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连接1: 终止的行动 Connect 1: Still Acts

首尔善才艺术中心
ART SONJE CENTER,
SEOUL
2016.8.27—2016.11.20



钟叙映, 《瞭望》, 1999年, 木头、玻璃, 210 × 120 × 88 厘米
Chung Seoyoung, *Lookout*, 1999, wood, glass, 210 x 120 x 88 cm
Courtesy Art Sonje Center

首尔善才艺术中心为期一年的整修工程为了展览“连接1: 终止的行动”而暂时停工了。此次展览展出了馆方收藏的李础、钟叙映和金小罗三位艺术家的作品。这必然会让人想起1995年善才艺术中心的第一个展览“新芽”(Ssak): 当时那个韩国新生艺术家作品展是在原来的展厅里举办的, 甚至早于该美术馆的建筑动工。过去的参与者经历了博物馆的空间变化, 现在的参观者则是空间再造过程的目击者。

在三楼的展厅, 李础第一次展出了新版本的《雄伟壮观》(2016), 这件作品在1990年代首次亮相的时候曾经引起了巨大的争议: 用珠子和亮片装饰的98条海鲷被分别装在塑料袋里, 在展厅的墙上排成了7排。就在这个因为腐烂的鱼而充斥着污浊空气的展厅里, 还悬挂着李础的《半机器人W-W4》(1998)。这些少了一两条肢体的白色硅胶制成的女性半机器人被吊在颇具毁灭性的装置作品《洪积层》(2012/2016) 的上方。之前版本的《洪积层》是由金属和地上不均匀的胶合板组成的, 但是李础在本次展览里使用了纸板箱, 以此暗示目前博物馆正在进行的整修工程。

与三楼那些作品表现出来的混乱和衰败不同, 二楼展厅展出的钟叙映的作品几乎可以说是禁欲的苦行。她的木雕作品《瞭望》(1999) 被放在空旷的展厅中间, 看起来像是海滩上常见的救生员瞭望塔, 不过因为它所处的位置和缩小的尺寸, 实际上也瞭望不到什么。钟叙映那件两米高的《花》也违背了观众对作品和标题的常识性认识。这件用泡沫塑料雕刻而成的巨大雕塑看似沉重, 其实轻似羽毛。尽管

Artsonje Center's yearlong renovation work has been temporarily suspended for the exhibition *Connect 1: Still Acts*, which presents work from the museum's collection by three artists: Lee Bul, Chung Seoyoung, and Kim Sora. It certainly reminds of the museum's very first exhibition "Ssak" (sprout) in 1995, in which the works of young emerging Korean artists were presented at its original venue before the museum's construction actually began. Just as visitors to the past exhibition experienced the spatial changes of the site, current visitors are eyewitnesses to the reinvention process of the space.



金小罗
《图书馆》
2016年
96本捐赠书
Sora Kim
Library
2016
96 donated books
Courtesy Art Sonje Center

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它的标题是《花》，但只能说有那么一点点花的美丽。通过对日常物品的简单变化，艺术家对语言的可靠性提出了质疑，并且挑战了传统的观念。

金小罗则把博物馆一楼大厅变成了图书馆（《图书馆》，2016）。在2004年艺术家刚刚启动这个项目的时候，她向随机挑选的陌生人发出了邀请，希望他们捐书给她，并且利用收到的千余本书在博物馆里临时创建了一个图书馆。这一次，她把参加者限定为她的朋友和熟人，让他们把不想要的书送给她。金小罗基于收到的百来本书的内容创作了乐曲。在整个展览期间，不同的演奏者给出了自己的诠释，展现了不同的视角是如何影响了内容消费的特质性排布。

这三位艺术家都曾经在这里举办过个展。李础参加过“萌芽”展，随后在1998年举办了个展；钟叙映和金小罗分别在1999年和2004年举办了个展。那时的她们还是韩国艺术圈里的“新生”人物，现在却都已经成为了佼佼者。总体而言，在建筑本身进行整修的背景下，重温博物馆早些年历史，就会发现目前的展览试图串联起它的过去和未来，并且吸引更多积极加入历史的进程。禹晶娥（翻译：盛夏）

On the third floor, Lee Bul presents a new version of *Majestic Splendor* (2016) for the first time since its scandalous debut in the 1990s: Ninety-eight pieces of sea bream are ornamented with beads and sequins, individually packed in plastic bags, and attached to the museum wall in seven rows. While the fish have rotted away, foul air will pervade the gallery, where Lee's *Cyborgs W1-W4* (1998) also dangle from the open ceiling. Lee's female cyborgs of white silicone are all missing a limb or two, and they are arranged hovering over the ruinous installation of *Diluvium* (2012/2016). Previously, *Diluvium* consisted of metal surfaces and unevenly combined layers of plywood panels on the floor, but Lee used cardboard boxes for this exhibition as a way of suggesting the current reconstruction process of the museum.

In contrast to the sense of chaos and decay expressed, the second-floor space containing Chung Seoyoung's works seems almost ascetic. Her wooden sculpture *Lookout* (1999), standing in the middle of the vastly empty gallery, in fact resembles the typical sort of lifeguard's tower one finds on a beach, but it affords no views of anything thanks to its location and reduced size. Chung's two-meter-high *Flower* also betrays the viewer's commonsensical association of the object and the title. Carved from Styrofoam, this gigantic sculpture is seemingly heavy, but it is actually feather light. Though entitled "flower", it barely contains the beauty of flowers. Through these simple modifications of everyday objects, Chung questions the reliability of language and challenges conventional beliefs.

Kim Sora, meanwhile, has transformed the museum's lobby on the first floor into a library (*Library*, 2016). In 2004, when Kim first initiated the same project, she sent out invitations of participation to random strangers asking to donate her books. She created a temporary library of over one thousand books inside the museum. This time, she limited the participants to her friends and acquaintances, and asked them to send their unwanted books. Kim created performance scores based on the contents of the 100 volumes submitted. Different performers reinterpret each performance throughout the duration of the exhibition, showing how disparate perspectives can lead to an idiosyncratic array of content consumption.

These three artists have had solo exhibitions at the venue in the past. Lee participated with *Ssak* and then presented her solo exhibition in 1998; Chung in 1999, and Kim in 2004. Back then, they were "emerging" figures in the Korean art scene, but now they have established themselves as prominent leaders. Overall, by revisiting the museum's earlier years while simultaneously involving its physical reconstruction as a backdrop, the current exhibition attempts to "connect" its past to the future and actively engage audience members with its path. **Jung-Ah Woo**

上/下:

李础,《洪积层》,2012年/2016年,铜架及综合媒介,尺寸可变,善才艺术中心

Up/down:

Lee Bul, *Diluvium*, 2012/2016, steel frame, mixed media, dimensions variable

Courtesy Art Sonje Center