Nancy Holt (b. 1938, d. 2014)

24 *Sun Tunnels [film]*, 1978, 16mm
film, color, sound, 26 min.
31 sec.

A pioneer of earthworks and public art, Nancy Holt also worked in sculpture, installation, film, video, and photography for over three decades. She is best known for her large-scale environmental sculptural works, including *Sun Tunnels* (1973-1976) in the Great Basin Desert, Utah and *Dark Star Park* (1979-1984) in Arlington, Virginia. In the late 1960s and early 1970s, Holt made a series of influential experimental film and video works,

including collaborations with Robert Smithson. Holt's early moving image works explore perception and memory through experiments with point of view and process.

Sun Tunnels [film] (1978)

documents the making of Holt's major site-specific sculptural work in the northwest Utah desert. Completed in 1976, the sculpture features a configuration of four concrete tubes or "tunnels" that are eight feet long and nine feet in diameter. The tubes are positioned to align with the sunrise and sunset of the summer and winter solstices, and are also pierced by holes that allow light to be cast in patterns of constellations. *Sun Tunnels [film]* charts the yearly and daily cycles of the sun, and calls attention to human scale and perception within the vast desert landscape. This document includes stunning footage of the changing sun and light as framed by the tunnels on the solstices.

Shimabuku (b. 1969)

25 *Land Art Slide Show, 2019-2024,*
6 min. 28 sec.

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- 26 *Erect*, 2017, 5 min. 53 sec.
27 *Snowman Honeymoon*, 2023, Digital inkjet print, 70 x 105 cm
28 *The White Road*, 2019, Digital inkjet print, 70 x 105 cm
29 *Necklace: Carrying Stones up the Mountain*, 2021, Digital inkjet print, 70 x 105 cm
30 *Erect*, 2017, Digital inkjet print, 70 x 105 cm
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Since the early 1990s, Shimabuku has traveled to many places, both in Japan and abroad, and his site-specific works are related to the places and the lives and cultures of the people living there. He produces performances, films, sculptures and installation works related to new forms of communication. His work sometimes extends to the relationship between creatures and humans. His style, which is full of poetic sentiment and humor, provokes us in a metaphorical way, and has been acquiring international acclaim.

The series of photographs, video work and slide show by Shimabuku captures the artist's poetic interventions in nature. In *Erect* (2017), Shimabuku places the trees and stones that lie on the beach in an upright position on a beach damaged by the tsunami from

Japan's Tohoku earthquake, which is also meditative to the heart. In *Necklace: Carrying Stones up the Mountain* (2021) the artist created a circle, thus a necklace for Mt. Gion with stones from Okinawa, Setouchi, and Hokkaido, which will become ever-living as people who climb the mountain can make a dedication as well. *The White Road* (2019) captures how Shimabuku created a trail along Mt. Kinka that extends from the sea to the sky, using white stones. *Snowman Honeymoon* (2023) features two snowmen laying on a bed in a disused hotel. Because of the extreme cold, the snowmen did not melt and could last together during the winter.

Danh Vo (b. 1975)

31 *02.02.1861, 2009- ,*
Ink on paper, writing by
Phung Vo, 29.7 x 21 cm

Danh Vo's work sheds light on the relation between the inseparable elements that shape our sense of self, both through collective history and private experience. Exhibiting objects based on the ready-made principle is a characteristic

artistic strategy of Vo; through objects charged with symbolism that retains the sublimated desire and sadness of individuals and entire cultures, he examines how meaning changes with context.

02.02.1861 (2024) is the last letter of St. Jean Théophile Vénard to his father before he was decapitated, copied by Danh Vo's father, Phung Vo. Vénard writes his final goodbye as he calmly awaits his execution for refusing to stop proselytizing—one of many killings of Catholic missionaries that preceded the French colonization of Vietnam in the mid-nineteenth century. During a residency in Paris in 2009, Danh Vo discovered this letter and requested his father, who is a skilled calligrapher, to reproduce it in its original French. Having been developed into an ongoing work, each handwritten text arrives in an envelope mailed by the artist's father directly to the recipient. Created through a simple gesture of transcription, the reproduction of the letter evokes the colonial history of Vietnam and, on a more personal level, bears witness to two father-son relationships, separated by 160 years.

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Program

Artist Talk: Haegue Yang

Sat, Dec 7, 2024 at 16:00

Art Hall, Art Sonje Center

Online Lecture

A Sedimentation of the Mind:

Earth Projects

**Lisa Le Feuvre (Executive
Director of Holt/Smithson
Foundation)**

Thu, Jan 16, 2025 at 19:00

Online

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December 3, 2024-
January 26, 2025

The Ground, Space 1, Art Sonje
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Curators
**Sunjung Kim, Jina Kim, Jang Un Kim,
Sooyoung Choi**

Exhibition Assistants
Yein Lee, Yoojin Jang, Seoyoung Choi

Graphic Design
Shin Shin

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Information

Opening Hours

12:00-19:00 (Closed Mondays)

Admission Fee

10,000 KRW: 25-64 years

7,000 KRW: 19-24 years, over 65 years, Art Pass cardholders

5,000 KRW: 9-18 years

Free: 8 and under, visitors with disabilities, ICOM · CIMAM · SCM cardholders

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