

**gimhongsok**

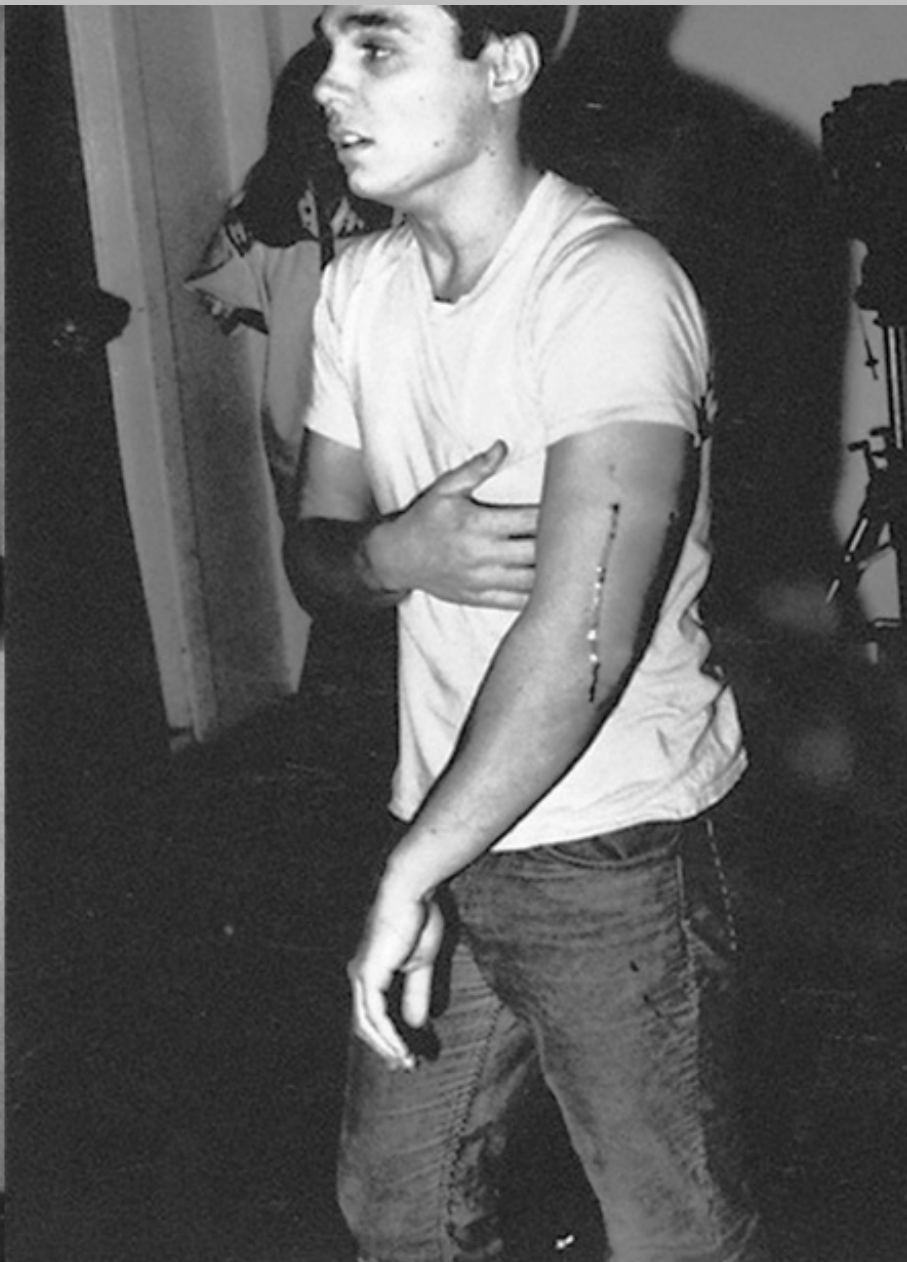
**60s art in the West**

**Of performance**



**Marina Abramovic  
<Rest Energy>, 1980.  
Performance with Ulay**

Chris Burden, <Shoot>, 1971



**Yoko Ono**  
**<Cut Piece>, 1965**



Vitto Acconci, <Following Piece>, 1969



Artwork face spectators

# In-betweenness of two elements

**Artist / 中間者 (In-betweener) - Artwork - Exhibition / Spectator**

**Artist (境界者)**

Subjectivity of artwork in pre-modernism era

**artist**(subjectivity of production)& **In-betweenener** (substitution of production, assistant)

Subjectivity of artwork in modernism era

**artist**(intellectual, physical subjectivity of production)& **In-betweenener** (physical subjectivity of production, assistant, temporary casual workers)

Subjectivity of artwork after modernism era

**artist**(intellectual subjectivity of production)& **In-betweenener**(physical subjectivity of production, intellectual assistant, permanent hired workers, temporary casual workers, cooperator in similar field)

**Santiago Sierra, 160 cm Line Tattooed on 4 People  
El Gallo Arte Contemporáneo. Salamanca, Spain.  
December, 2000**



**Santiago Sierra**

**250 cm line tattooed on six paid people, Havana, Cuba. December 1999**

Six unemployed young men from Old Havana were hired for 30 dollars to agree to be tattooed.



## Santiago Sierra

9 Forms of 100x100x600cm each, constructed to be supported perpendicular to a wall, Deitch Projects. New York. June 2002

Nine forms built with different elements such as wood and asphalt were supported, without Binding, at one end, by a wooden structure fixed onto one of the gallery walls, and held, at the other end, by a group of three to four workers per piece. For two weeks they took turns to do the job, charging \$12 an hour. We used the services of several local job enter to find the workers.



artworks of service to the  
community:

beautifying the environment in  
megalopolis,

visual large-scale spectacles,

circuits of capital





# The Sistine Chapel ceiling, painted by Michelangelo between 1508 and 1512



participatory art, activism art,  
feminism art, people's art,  
public practice, performative  
performance, relational art,  
interdisciplinary art,  
multidisciplinary art, site-  
specific play

**Vanessa Beecroft, VB52 75, 2003**



The circular installation *Correction* (2004), that projects 330 portraits of prisoners and guards coming from four American prisons in California and Illinois.



**Correction, 2004**

**Fiona Tan**

**Born 1966 in Pekanbaru,  
Indonesia**



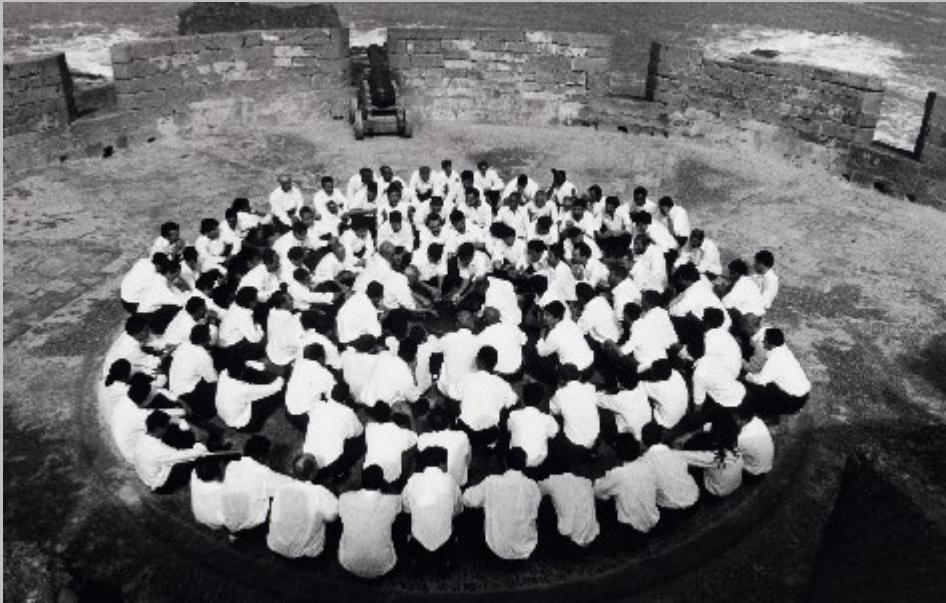
## Shirin Neshat

Born in 1957, an Iranian visual artist, lives in N.Y.C.



Her artwork centers on the contrasts between Islam and the West, femininity and masculinity, public life and private life, antiquity and modernity, and bridging the spaces between these subjects.

Rapture , 1999, video still



**Suzanne Lacy and Leslie Labowitz  
In Mourning and In Rage (1977)**



**Suzanne Lacy  
The Crystal Quilt 1985–7**



**Suzanne Lacy (born 1945, USA) has worked collaboratively with artists and communities since the 1970s. In 1991 she founded TEAM (Teens + Educators + Artists + Media Makers) with photographer Chris Johnson and producer Annice Jacoby. A writer she edited the influential Mapping the Terrain: New Genre Public Art in 1995, a book that prefigured much current writing on politically relevant performance art. Lacy was Dean of the School of Fine Arts at the California College of Arts from 1987 to 1997, between 1996 and 1997 she co-founded the Visual and Public Art Institute at California State University at Monterey Bay with artist Judith Baca, and in 1998 she became Founding Director of the Center for Art and Public Life. She is currently the Chair of Graduate Public Practice at Otis College of Art and Design in Los Angeles.**

# Felix Gonzales-Torres, Untitled (Placebo), 1991



artist;

people who's standing on  $\pi$   
border

Asian think that civilization, science, system, beginning of things come from the West.

Asian believe the power of knowledge, theory.

Asian believe the power of correct answer.

difference between finding  
answer & solving the problem

=

dependent(subordinative) life &  
independent(autonomous) life

A person who's standing on  
border  
is  
fearful, ambiguous, anxious.

Endure and accept the fear,  
ambiguousness, anxiety.

Do not make clear.

If not, we select one side.

We are not free.

We loose the way to think.

- > values and ideology dominating us are standard.
- > standard divides two; useful or unuseful, good or bad, right or evil
- > after division, one side try to exclude the other.
- > after exclusion, one side starts to suppress the other
- > spontaneity & autonomy are violated.

## **Chapter 1: Assimilated Differences**

- On the Translation and Appropriation

## **Chapter 2: People Objective**

- On the Ethical Politics of Performance

## **Chapter 3: Subsidiary Construction**

- On the Ethical Politics of Material

## Bunny's Sofa, 2007



## Bunny's Sofa, 2007

wall text

The person performing in the rabbit costume is Lee Mahn-Gil, a North Korean-born laborer. Despite his status as an illegal immigrant, he will be paid five dollars per hour and perform eight hours a day. I would like to give a round of applause to this foreigner who is temporarily employed for the exhibition. To ensure his successful performance, please refrain from touching him and any behavior that may impede his performance.

토끼 안형옷을 입고 연기하시는 분은 북한 출신의 노동자인 이만길씨입니다. 이분은 불법 체류자 이지 만 이러한 연기를 대행 해주는 조건으로 하루여덟 시간, 시간당 5달러를 지급 받게 됩니다. 이번 전시를 위해 잠시 고용된 이 외국인 분에게 격려의 박수를 보냅니다. 이분의 성공적인 연기를 위해 만지거나 방해하는 행위를 삼가해 주십시오.

## People Objective

2011년부터 시작된 People Objective 프로젝트는 김홍석이 미술가로서, 소속된 사회의 한 개인으로서 자신과 물리적으로나 개념적으로 가깝게 관계된 ‘사람들’을 자신의 작품에 초대하면서 시작된다. 그의 초대 (또는 고용)에 응한 ‘사람들’은 배우, 도슨트, 비평가, 일용직 노동자들이다. 퍼포먼스 중심의 작품들로 이루어진 이 프로젝트는 배우 중심적(People Objective-Of Ordinary Art, 2011), 도슨트 중심적(People Objective-Wrong Interpretations, 2012), 비평가 중심적(People Objective-Good Critique, Bad Critique, Strange Critique, 2013), 그리고 노동자 중심적(People Objective-Hourly Art, 2014) 관점에 의해 완성되었다.

The project, People Objective, started in 2011. This project began by inviting people Gimhongsok knows who are closely related to himself in his personal life as an individual in the society he belongs to or in his career as an artist. These invited people are not only physically but also conceptually related to Gimhongsok. ‘People’ who accepted his invitation are actors, actresses, docents, critics, and day workers. This project which consists of performance-focused artworks was completed with the point of views from actors and actresses (People Objective-Of Ordinary Art, 2011), docents (People Objective-Wrong Interpretations, 2012), critics (People Objective-Good Critique, Bad Critique, Strange Critique, 2013), and laborers (People Objective-Hourly Art, 2014).

People Objective - Of Ordinary Art

## People Objective-Of Ordinary Art, 2011

Some Thoughts on Pure Matter-The Will to Turn Stone into a Work of Art



## People Objective-Of Ordinary Art, 2011

Some Thoughts on Matter that Cannot Be Formed-The Will to Turn Water into a Work of Art



## People Objective-Of Ordinary Art, 2011

Some Thoughts on Tools-The Will to Turn a Chair into a Work of Art



## People Objective-Of Ordinary Art, 2011

Some Thoughts on the Ethical Attitude-The Will to Turn People Into a Work of Art



## People Objective-Of Ordinary Art, 2011

Some Thoughts on Expression-The Will to Turn Concept into a Work of Art



People Objective - Wrong Interpretations

## People Objective-Wrong Interpretation, 2012



# People Objective-Wrong Interpretation

## Room of Labor, 2012



# People Objective-Wrong Interpretation

Room of Manners, 2012



# People Objective-Wrong Interpretation

## Room of Metaphor, 2012



## People Objective-Wrong Interpretation, 2012



## People Objective-Wrong Interpretation, 2012



## People Objective-Wrong Interpretation, 2012



## People Objective-Wrong Interpretation, 2012



People Objective –  
Good Critique Bad Critique Strange Critique



In October 2012, Gimhongsok commissioned three critics to write critiques on his artwork. He sent photographs of one painting and one sculpture and a text about the background and the purpose of making them. In January 2013, three critiques were completed and in February 2013, a lecture about these critiques was held at the museum. The critiques are undoubtedly intellectual property of three critics, but the video which documented the lecture and the lecture performance are artwork by Gimhongsok.



**MOP-120512, 2012**  
**Urethane lacquer on board, 150 x 180 cm**



**Self-Statue, 2012**  
**Paint on resin, 70 x 70 x 105 cm**

**Good Critique Bad Critique Strange Critique, 2013**  
video installation, dimensions variable



**Good Critique Bad Critique Strange Critique, 2013**  
single channel video, color, sound, 110 minutes



# Good Critique Bad Critique Strange Critique

Lecture performance, May 2013

Title of lecture: Shadows of Oz: On Gimhongsok's *Self-Statue*

Lecturer: Yoo Jinsang, professor, art critic, curator



# Good Critique Bad Critique Strange Critique

Lecture performance, May 2013

Title of lecture: Untitled

Lecturer: Kang Seok Ho, artist, curator



# Good Critique Bad Critique Strange Critique

Lecture performance, May 2013

Title of lecture: On Gimhongsok's Work

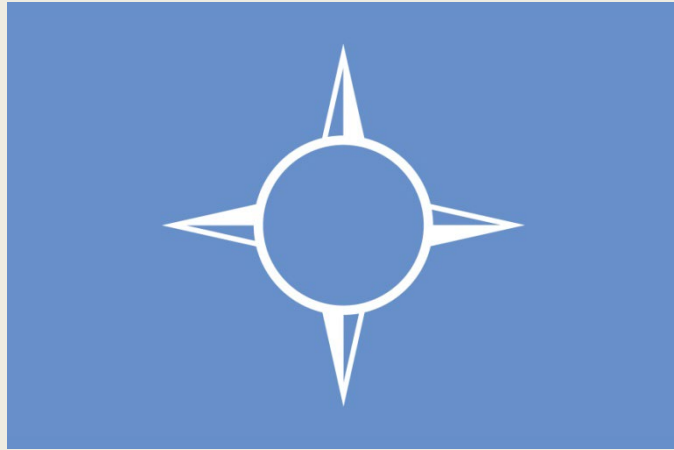
Lecturer: Seo Hyun Suk, professor, media artist, art critic





**-On the Ethical Politics of Performance**





# Xijing Men Collective

2008~2013





China

Beijing ●

North Korea

Seoul ●  
South Korea

Japan ●  
Tokyo

## Chapter 1

**Do you know Xijing?** 2007 (3 channel video installation)

## Chapter 2

**This is Xijing – Journey to the west** (Seoul version 2008, Liverpool version 2009, Nagoya version 2010)

## Chapter 3

**Welcome to Xijing – Xijing Olympics** 2008  
- **Xijing School** 2013

## Chapter 4

**I love Xijing – The Daily life of Xijing Presidents**  
(Fukuoka 2010, Lyon 2010, Seoul 2010, Venice 2011)  
- **Xijing Immigration Services**  
(Gwangju 2012, Kansas City 2013, Hiroshima 2013)

## Chapter 5

# Xijing is NOT Xijing

(Kanazawa)

**We are foreigners**  
**We are borderers**  
**We are the illiterate**  
**We are outsiders on the outside**  
**We are pilgrims**

**Do you know Xijing?  
2007**

Chapter 1

# Okinawa Island, Youngjong Island, Hainan Island, 2007



Hainan Island, 2007



Okinawa Island, 2007



Youngjong Island, 2007

<Tomorrow>, Artsonje Center, Seoul, 2007



## <Tomorrow>, Artsonje Center, Seoul, 2007



### Yellow Percussion

This is a common instrument from Xijing.

It began to gain popularity after a Labor Day ceremony in 1945.

### Yellow Sweat Trophy

Every year, Xijing City Council chooses and rewards the most outstanding worker of the year. For selection workers are asked to use one towel each to wipe their faces (especially for sweat) for the entire month of April. The towel is not to be washed. This is because the Council judges the hallowed value of the work by the stiffness of the towel formed by the quantity and density of the sweat.

### The White Flag

This is the first banner from Xijing. The Sunshine Hotel produced it and they still do. The banner has been supplied to workers to use as their towels.

*<Beautiful New World: Contemporary Culture from Japan>*,  
Long March Space, Beijing  
2007



*<Beautiful New World: Contemporary Culture from Japan>*,  
Guangdong Museum of Art, Guangzhou , 2007



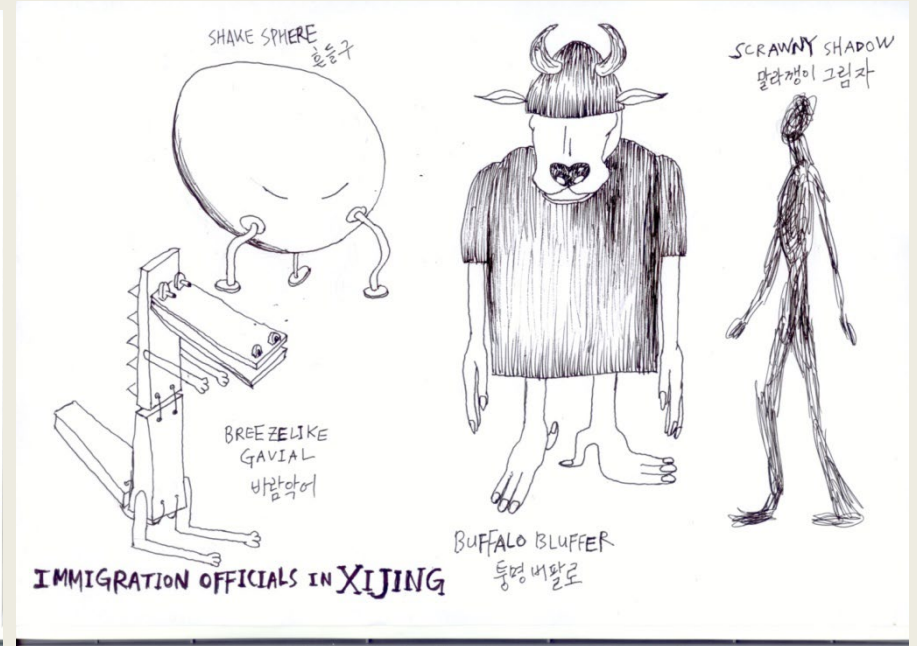
<Too Early For Vacation>, The Limerick City Gallery of Art, Ireland  
2008



# **This is Xijing – Journey to the west 2008**

## Chapter 2

# Seoul version Platform Seoul, 2008



Seoul version  
Platform Seoul, 2008



Seoul version  
Platform Seoul, 2008



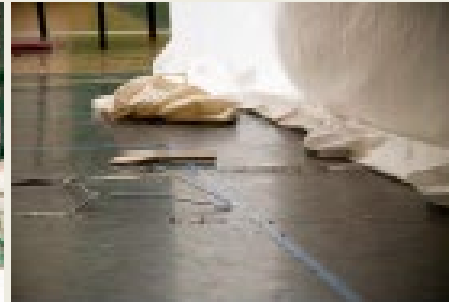
Seoul version  
Platform Seoul, 2008



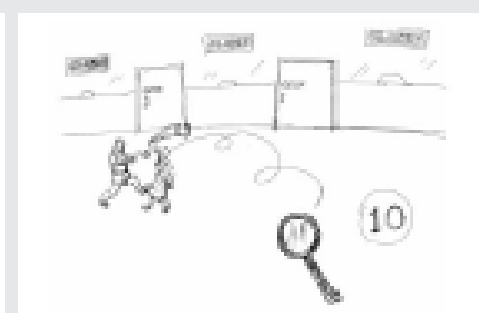
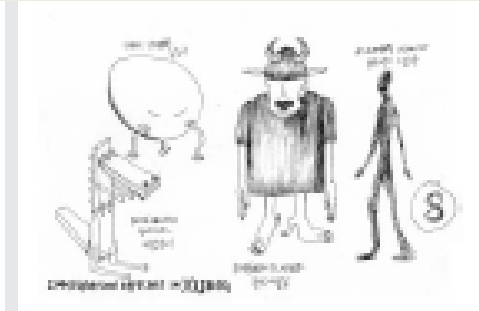
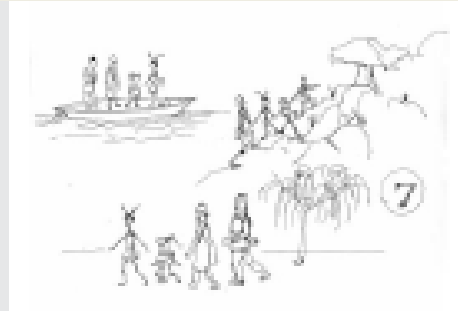
Seoul version  
Platform Seoul, 2008



Liverpool version  
The Fifth Floor, Tate Liverpool, 2009



Liverpool version  
The Fifth Floor, Tate Liverpool, 2009



Liverpool version  
The Fifth Floor, Tate Liverpool, 2009



Liverpool version  
The Fifth Floor, Tate Liverpool, 2009



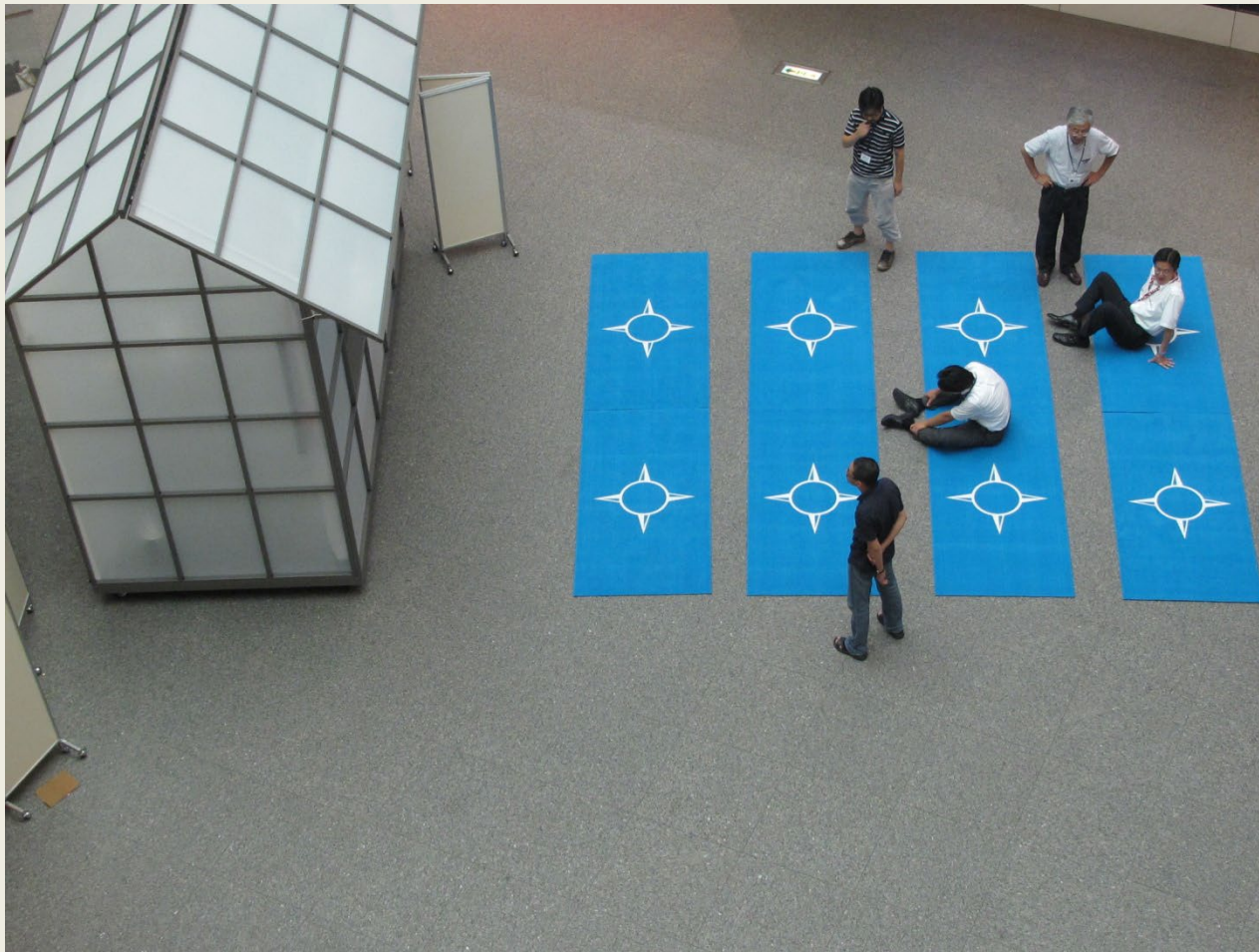
Nagoya version  
Ichi Triennale 2010



Nagoya version  
Ichi Triennale 2010



# Nagoya version Ichi Triennale 2010





# **Welcome to Xijing – Xijing Olympics 2008**

## Chapter 3

# Installation



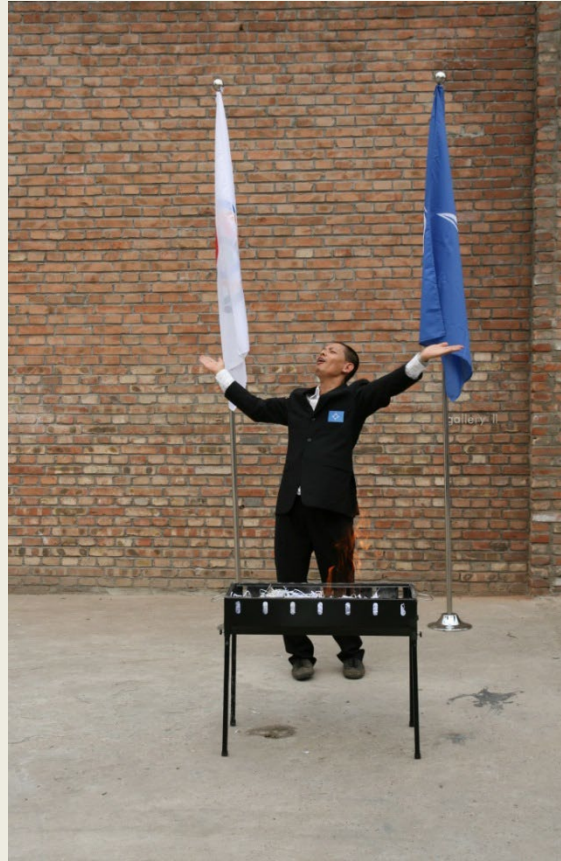
# Olympic March



# Torch Relay



# light the Olympic Flame



# Shooting

August 9, 2008



# Football

August 9, 2008



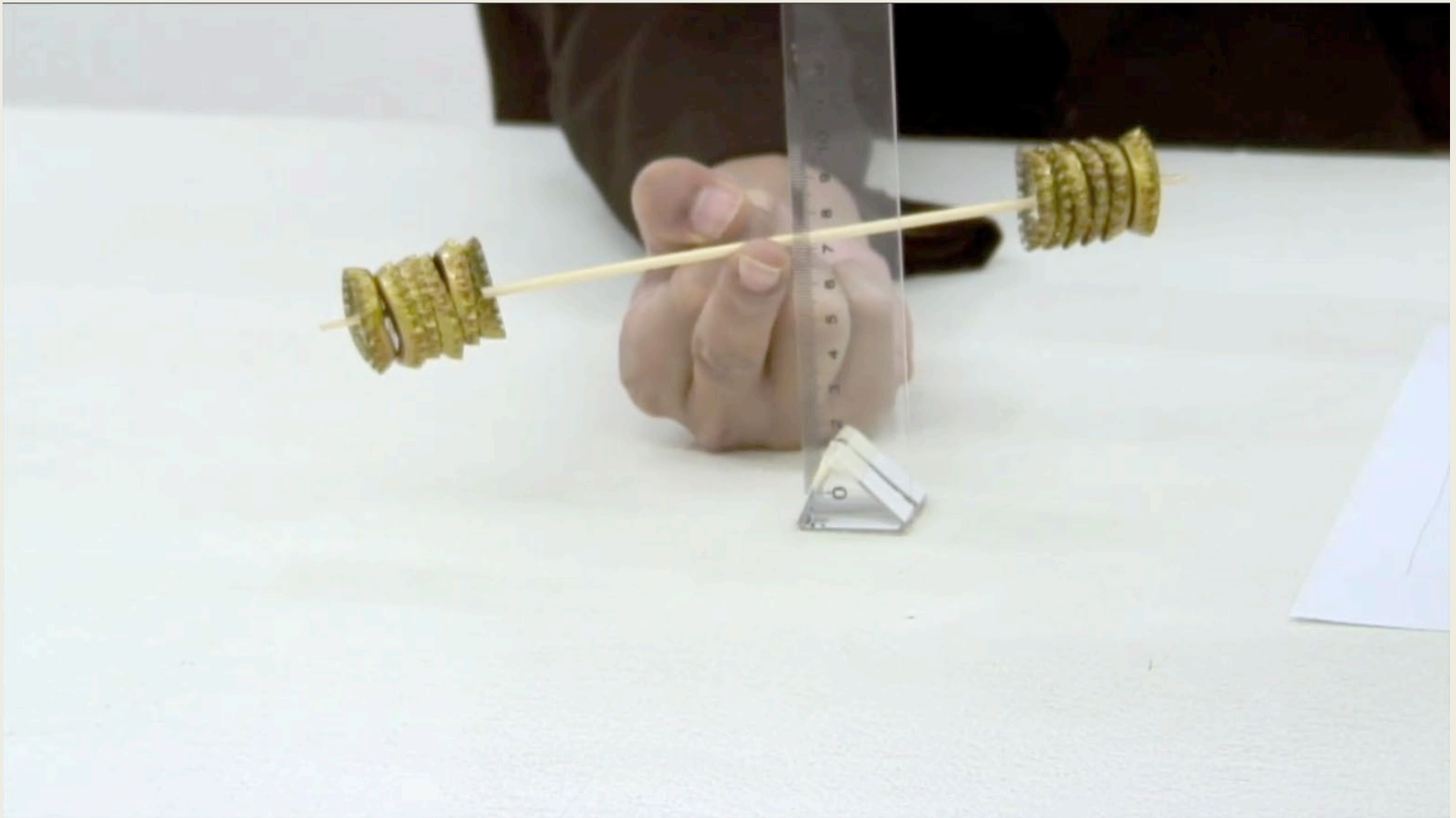
# Football

August 9, 2008



# Weightlifting

August 9, 2008



# Weightlifting

August 9, 2008



# Shot Put

**August 10, 2008**



# Shot Put

August 10, 2008



# Shot Put

**August 10, 2008**



# Table Tennis

**August 10, 2008**



# Table Tennis

August 10, 2008



# Cycling

August 11, 2008



# Diving

**August 11, 2008**



# Diving

**August 11, 2008**



# Diving

**August 11, 2008**



# Diving

August 11, 2008



# Volleyball

**August 11, 2008**



# Trampoline

August 12, 2008



# Boxing

August 12, 2008



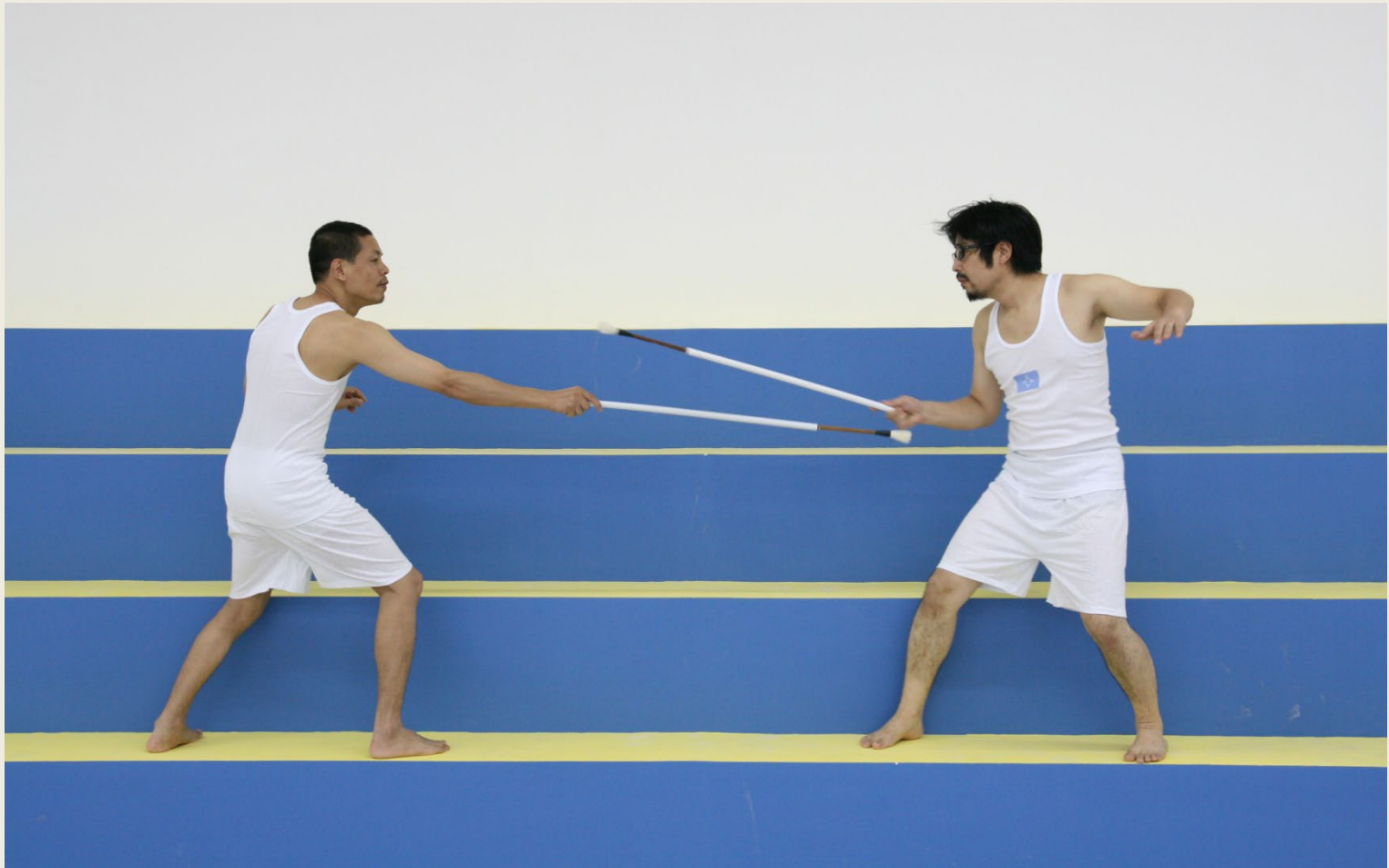
# Boxing

August 12, 2008



# Fencing

**August 14, 2008**



# Fencing

**August 14, 2008**



# Basketball

August 14, 2008



# Basketball

August 14, 2008



# Swimming

August 14, 2008



# Swimming

August 14, 2008



# Swimming

August 14, 2008



# Triathlon-Bicycle

August 15, 2008



# Triathlon-Running

**August 15, 2008**



# Triathlon-Running

**August 15, 2008**



# Triathlon-Swimming

August 15, 2008



# Triathlon-Swimming

August 15, 2008



# Triathlon-Swimming

August 15, 2008



# Marathon

**August 15, 2008**



# Marathon

August 15, 2008



# Marathon

August 15, 2008



# Marathon

**August 15, 2008**



# Medal Ceremony



# Medal Ceremony



# Installation



# Installation



# **Welcome to Xijing – Xijing School 2013**

## Chapter 3

**LANGUAGE**





**MATHEMATICS**











# **I love Xijing – The Daily life of Xijing Presidents 2009**

## Chapter 4

The Historical Transformation of Xijing Territory

The Agricultural Production of Xijing

The Constitution of Xijing : The Hospitality Encouragement Act

The Antagonism Control Act

The Solitude Permission Act

The Equality Encouragement Act

The Thinking Development Act

The Urban Planning of Xijing

The Education of Xijing

The National Defense of Xijing

The Finance & Economy of Xijing

# The Historical Transformation of Xijing Territory



# The Agricultural Production of Xijing



# The Constitution of Xijing

The Hospitality Encouragement Act



The Hospitality Encouragement Act  
歓待奨励法

# The Constitution of Xijing

The Antagonism Control Act



The Antagonism Control Act  
敵意規制法

# The Constitution of Xijing

The Solitude Permission Act



**The Solitude Permission Act**  
孤独許可法

# The Constitution of Xijing

## The Equality Encouragement Act



# The Constitution of Xijing

The Thinking Development Act



The Thinking Development Act  
思考開発法

## The Urban Planning of Xijing



B: The schools of Xijing should be established in the center of the city.

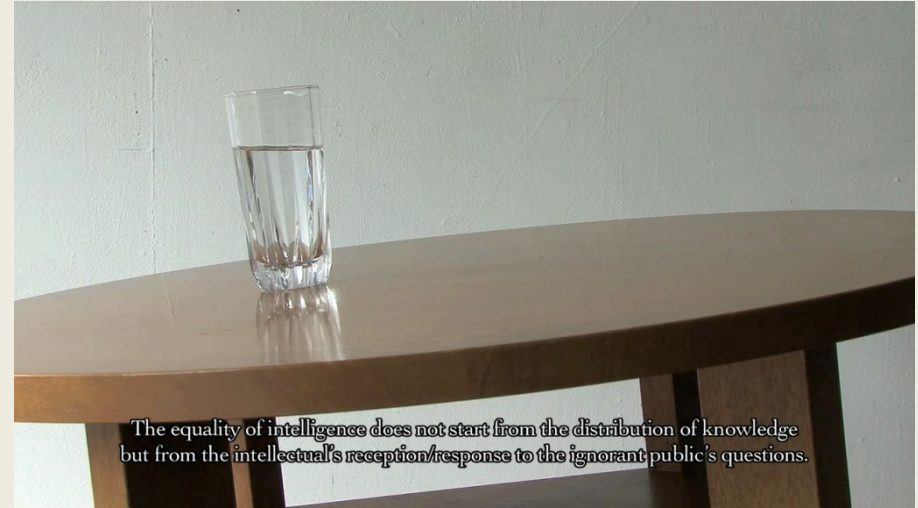
## The Urban Planning of Xijing



# The Education of Xijing



The existing system of education starts off from realistic inequality and sets its goal in reaching equality.

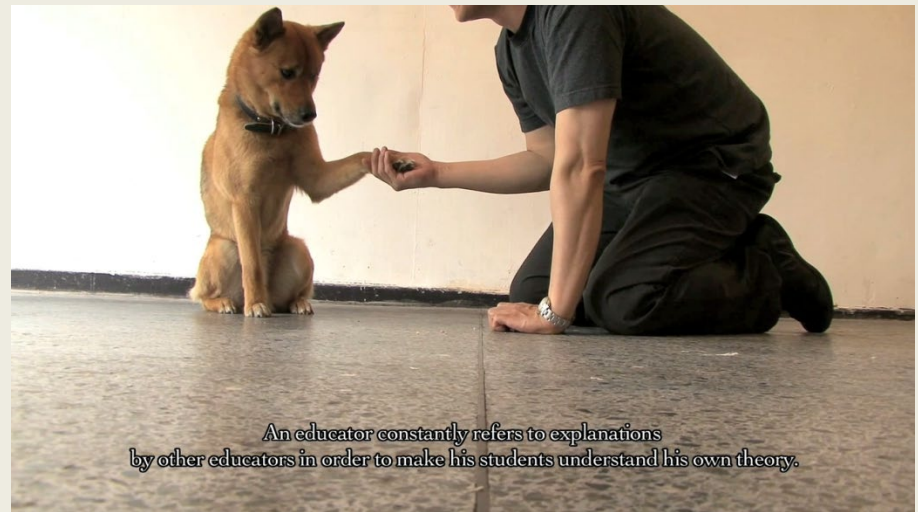


The equality of intelligence does not start from the distribution of knowledge but from the intellectual's reception/response to the ignorant public's questions.

# The Education of Xijing



This is because the existing system of education where no matter how fast a student learns, the assumption that a teacher is always one step ahead of the student is a paradox.



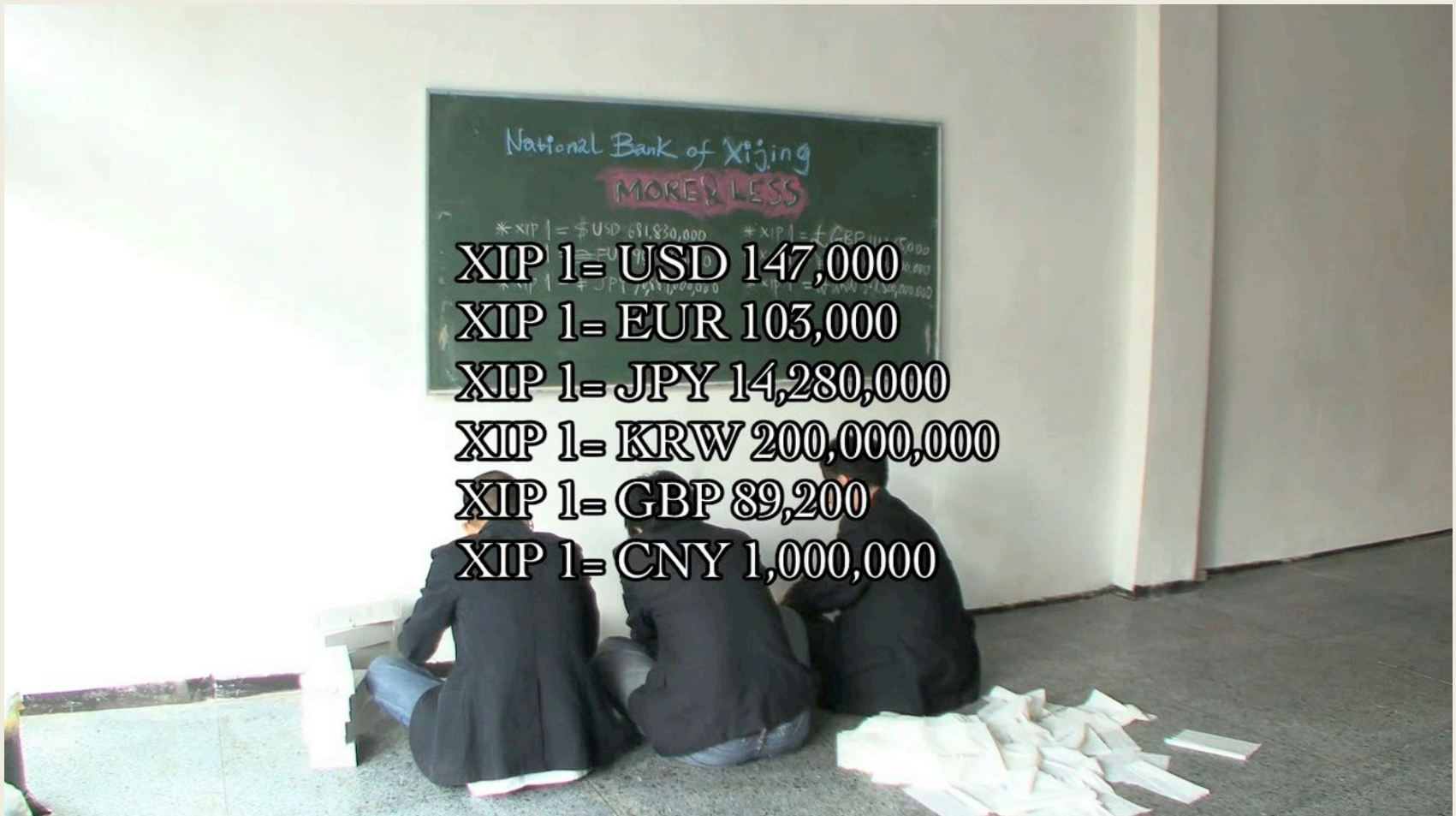
An educator constantly refers to explanations by other educators in order to make his students understand his own theory.

# The National Defense of Xijing

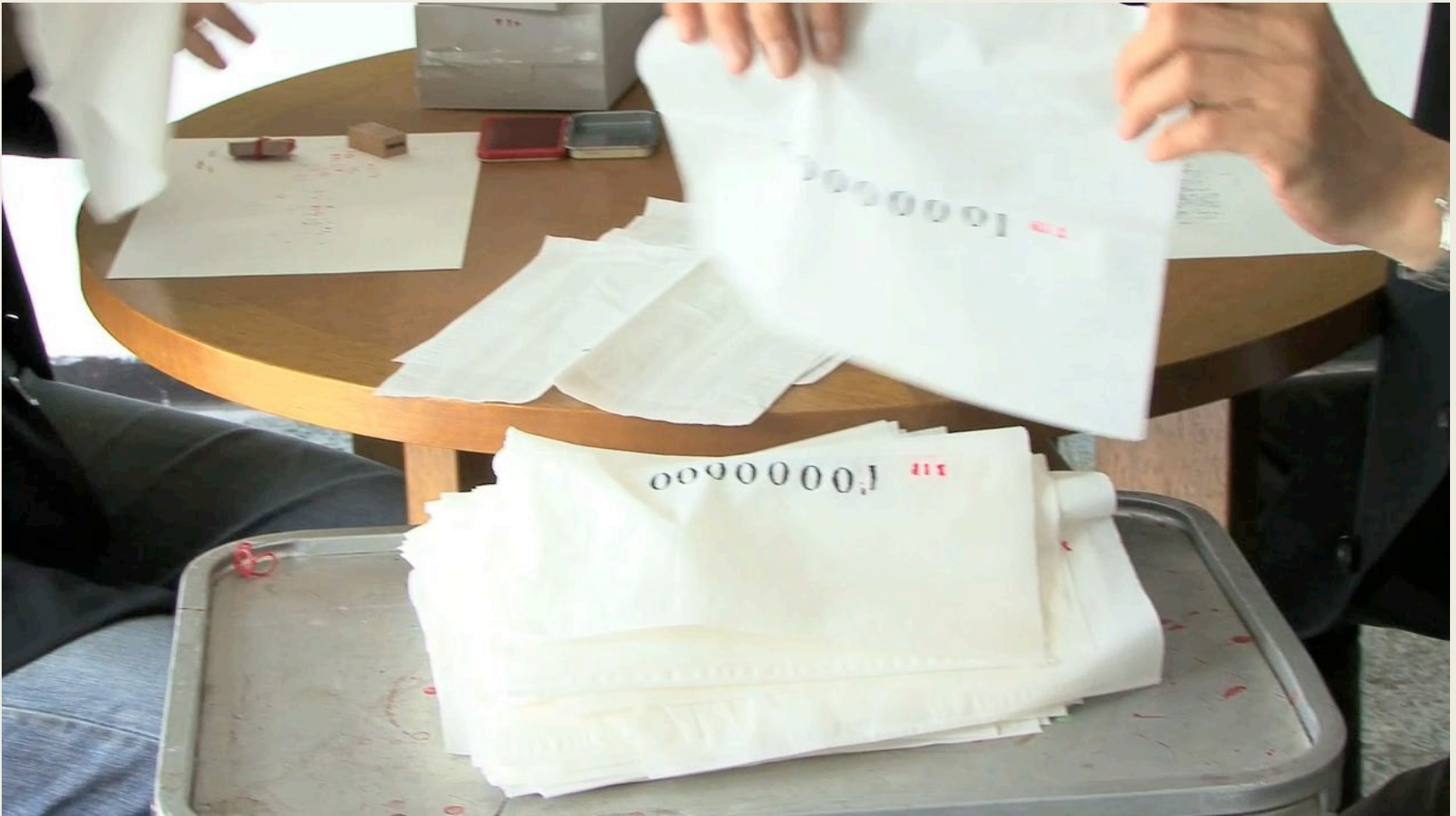


This is absolutely needed to protect the lives and properties of all our nationals

## The Finance & Economy of Xijing



## The Finance & Economy of Xijing



## Installation view: Fukuoka Triennale, 2010



## Installation view: Lyon Biennale, 2010

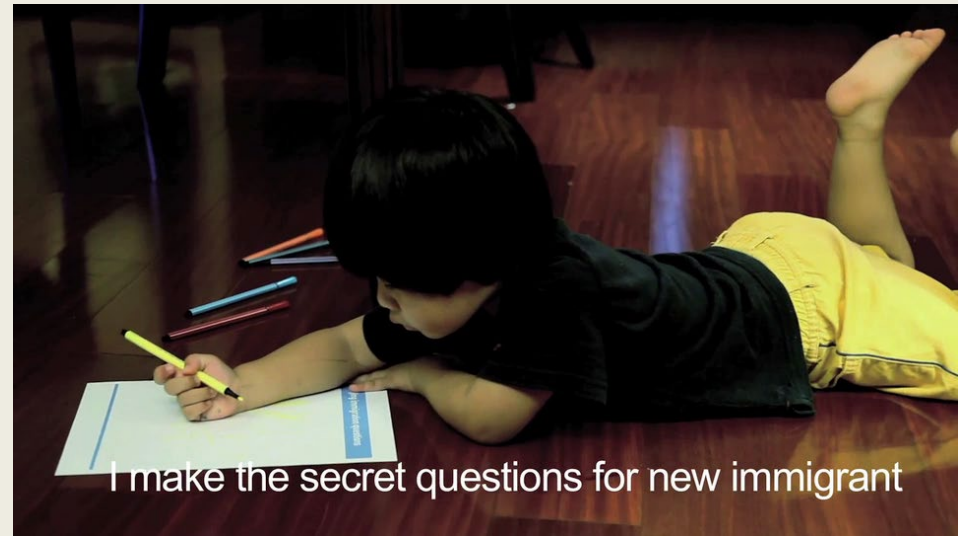


# **I love Xijing – Xijing Immigration Services 2012**

## Chapter 4

# Application and Secret Questions

-Chen Shaoxiong's script for Tsuyoshi Ozawa



I make the secret questions for new immigrant

# Passport

-Gimhongsok's script for Chen Shaoxiong



# Emigration

-Tsuyoshi Ozawa's script for Gimhongosk



# Immigration Policy

-Chen Shaoxiong's script for Gimhongsok



# Immigration Checkpoint

-Gimhongsok's script for Tsuyoshi Ozawa



# Border

-Tsuyoshi Ozawa's script for Chen Shaoxiong



# Xijing Men under the moon



[www.gimhongsok.com](http://www.gimhongsok.com)