











<p>Monira Al Qadiri, Richard Bell, Johanna Billing, Pauline Boudry / Renate Lorenz, Minerva Cuevas, DIS, Hsu Che-Yu, Kang Sangwoo, Spike Jonze, Ming Wong, Chikako Yamashiro, Tobias Zielony</p>		<p>Seoul Mediacity Biennale 2020 —Screening</p> <p>Seoul Cinema (Theatre 5)</p> <p>6F, 13 Donhwamun-ro, Jongno-gu, Seoul</p> <p>December 6—8, 2019</p>
<p>12. 6</p> <p>Friday</p> <p>19:00—21:00</p>	<p>19:00 —20:00</p>	<p>DIS, <i>A Good Crisis</i>, 2019 Minerva Cuevas, <i>Pirates and Heroes</i>, 2006; <i>Economy of the Imaginary</i>, 2006 Monira Al Qadiri, <i>SOAP</i>, 2014 Tobias Zielony, <i>Maskirovka</i>, 2017 Chikako Yamashiro, <i>A Woman of the Butcher Shop</i>, 2016</p>
	<p>20:00 —21:00</p>	<p>[Conversation] Minerva Cuevas (Artist) × Yung Ma (Artistic Director of SMCB 2020)</p>
<p>12. 7</p> <p>Saturday</p> <p>14:00—16:30</p>	<p>14:00 —15:00</p>	<p>Monira Al Qadiri, <i>The Craft</i>, 2017 Hsu Che-Yu, <i>Single Copy</i>, 2019 Johanna Billing, <i>Magical World</i>, 2005 Richard Bell, <i>Broken English</i>, 2009 Ming Wong, <i>Bloody Marys—Song of the South Seas</i>, 2018</p>
	<p>15:00 —16:30</p>	<p>[Conversation] Beck Jee-sook (Director of Seoul Museum of Art) × Yung Ma</p>
<p>12. 8</p> <p>Sunday</p> <p>14:00—18:30</p>	<p>14:00 —15:00</p>	<p>Kang Sangwoo, <i>Clean Me</i>, 2014 Pauline Boudry / Renate Lorenz, <i>Silent</i>, 2016 Pauline Boudry / Renate Lorenz, <i>Moving Backwards</i>, 2019</p>
	<p>15:00 —16:00</p>	<p>[Conversation] Kang Sangwoo (Artist) × Jiwon Lee (Curator of SMCB 2020)</p>
	<p>16:00 —16:20</p>	<p>Intermission</p>
	<p>16:20 —18:30</p>	<p>Spike Jonze, <i>Her</i>, 2013</p>

Friday, December 6, 2019		19:00—21:00	
DIS	<i>A Good Crisis</i> , 2019	3 min. 48 sec.	Tobias Zielony <i>Maskirovka</i> , 2017
 <p>Courtesy of the artist</p>		 <p>Courtesy the artist and KOW, Berlin, Madrid, and Lia Rumma, Milano, Napoli</p>	
Minerva Cuevas	<i>Pirates and Heroes</i> , 2006 & <i>The Economy of the Imaginary</i> , 2006	13 min. 45 sec.	Chikako Yamashiro <i>A Woman of the Butcher Shop</i> , 2016
  <p>Courtesy of kurimanzutto gallery</p>		 <p>©Chikako Yamashiro, Courtesy of Yumiko Chiba Associates</p>	
Monira Al Qadiri	<i>SOAP</i> , 2014	8 min. 12 sec.	
 <p>Courtesy of the artist</p>			
<p>The Night King, from HBO’s <i>Game of Thrones</i>, is telling us that there are no heroes on Wall Street. He is not here to save us; he just wants to discuss the missed opportunity for economic revolution following the mid-2000s global financial crisis. <i>A Good Crisis</i> emulates the polished visual quality of advertising and TV, revealing our new austere reality against the backdrop of endless skyscrapers and luxurious lifestyles.</p> <p>DIS (est. 2010) is a New York-based collective composed of Lauren Boyle, Solomon Chase, Marco Roso, and David Toro. Their practice has combined forms, contents, and strategies from various fields, such as TV, advertising, fashion, and popular culture, to propose new platforms for the production, dissemination, and discussion of contemporary culture.</p>		<p>Produced between 2016 and 2017, <i>Maskirovka</i> explores the underground queer and techno scene in Kyiv, Ukraine, in the aftermath of the country’s 2013 protests. The term ‘maskirovka’ refers to a tactic of political or military deception, often used by Russia to confuse the intelligence agencies of other countries. By furiously shuffling together a bombastic sequence of images, Tobias Zielony has created a collage of life in Kiev that collates and confronts our perception of truth.</p> <p>Tobias Zielony (b. 1973 in Wuppertal) is a photographer and artist based in Berlin. His practice blurs documentary and fictional approaches, creating portrayals that acknowledge the individual’s own staging of their identities in relation to overbearing social and architectural structures. His recent solo exhibitions include those at the Von der Heydt-Kunsthalle, Wuppertal (2017-2018), and the Esker Foundation, Calgary (2014). His work has also been part of numerous group shows including the German Pavilion at the 56th Venice Biennale (2015), the Deutsche Börse Photography Foundation Prize 2016 at the Photographer’s Gallery, London (2016), and the 2nd Montevideo Biennial (2014).</p>	
<p>For this screening, excerpts of these two works were selected to feature their interrelated nature. Together, they explore the conventions of comics and the history of Hollywood, from its superheroes and social heroism, to piracy dynamics and the public domain. As a means to cast the roles for <i>The Economy of the Imaginary</i>, Minerva Cuevas distributed ads and fliers throughout Mexico City saying: “<i>Se buscan superheroes</i>” (“Looking for superheroes”). <i>Pirates and Heroes</i> results from footage of people from all walks of life being interviewed about their superpowers and responding to the idea of a Mexican superhero.</p> <p>Minerva Cuevas (b. 1975 in Mexico City) is an artist currently living and working in Mexico City. Using a wide range of media from video to actions, Cuevas often employs humor as a device to address and expose social, economic, and political issues in the urban environment. She has participated in numerous biennials internationally, including the 6th Liverpool Biennial (2010), the 9th Biennale de Lyon (2007), and the 27th Bienal de São Paulo (2006).</p>		<p>“Connivance Shore” is in an area mostly untouched by development given its proximity to a US military base. Despite this, road expansion works have begun there. One day, a piece of meat washes ashore where it is picked up and brought to the black market butcher shop located on the base. A woman at the butcher shop cuts this piece of meat. As men and women, desperate for meat, begin to eat it, their bodies slowly melt into lumps of meat. <i>A Woman of the Butcher Shop</i> blends together drama with fantasy and small hints of horror to tackle notions of identity, belonging, geo-politics, and greed.</p> <p>Chikako Yamashiro (b. 1976 in Okinawa) works with performance, photography, and video. Her practice explores both her identity and the complex context of her hometown, Okinawa. Her work has combined both lived experiences and more fictional approaches. She has presented her work at notable exhibitions and institutions such as the 8th Asian Pacific Triennial of Contemporary Art (2015-6), the 3rd Aichi Triennale (2016), and the Mori Art Museum in Tokyo (2012-3).</p>	
<p>This work uses clips of mass-produced TV series broadcast in the Gulf to address social issues in the region. The title derives from both the ‘soap’ in ‘soap opera’ and in a bar of soap, an object that magically disappears as it cleans. By conflating both, the work highlights how migrant workers in the Gulf have been almost erased from pop culture in the same way that their existence and precariousness is also disregarded.</p> <p>Monira Al Qadiri (b. 1983 in Dakar) is a Kuwaiti visual artist born in Senegal, educated in Japan and currently based in Berlin. Her work explores unconventional gender identities, petro-cultures and their possible futures, as well as the legacies of corruption these entail. Her work has been presented at numerous exhibitions internationally, including the 69th Berlinale (2019), the 9th Asia Pacific Triennial (2018), the 6th Athens Biennial (2018), and the 20th Sesc_Videobrasil Contemporary Art Festival, São Paulo (2017).</p>			

Saturday, December 7, 2019		14:00—16:30		
Monira Al Qadiri <i>The Craft</i> , 2017		16 min.	Richard Bell <i>Broken English</i> , 2009	11 min. 30 sec.
 <p>Courtesy of the artist</p>		<p>“Were my parents conspiring with aliens behind my back?” the narrator in <i>The Craft</i> asks. Monira Al Qadiri employs elements from her own family history to question the foundations of a modern life — futuristic architecture, popular culture, dream readings, junk food, alien abductions, geopolitics, international diplomacy, war and peace. When memories and histories are examined with a child-like focus, these foundations begin to crumble.</p> <p>Monira Al Qadiri (b. 1983 in Dakar) is a Kuwaiti visual artist born in Senegal, educated in Japan and currently based in Berlin. Her work explores unconventional gender identities, petro-cultures and their possible futures, as well as the legacies of corruption these entail. Her work has been presented at numerous exhibitions internationally, including the 69th Berlinale (2019), the 9th Asia Pacific Triennial (2018), the 6th Athens Biennial (2018), and the 20th Sesc_Videobrasil Contemporary Art Festival, São Paulo (2017).</p>		
Hsu Che-Yu <i>Single Copy</i> , 2019		21 min. 17 sec.	 <p>Courtesy of the artist and Milani Gallery, Brisbane</p>	
 <p>Courtesy of the artist</p>		<p>In 1971, three-year old conjoined twins, Chang Chung-Jen and Chang Chung-I, underwent separation surgery in Taiwan and the 12-hour operation was broadcast live on television. Fascinated by this particular history, especially how a life changing private event was turned into a national spectacle via popular media, Hsu Che-Yu began the long process of working with Chang Chung-I to trace his life story. The result is a visual attempt and a quasi-documentary that moves between the realms of the private and the public, perpetually slipping between the real and the fictional.</p> <p>Hsu Che-Yu (b. 1985 in Taipei) is an artist based in Taipei, who works primarily with animation, video, and installation. Hsu’s works often address complexities inherent to how memories and media relate to each other. Throughout his practice, history is the result of the construction and visualization of memories, be they private or collective, through the juxtaposition of personal recollections and public media.</p>		
Johanna Billing <i>Magical World</i> , 2005		12 min. 25 sec.	 <p>Courtesy of the artist</p>	
 <p>Courtesy of the artist</p>		<p>The looped footage of children rehearsing the 1968 song “Magical World” was shot at a free after-school center in Dubrava, a suburb of Zagreb. This Rotary Connection song, written by Sidney Barnes, connects the social upheavals and civil rights movements of the 1960s in the US with a generation of children born after the Yugoslav wars in a rapidly changing Croatia. The juxtaposition of the surroundings of an unfinished 80s cultural center mirrors its community still in recovery from the break-up of the former Yugoslavia. Together with the children’s rendition of the song and its own historical context, the work highlights defiance and uncertainty in the face of an unknown future.</p> <p>Johanna Billing (b. 1973 in Jönköping) is an artist living and working in Stockholm. Billing’s practice combines music, movement and rhythm to explore communication, memory, and reconstruction. She often merges documentary methods with production modes of live collective events, workshops, and cinematic language to address different political and cultural contexts. Her recent exhibitions include <i>About Art: I’m Lost Without Your Rhythm</i> at the Trondheim Kunstmuseum (2017), and <i>Keeping Time</i> at the Villa Croce Museum, Genoa (2016).</p>		
			<p>Part of a trilogy featuring Bell and historian Gary Foley, this work lays bare the relationship between Aboriginal peoples and colonial migrants to Australia. Bell clarifies issues concerning Aboriginal political empowerment through questions posed within different contexts. As an activist campaigning for fair treatment of Indigenous peoples, Bell has described his methodology as that of ‘an activist masquerading as an artist.’ Actively engaging a series of people with varying degrees of privilege and within diverse contexts, Bell simultaneously exposes the extent of the situation and the desire for a different future.</p> <p>Richard Bell (b. 1953 in Charleville) is a member of the Kamilaroi, Kooma, Jiman and Gurang Gurang communities, an artist and an activist. He works across a diverse range of media, from video to installation, painting, and text, injecting humor and sarcasm to tackle issues such as racism, colonialism, and Indigenous rights. His recent exhibitions include his solo exhibition <i>Dredging up the Past</i> at the Gertrude Contemporary in Melbourne (2018), and <i>BELL invites...</i>, an exhibition of Bell and works by friends and collaborators, at the Stedelijk Museum SMBA, Amsterdam (2016).</p>	
			<p>The song “Bali Ha’I” is sung by Bloody Mary, the native Tonkinese (north Vietnamese) matriarch character fabricated for stage musical, <i>South Pacific</i>. Based on James A. Michener’s Pulitzer Prize-winning 1947 book <i>Tales of the South Pacific</i> and later turned into a 1958 film about the WWII Pacific campaign, the musical portrays this character as a damned maternal figure. Here, sixteen “Bloody Marys”, mainly from amateur and high school musical productions found on the Internet, are woven together with the artist’s own rendition and the original Bloody Mary from the film. This palimpsest of Marys appeals to give voice to the multitudes of women who were silenced and made faceless during the brutal colonial periods.</p> <p>Ming Wong (b. 1971 in Singapore) is a Berlin-based artist working in video, performance and installation. His practice is steeped in notions of acting and performance, often appropriating cinematic heritage to investigate the intersections of language, ethnicity, gender, and sexuality. His recent notable exhibitions include the 20th Sydney Biennale (2016), the 10th Shanghai Biennale (2014), and the 12th Biennale de Lyon (2013).</p>	

Sunday, December 8, 2019		14:00—18:30	
Kang Sangwoo	<i>Clean Me</i> , 2014	22 min.	<div> <div>Spike Jonze</div> <div><i>Her</i>, 2013</div> </div> <div>126 min.</div>
 <div>Courtesy of Gyeonggi Museum of Modern Art</div>		<p>Upon being released from prison in Korea, former inmates are sent to the Rehabilitation Agency to receive professional and reinsertion training. Almost everyone there will do some part-time work for cleaning services companies and no one likes to talk about their past. Drawing on the filmmaker’s own experience, <i>Clean Me</i> follows ex-convict Kim Byung-chul’s attempts to adjust to a modern life that doesn’t leave room for those who are left behind by society.</p> <p>Kang Sangwoo (b. 1983 in Seoul) is a filmmaker based in Yongin, Korea. His work spans both fiction and non-fiction. His short films have been shown at various film festivals, such as the Vancouver International Film Festival, the Seoul Independent Film Festival, and the Experimental Film and Video Festival in Seoul. His first feature documentary, <i>Kim-Gun</i> (2018) received the top award at the Seoul Independent Film Festival and the KIFV Independent Film of the Year Award (both in 2018), as well as an Audience Award at the Muju Film Festival in 2019.</p>	
Pauline Boudry / Renate Lorenz		<i>Silent</i> , 2016	
		7 min. 45 sec.	
 <div>Performance: Aérea Negrot, Courtesy of Marcelle Alix and Ellen de Bruijne</div>		<p><i>Silent</i> starts with an interpretation of John Cage’s score 4’33” from 1952. The score is conceived for any instrument and instructs its performer(s) to not play their instrument(s) during the entire duration. Musician Aérea Negrot performs the score on a rotating stage placed in Oranienplatz, a public square in Berlin where a refugee protest camp took place between 2012 and 2014. In the second part she is seen performing a specially composed song. If silence can be seen as either a violent experience, as in being silenced, or a powerful act of resistance, as carried out by various disobedience movements around the world, can these two moments be intertwined?</p>	
Pauline Boudry / Renate Lorenz		<i>Moving Backwards</i> , 2019	
		20 min. 35 sec.	
 <div>Choreography/performance: Julie Cunningham, Werner Hirsch, Latifa Laâbissi, Marbles Jumbo Radio, Nach, Courtesy of Marcelle Alix and Ellen de Bruin</div>		<p><i>Moving Backwards</i> responds to the feeling of being pushed backwards by exploring resistance practices, combining postmodern choreography and urban dance with guerrilla techniques and elements of queer underground culture. Five performers from diverse dance backgrounds complicate the notion of backwards movements and their temporal and spatial meaning. Parts of the walks, solos, and group dances are carried out backwards, while others are digitally reversed, creating doubt and ambiguities throughout the work.</p> <p>Pauline Boudry and Renate Lorenz (working together since 2007) produce objects and installations that choreograph the tension between visibility and opacity. Their films capture performances in front of the camera, upsetting normative historical narratives and conventions of spectatorship, as figures and actions across time are staged, layered and re-imagined. Their recent solo exhibitions include “Moving Backwards,” Swiss Pavillion of the 58th Venice Biennale; “Ongoing experiments with strangeness,” Julia Stoschek Collection, Berlin (both 2019), “Everybody talks about the weather…” Participant Inc., New York, and CAMH Houston (both 2017).</p>	
		<p><i>Her</i> explores notions of intimacy and connection in our digital age through the interaction of character Theodore Twombly (Joaquin Phoenix), with “Samantha” (Scarlett Johansson) in the near future. As the friendship of the soulful man, heartbroken after the breakup of a long relationship, with an insightful and sensitive AI female voice develops, their desires and needs appear to grow together.</p> <p>Spike Jonze (b. 1969 in Rockville) is an American film director and producer. Jonze first achieved prominence internationally for making a number of now iconic music videos, such as the Beastie Boys’ <i>Sabotage</i>, Weezer’s <i>Buddy Holly</i>, and Fatboy Slim’s <i>Weapon of Choice</i> featuring Christopher Walken. His first feature film, <i>Being John Malkovich</i> (1999), written by Charlie Kaufman, was nominated for an Academy Award and became a cult classic. Jonze has also directed <i>Adaptation</i> (2002), <i>Where the Wild Things Are</i> (2009), and co-founded the Viceland TV Channel (2016).</p>	

Seoul Mediacity Biennale 2020
Pre-Biennale Screening
2019. 12. 6 — 8
Seoul Cinema Theatre Hall 5 (6F, 13 Donhwamun-ro, Jongno-gu, Seoul)

Participants
Monira Al Qadiri, Richard Bell, Johanna Billing, Pauline Boudry / Renate Lorenz, Minerva Cuevas,
DIS, Hsu Che-Yu, Kang Sangwoo, Spike Jonze, Ming Wong, Chikako Yamashiro, Tobias Zielony.

Seoul Mediacity Biennale 2020

<u>Artistic Director</u>	Yung Ma
<u>Curators</u>	Jiwon Lee, Claudia Pestana
<u>Assistant Curators</u>	Mi Seok Huh, Jiwon Yu
<u>Producer</u>	Shinjae Kim
<u>Video Converting and Packaging</u>	Jin Media
<u>Subtitling and Film Translation</u>	Eunyoung Jung
<u>Interpretation</u>	Helen Cho
<u>Translation</u>	Minyoung Lee
<u>Graphic Design</u>	Eunji Kim (ant graphics)
<u>Operating Agency</u>	Culture Communication Center
<u>Documentation</u>	Sojin kwak

Seoul Museum of Art

<u>Director</u>	Beck Jee-sook
<u>Director of Curatorial Bureau</u>	Ki Young Peik
<u>Head of Exhibition Department</u>	Wonseok Koh
<u>Curator</u>	Jimin Lee
<u>Education & PR Division</u>	Chae Ha Kim
<u>Management Bureau</u>	Jeong Jae-hoon

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