

우리가 되는
방법들

WAYS TO
MAKE US

4

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2022부산비엔날레
큐레이토리얼 워크숍 기록집
DOCUMENTATION OF
BUSAN BIENNALE 2022
CURATORIAL WORKSHOP



물결 위 우리
WE, ON THE RISING WAVE



4

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CONTENTS

GREETINGS 4

WAYS TO MAKE US

Introduction 11

about the Workshop 17

Conversations 58

ZOOM-IN

Essays 69

Writing in Relay 87

ZOOM-OUT

Record 96

Floodmark 103

Participants 106

Colophon 110

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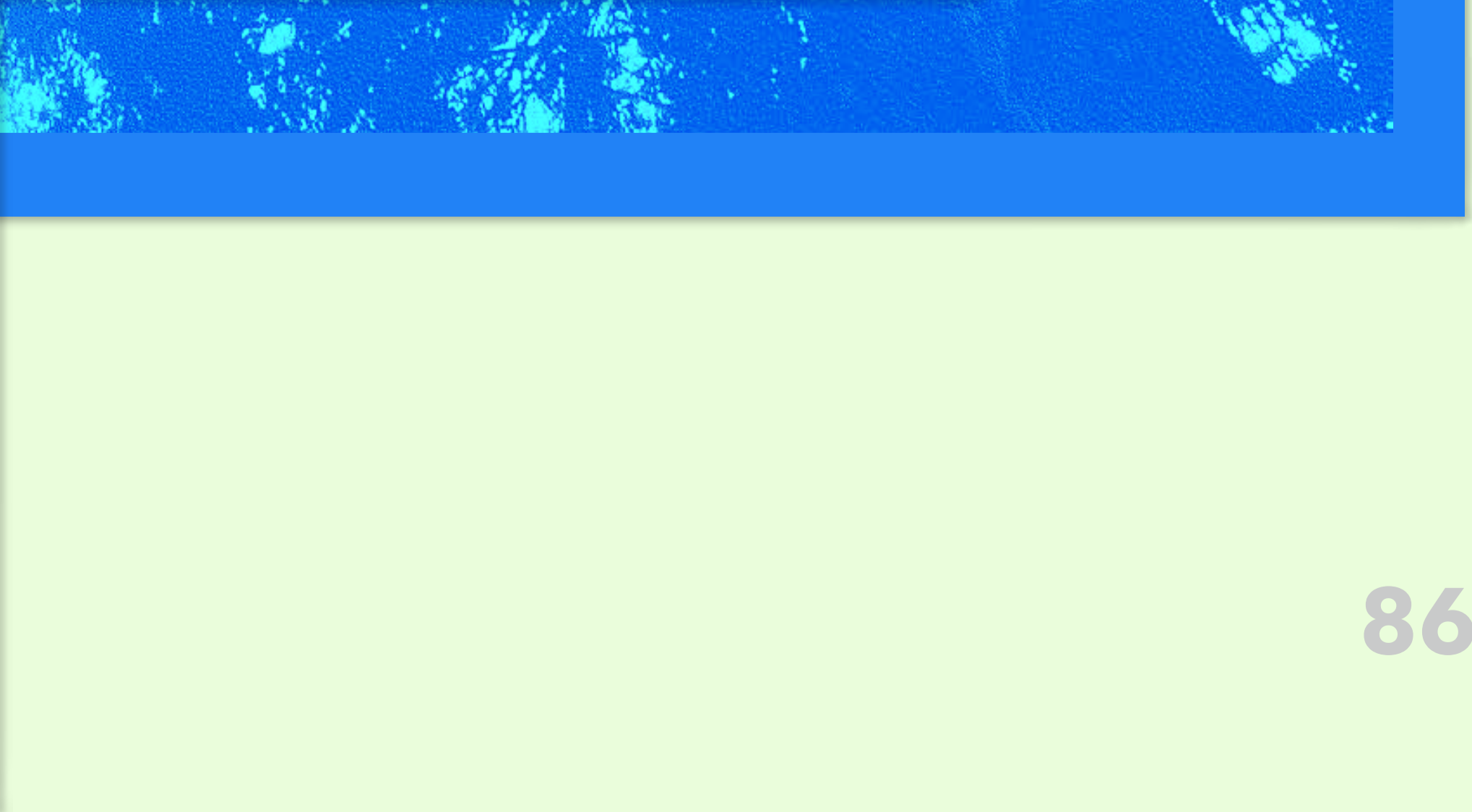
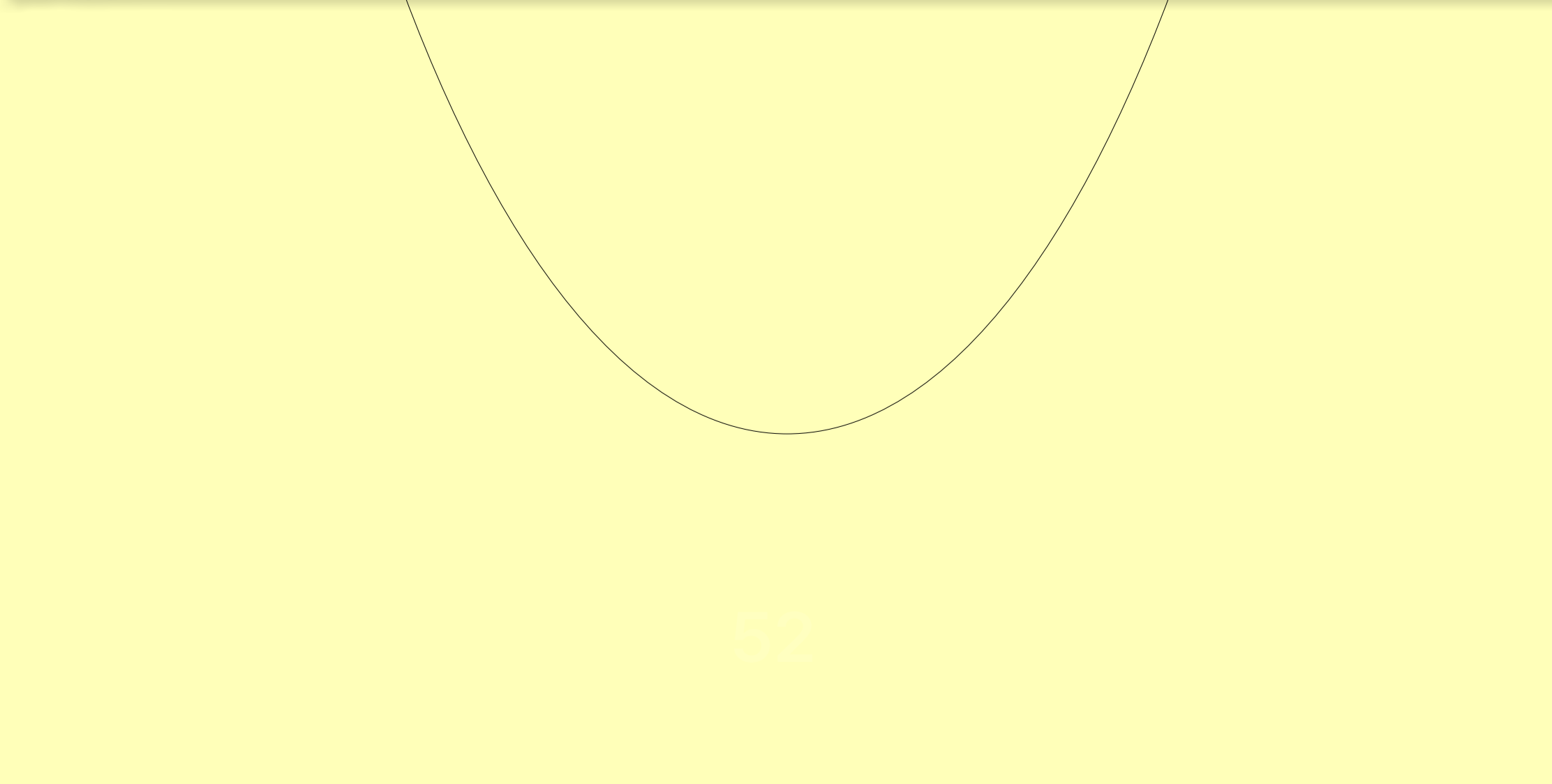
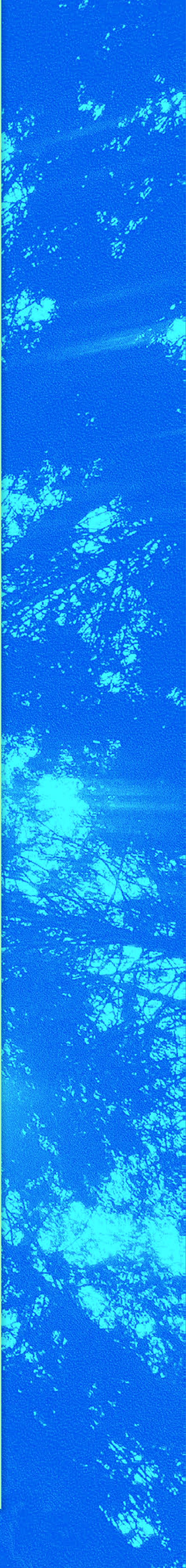
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GREETINGS

Haeju Kim
ARTISTIC DIRECTOR,
BUSAN BIENNALE 2022

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Busan Biennale 2022 Curatorial Workshop was born out of a shared desire to extend the connections and resources established between various curators, organizers, and activists in the Busan area beyond the necessarily transient bounds of the Biennale itself. As events that are, by their nature, designed to occur for a compressed period of time and then disappear, biennales have different goals and ways of functioning than more permanent, brick-and-mortar institutions like art museums and galleries. The opportunity to work with artists from a diverse range of backgrounds to explore questions firmly rooted in contemporary discourse: this is the strength of the biennale format. We wanted to find a way to preserve and revisit these same questions over the long term, in some new form that was not an exhibition.

The process of designing this curatorial workshop was tied to the question of what, exactly, curating is, and how it can be learned. Having worked as a coordinator for the Busan Biennale 2006, my own learning around curatorial practice was very much

5 GREETINGS

shaped by my firsthand experience of multiple large international art projects descending upon Korea at once, all through the early 2000s. This was, of course, more an experience of learning-by-doing than any sustained course of organized study. Working as a coordinator and exhibition assistant gave me a chance to fully understand and implement the more practical aspects involved in the work, like facilitating communication between all the different parties involved in making a show happen. The actual task of curation, however, is one that moves beyond the practical toward more fundamental questions, like “What will we do?” and “What do we need?” — and, indeed, I believe such things are quite difficult for any individual to fully articulate. Meanwhile, many arenas of fine art today have expanded beyond simple exhibition to include a broad range of approaches and practices, resulting in dynamic spaces enriched by the expression of increasingly individuated voices and perspectives.

The process of putting together the Busan Biennale 2022 Curatorial Workshop involved

6 GREETINGS

bringing together curators and organizers who are themselves considering many different methodologies and formats, having them share their experiences, and then using this as a foundation for discussions between the various participants. During the first session of the workshop, which was held atop a hill in Bongrae-dong on Yeongdo, overlooking the Port of Busan and shipyards, I was able to present an overview of all the places in Busan our team had visited over the course of our research. I then explained the context of the various exhibition spaces available to us, from the Museum of Contemporary Art Busan, to Yeongdo, to Pier 1 of Busan Port and Choryang. One participant questioned whether these locations were actually relevant to the daily lives of Busan residents today, suggesting that an overemphasis on the city's historical context may have led to the selection of sites that are, in fact, quite alienated from the average citizen's lived experience. This, in turn, led to a lively discussion between all participants about the function and importance of placeness in curating an exhibition. Having hoped for exactly this kind

7 GREETINGS

of critical engagement, where the workshop itself becomes an opportunity for everyone to organize their own thoughts and share their positions — I was delighted.

We, on the Rising Wave. Coming to this exhibition title, the word I most struggled with, up to the very last moment, was “we.” Even as the wave stands for history, and topography, I wanted to find a way to emphasize the presence of the communal amidst the impact these things have on human life writ large: the presence of the “we.” At the same time, however, I was also concerned that this “we” might come across as a line in the sand, a cliquish distinction between “us” and “them,” rather than a marker of inclusion and warmth. This likely speaks to my own past encounters with certain exclusive “we’s.” Over the course of the curatorial workshop, we ended up having a great many conversations about this “we.” Looking back, I wonder if maybe this workshop itself, with its mix of bold self-expression and challenging but generative engagement with different perspectives, didn’t itself contain a key

8 GREETINGS

aspect of the “we.” Though these connections and clashes alike were also necessarily bounded in time, I hope and trust that the experience will have some small impact on each of us participants, moving forward.

To every individual who helped make up this “we,” taking time out of their precious Saturday to join in, without fail, and to our program manager, Ahreum Woo, who organized and ran the program itself — thank you, from the bottom of my heart.

(Translator: Maya West)

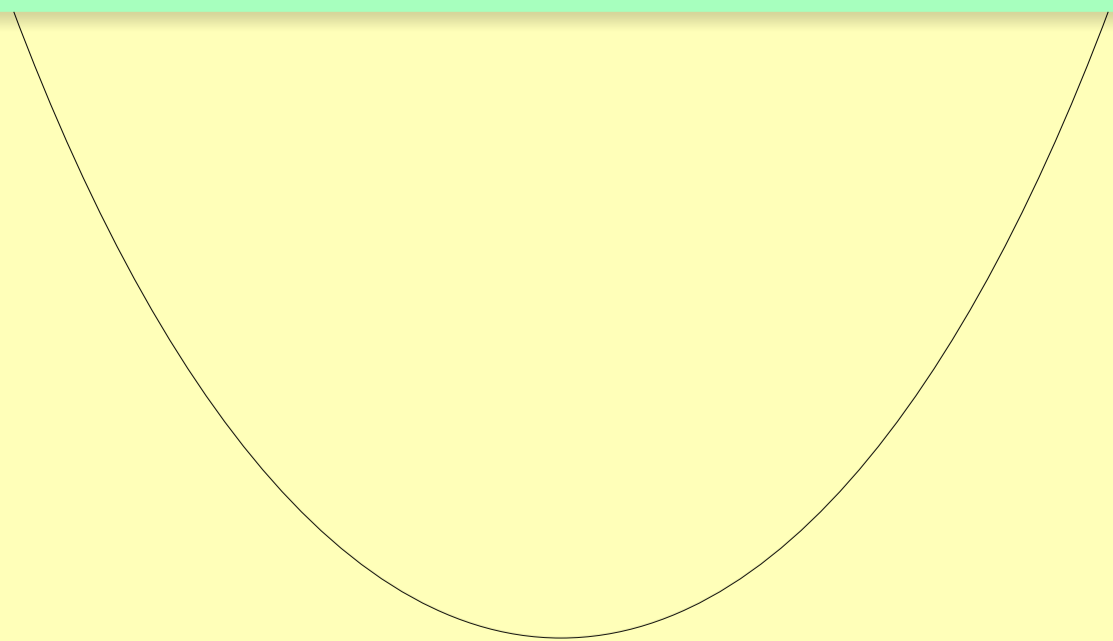
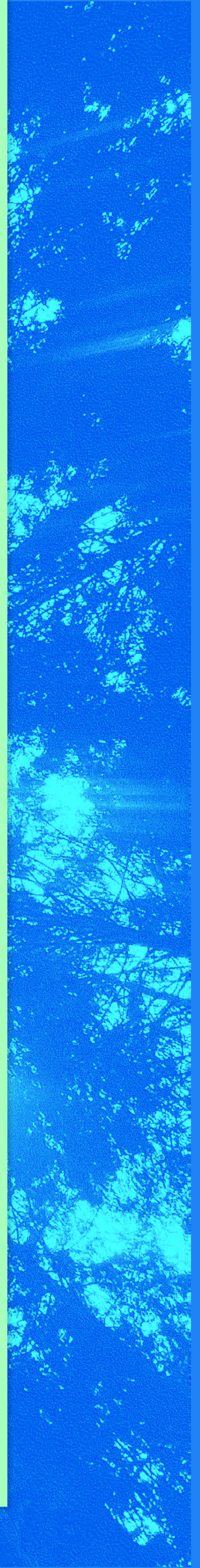
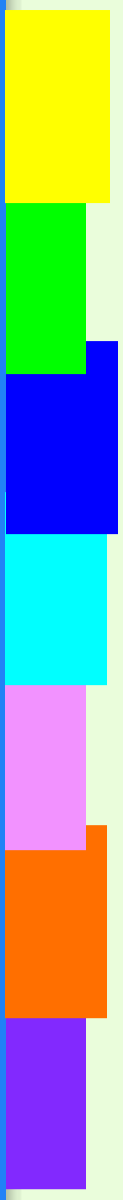
9 GREETINGS

WAYS TO MAKE US

This is an introduction to a curatorial workshop with ten sessions. It introduces the works of those invited on the journey of conversations and recapitulates the shared conversation.

(Translator: Jiwon Yu)

10



Ways to Make Us is the title of the curatorial workshop. However, it is not an educational program or a practical course on the curatorial. Rather, it serves as a conversational process for curators to share their experiences and get motivated with ideas and strengths for their next project. The curatorial approach of the Busan Biennale 2022 questions what locality means in the 21st century and what makes a community. Highlighting the local and us, the workshop explores relevant curatorial practices and probes the forms and methodologies of communities that enable these practices. This project also explores what kind of initiative and narrative could be told through art in the vicinity of my or an individual's life, and how and with whom we can make it possible.

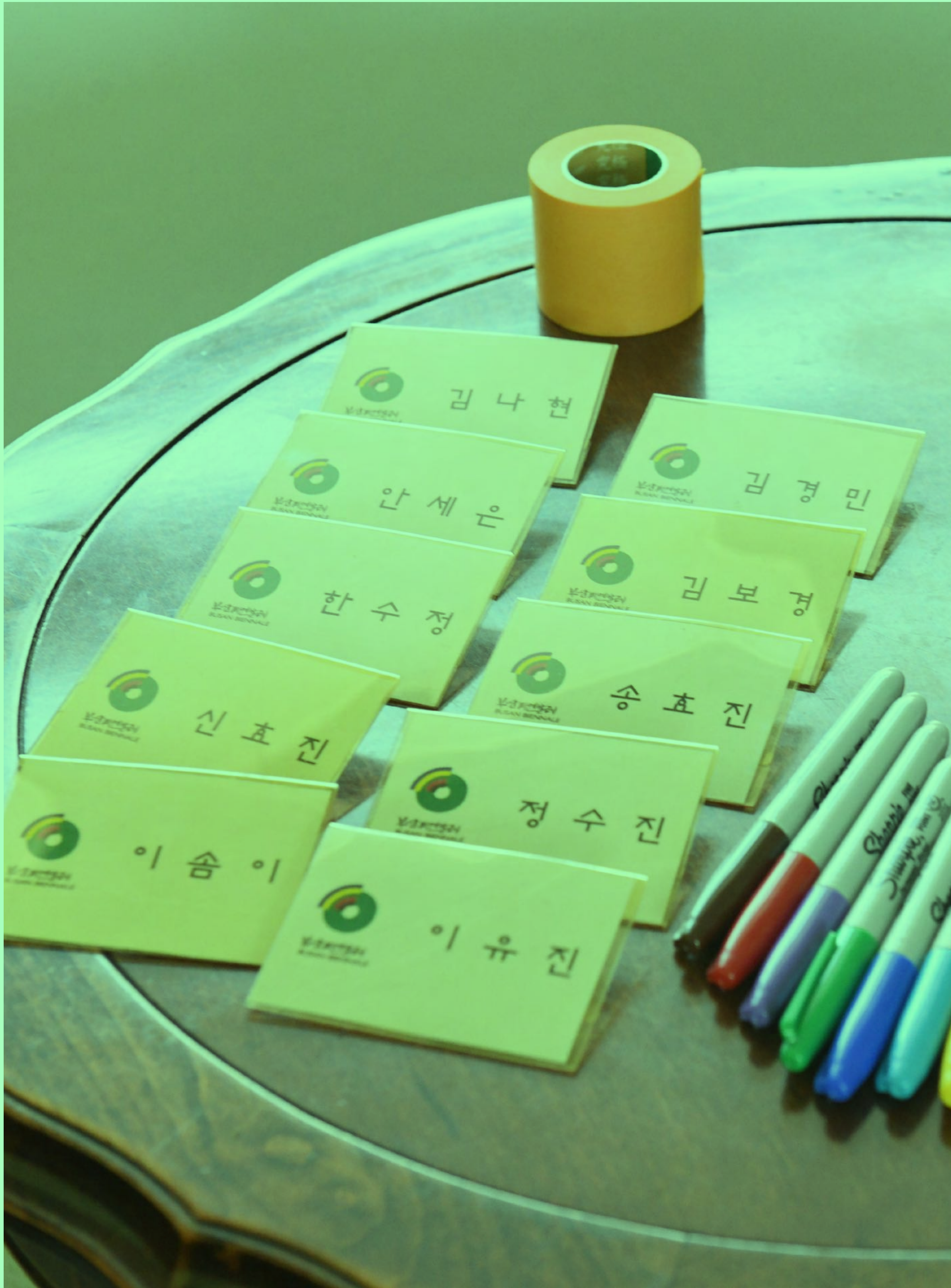
A curatorial process involves countless conversations and encounters. If an exhibition is considered moments of shared experience or proposals by all those who participated in the conversation, its form, methodology, and ways of approach diversify. Some practices will unfold outside the gallery space. The common thread of this workshop is the following questions: how do we make a community towards conversations that are irreducible to economic values? How does an idea become a collective experience? To tackle these questions, the workshop invites speakers from various fields including politics, economics, technology, and locality followed by conversations that allow thinking that grows sideways.

These are the conditions of the workshop: participants come with their own interests and questions. Throughout ten sessions, guest speakers discuss their practices from various fields, followed by participants' conversations on their own interests. The conversations lead to writing. What will become of this collection of

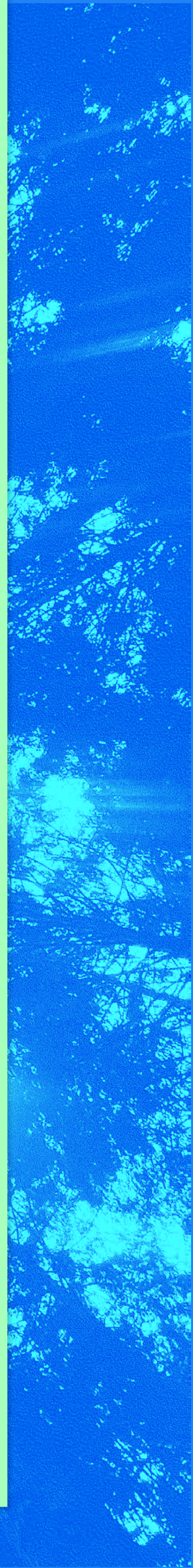
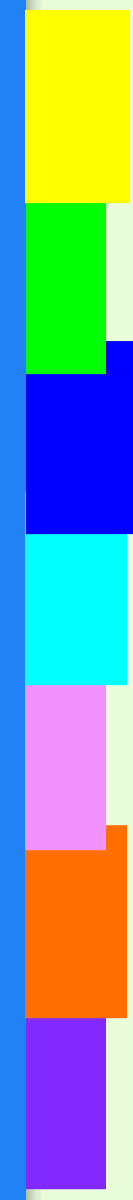
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texts - a relay of letters or collective documentation - is left for the participants to decide. The space and time, and the topic for the tenth and the last encounter are up to the participants as well. Now, Ways to Make Us begins.

The conversation was not always flowing during the workshop. Careful choice of words and questions with consideration of all of the participants sometimes led to silence or misunderstanding. Without the moderator leading the way with a guideline, the workshop was purposefully driven by conversations among participants, which may have been a source of helplessness. However, this is the reason why texts and conversations - especially the ones from the last session's overnight discussion without a time limit - in this publication are, without a doubt, a common decision. It was the participants who deep-dived into how they could shape "us" from the encounters. It was a summer of an unexpected encounter of us who led a learning experience for all of us.







OVERVIEW, CONNECTION

Based on the central theme of the Busan Biennale 2022 as clues, the participants share their interests

Guest: Haeju Kim (Artistic Director, Busan Biennale 2022)

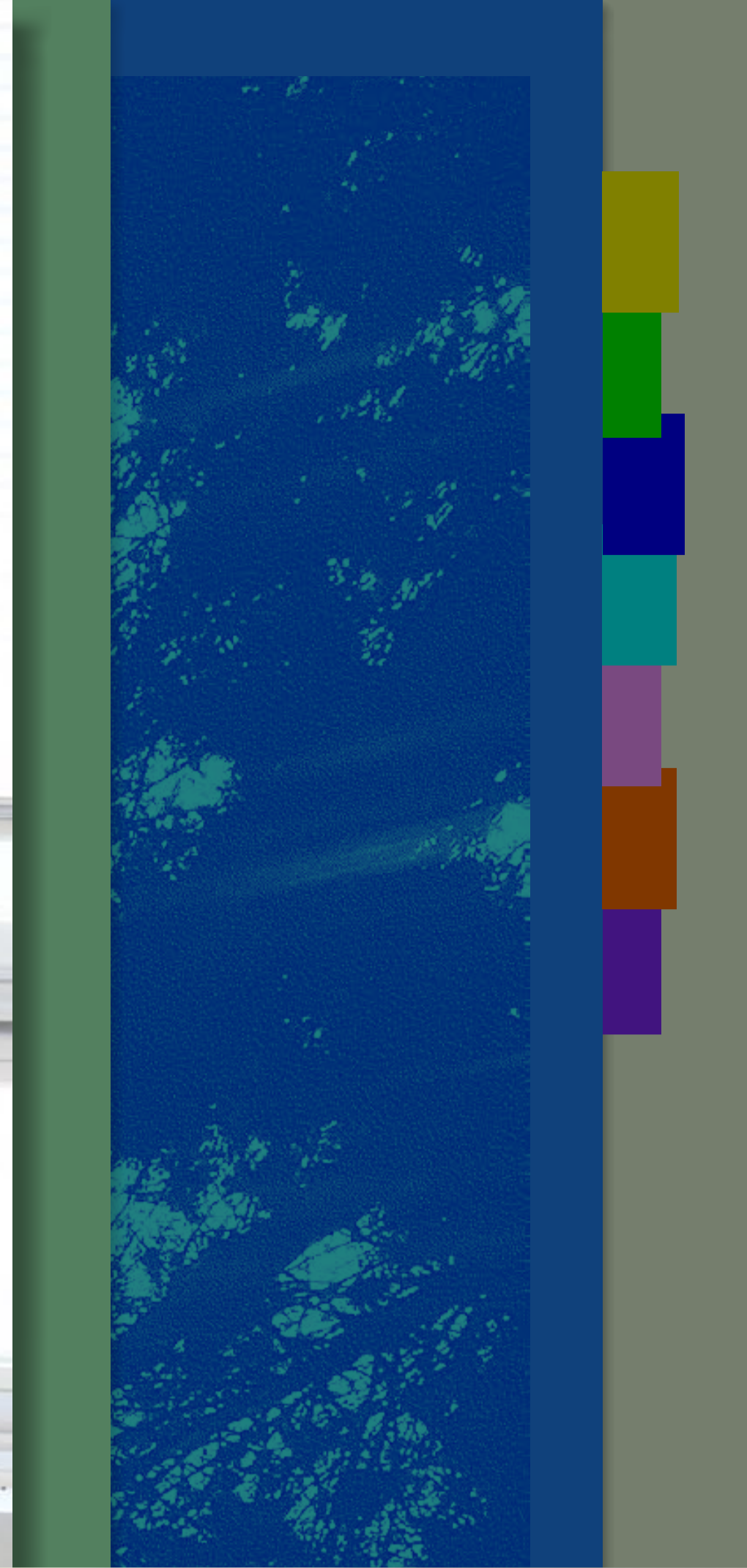
Venue: RTBP Bongsan

“Hello. We finally meet. It’s great to see you. Thank you for coming all the way to Yeongdo. Please take a piece of masking tape on the table, write down the name you prefer to be called during the workshop, and put it on your chest so everyone can see it.

Let’s share our curatorial interests one by one. With open hearts, we will share our own interests and take interest in others. Next time, we could start a conversation based on the other’s interests.

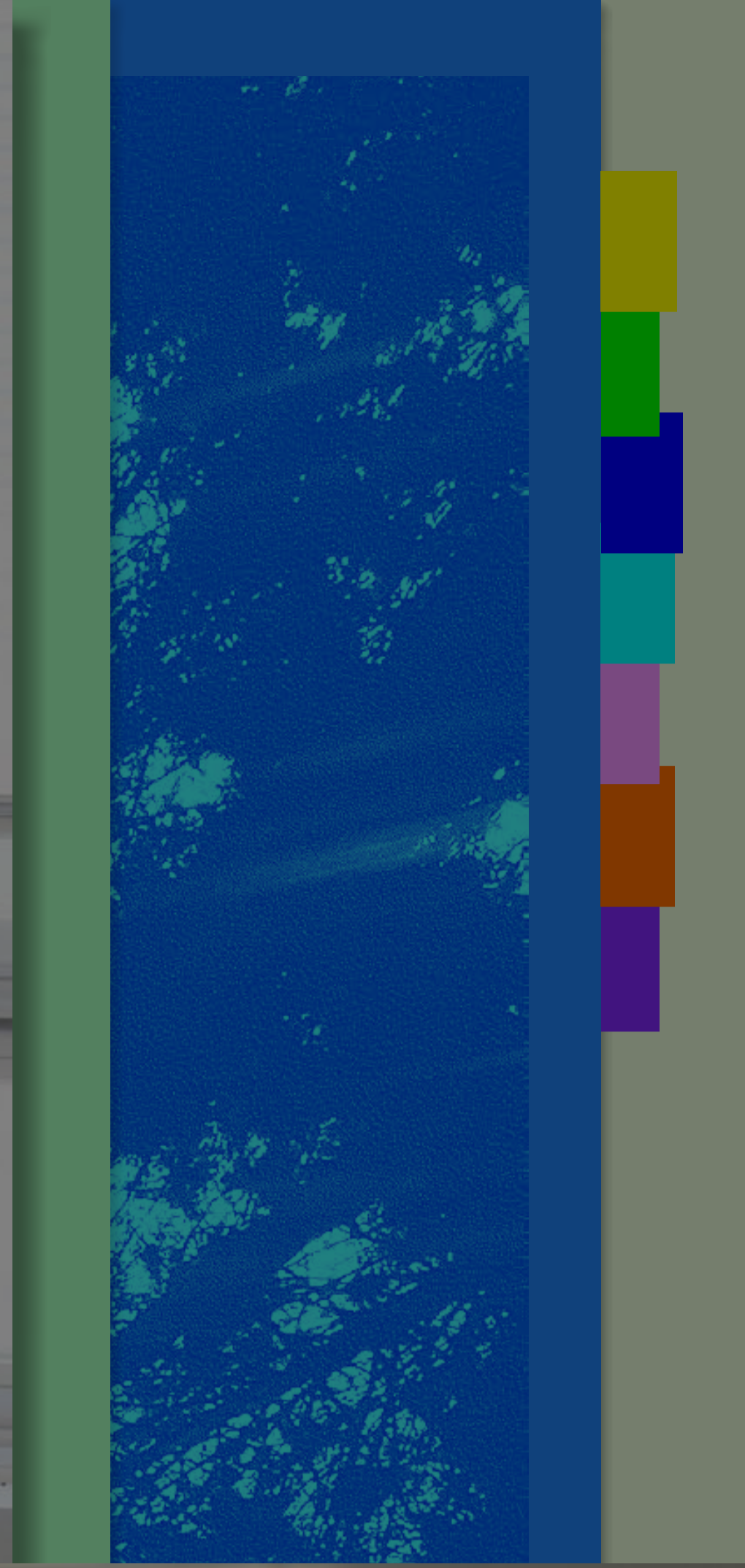
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We invited the artistic director of the Busan Biennale 2022 Haeju Kim, who made this workshop possible. Haeju Kim is a curator who explores how movement is generated at the intersection of different art forms, and her writing and exhibitions unravel scenes of body, time, memory, migration, language, and coexistence. Her projects as independent curator include *Choreographic Society* (2015), *Moving/Image* (2016, 2017, 2020). Between 2017 and 2021 she worked as deputy director at Art Sonje Center in Seoul. At Art Sonje Center, she curated exhibitions, including *Dust, Clay, Stone* (2020), *The Island of the Colorblind* (2019), as well as solo exhibitions of artists such as Koki Tanaka, Hwayeon Nam, Donghee Koo, and Lee Kit.. Today, she will share some of the steps of the research she did for the biennale. Let’s now hear from Haeju.”



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#cityBusan

#logbook

SECOND ENCOUNTER ^{4/23}

COSMO-LOCALISM: IMAGINING A NEW INDUSTRY AND A GLOBAL LOCAL ECONOMY

An economist's proposal on ways to nurture the sense of sharing within the context of locality leads to a conversation among participants

Guest: Gibin Hong (Political Economist)

Venue: Zoom

“Today we invited Gibin Hong who will discuss ways to understand the local from the intricate relationship between the local and global and how our lives could be structured.

Gibin Hong studied economics, international relations, and political science, and currently researches alternative economics on the outskirts of the institutional academy. He writes and speaks across online and offline platforms, hosting the podcast *The Great Transformation in Stories by Gibin Hong* and the youtube channel *Hong Gibin Club*. Based on research on the neoliberal global politics and economy, Hong has written *Aristotles Speaks Economics*, *Towards a Household Economics*, *Wigforss Welfare State-A Potential Utopian*, *Ownership Dances*, *Corona-sapience*. Translation is one of his many intellectual practices. He has translated *The Grand Transformation* and *Karl Marx*, and received the 59th Korean Literature Publishing Award for translation. We need an economic perspective when conceiving and going forward with projects in daily life that involve the local context and ourselves. Now, let's hear from Gibin Hong.”

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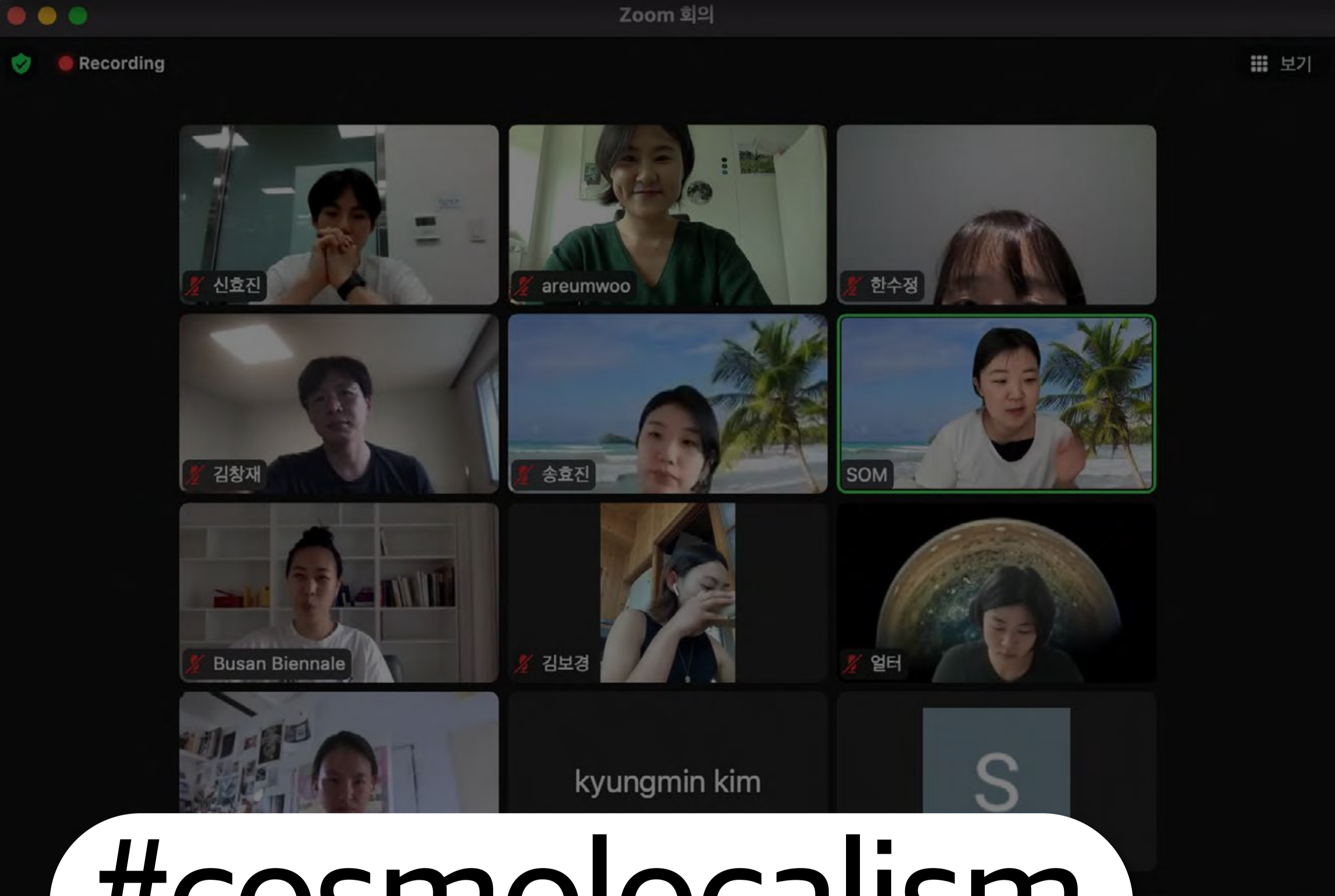
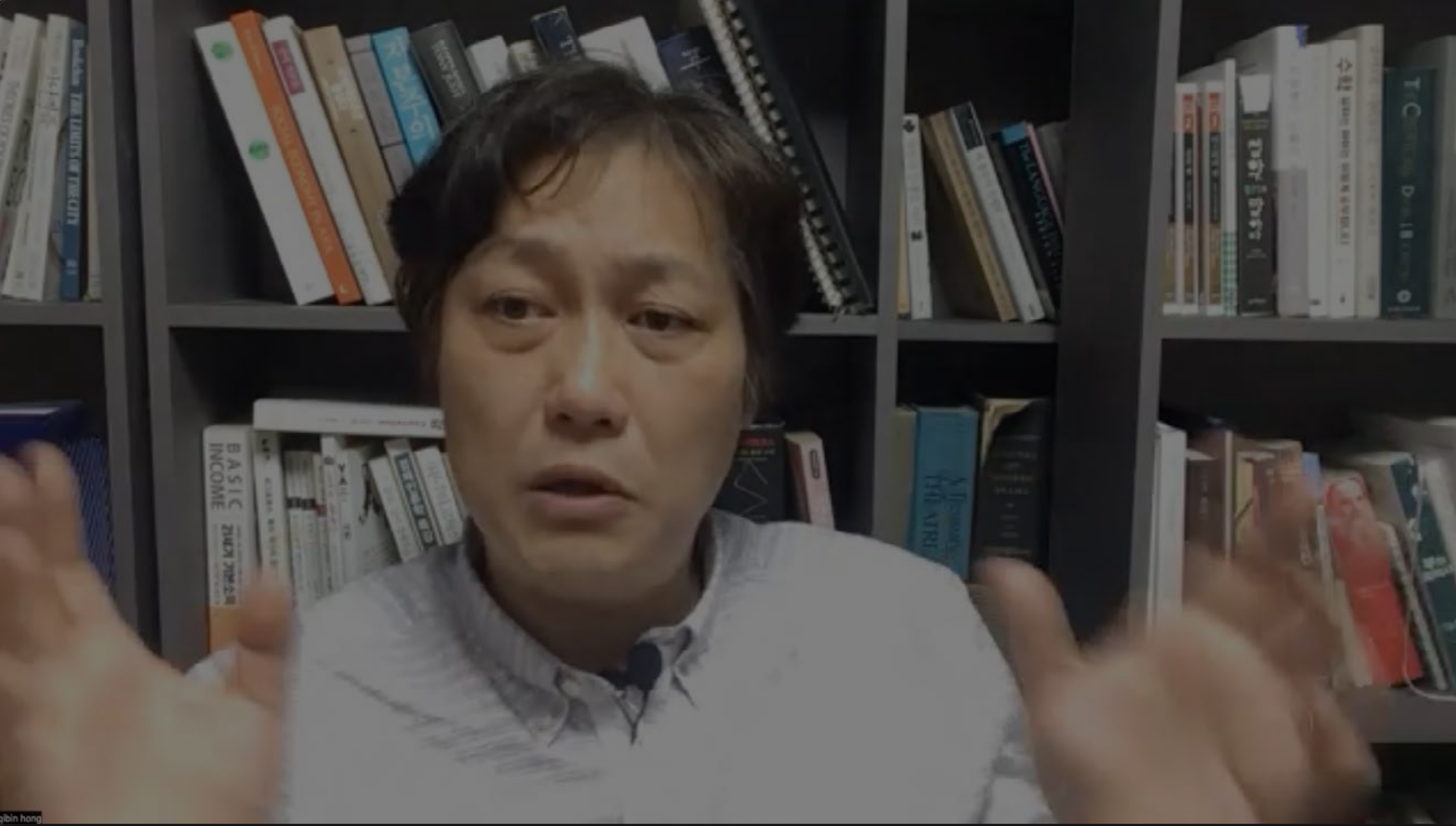
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“Today we invited Gibin Hong who... understand the local from
the intricate relation... could be
structure...
Gibin

“The history of organized production at
a global scale spanned for a hundred years at best,
but now, we are facing an apparent limit. In the history of humanity
before the industrial revolution, the area of economic activities did not expand
over 40km in radius from the birthplace. We need to minimize the moving
distance of material resources. However, when it comes to the dissemination of
knowledge, which does not involve a carbon footprint, is a different story.
My conclusion today is cosmo-localism. Material goods, raw materials and food,
and energy should be sourced locally as much as possible.
But we need to take cosmopolitan steps to share
knowledge and immaterial resources.”

—
Gibin Hong



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#cosmolocalism

#anarchism

#knowledge_commons

#40km

CO-CREATING ACCESS AND INCLUSION

Learning from workshops and forums that invited the disability community,
participants transition selected artworks into alternative texts

Guest: Taeyoon Choi (Artist)

Venue: Zoom

“For our third encounter, we invited visual artist Taeyoon Choi. Choi is an artist, educator, and activist based in New York and Seoul.

As an educational activist, Choi co-founded and ran School for Poetic Computation in New York, and is currently based in Korea and Asia. Collaborating with professionals of various fields, his drawings, electronic devices, installations, and performances involve themes such as gentleness, magnanimity, justice, solidarity, and intellectual kinship.

Our initial proposal for Choi was a workshop about online communities. The plan was to learn how to create alternative communities based on the online infrastructure that is tightly controlled by major companies’ platforms. But it was Choi’s idea to work on alternative texts for the visually impaired based on his experiences in workshops with disability communities. All in all, this will be a chance to take a closer look at the boundary that defines us and what is inside it.”

CO-CREATING ACCESS AND INCLUSION

Learning from workshops and forums that invited the disability community,

participants transitioned selected artworks into alternative texts

Guest: Taeyoon Choi (Artist)

Venue: Zoom

“Here is a question before we begin.

Do you know any disabled/disability artists? Who are they?

Let us draw a loose definition of who a disabled artist could be.

It could be disabled artists whose theme is their identity as disabled.

Or it could be artists who are disabled yet do not work with this identity.

It also includes abled artists who collaborated with disability community.

I’ll give you a minute to think. No looking up on the internet.

Let’s just think. I’ll ask you the same question in a minute.”

—
Taeyoon Choi

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CO-CREATING

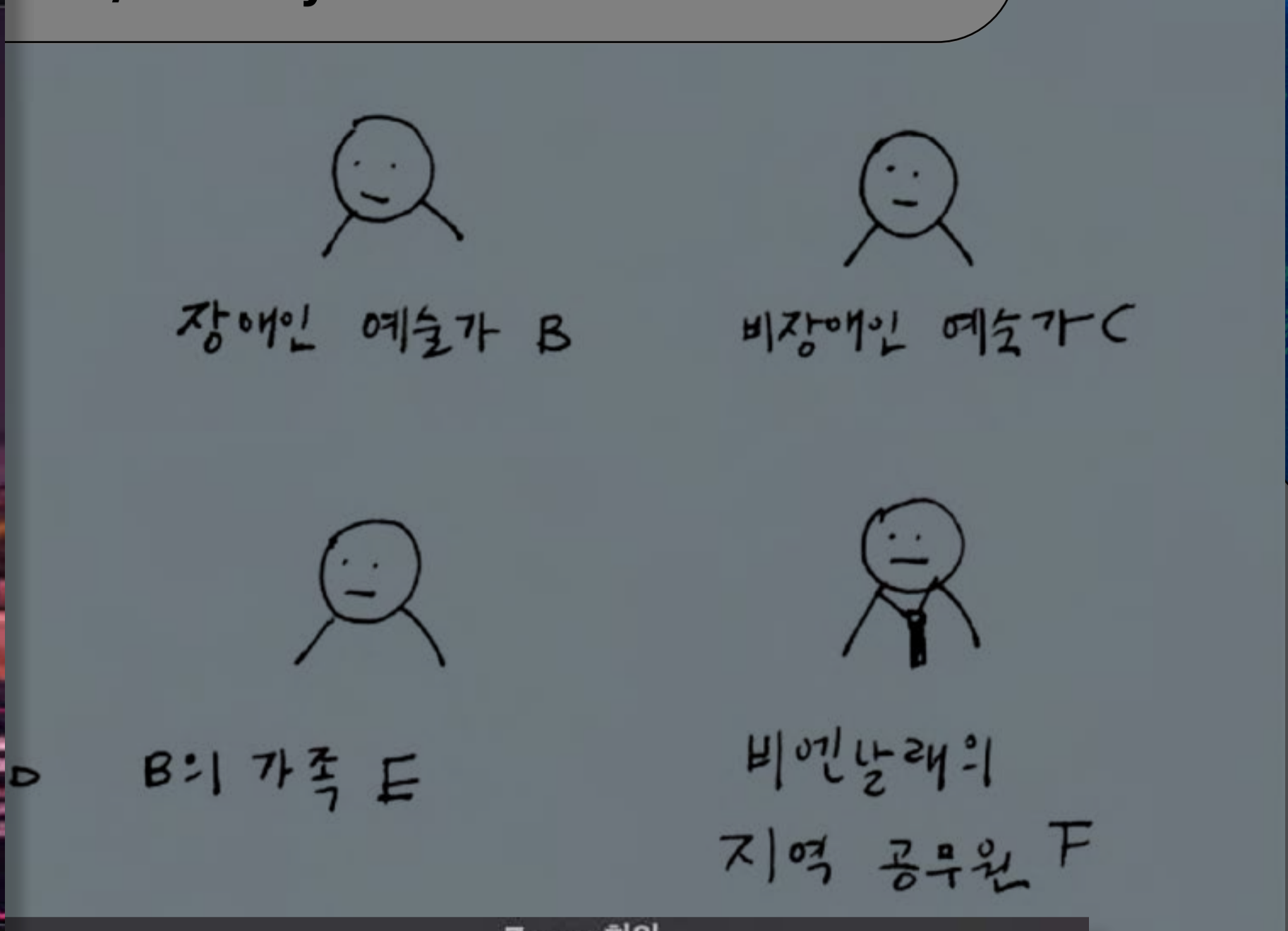
Learning from workshops and forums
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Us, meeting a variety of people in the process when
proposed to design a program that brings together
disabled/disability artists for the biennale.

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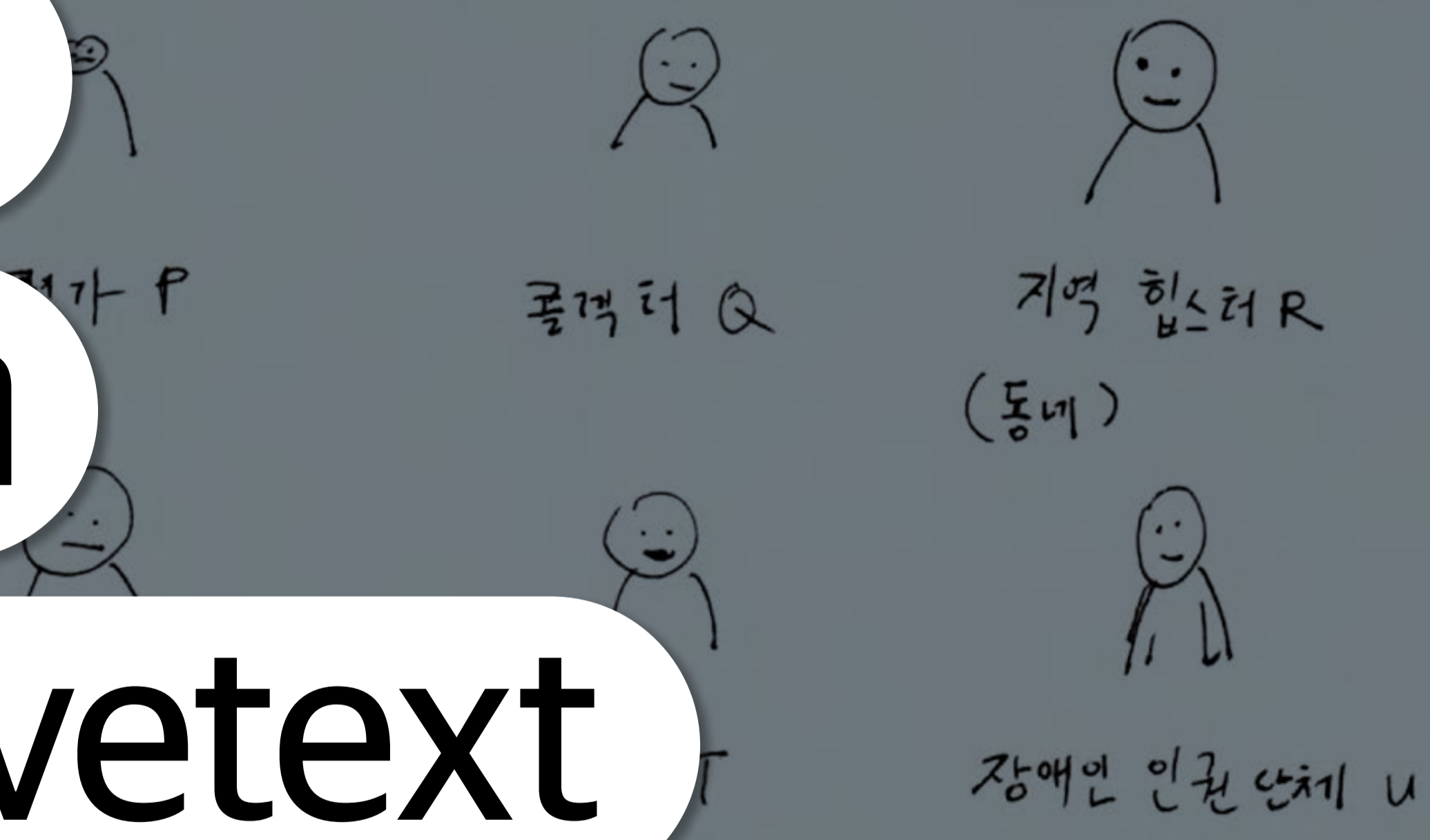


#PCbridle

#inclusion

#alternativetext

#disabilityandconflict



FOURTH ENCOUNTER ^{5/7}

THE SHAPE OF US

Participants learn about the case of Gallery Factory (currently renamed “Factory2”) which has expanded the boundary of the neighborhood and collaborated with various partners, especially in terms of its values

Guest: Bora Hong (Factory 2 Director)

“Hello, all. We have the director of Factory 2 Bora Hong. Hong began her career at Chicago Cultural Center, running cultural exchange and art educational programs. She came back to Korea in 2002 and opened Gallery Factory. Since then she has worked as the director of the Factory while participating in various public art projects and international art events as a curator and administrator.

We invited Hong to learn more about the many forms of collaboration Factory 2 took on. The Factory has co-curated projects with independent curators and initiated the Factory Edition project where the Factory collaborated with various artists to design, produce, and distribute product design. Also, diversifying its collaboration and distribution channels, the Factory published an independent art magazine versus, where the pages serve as a curatorial space.

Aside from running the Factory, Director Hong has co-organized public art projects in Changdeokgung Palace, Gwangmyeong, Hamyang, Sorokdo Island with public institutions such as Arts Council Korea and the National Institute of Ecology. Also she curated craft and design exhibitions in Helsinki and Milan. The colorful biography speaks for the respect she has for chance encounters among professionals of different fields. Please share with us your priorities in the various works you’ve done so far.”

THE SHAPE OF US

Participants learn about the case of Gallery Factory (currently renamed “Factory2”) which has expanded the boundary of the neighborhood and collaborated with various partners, especially in terms of its values

Guest: Bora Hong (Factory 2 director)

“Hello, all. W

Chicago

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“The Factory is a space and a curatorial office where collaborations take place. This sets the Factory apart. We’ve done collaborations with corporations, individuals, foundations, public institutions, and more prominent agencies.

We’ve survived so far by taking a flexible approach, constantly putting myself in different places and unfamiliar settings.

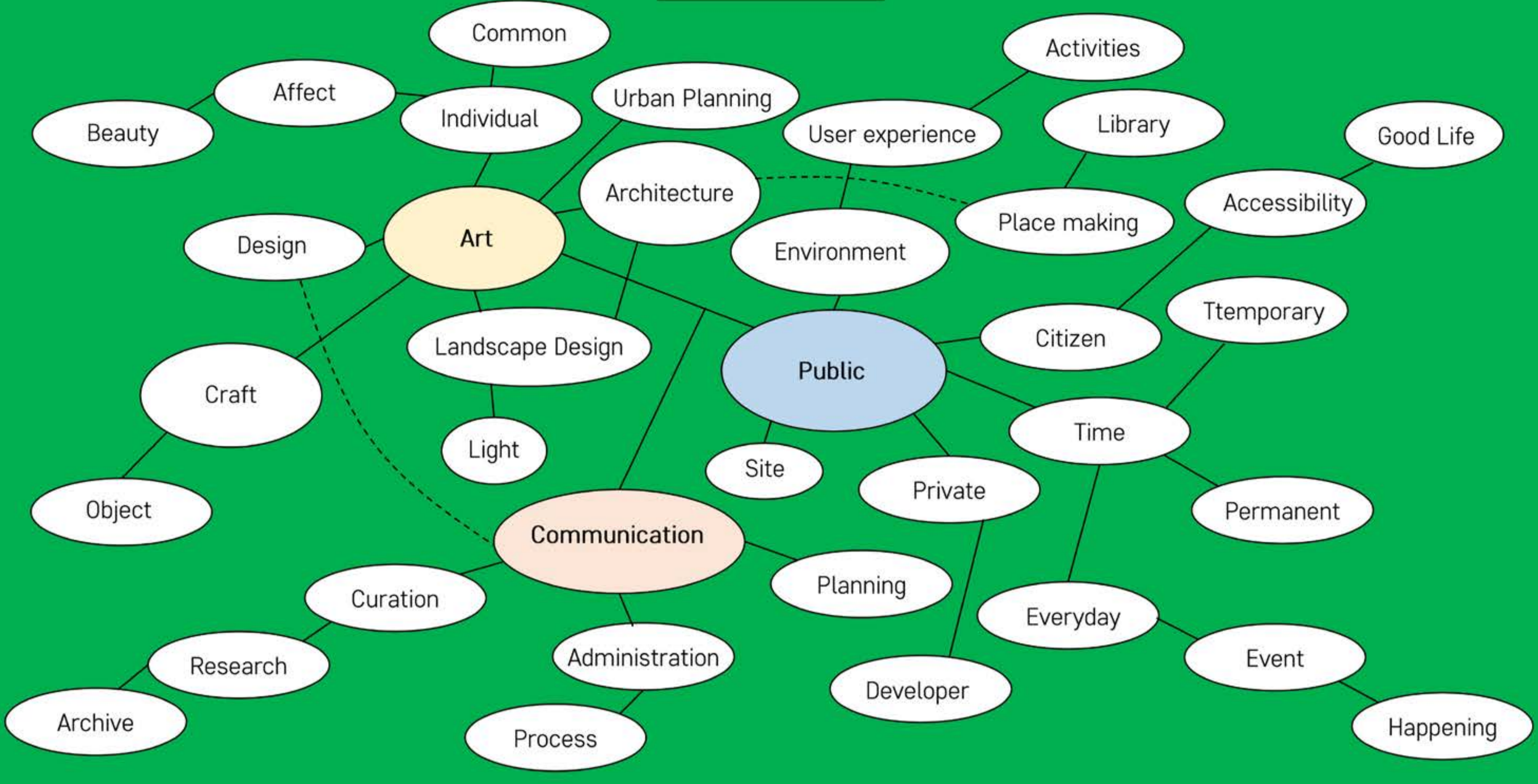
It’s important to embrace chances. Are they merely accidents? What seems like a chance event is in fact connected with other events underneath like the way fine blood vessels are interconnected. The core elements are clearly there, but the boundaries are soft and sticky like tadpoles. They attach to one another and expand without a limit. Art is the outcome of this natural and flexible condition where people can meet. That is what I’ve created with my space.”

-

Bora Hong

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Mind Map



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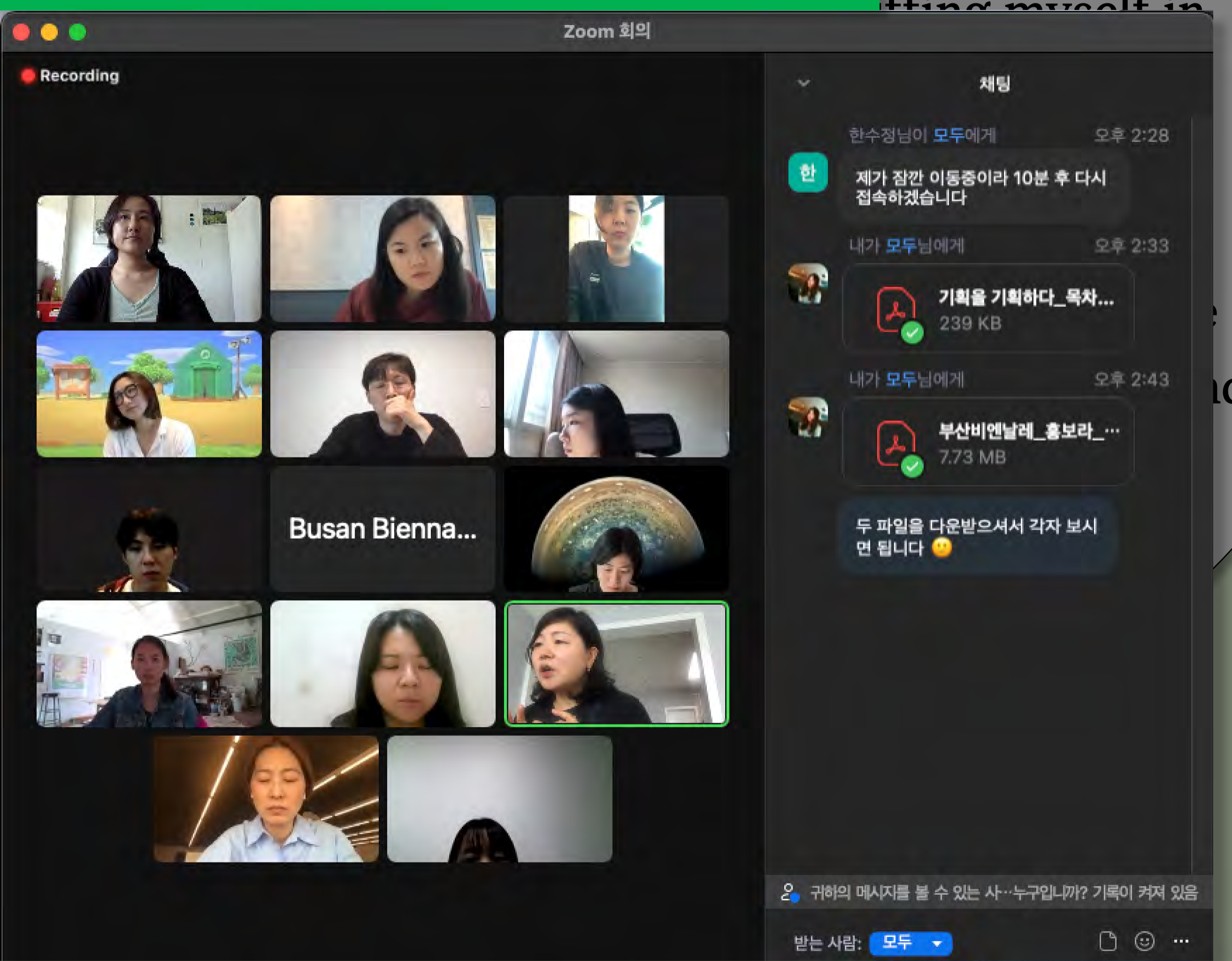
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OUR MANUAL

Space Four One Three discusses its space manual which includes rules for sharing the space and introduces PACK, an experimental art platform

Guest: Yunik Kim (Space Four One Three/Pack Director)

Venue: Zoom

“Director Yunik Kim settled down in Mullaedong in 2009 and opened Space Four One Three, establishing its alternative nature. Focusing on building a system of small units that operates independently without exterior funding, the space proposed the Space User’s Manual which included a set of commitments between the user and the manager of the space in 2015. A manual will be renewed in 2022. In 2017, a series of 60 square centimeter cubes as condensed gallery space - “Pack” - launched. It operates as a distribution platform that combines exhibition and sales, touring the gaps across the city. Kim is currently a director of Riverside Express, a culture and art agency that runs Space Four One Three and Pack. The agency also presented research and exhibition programs including *Hinterland* and *Anything NFT*, exploring the autonomy of art in the context of technological culture such as NFT and blockchain. Now, let’s hear from director Yunik Kim.”



lecture material
for OUR MANUAL

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centimeter cubes as condensed gallery space - “Pack” - launched. It operates as a distribution platform that combines exhibition and sales, touring the gaps across the city. Kim is currently a director of Riverside Express, a culture and art agency that runs Space Four One Three and Pack.

“A while ago, I read *Vibrant Matter*.

It proposed to see the world in terms of interconnectedness and assemblage, which was quite interesting. When we see a collection of matter on a net, such an assemblage seems like an accident, but wouldn't it be a necessary combination from a planetary scale? Dry twigs, a dead rat, dead bodies, and a plastic lid on the sewer share a context that frames them.

Space Four One Three is an alternative space and Pack is a commercial platform.

I tried to rethink these two in light of interconnectedness and assemblage.

The proposed theme for the workshop was “manual,” and I interpret it in terms of “restrictions” and “assemblage.” A manual’s purpose is for people to use the same space.

The space has its restrictions. My practice considers multiple layers at work, relocating them, and sharing them with people.

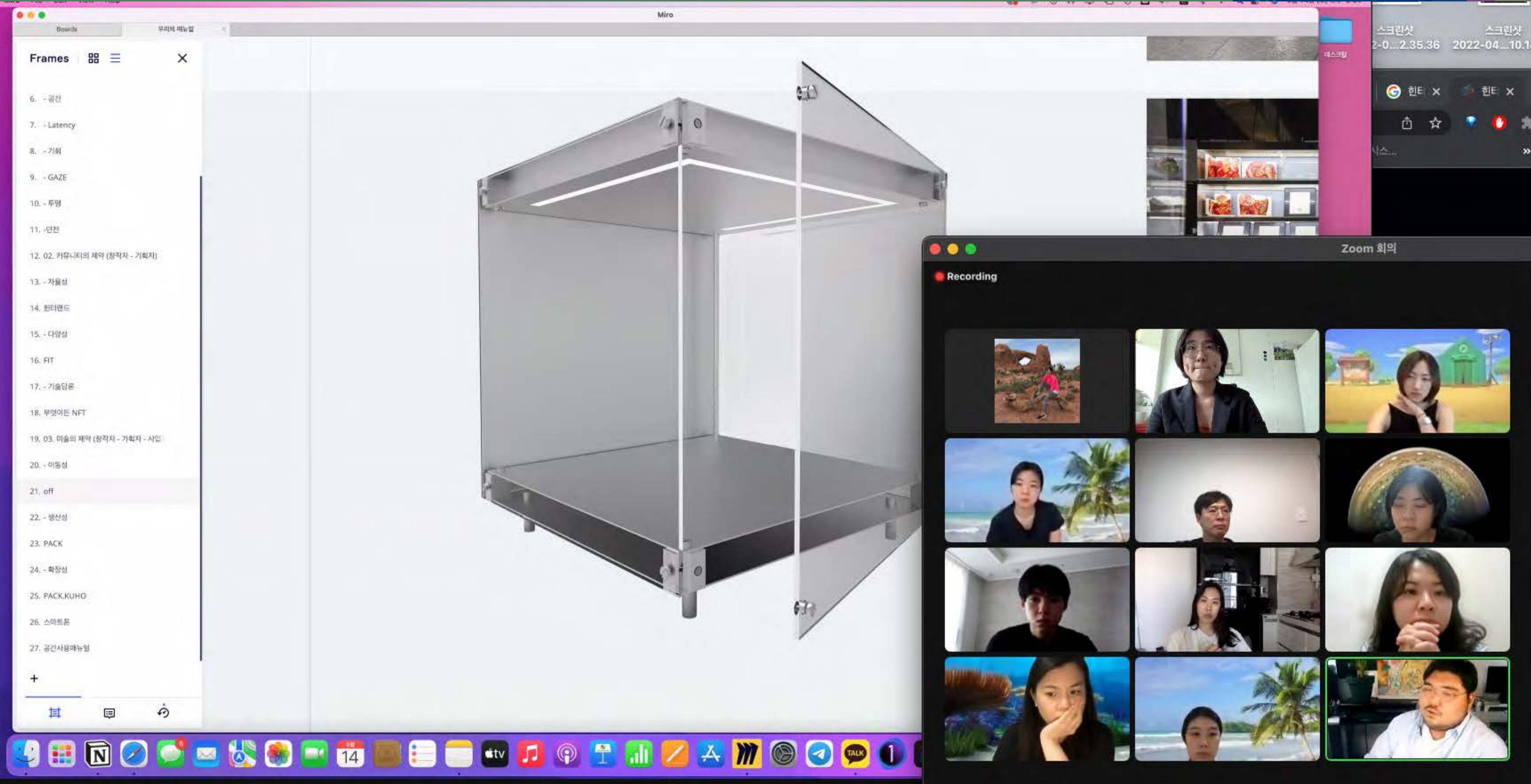
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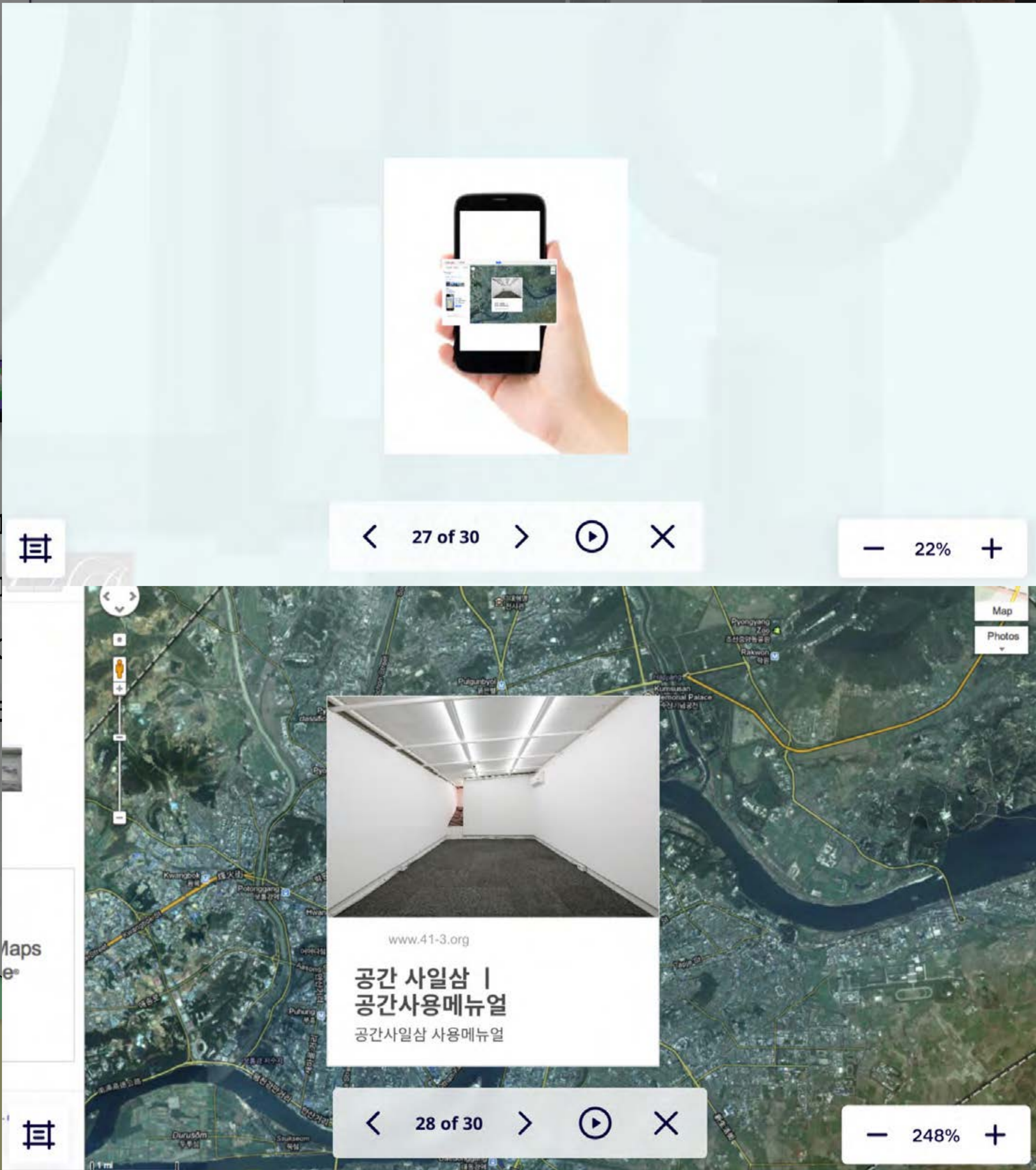
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—
Yunik Kim

#restriction

#assemblage

#autonomy



commercial platform.
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SIXTH ENCOUNTER ^{5/21}

BUSAN, ART, NOW

Directors of Space Heem and Open Space Bae, alternative spaces based in Busan,
discuss what it is like to do art in a local city now

Guest: Kim Junghoon (Program Director of Open Space Bae), seonyoung Kim (Space Heem Curator)

Venue: Space Heem Seminar Room

“We’ve been meeting via Zoom lately, but from now on, we’ll be visiting Busan’s art spaces and learning about their establishment and organization. We invited directors/curator from two alternative spaces. I hope today’s encounter leads to further exchanges between the spaces as well. It is very meaningful that all the staff of both spaces to attend today. Since 2006, Open Space Bae has organized artist residency and workshop programs throughout the years of changes in the city and relocations. Space Heem opened in 2014 as a nonprofit art space that highlights socially engaging curatorial. Although the two spaces have their differences, they have played an integral role in the local art scene. Director of Open Space Bae Junghoon Kim and curator of Space Heem Sunyoung Kim will introduce to you the motivations, organization, and yearly programs (exhibitions, workshops, support/grant). Then, we will have an honest conversation about what it is like to run art spaces in a local city.”

36

BUSAN, ART, NOW

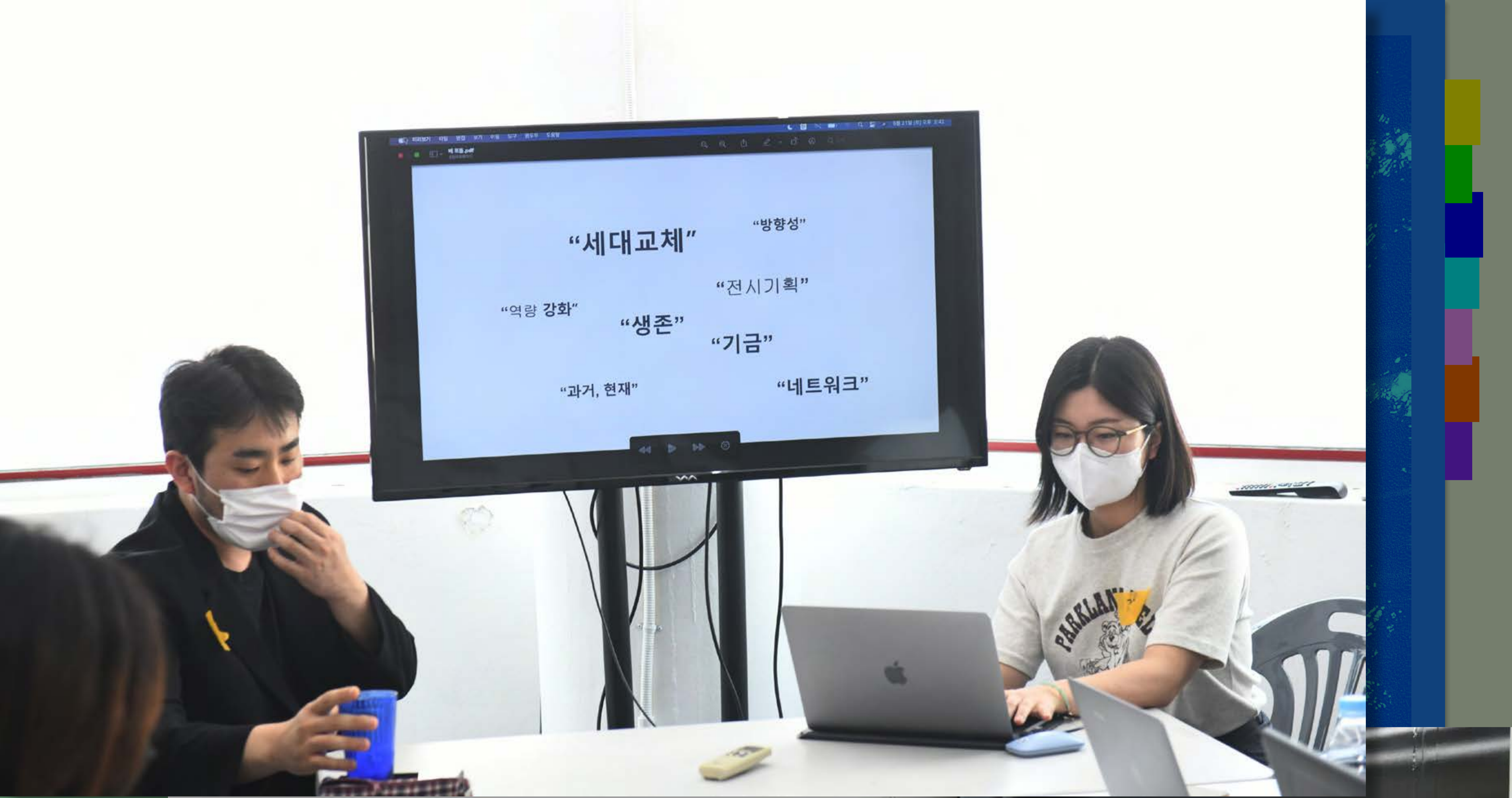
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“Since 2020, we have organized small workshops for discussion. In art school, I wanted to be a curator. I consulted with my supervisor, but he jokingly said I should study abroad or go to Seoul. I came up with this program to find my colleagues who share my concerns.”

–
seonyoung Kim

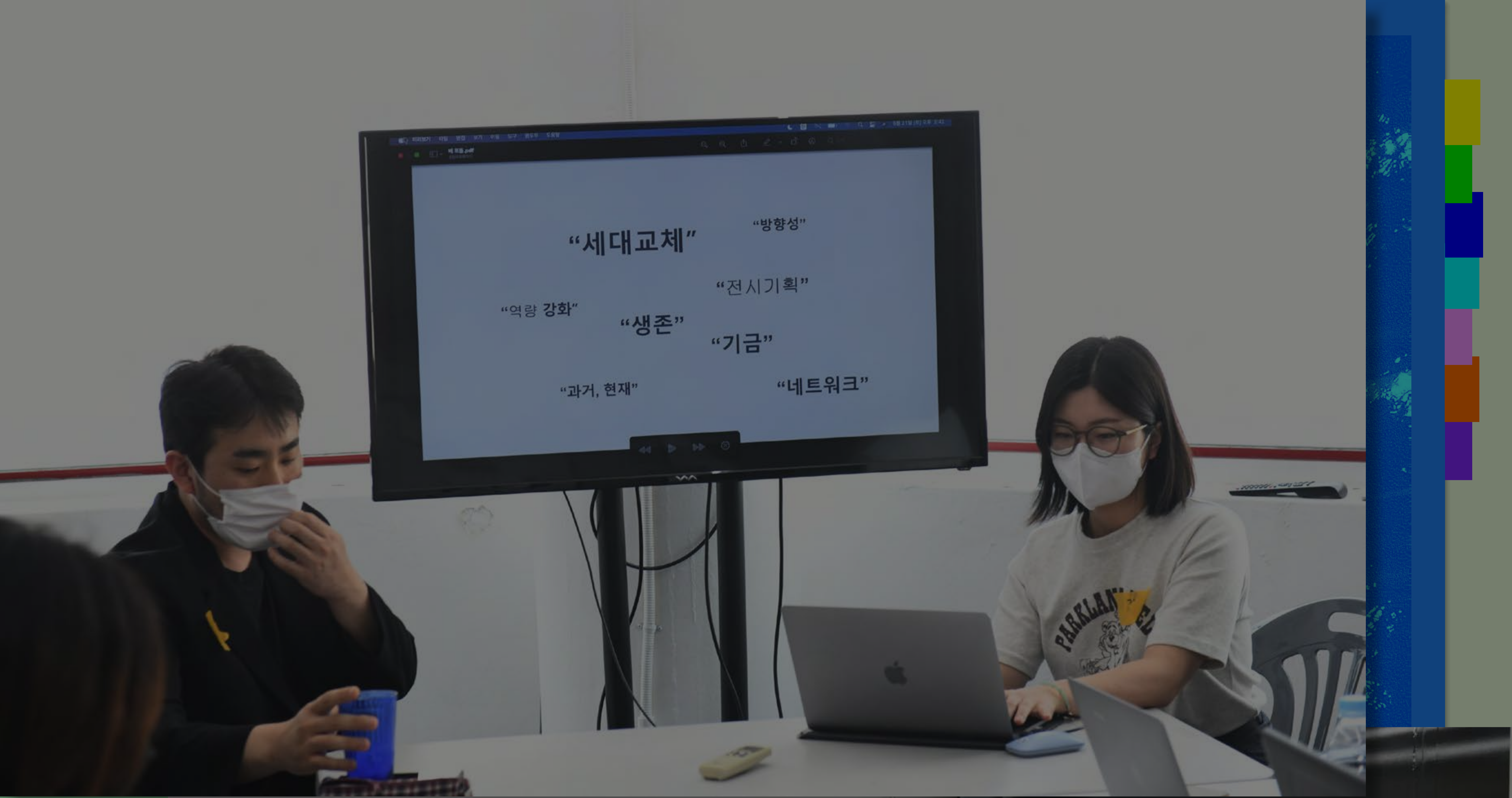
“Open Space Bae went through a shift in generations. Throughout the years a great many artists have experienced Bae’s programs. Now, we are moving on from the network of the older generation and pushing for a new network with this shift. Currently, we are discussing more how we can be true to ourselves than running particular programs. We didn’t get a public grant this year, which got us in a difficult situation. But this could be an exciting opportunity to regroup and rethink. We’re trying to have an open heart.”

–
Kim Junghoon



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Directo
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#generationchange

39

#Colleagues_or_Allies

BOOK AND KIDS, A LOCAL BOOKSHOP WHERE LIFE HAPPENS

Participants visit a local children's bookshop where knowledge and moments of life are shared

Guest: Teacher Frederick Gang Jeung-ah × Mr. Cloud Kim Young-soo (Book and Kids owner)

Venue: Book and Kids

“We are sitting in a circle, bathing in sunlight coming in from the garden. This guest area of Book and Kids is called “Cloud Bread.” Since it opened in 1997, Book and Kids has settled down here for 25 years thanks to the support and love of many children readers and children's book writers. There is a bookshop where you can buy books, and there is also a garden with big camellia and seasonal flowers, some space between the garden and the bookshop where there are books and conversations called “Cloud Bread,” a place where you can read and stay called “Booklover's Den,” a gallery to show original copies, and a lodging. They hold talks with writers, theatre plays, picture book classes, old story time with Story-Telling Old Lady, reading clubs, lectures, workshops, and camps. The shop owners are starring in tonight's performance. It's incredible what they've done with the place and how two people could manage so many great programs. The directors' nicknames are Teacher Frederick and Mr. Cloud. Please tell us more about your nicknames and the bookshop.”

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"This place started out as a children's bookshop.

Now we are more of a local bookshop with books for adolescents and adults as well because children grew up and the whole family would visit.

We source books by particular themes and put them out in a way that people can easily reach them. We always rearrange them. We've introduced this "book curation" from early on. We also have theme-based workshops for children. This year's theme is likely to be animal rights. In Leo Lionni's *Federick*, friends of the protagonist point out that he is a poet. To their remarks, Federick, feeling shy, answers "I know." I want to find myself and I want the children to know who they are just like Federick did."

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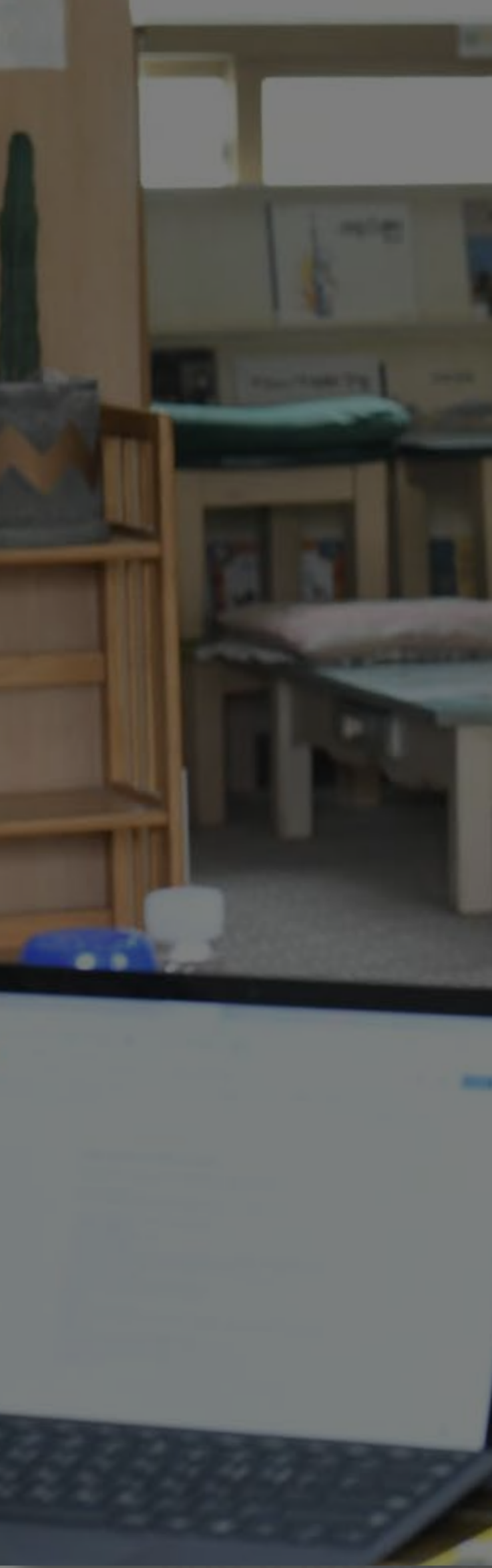
Teacher Frederick, Gang Jeung-ah



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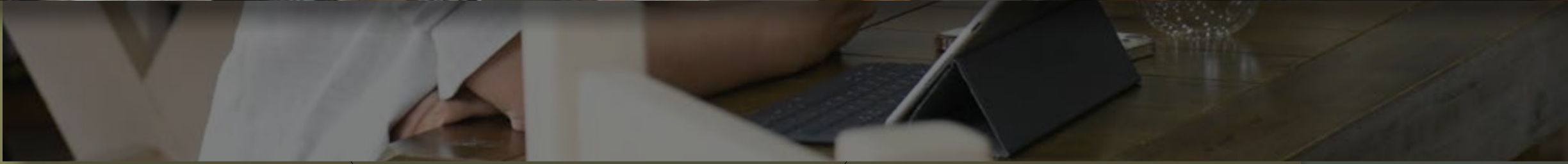




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#yard

#bookshoptotakeoffshoes

#storytellingoldlady

44

CURATOR IN LOCALITY

The artistic director of Busan Biennale 2012 Garden of Learning Roger M.

Buergel shares his experience of connecting with the places and people of Busan

Guest: Roger Buergel (Artistic Director, Busan Biennale 2012)

Venue: Zoom

It's been a while since we met via Zoom. For the eighth workshop, we invited Roger Buergel, the artistic director of the Busan Biennale 2012. Roger Buergel studied philosophy and economics. As a curator, his practice spans a variety of fields such as history, philosophy, art, and education. His innovative curating brings the intellectual traditions to visual art, presenting a multi-dimensional perspective and shared experience.

As artistic director of documenta 12 in 2007, Buergel tackled political, economic, and historical issues through the lens of "life, education, and modernity." This approach led to the curatorial idea for the Busan Biennale 2012 *Garden of Learning*. Revolving around three keywords - learning, garden, audience - learning council of local citizens was closely involved with the project.

Today, we invited Hyun Min Lee who worked as a coordinator for the learning council to mediate among the participants back in 2012 as well as Sae hee Park, Min Ji Kim, Kim Jiho, Eun Sook Park, Seong Eun Ah, Chae Kyu Hyun, the participants of the learning council. Seeing how participants from ten years ago have joined us at the news of Buergel's lecture, I can't help but wonder how we will remember this workshop of 2022 in the future. Then, let's start the conversation.

CURATOR IN LOCALITY

“Art education is very important,
but if it only involves guided tours after the exhibition is finalized,
the program cannot change anything in the process.

The learning program of Garden of Learning invited people to join the council
and start the process early on. Like the way curators make an exhibition
with the participating artists.”

“A curator is neither an artist nor a civil servant.

A curator’s idea is important, but it comes from the production
process on site. A curator needs to be part of this process. A curator does
not provide service to institutions or audiences, at least in principle.

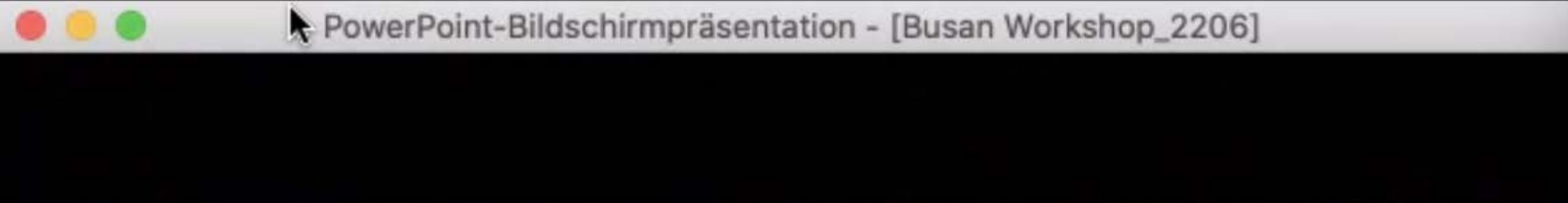
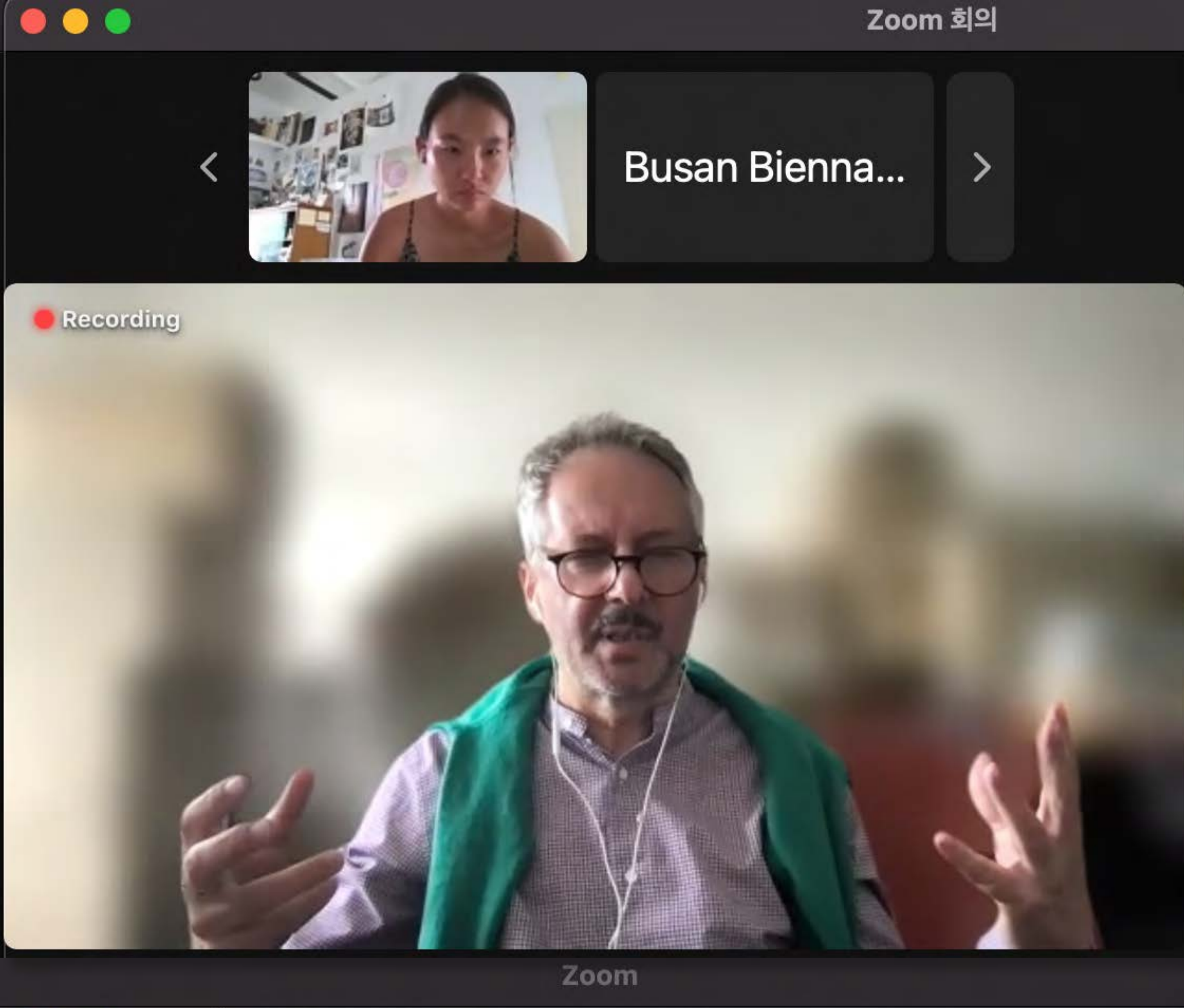
An exhibition-making process does not yield tangible output,
but it will present you with a common spirit and air.

People, in general, do not know what they want. They think they know

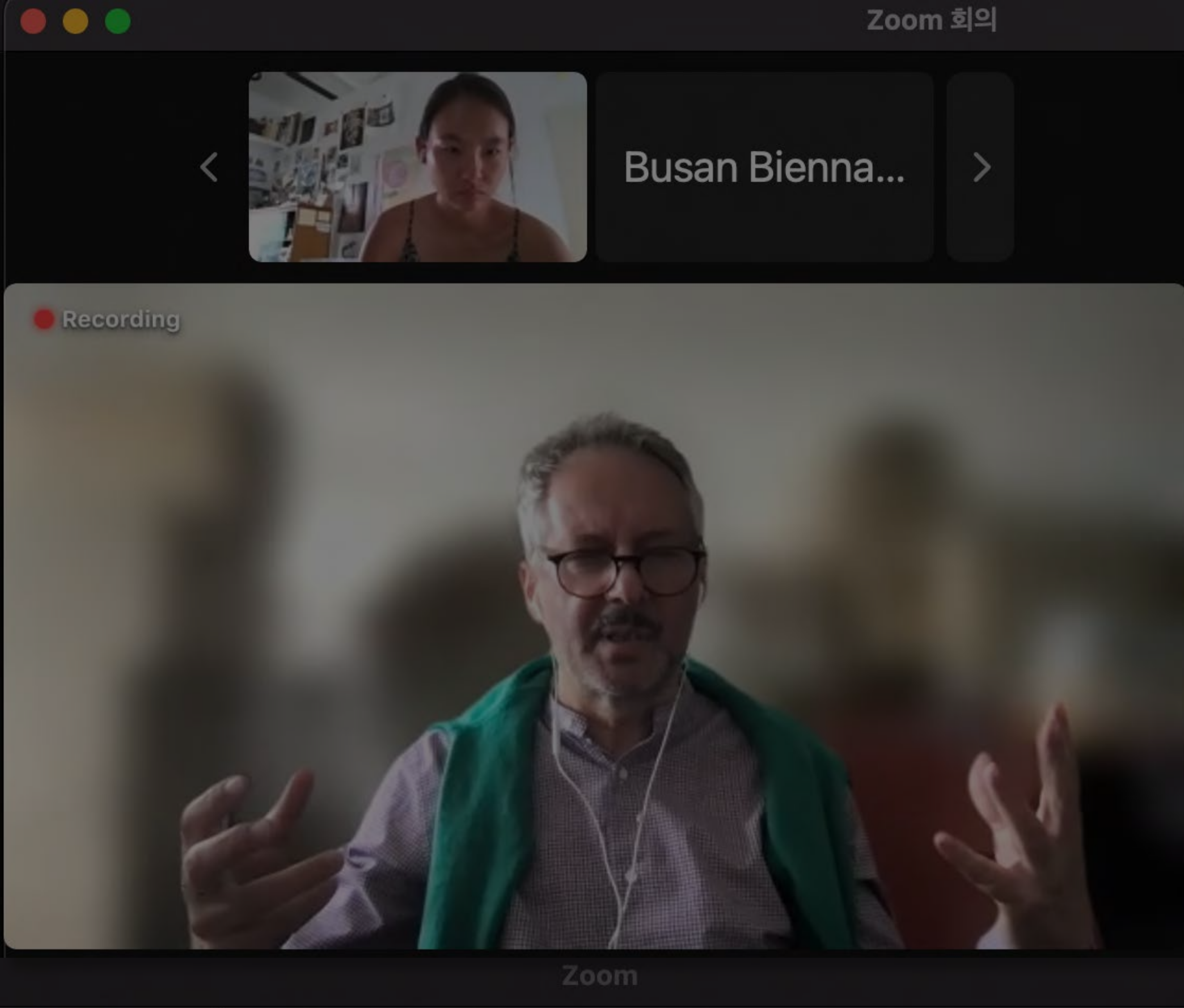
- I want some ice cream, a new car, or money -
but your job is to find what they truly want.

Good art and good exhibitions are always about this truth.”

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Roger. M. Buergel



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PowerPoint-Bildschirmpräsentation - [Busan Workshop_2206]



#improvisation

#education

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LOCAL STROLL

Lab C whose projects propose a time of locality, art, and nature leads participants on a stroll.

Guest: Art Director Changpa KIMSONG × Forest Curator Mira Park (Lab C)

Venue: Sujeongsan Mountain

“Today, we met at the entry to Sujeongsan Mountain. Busan, a city of mountainous roads, offers you mountain trails that look down the entire city. We invited back Lab C to redo *Time to Ramble* program so we could revisit Sujeongsan Mountain and bring to mind our last conversations.

With Mira Park as forest curator and Changpa as art director, Lab C’s projects involve plants, locality, and art. They devote themselves to observing pieces of mountains and the sea in Busan and reorganizing experiences of the place. *Time to Ramble* by the Sujeongsan Mountain areas, *Time to Ramble:the sea* by Yeongdo, and *One Square Meter of Space* at Dadaepo are the experience-making workshops they led as a part of the curatorial program.

Today, we have Lab C’s first project, Time to Ramble. *Time to Ramble* from 2020 was a program that involved research around the Sujeongsan Mountain with participants and local professionals, the resulting exhibition, and a forest docent program that led to hands-on experience with local residents on a ramble during two seasons - summer and fall. Today, we will ramble away, listening to Lab C’s stories about the research they did back then and the works installed in the forest.

Now that we’re done stretching, I think we’re ready for the ramble. Let us get started! ”

“I’ve seen this tree before,
but it looks different because it’s been a while.

I didn’t notice how strange this forest was. Yeongdo and Dadaepo,
research areas that followed, are rather on the wild side.
I think Sujeongsan Mountain is more tamed by the human touch.
You’ll see on halfway up Hymalaya Cedars, which was popular
as a street tree at some point. You’ll also see a well-tended
cypress forest or cornelian cherries by the road…”

—
Mira Park

The boundary between the city and nature
constantly moves around. There are multiple reasons for that,
which include human intervention. Other local research projects may
mostly involve a city where you’ll find rich stories of the residents.
The curatorial practice of Lab C is all about blurring or reconstructing
the boundary between city and nature based on the local ecology.”

—
Changpa KIMSONG

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#SujeongsanMountain

#city_mountain_ramble



FULLNESS IN CONVERSATION

The participants share their thoughts on the workshop, eat, drink, and talk without end

Participation: All participants

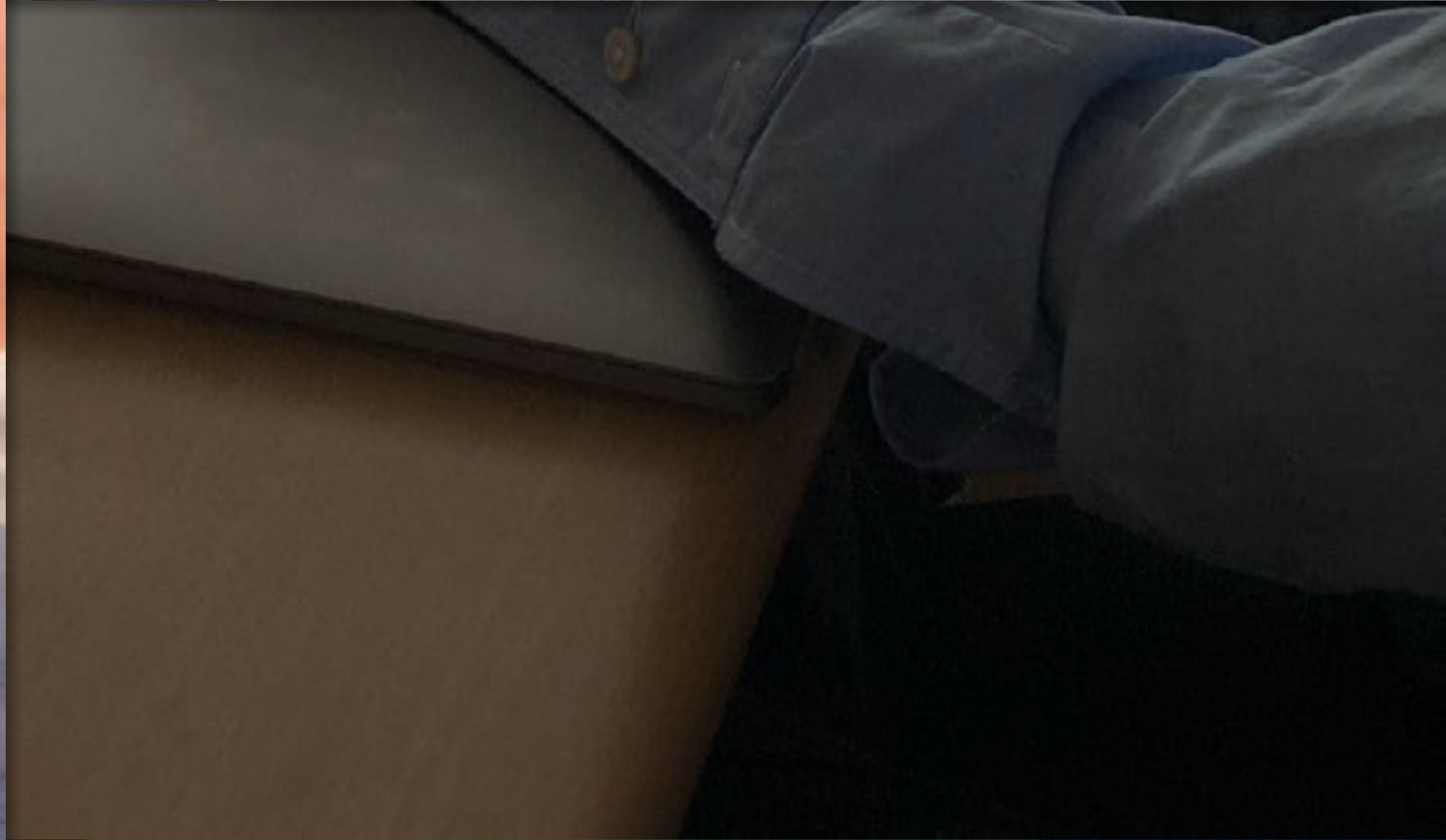
Venue: Book and Kids

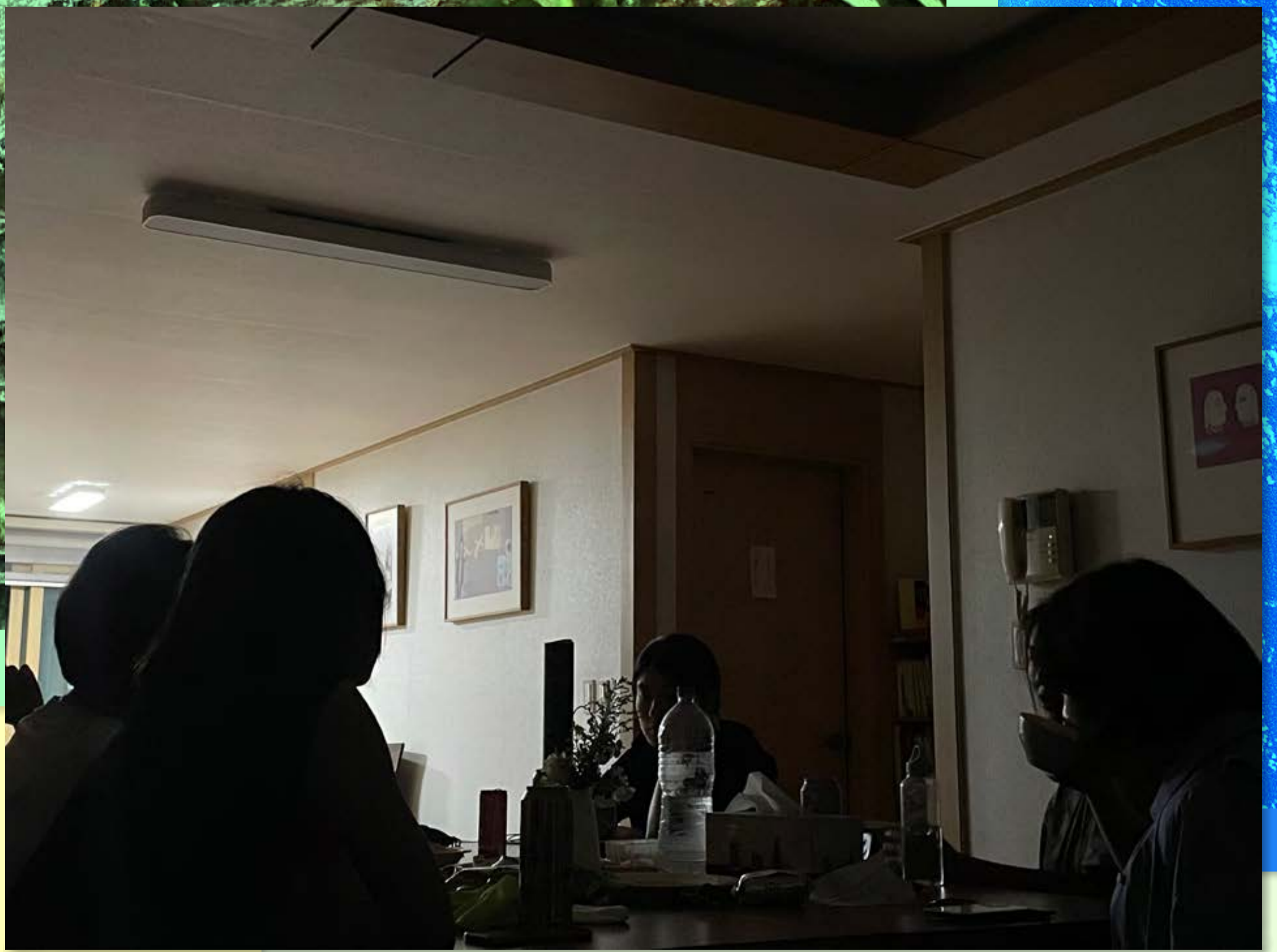
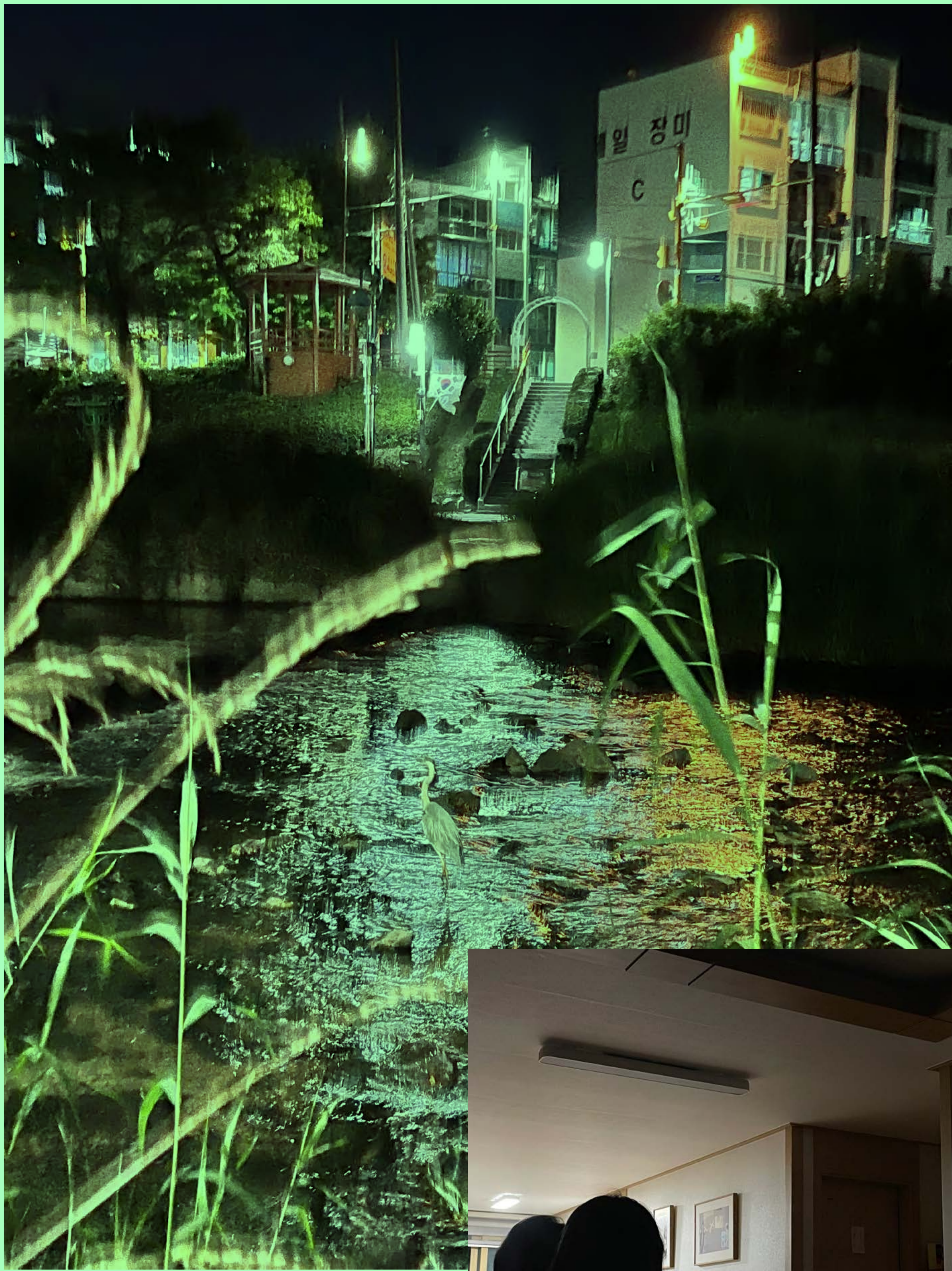
“For the last session of the workshop, the participants wished to have a conversation without a time limit. Fortunately, we were able to revisit the lodging space at Book and Kids. Today, we will discuss pieces of writing to be included in the publication, eat, drink, and talk about things we didn’t have a chance to cover thus far.

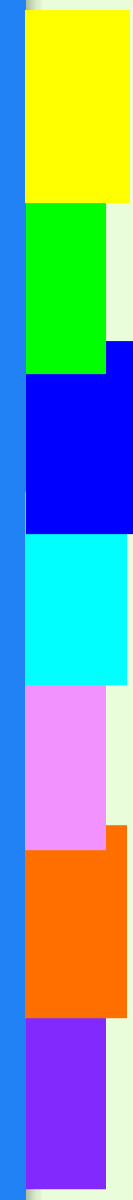
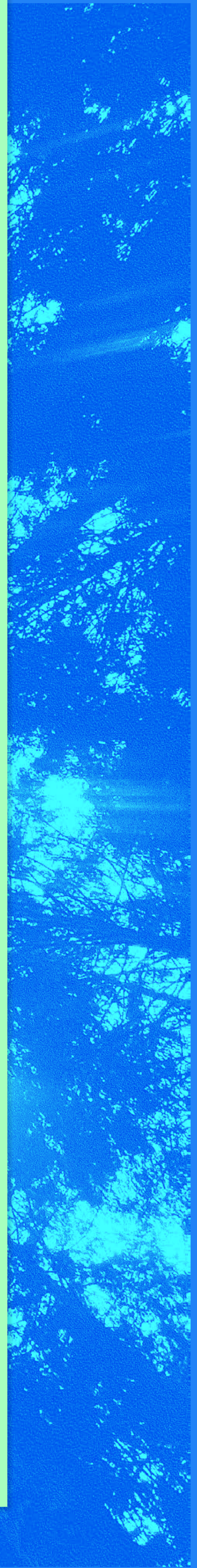
And one more thing. Since the photographer isn’t here with us, let’s take pictures of moments we’d like to remember. The video in the background is *How to Live Together* by Tanaka Koki. This work grappled with the process of complete strangers coming together as a community through workshops, much like what we’ve been doing. It began with insignificant motivations: the fact that “we” are all together and that the shared moments will be on camera. Let’s take as many pictures of ourselves as we’d like and open our hearts to being photographed by one another.”

ON











Wè

Wè are

We are all here

ways to make ùs

The reason why wè cannot make ùs

I do want to make ùs

ùs, which is a bit scary

all of ùs

a broader term 'wè'

a smaller scale of ùs

Contemporary art takes the "ùs" question

wè're seeing a lot of individuals.

we talk about the "ùs."

So many "ùs."

Individualism that sustains ùs

people who force others to make ùs

right way to make ùs

Something that is not precisely about ùs

different ideal of the "ùs"

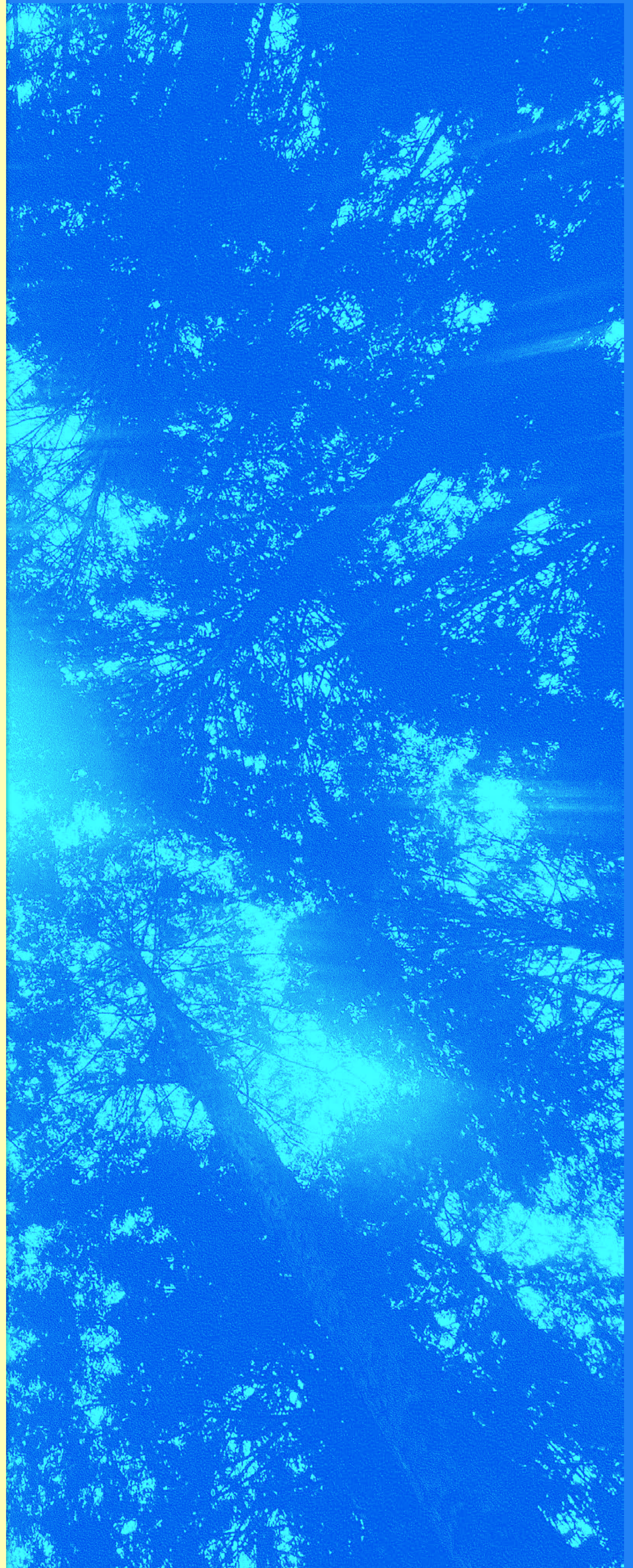
The notion of "ùs,"

Wè could begin with

Where are wè

Wè now

Wè all agree

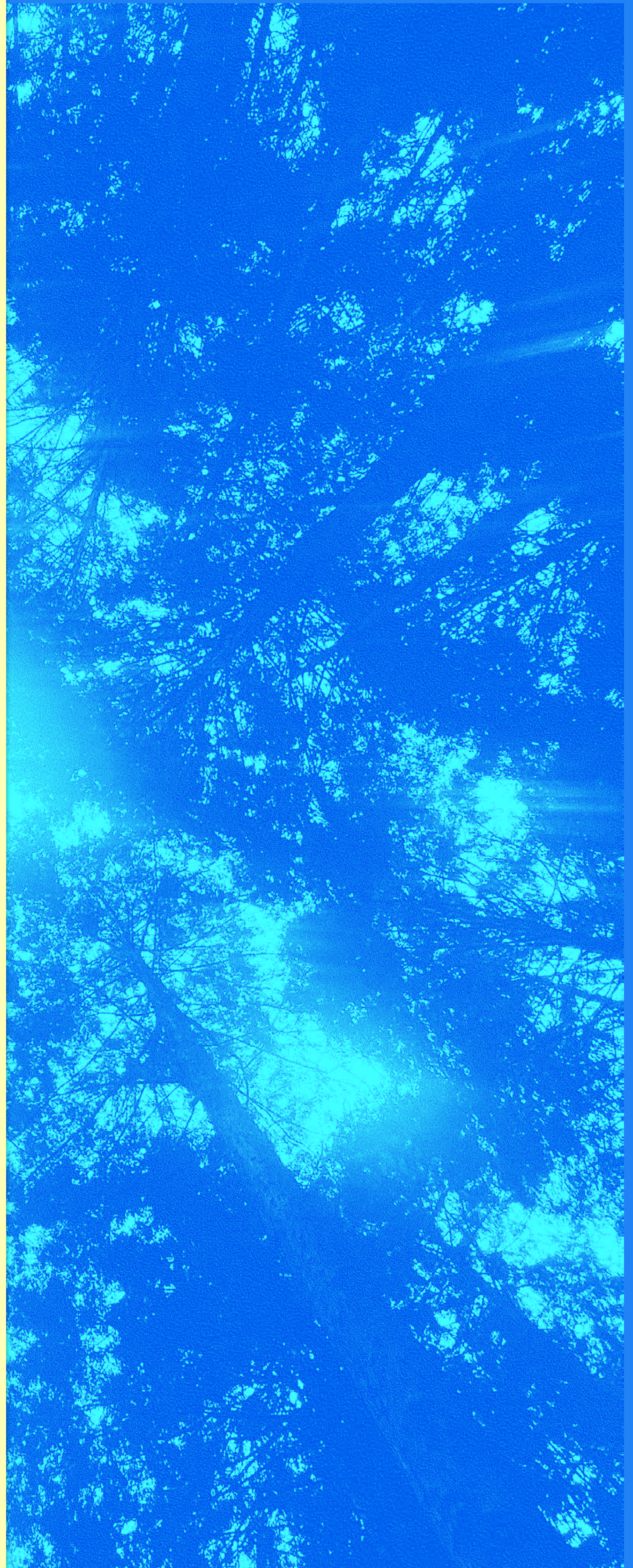


CONVERSATIONS

At the mid phase of the workshop,
conversations between the participants took
place very actively.

-

I pressed the recording button,
thinking it was a significant moment.



CONVERSATIONS

Yujin Lee

Ūē are all writing separate essays on the “ways to make us.” Since ŵē are supposed to produce a collective text, how about ŵē write it about the “ways ŵē cannot make us”? There are many reasons why ŵē cannot be a “ūs.” Ūē are all here for different reasons, and ŵē never chose one another as participants in this program. Ūē are an arbitrary group of people like a classroom in a school or a team at an institution. There are many such communities.

Since our own essays unfold the positive aspects that make us, perhaps ŵē could each write a sentence about when ŵē are not exactly a “ūs.” It's not all rainbows and butterflies.

Ahreum Woo

About ways to make ūś and ways ŵē cannot be ūś?

Yujin Lee

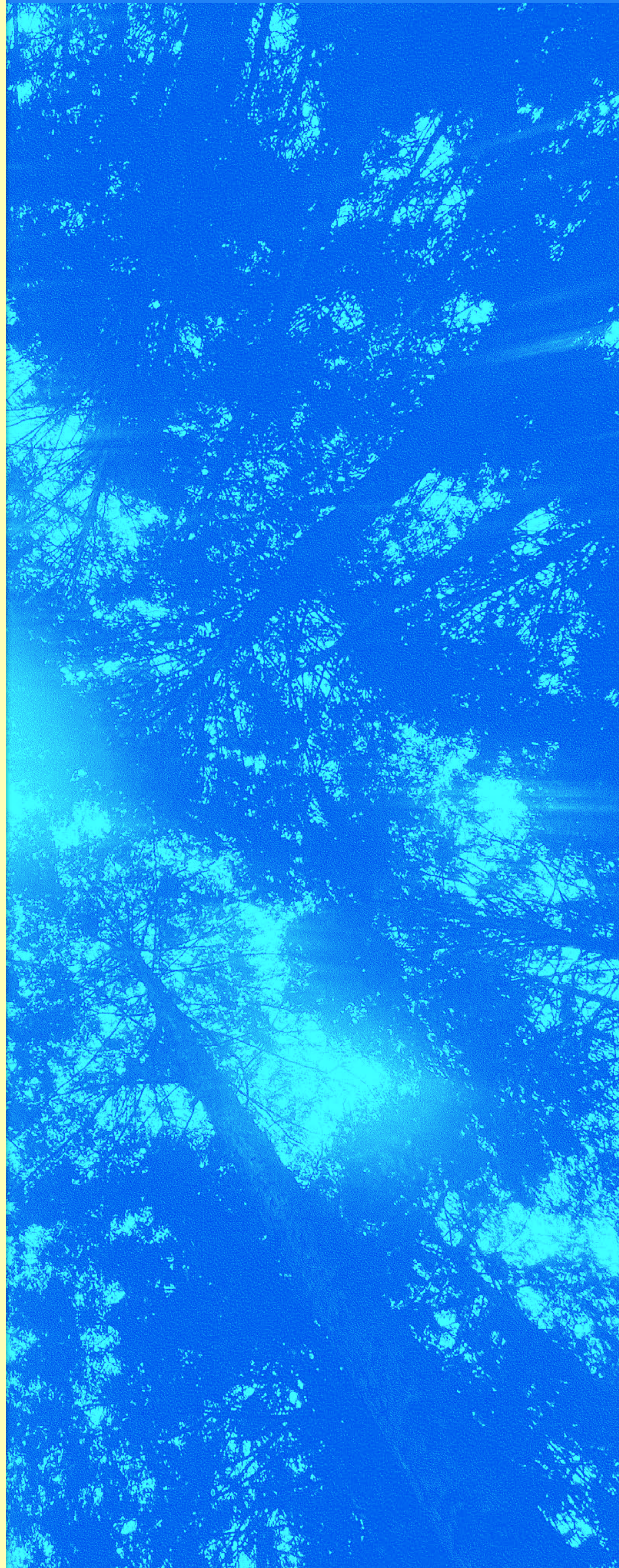
The reason why ŵē cannot make ūś!

KIM Kyungmin

If I ŵēre only to work on a separate essay, I would be writing about why it's difficult to be ūś. I was drawn to the title of this workshop, but I had my fears. I do want to make ūś, but sometimes it is easier to keep my distance. We need to actually work on making ūś, which is a bit scary. So I really like your idea. This is why I chose to be here.

Bogyung Kim

How about ŵē share why ŵē applied for this workshop and what our anticipations were?



CONVERSATIONS

Alter Kim

I needed a reason to visit Busan more often.

Somi Lee

The title was appealing to me as well. I've seen so many failures when it came to making *us*. Spending time and talking to one another does not bring people together. So I prefer reflecting upon what makes *us* with some distance rather than sharing too much with the participants.

KIM Kyungmin

I came here to learn about ways to make *us*. It's not exactly my strong suit. Perhaps other participants with different motivations might be better at it, and they could influence me in one way or another.

Jung Sujin

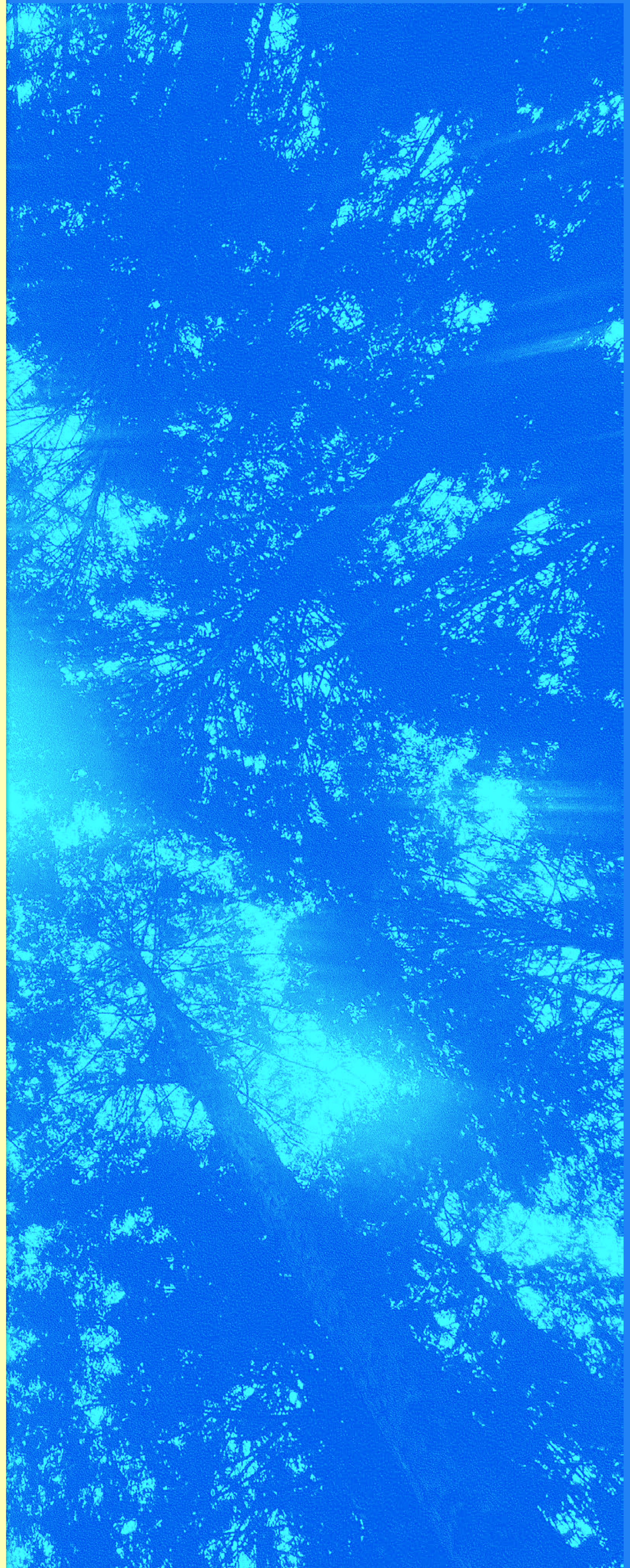
I don't think the "*us*" here literally refers to the people in this discussion. I was thinking of it in a broader term. Our discussions here are very inspiring since the workshop's topics have also interested me.

Han Sujeong

I felt like I had to do this because it was going to take place in Busan. I also didn't think of all of *us* when it came to the "*us*" in question. When I saw the announcement for the program, I interpreted it as a workshop for becoming a bigger *us*. I'd like to reflect on this aspect more.

Yujin Lee

In my personal life, I strive for "ways to make *us*." My recent experiences were not a failure at that because I set up a smaller scale



CONVERSATIONS

of us. It was limited to the people who live in the same house, friends who visit, and their friends. I have doubts about expanding this notion to a community, a society, a nation, and the world. My interest is primarily the local and what it entails. In this sense, I am sure there are ways to make us in one's personal life, but it is trickier as it gets more extensive.

Chongjae Kim

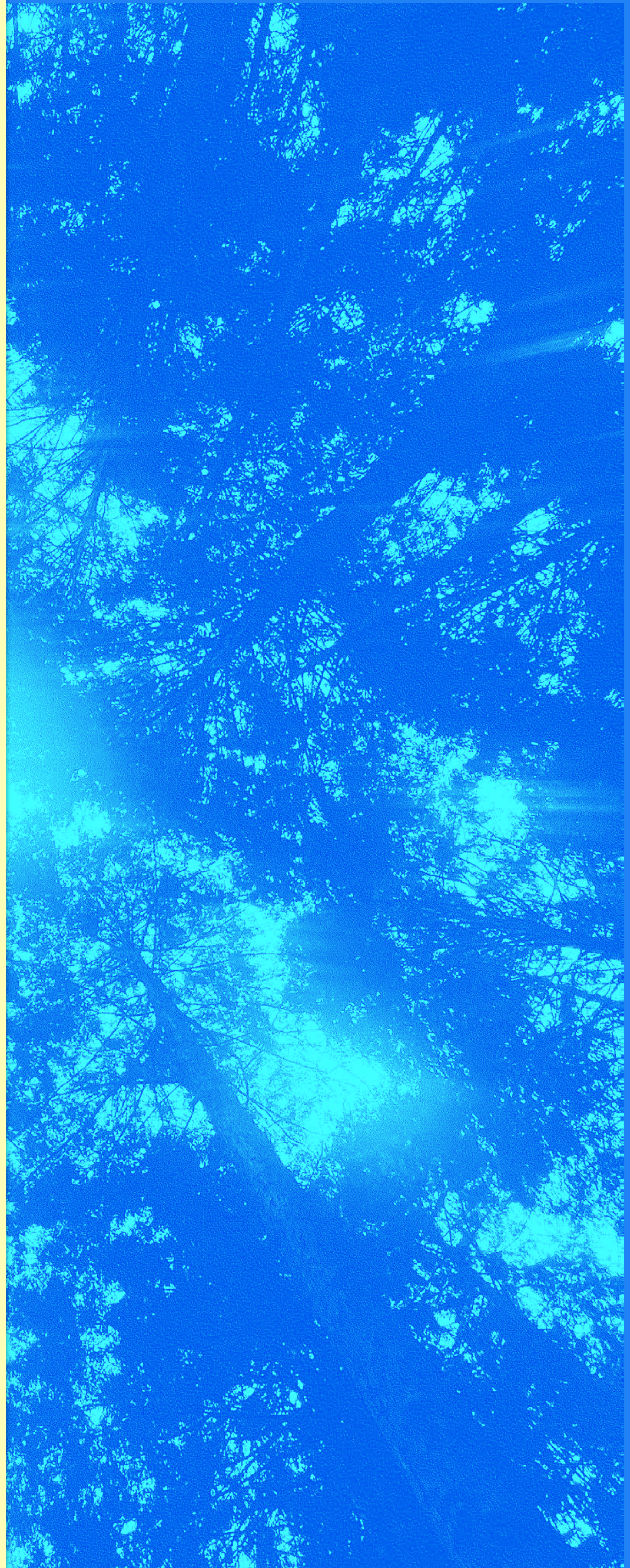
I was thrilled when I was invited to document the workshop. As an artist, I am interested in community building, and collective space and time. I think this comes with being an artist, but I felt alienated here at Book and Kids.

Contemporary art is not something you do with a pure occupational passion. You need to be able to reflect on yourself, and think meta. So you don't get to truly focus on what you're doing. Instead, you think about what it will mean and what significance you need to build from it. This parallels city life. In the city, you think about the interests at stake rather than building a community. I believe it is when we focus that we get to find ourselves, although in fleeting moments.

I came to this workshop to learn from the long-term activities that were based in locals, and be inspired. But after one presentation and another, I found it odd that my focus shifts towards individuals. An individual's accomplishment is celebrated while it gets harder to find a collective happening. In the beginning, I was expecting to learn more about the physical sites, but now we're seeing a lot of individuals.

Bogyung Kim

In the beginning, I had high hopes for all



CONVERSATIONS

the guest speakers. I was interested to learn more about their experiences. Contemporary art takes the “us” question very seriously. Amid the chaos, there are arguments proposing a cooperative model of community, where we help one another and live together. In reality, keeping myself safe and healthy is the real challenge. When there is an issue we all need to speak up about, I do consider joining. But at the end of the day, I abide by individualism. This dilemma of mine propelled me to reflect on my inclinations when we talk about the “us.”

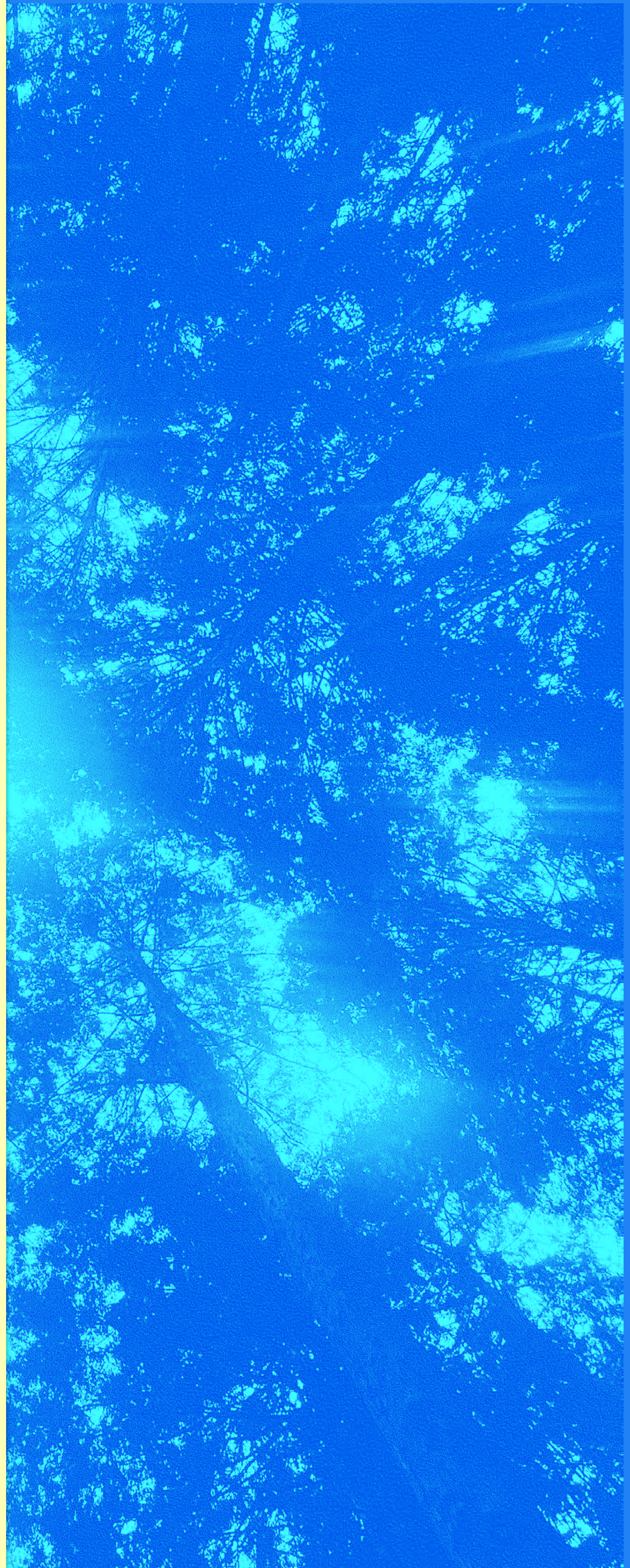
All this talk about “we” reminds us of communism. But communism isn’t a bad thing at its roots. A small group of people would build small-scale systems to live happily alongside one another, and make promises. Then more rules follow to sustain what the group has. Then came the abuse. I think this is what happened to communism. When we discuss “us,” I wonder why I am individualistic. I’d like to know how other people think about this dilemma. How do I set aside my individualistic tendencies? Do other people have the same problem?

Alter Kim

Why would you set it aside? We might as well be the structural violence. Let’s live our lives as is and stop being so harsh on ourselves. I used to have similar concerns, but now I’ve embraced it and met so many “us.” There is no need to consider oneself egotistic or unethical.

Bogyung Kim

Right. Recently, I got to recognize the individuals and the individualism that sustains us. Everyone is different, and there could be



CONVERSATIONS

conflicts. I am glad there are conflicts. They make us who we are.

Alter Kim

I find individualistic people much more respectful than people who force others to make us. Making everyone contribute to a single collective page is no better than simply leaving others be - "They want to do this as much as I want to do other things." The latter, I think, is the right way to make us.

Bogyung Kim

Hooray, individualism.

Yujin Lee

You changed your mind in a minute. (Of course, I'm joking)

Ahreum Woo

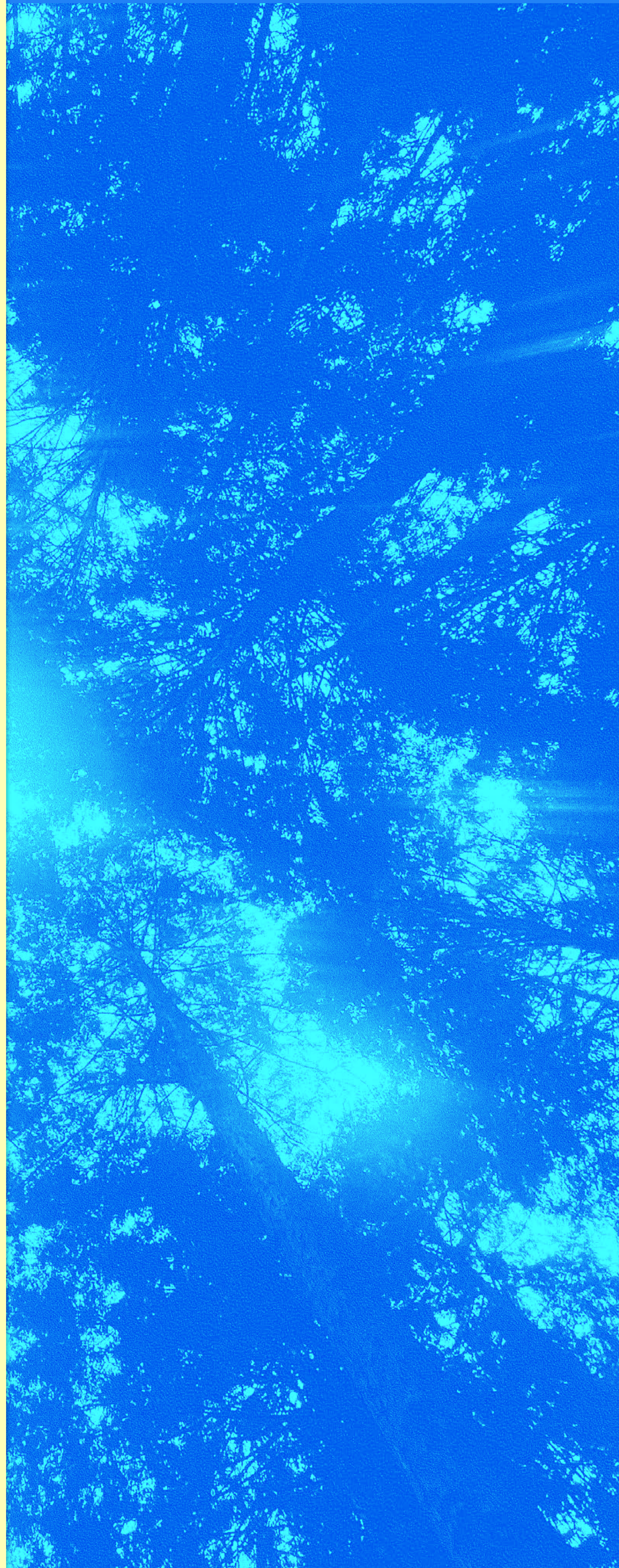
Very interesting. May I put this conversation in our book?

Yujin Lee

I would like to hear from Yeunji.

Yeunji Lee

Even couples fight because of their differences. It's a miracle to have ten people trying to make something together. A part of me feels bad for giving you such a short amount of time to make this happen. At first, I didn't think this would be too challenging since some of you are professional writers. But we got to share concerns about the project for the first time at the cafe after last week's workshop, and I realized this project needed more time. If I were a participant among you, I would depend on chance like Somi mentioned. The grand notion of "us"



CONVERSATIONS

could easily overwhelm us and make things more complicated.

Some friends of mine are curious about what is going on in the art world. Perhaps a light-hearted off-the-record segment could make a nice piece. A mind map, as mentioned, or photographs too. The fact that we have the space to cover them sounds great but also intimidating. To get to the point, I don't think a collective text is a good idea. The outcome of a collective production could be what we least expected of it. As mentioned, it could get in the way of seeing and encountering one another. Perhaps it's better to unravel our individual concerns and interests. That way, it's not a mountain to tackle anymore.

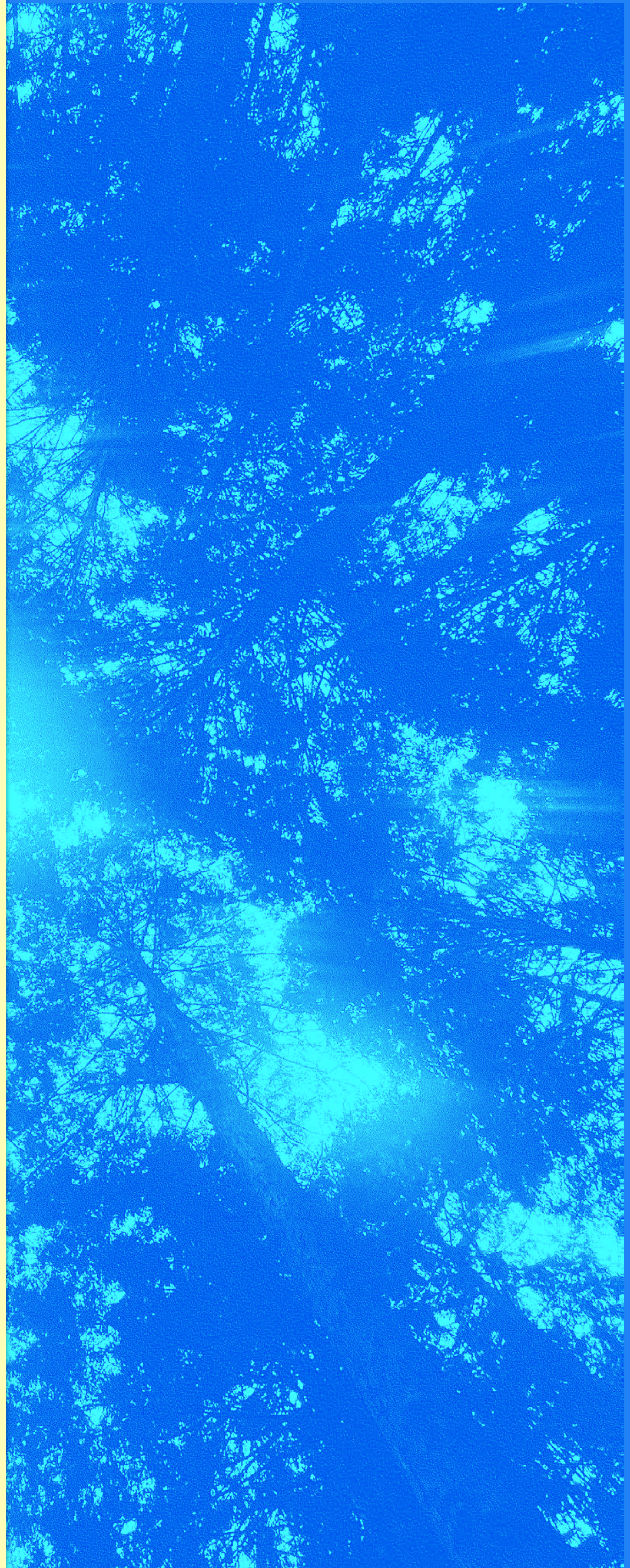
Bogyung Kim

Perhaps we could drop the "us" question entirely. We are expected to ponder that question, but it could open up to something that is not precisely about us. That is an easier task for us too.

Ahreum Woo

From the group conversation, I realize now how each of us has a different ideal of the "us" and the distance between us. The workshop's theme is not lim. We will bring our perspectives directly to the table.

I was looking through some references for the publication and came across Friendly Enemies. I think it's a good idea to share it with all of you. It is a collection of letters that Haegue Yang, Jang-un Kim, Hyunjin Kim, and Jewyo Rhii wrote to one another. The letters came under the title Friendly Enemies. Friends who are also enemies are the best kind of relationship among colleagues. They could be very close, but they also have to keep a critical

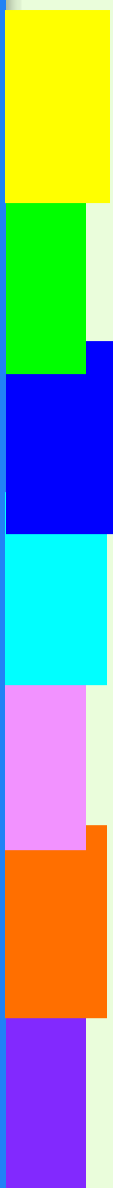
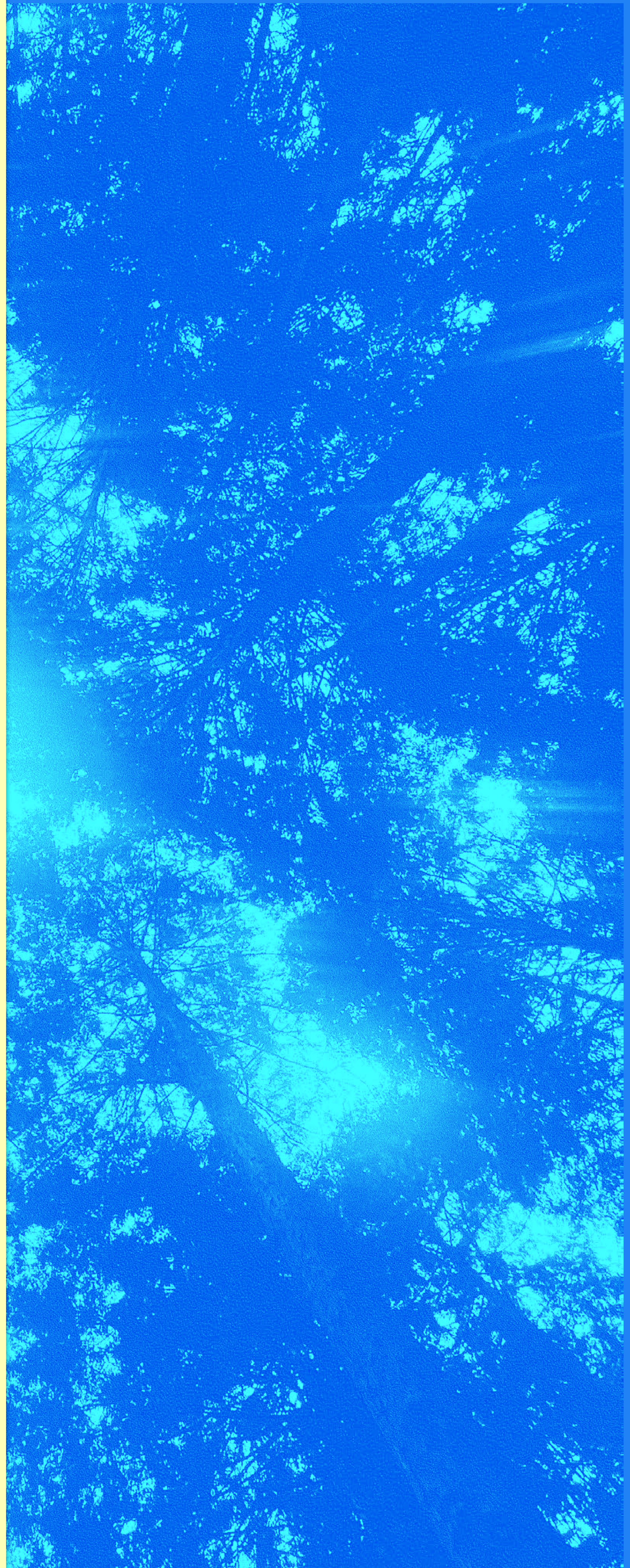


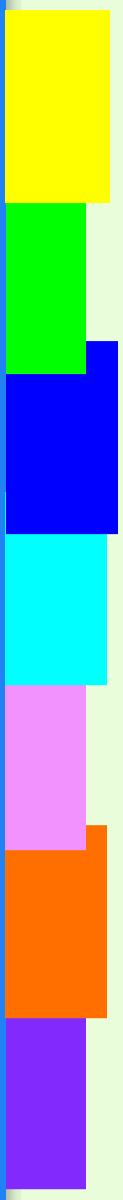
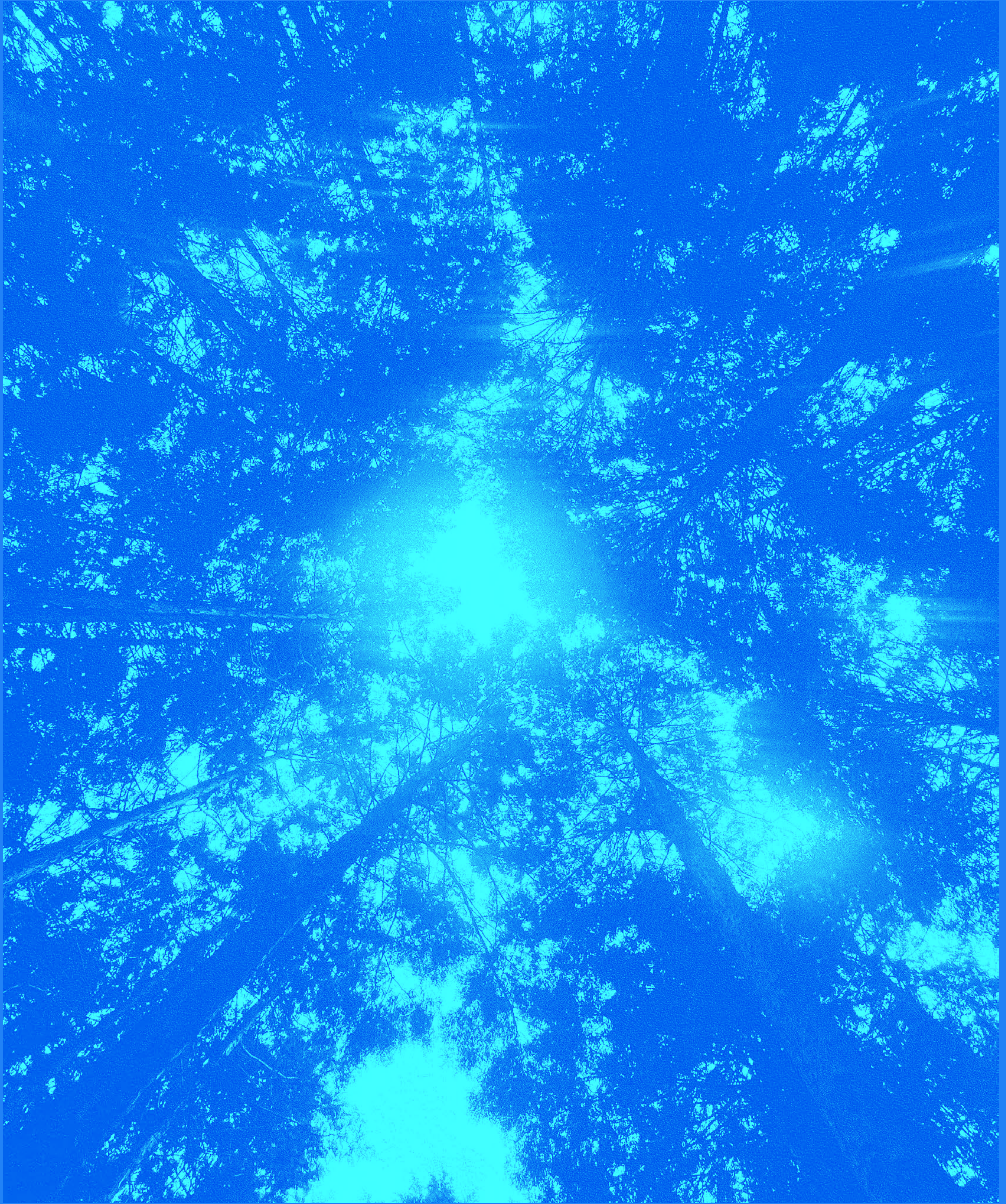
CONVERSATIONS

eye on one another.

We could begin with the notion of “us,” and bring up what comes to mind. The separate essays could organically connect with other essays. If not, then that’s fine too. I think we should all be ready to let go of things don’t happen the way we expect.

Then where are we now? Let’s take a look. We all agree that we will be writing separate essays.





ZOOM-IN

A stage for the participants. This is a collection of free submissions to each other's pages along with writings in relay about "us." In the last workshop we arranged rules for writings in relay and wrote text for 10 days after the workshop, from June 20 to 30.

(Translator: Jiwon Yu)

ESSAYS

1. To me, the word is a challenge KIM Kyungmin
2. Sujeongsan Mountain, in Thin Life Shin Hyojin
3. Where the Body Lies Somi Lee
4. Organizing My Space Spider's Web
Review of *Ways to Make Us* Sujin Jung
5. Overview, Connection Hyojin Song
6. Ways to Make Us that _____ Yujin Lee
7. There is No Reason Not to Defend the Individuals
Bokkyung Kim

We [pronoun] 1. a first-person pronoun that refers to the speaker and the listener, or multiple people who include oneself and the counterpart. 2. a first-person pronoun that refers to multiple people, including the speaker and the counterpart who is not senior to oneself. 3. (in front of specific nouns) used when the speaker is referring to the affinity one has with objects or people to the counterpart who is not senior to oneself.

Here is the dictionary definition, the most basic and objective explanation, of the word “we.” Does the word declare how close I am to the person listening to my voice, that the two of us are not far away from each other? If so, to voice the very word requires courage, assuming that our proximity is already a certainty. This act is a kind of confession as it involves a reflection on oneself,

You and I are fairly close. I can easily picture “us,” you and I. We do not keep things from each other, and we are confident about our relationship. Thus, I say you and I are “we.”

My cowardly self finds it difficult to commit to this confession. So I often imagine “us” from a remote past or the future. “Us” as an image. “Us” to whom I couldn’t find the courage to admit. “We” who will meet someday but not yet.

When I am among a group of people, I would often be dispaired. I waited for the gap between us would close, thinking it was too early to use the word “we” with anyone. I would secretly compare our shapes and turn away, judging it’s not enough to bring up the word. I let “us” go, again and again, waiting for the moment of harmony where you and I would indeed become “we.” (...) I was only being careful in defining

our relationship, worrying you might be taken aback when I talk too much and rush towards making “us.” But now I find this word too tricky and challenging. Does the speed of today’s mobility that seemingly allows a quick connection allows the word “we” at all? The pandemic, the war in Ukraine, regional disparity, socially dire imbalance, hate crimes, ecological crisis, ecological crisis (...)

Does the common ground include discovering, collecting, and deliberating with time the diverse modes of life and the spiritual aspect of imagining “us”? Does this internally expanded field over time a new form of “us”? From April to June, I shared these questions with the other participants I met in Busan. This intimate statement is a careful confession to them. The only moment that makes “us” is when we listen to others’ stories, think and remember them, even when we feel foreign. It is about trusting that the distance between us is close enough and acknowledging the unfamiliar emotions and relationships as they are. It is also about the courage to declare this relationship as “us.” It is the being-together in heterogeneity instead of homogeneity, being a good neighbor, putting myself in unfamiliar territory, a sequence of accidental moments, and community by chance. Like the waves. W, W, W. (...)

2. Sujeongsan Mountain, in Thin Life Shin Hyojin

Waking out of sleep, A looked out the window and thought about what would happen if they jumped down the concrete ground. But it was just a thought. They never meant to do it. It's 3:20 according to the smartphone screen. Today will also be the day they spends with visible veins in their eyes. K knocked twice like a habit and returned to their room without waiting for a response.

“We're going to Space Heem today.”

“Why? What are we doing there?”

“There's going to be a forum Busan Contemporary Art Association is hosting.”

“What's it about?”

“Don't laugh. Sustainability and contemporary art in Busan.”

Exaggerating her frustration on the face, A thought to themselves. What about sustainability? Human beings are always yammering about sustain this and sustain that. Sustainability of humanity could have been accomplished if Thanos won against the Avengers.

“You're going, right?”

“No. You should go without me. The title bugs me. What about sustainability and contemporary art?”

“I know you're just saying that. Be ready by eight.”

With an awkward chuckle, K returned to their room.

Forgoing sleep that would not come, A picked up a book that was lying under the bed.

It was a new book by P that was covered heavily by the press for its rhetorics insisting that coffee be consumed only where it was produced.

A thought over the notion of the commons against neoliberalism and the necessary and sufficient conditions for a good life based on the commons. How should the concept of commons be inaugurated not only in nature but in art? What kind of practices are possible? Should there be practices to be efficient? Do individual practices have no bearing? One question led to another, endlessly occupying the brain.

“Breakfast is ready. Come out and have some.”

With a dizzy head, A put down the book and tried to lay down on the bed again when they heard the voice from outside.

A had enough yogurt, fruit, and some leftover pizzas. Then they got ready to be on time.

“Let’s go see an exhibition before the forum.”

“Where are you taking me when it’s this hot outside?”

“They’re saying it’s really good. Let’s get going.”

It was a solo show of Y based in New York and Seoul. A couldn’t deny that the show was brilliant. It was well made and all, but most importantly, one could tell the artist cared about the people. It had the appearance of an art exhibition, but it was brimming with care for one another and considerate proposals for the future generation. The future it held on to was accessible to all humanity, including social minorities. A used to think that the extinction of humanity was the only way to secure the future of the earth. Unknowingly, A’s barrier that blocked others from coming in got weaker from seeing the show.

“How was it? Wasn’t it amazing?”

“Well… I guess. We’ll be late for the forum. Let’s get going.”

Space Heem was already full of people who came for the forum. The first speaker B was unexpectedly interesting. He was an artistic director who led the team as a non-Korean. He proposed a production-led artistic approach that incorporated diversified communicative methods in preparation. The way B made the exhibition with distinct methodologies instead of themes and his attempts to share the process was noteworthy. There were a couple more speakers after that, but A couldn't wait to get out as the presentations got a bit too theoretical.

As it got harder to hold off their boredom, A whispered to K.
“Let's go and get some wheat noodles. I'm starving.”

Two got out of the building swiftly, but in a stealth mode like they were going to the restroom.

“I knew it. Whatever about sustainability and contemporary art. Full of pretentious bullshit.”

“My bad. I just wanted to do something with you this weekend. Lunch is on me.”

The two got out of the forum and arrived at the wheat noodle place they frequented. After a late lunch, they swung by a bookshop nearby, bought a book, and went on a hike to Sujeongsan Mountain to digest. There were sculptures scattered around the mountain in the natural environment. They were artworks that weave together the history and narratives of the area. It's been a decade since they've come here. The mountainous scenes have become familiar yet somewhat strange since then. The forest provided a phytoncide shower, even with a facility where you could lay your head down. The two rested on their backs, looking on the Busan sky and the trees for a long while.

“Hey. The sun is going down. We better go home.”

“There weren’t so many tall buildings before.”

“You’re right. I used to climb up here as a kid. I could see the sea better back then.”

On the way down the mountain, the big and simmering sun had already set among the countless buildings. The time had presented A with a faint light as they burst into tears. No one knew why. Drip after drip it fell. K couldn’t hide their puzzled look as they had never seen A’s tears in years of living together. But they were sure there was no need to ask the reasons for the tears. Without a word, K reached to hold A’s hand. Normally A would have shaken it off, but that moment, they were relieved that there was a hand to hold. Then they thought. Maybe. They could go on. Just a little. Further.

“Eyes without bodies. There is no room for the body in a clean white space.”¹

Mikkel Elming suggests that contemporary art museum is the space of reason where only the vision is privileged and the “audience separate from the body” is welcomed.² The museum to me is also a space for only for my eyes and reason. It is a space where a sick body or complicated life cannot dare visit. It does not suit the mess of a body.

Now I come here everyday with a body. I’ve become a staff at a museum, working from nine to six, forth hours a week, according to a contract that ties me to this institution. In the morning, I get out of my home on the hill, head towards the tunnel to the underground, pass by the big forest through the thick fog and a few big sculptures outdoors, and enter the heart of the building. I keep myself busy scattering the pieces of last night I carried with me on my body. Perhaps the habit of using exclusively my eyes is at work here. All I do here with my body – taking my disorderly self on a break not far from the gallery and storage, brushing my teeth, and eating – seems uncanny. So I began thinking about the spae that is carrying my body.

As a participant of the Busan Biennale curatorial workshop Ways to Make Us, I visited the local bookshop Book and Kids³ twice. First time around we spent an afternoon strolling through the park, and the second time, we had a sleepover and then stayed around the next morning. This place has a similiar struture to the museum. If the purpose of the museum is to “collect, preserve, present, research based on the artwork and relevant resources, and distribut the outcome of exchange and artistic practice using the data,”⁴ the same could be said about the bookshop’s role. It has a storage where books are collected and stored, an gallery space to present the original works from the illustrated books, and a lounge and rooms where people could meet.

1 Mikkel Elming, “A Text about Olga Benedicte's Artistic Practice,” Little ASJC x Little KA, (Art Sonje Center, 2021), p. 115.

2 Ibid., pp.113-118

I thought of these look-alike spaces together: the museum, like a pristine temple, obscuring the body and Book and Kids, on the contrary, allowing so bodies to be. Book and Kids does not divide its space. There is a garden (Cloud Bread, a village library) open to the inside and outside with a low fence so children could look over from wherever they are. There is a staircase at the bookshop on the first floor that led to the second floor and another one from the second floor to the third floor's program space (Booklover's Den). Due to its design, each room was connected by the staircases. Each room with slightly different purposes does not highlight its boundaries. Instead, a window gives way to another as a floor leads the way to another. There are ends of hair and heels of bodies exploring the space.

There is a sleepover book camp where you can get your hands on the book collection, lean on something, and get to sleep. The museum storage where the collections lie does its best to erase the traces of the handlers, the fingerprints of the registrars, by-products of any kind, and dust. It covers the works with air that is the perfect temperature. As the collection at Book and Kids attaches themselves to the children's bodies, the museum's collection from the outset gradually sets itself apart from the bodies via fumigation that pushes pest away and allocation that keeps it at one place out of a human touch.

Museum is a place for eyes without bodies while Book and Kids is where the bodies reside. Recently I learned from an artwork that the Municipal Art Gallery of Diyarbakir used its space as a refugee camp in 2014. There certainly were bodies there. What does it mean to be able to lay one's body and be protced in a museum? How would this museum hang its artworks?

³ Book and Kids is a bookshop and culture center based in Busan which opened in 1997. Currently it is located at Geoje-dong, Yeonje-gu, Busan. Introducing quality puglications, Book and Kids also organizes reading programs such as "Booklover's Den" and "Sleepover at Bookshop Camp." By 2011, it collected 18,000 books for the bookshop and 10,000 for the Booklover's Den. <http://cafe.daum.net/bookandkid> (Accessed in June 24, 2022)

⁴ Museum of Modern and Contemporary Art Rule Book (MMCA, 2022), Chapter II Article III (Jurisdiction).

4. Organizing My Space Spider's Web

Review of *Ways to Be Us*

Sujin Jung

Bruno Latour discusses “composition” through Tomas Saraceno’s large-scale installation *Galaxies Forming along Filaments, Like Droplets along the Strands of a Spider’s Web* (2008) in an essay *Some Experiments in Art and Politics* published in *e-flux*.¹ According to Latour, the giant “cosmic web” in black rubber band is “networks [that] have no inside... They are all edges” and what “produced the shape of networks and spheres.”² This means that Saraceno’s space spider’s web “provide[s] connections but no structure” and we, as potential connections within the work “move to other points through the edges.”³ Accordingly, Latour contends that the search towards the inside is necessarily connected to the outside. Furthermore, a new way of thinking – or composition – that overcomes the dichotomy of the local and the global is much needed.⁴

I have been interested in practical ways to establish such a space spider’s web. In the curatorial workshop that departed from the keywords *us* and *the local*, I was able to learn from guest speakers who have worked on their own web, weaving through the inside – individuals – and the outside – their own “*us*” and beyond – like a Möbius strip. Taeyoon Choi’s alternative text writing workshop worked on making a bigger “*us*” by tackling accessibility and inclusivity. Director Bora Hong presented us with her practice, which involved constant experiment of placing herself in unfamiliar territory, like tadpoles that have a solid core yet softly multiplying. Director Yunik Kim attempted divergence of connecting dots through “new assemblage,” overcoming the exterior “limits.” Curators Changpa and Mira Park worked alongside history of Busan, thick cypress forest, the plant community of Sujeongsan Mountain with persicaries that bloom underground, and art. There were multiple ways to “connect”

1 Bruno Latour, “Some Experiments in Art and Politics,” *e-flux journal*, (Mar 2011), <https://www.e-flux.com/journal/23/67790/some-experiments-in-art-and-politics/>.

2 Latour, “Some Experiments in Art and Politics.”

3 Latour, “Some Experiments in Art and Politics.”

4 See, Latour, “Some Experiments in Art and Politics.”

the diverse “outside” and “us.” Some of these “ways to make us” has attached to my space spider’s web.

Now that the workshop has ended, I am still struggling with organizing my own space spider’s web. However, I have more end points at this point and confidence in my next steps. With resilience and flexibility to reach and connect with the unknown territory without restraint, the end points that carry the power to rearrange the existing territory beyond the limits and establish new ones, the web that generates not a trap of a predator but a place of care... That is what I am weaving one stitch at a time.

On the first day of the workshop, I got off the train to head to the Yeongdo bridge, where we were supposed to meet. There I faced the countless products of the port industry and the vast ocean all at once. Looking out the swaying waves, I drew a map in my head. The sense of the exceptional ecology of the villages surrounded by the river, sea, and mountains stirred my heart. The road from Busan Station to Yeongdo brought about geographical imagination. The harbor of the modern civilization was an intersection of merchants, international students, and travelers who generated a dynamic exchange of goods. In the face of such an ambivalent reality where the conventional orders collapsed, people of the time suffered and went through confusion. This nature tends to cause hybridity of the open port city like Busan. So here I arrived at a city where heterogeneous cultures – the ocean and land, the fluid and indigenous, migration and the native, city and farming and fishing village – meet.²

Becoming-Us in a Digital Space

Half of the workshop sessions were online via video conference due to the pandemic and relevant social distancing measures. Mediated by digital media, we sat where we were at the same time. We faced each other in pixelated screen that replace our actual selves, and called ourselves “us.” This was an act of amplifying synesthesia³ of human and machine within the digital environment beyond the human’s natural five senses.

Could we realize communication in a way different from our past experiences?

Digital devices are not only media. As my body comes to close contact with them, I become a part of them. I am used to communicating with someone via phone, text, and applications like KakaoTalk, and Instagram. Yet eye contact and

1 This was the title of the first session of the Busan Biennale 2022 curatorial workshop led by the guest speaker Haeju Kim.

2 Gu Mo Ryong, “Busan: Beyond the Colonial and Modern City - A Culture Study’s Approach to Busan,” *The Journal of Incheon Studies*, p. 3-32, 2008.

3 Su-an Lee, “Sense-concentrated Digital Culture and the Advent of Homo Sensus as Posthuman Symptom,” *The Korean Journal of Cultural Sociology*, pp. 127-168, 2015.

the exchange of emotions in digital space requires hybrid and multiple dimensions of senses, which is bound to be different from exchanges in person. Perhaps this was an effective way to share knowledge. There we were amid workshops.

Becoming-us with Non-human Beings in Nature

Our encounters had a tactile dimension. The image⁴ taken in Sujeongsan Mountain which is included in the common text is interesting because it captures the connection between human beings and nature. Furthermore, nature in the image is the subject in the middle, exuding its presence. Unknown small hands feebly hold one another or rely on one another. This is a communication governed by non-human beings. After a stroll at the Sujeongsan Mountain, we admitted how we seeped into one another.

It is the waves we encounter I encountered coming back to the Yeongdo bridge. The “wave,” a part of the Busan Biennale’s title, provides rich significations. Firstly, by definition, it metaphorically refers to how waves move or such a phenomenon. Secondly, the hilly landscape of Busan looks like a wave. The curves prompt us to take careful steps. Lastly, I experiment with placing my heart at the waves’ throbs as they go up and down. As I drift on the pulsation, my heart longs to respond to the eyes from the very bottom.

“Woo-ri [we],” a first person plural pronoun, has the same root as the words “wool [boundary]” or “wool-ta-ri [fence].” “Wool” refers to the inside of a boundary made with tree branches or weaved grass. Thus, “woo-ri” came to mean a group of people inside a fence.¹

It can be said that family is the most fundamental unit of “we” within the patriarchal society. However, I have long decided that I will not make a family through marriage. Donna Haraway, an American feminist and loosely a postmodernist, made a slogan to make “oddkins that are non-natalist and off-category”² instead of children, defining oddkin as something “unfamiliar, uncanny, haunting, and active.”³ Currently, my family⁴ consists of seven chickens, three dogs, and one human. But in reality, many other species have become my “oddkins,” obscuring the stone fence that defines the boundary of my home.

1 Keeho Choi, *In Search of Etymology Around the World and its Culture (Asia)* [Eowoneul chaja tteonaneun segyemunhwayeohaeng (asiapyeon)], Bakmunsa, 2009

2 Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, 2016 “Oddkin—non-natalist and off-category”

3 Ibid. “Kin are unfamiliar, [...] uncanny, haunting, active.”

4 Living in an old farm house in Jeju Island and running an artist residency, I find the world “family (“식구” meaning mouhts that eat together)” special yet again. Here, I invite one artist at a time to my home. The artist would live here and work for a certain period of time. We would be in separate places to focus on our work, but when meal time comes, we would come to the living room to eat and talk about honest issues in our lives. In a way, the “meal community” that share morning coffee, lunch, dinner, and a cool bear is or of an “us” than the “family community” that simply live together under the same roof. I am reminded of what Bora Hong (director of Factory 2) who was invited for the forth session to discuss “chance community” said about gastronomie. If we could temporarily make a common moment (imagination) through a good dish... wouldn't it be wort it?

Like any other morning, I went to the chicken coop to gather some fresh eggs. But on this particular day, I sensed a strange dark presence. Taking a cautious second look, I found a big coil of a snake that had already swallowed something in its mouth. Startled at my presence, the snake vomited. It was an egg, shining lusciously with the snake's saliva. The snake didn't move for a while, and its still posture was chillingly beautiful. There was something divine about its presence, which led me to think about the snake god that Jeju people have traditionally been worshiping. The snake soon realized its precarious situation and started to make a move. My boyfriend, who was standing beside me, swiftly used the nearby farm tool to snatch the snake and threw it onto the grass. Our curious and naïve dog Ccino came and stuck her nose towards the snake's head. In an instant, the snake raised its head high and opened its mouth wide, ready to attack. Shocked by this small movement, my boyfriend picked up the shovel and started to beat the snake. I, who was mesmerized by its presence as of a few minutes ago, just stood there motionless, witnessing the snake being beaten to death right in front of my eyes. I kept thinking to myself, 'Its death was inevitable the moment it crawled into our stone fence. We can't live with a snake now, can we?', trying desperately to justify what had just happened and to wash away the uncomfortable guilt. But the fact of the matter is that it was our ignorance and lack of responsibility to make oddkin with this creature who entered our "wool [boundary]," and it resulted in the most extreme and violent reaction.

The presence of the snake reminded me of the notion of polyphonic assemblage introduced by Anna Tsing, an American anthropologist, in her book, *The Mushroom at the End of the World*⁵. Polyphonic assemblage refers to both the individual and distinct melodies and the sporadic and momentary harmony or dissonance created by multiple melodies. It is difficult to predict when, where and how such polyphonic assemblage would be formed, as it is prone to respond to the changing environment, but what it creates is a livable—or killing—situation⁶ full of complex ironies. To understand and embrace polyphonic assemblage, the concept of "us" must be unlearned⁷, and the

5 Anna Tsing, *The Mushroom at the End of the World*, Princeton University Press, 2015

6 Ibid. "livable—or killing—situation"

7 The Cambridge Dictionary defines "unlearning" as the following: To make an effort to forget your usual way of doing something so that you can learn a new and sometimes better way. Artist Taeyoon Choi, the guest speaker for the third session of the workshop around the theme of disability art mentioned in the introduction to the unlearning workshop in 2018 at Nam June Paik Art Center as the following, highlighting new experiences and discovering from the repeated oscillation of learning and unlearning: "Unlearning is being used to the sense of dividing one to two, while learning merges two to one."

curatorial workshop that I took part in titled, *Ways to Make Us*, has ironically guided me through this process of unlearning.

The guest speakers of the workshop each presented their own “ways to make us.” But my thoughts always lingered on the noun “us” rather than “ways.” What is this “us” that we attempt in so many ways to become? And what does it mean to “become” us? Is it like becoming a member of a workshop? Do we “become us” like ice becoming water? Or do we “become us” based on fate, rules, or procedures like the way people become lovers? Some interesting trails of thought came about, but this time, the verb “to become” felt a bit too deterministic. After finishing a ten-week long workshop together, have the members of this workshop become “us”? If so, what happens next···?

Recalling the conversations that I have had with the participants of the workshop, I realized that different descriptions have been attached to the word “us.” Us that “emerges from here and there,” us that are “unfamiliar and strange,” us in the most “loose” sense of the word, us in the “aftermath,” etc. In her book about Donna Haraway, Yumi Choi brings up the last hexagram of I Ching (hexagram 64 - Near Completion) and says, “A failure is a door to new opportunity that may change the ending [···] This is how new relationships begin.”⁸ Inspired by Choi, I would like to add a blank to the workshop’s title as follows: Ways to Make Us that _____. I end my text wondering how the readers will fill in the blank.

8 Yumi Choi, *Donna Haraway: Thinking of Sympoesis* [Haereowei, gong-sanui sayu], B-Books, 2020.

7. There is No Reason Not to Defend the Individuals

Bokyoung Kim

What if we all liked the same things? We would marvel at the fact. We'll try to find other things that we like and find that they all match. Would this be a happy ending? I'm not sure about that, but there was someone who had a similar question. Writer Gordon Livingston wrote in *Too Soon Old, Too Late Smart* that there would be chaos followed by a failure in the definition of love and identification of emotions and desires if people's lifestyles were so simple that they started liking the same things.

The reason to defend individuality is based on the concept of resilience in ecology. Would we be okay if we respond to exposure to danger or imbalance with the same amount of sensibility, capability, role, preference, and acceptability?

It is not easy, and not even necessary, to try various new things to survive. It's time to discuss the resilience I mentioned earlier. A community is placed within a more extensive system where a society, environment, and people interact. People have emotions and desires, making them vulnerable to internal and external tremors. However, biodiversity allows individuals the power to sustain themselves.

Even when the homogeneous, same, similar, and look-alikes face unstable circumstances and get swept away in flood, one individual among them with different roots and pillars could hold the others, become buffers to alleviate the impact, help get them on their feet again, provide shades, and ultimately allowing a sustainable and diverse multi-purpose community. In plant communities, singular vegetation is effective yet limited in purpose. A multitude of vegetation generates food chain structures and circulating systems that serve various purposes. In the

latter case, even when one species in the food chain is extinct or disappears, the entire system is sustained, and initiative changes to fill the gap.

Within a community of control and non-control, diverse individuals become prime sources that endure any crisis and carry on. Coming together and going their ways in their respective speed and methods, pulling and pushing simultaneously like a magnet, maintaining a proper distance and tension, a lump of material lives based on the stable molecular structure. That is the reason why...


Making_Documentation

Writing in Relay

Details

Join Channel

Rules for 'our' communal writing

1. All of us write one text about 'us' one by one.
2. The text can have one chapter or multiple chapters.
3. We write the original text on 'create a post' on Slack.
4. Text pushed by missing one's turn could be continued on 'leave a comment.'
Comments are acceptable without any limitation on participation.
5. Comments can be posted simultaneously on different posts.
6. Each should participate at least once or more.
7. Word count for one post should be 250 - 500 words and one's thought should be finalized within one post.
8. The writing is due by June 30, midnight. After then no further text should be written. (Both posts and comments are closed.)
9. The beginning of the writing is by  Somi Lee.
10. The renewing time for the communal writing is at 9 A.M.

Making_Documentation



Join Channel

Start a Call














About

Members 13

Integrations

Settings

Find members

-  Alter Kim ○
-  Bogyung Kim ○
-  Kyungmin Kim ○
-  Sujin Jung ○
-  YeunJi Lee ●
-  KIM Kyungmin ○
-  Hyojin Song ●
-  Shin HyoJin ○
-  Ahreum Woo ○
-  Yujin Lee ○
-  Somi Lee ○
-  Chongjae Kim ○
-  Han Sujeong ○

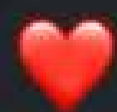
**Somi Lee** 12:23 PM

June 11th. The day we climbed Sujeongsan Mountain together. In the days that followed, I climbed it a few more times along the same paths after the line of a dozen or so people venturing through the thick forest walkway ahead of me. The purpose of the repeated hikes does not include revisiting or making records of the bygone times. It is to declare how I discovered vicarious bodily contacts from the documented images and to confide with the others that there had been moments of our bodies touching without me or anyone else noticing.

To me, a body is a vulnerable place, defenseless against the invasive power of love, lust, and at times, contamination. This makes bodily contact hardly possible. Unless individuals stay close together in the same space and time, our guards down to the others' approach.

On the leaf that touched my finger were seven fingers that stretched out in all directions. On the body of the tree trunk that supported my back were other bodies that leaned on it. Slightly apart from one another, we lay still in the cypress forest. (In hindsight) I realize that we absorbed the air from the others' lungs along with the particles of the forest

2 files ▾

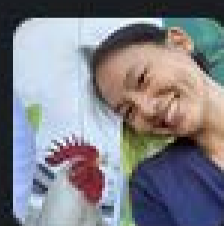


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4 replies

4 replies

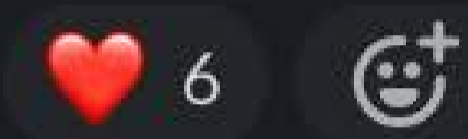
**Yujin Lee** 2 months ago

In chemistry, touch triggers a reaction through a particular catalyst. what kind of catalyst is at work when a body meets another body, or a hand touches the tree bark?



Shin HyoJin 3:37 PM

There are things that are revealed to us only in hindsight. The energy arises in moments when our bodies and spirits meet to make us (or be willing to do so). But it is not instantly recognized. It rises in our hearts like the way cypress forest gradually exudes phytoncide. At some point in my life, I will be reminded of the day at Sujeongsan Mountain, how our hearts seeped into one another's and the way I was entangled with the (non-) humans around me. However, on June 11th of 2022, the perceptual horizon widened as we faced one another in the forest, drenched with sweat and intriguing stories. The others' exhaled air comes into my lungs, changing me, making me anew, ever so slightly. The changes will continue to come.



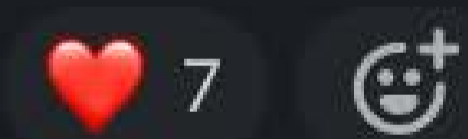
1 reply 1 month ago

Wednesday, June 22nd ▾



Alter Kim 2:12 AM

In some cases, tree branches grow in a way that avoids touching one another. This phenomenon is called crown shyness. Oaks, pines, and myrtles make sure they stay within the lane. To the human eye, a forest is a forest whether the trees latch on and get tangled up in a bunch or avoid confrontation. In the same way, I could imagine from the eyes of a being far away from the humans. We will all be deemed simply humans while the names of our society and the way we fight, reconcile, then fight again, and love are reduced to a single word. However, when we design the final structure of us, it's worth taking note of the trees that taught themselves how to stay separate yet together.



**Bogyung Kim** 12:36 AM

We've witness discussion about communitis since the industrial revolution followed by capitalism and individualism affected by the economic growth, the overwhelming neoliberalism stirring social inequality, polarization and devision, and finally, increase of precariousness. Climate change and pollution pushed for ethical choices in precarious life, the purpose and direction of life's sustainability, and the essential values of being. We have now come to look for the commons, a valid presence instead of an obscure future, where we all have equal rights to contribute with values. For a steady and valuable society, the notion of together or we all should extend further beyond humans. Emotion, philosophy, knowledge, culture, plants and animals, system of nature and outer space need to be materialized on a horizontal stage of sharing instead of a vertical mobilization and transaction.

A community not only explores and deliberates on the essential values and system, but it also embodies the spirit of maintenance, sustainability, sharing, and collaboration. The community's initiatives will be reflective of its own unique ways. Communities within a nation will question the values it takes to design a new system and launch new projects to move forward. Then again, why is it important to take new and diverse forms of actions?

**2 replies** Last reply 1 month ago**Bogyung Kim** 2 months ago

A question arises. 🤔

How are “we” and a “community” different from one another? What tells them apart if they are so different, and what qualities do they share if they turn out to be the same thing?

**Yujin Lee** 1 months ago

If the foundation of a “community” is not so much a Utopian state towards a “vague future” but an actual effort to cultivate a “solid present,” “we” are a structure that provides a form to the “vague future” with “solid concepts.” It is not without its insecurities, but all the more empowering.



Hyojin Song 6:23 PM

We keep making efforts to make us. By efforts, I mean that we, which is a notion that cannot be reduced to the neoliberal ideology of competition, have respect for the perspective of others and respond to it by asking more questions. I can finally say this now: traveling hundreds of miles to make us has a meditative aspect to it. Most of us come from somewhere further away. We can imagine their difficulties. At the end of the travel, we come together and stay for a long time. As we talk to one another, walk together, rest our heads on the others' shoulders, stretch in twos, or even share moments of silence, we feel something change in our hearts. The process of becoming-together involves not only humans but also non-human beings. Plant communities we met at Sujeongsan Mountain maintain a mutual relationship while securing individual and unique forms. Even the planetary society has respect for individuality while in coexistence. I see how listening to the sounds of other beings and documenting them is a way to make us.



3



1 reply 1 month ago



Kyungmin Kim 2 months ago

We met every week to understand the form of “us,” which could be nothing more than an abstract concept. Among us, it is difficult to say “you are something – significant, necessary, precious, or any other intimate adjective – to me.” We wished to be not merely close in our private lives, but achieve becoming-us at a higher level, striving to know how we could make it happen. However, we never had a map that showed us the shortcut to get to our goal. What does it mean when a person with a day job spends every weekend with you for two months? Coming from Seoul to arrive at Busan takes ten hours by bus, and three by plane. Then we realized that it was better to arrive a day early to avoid the impact of fatigue from traveling. To explore “us,” I had to spend time and resources and forgo many appointments.

All this to meet everyone in person for only two hours. We climbed Sujeongsan Mountain, spent some time at a bookshop in Busan, and discussed locality. As we examined many ways, attitudes, and modes of defining “us” every week, we ended up discovering more differences between us. But I started thinking about our meetings in my daily life. In moments as brief as a flash of light, “we”

were already in an encounter. We would be face to face at a time, but I, even when I was alone, often became “us.” Ways to make us is about offering a part of what is mine. Indeed it is.

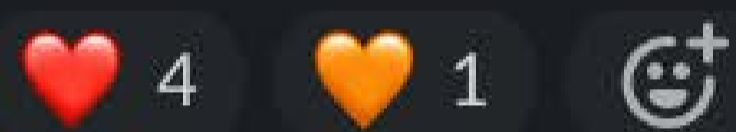


Monday, June 27th ▾



Sujeong Han 10:21 PM

Among “us” who met in Busan, there was nobody fluent in the dialect. Accordingly, we spoke different languages in our conversation. Languages from where we live, those spoken by the people there. Those languages are like pidges, forms of language that are improvised to serve a specific purpose. They do convey the meaning but aren’t quite delicate enough to make sense of the speakers. Yet there emerged grammar and common words we all understand and laugh about. I call this language between pidgin and creole “something.” “Something.”

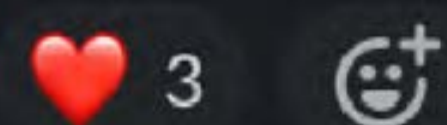


Wednesday, June 29th ▾



Sujin Jung 11:46 PM

Have I been making “common words” with them during the workshop? “Us” who came together in Busan to explore was to be the bigger “us.” “Us” who shared their own ways to find “us.” Or “us” who came together to find our own “us.” The lovely, understanding and encouraging “us” who felt sorry I couldn’t spend every weekend. “Us” who I am grateful for being considerate of the struggling independent researcher, adjusting schedules so I could participate. Corners of the bumpy road that completely changed heavy-hearted personal narratives attached to the place of Busan, the colorful buildings, the dense cypress forest, fluctuating waves from afar, and “us.” The moments we definitely shared with many of “us.”



**Yujin Lee** 7:51 PM

Simply being together, on purpose or inadvertently, in the same place at the same time does not necessarily make “us.” As I read through the above paragraphs, I think what makes “us” is about sharing something. Based on the notion of joint ownership, it could be about sharing material resources. Or it could be about sharing thoughts or time in terms of being together. On the one hand, we share the ownership of the publication we’re making, so in a way, the publication makes us “us.” On the other hand, we have spent time together and shared our thoughts every Saturday, online and offline, for the past two and a half months, so we have become “us” in each of our memories and recollections. Economist Gibin Hong, the workshop’s second guest, elaborated on cosmo-localism (globalization + locality) by separating the material and immaterial. It got me thinking about how I tried to understand “us” by dividing the material “us” and the immaterial “us,” which made me uncomfortable with myself. I do not mean that the dichotomy is wrong. Instead, I imagine a kind of an ambiguous “us” that defies definition, elaboration, and categorization, like the crown shyness in the thick forest and the entanglement of the forest (곶, got) and its vines (자왈, jawal)... Ambiguity is indeed intriguing, but it doesn’t allow room to dwell and deliberate. So back to the facts we go. “We” met at a single intersection (#Busan #BusanBiennale). “We” decided to consider this arbitrary crossing as a significant encounter. It is undoubtedly more than a momentary brushing of the shoulders. Rather, we dwelled on the intersection for a while or longer, feeling awkward or full of anticipation. And then... Some might go their own way while others trace their way back. Some will choose to deviate from the plan and go on a new path, while others decide to stay even longer at the point of intersection. As such, the way to be “us” is a symbiotic continuation of “me/you/us” as the evolutionary biologist Lynn Margulis suggested.



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**1 reply** 1 month ago**Sujin Jung** 1 month ago

Troublesome it may be, I wish to dwell on ambiguity. Without an interest in the path that follows - whatever that may be or whichever direction it may take. Could the ambiguity serve as the power that allows collaborative ventures and story-making?

ZOOM-OUT

he workshop from the beginning was taken with a documenter as a third person for another point of view. We introduce the documentor Chongjae Kim's documentary record and suggestions.

(Translator: Hyo Gyoung Jeon)

Record

This is a documentary text written by the documentor who participated in the workshop **Ways to Make Us** and observed throughout the event. This is a collection of words taken from thoughts about "local" and "us," as key words of the workshop, and from the invited speakers as well as participants.

Writing History of Ways to Make Us

Ways to Make Us is a curatorial workshop organized by Busan Biennale *We, On the Rising Wave* that first opened after the lifting of social distancing restrictions due to Covid-19. Artistic director Haeju Kim attempted to use the biennale's sources as opportunities for participants to experience diverse areas and demands of the constantly changing curatorial. In order to achieve this, the curator Ahreum Woo organized a 10 session workshop giving "local" and "us" as key words, interweaving different examples closely linked with life and curating. The workshop mostly took place in different parts of Busan with curators selected from the open call. However, if speakers were not based in Busan, sessions were done online through Zoom. I was kindly invited to the workshop, due to the approach I have in viewing artistic practices as historical documents, along with my interests in communal places and time, I came to be in charge of its documentation. **I write in an unordered and scattered manner mixing the speakers' words, questions by the participants and my own comments. The text is not necessarily based on the premise of collective ideology. I write down narratives followed by their multiple voices.**

Haeju Kim (2022 Busan Biennale),

OVERVIEW, CONNECTION

For the first session following the introduction of the workshop, we gathered together up on the hill of a mountain in Yeongdo island where we could get a good view of Pier 1 of Busan port, the old town as well as one of the biennale venues, over the sea. We introduced each other and shared each other's interests. Such as, the extension of 'us', ways to remember, capitalism, nature ecological environment, non-human transition, sustainable museums, tamed experiences, queer, community, documents of alternative spaces, private residencies, locals in Busan and breaking down boundaries.

Busan as a city has a short history. It is dynamically shifting but is somewhat contradictory. The time of the city needs to be renewed to go with the desires of it to be renewed, however, the places in which the Busan Biennale pays attention to are not ones that belong to contemporary times. **It focuses on the unknown Busan, the places where the timeline is congested and what is left to remain.** The biennale is a festival in which the curatorial effort receives more attention than any other art event and curator(s) get a wider power over it. While the industrial efficacy of the biennale has to be fully recognized, it is also excessively intensive and temporary, which makes it necessary to question what it leaves behind. This is a significant question for an exhibition as well.

Gibin Hong, **COSMO-LOCALISM**

Cosmo-localism is an idea to reorganize the world order in order to commonize the knowledge and information and resolve the physical within a local sphere. This is an anarchic resolution against different issues resulted from transnational transition after globalism. The three elements of a nation are people, territory and sovereignty. Such people's nations have (still and nevertheless) become a single type of nation. The earth is divided into territories. Commodities and capital freely cross borders. The commodities in particular are consisted of the integration of raw materials and parts that are simultaneously produced from different places and distributed globally. People however are not. The imbalance between locals occurs in the extent of where knowledge becomes centered in areas more than others.

Is the individual's practice meaningless when it comes to plan to reorganize world order or does it merely cause an individual's sense to be more sensitive? If practices are not socially organized and pursue goals for exhibiting individual idiosyncrasy or effect, because they are dependent on the market, they cannot be termed anarchistic. Certainly companies customize goods and services by individual's needs. The companies change and innovate the world but don't persist to rearrange the order. It has to be through temptation for the social movement to create rearrangement of the institution.

Taeyoon Choi, **MAKING THE ACCESSIBILITY AND INCLUSIVITY OF ART TOGETHER**

The range of disabled artists is widely judged depending on whether the artist has a disabled body or if they deal with their disability in their practise but this includes their cooperative non-disabled artists. Art dealing with disability is neither to overcome it nor make it disappear. The conflicts have to be confronted and the emotions have to be remained unresolved. Let's draw a line between making art political and art that is politically correct. Making art political is to reveal what the status quo is and the conflicts within it.¹ This is not just a problem for people with disabilities.

The exhibition can be a bit unique.

There are always necessary things for local communities. The curating ought to coexist with it. The art is not temporary and the artists should maintain a good relationship with their joining communities.

¹ Jean-Luc Godard, *What is to be done?*, 1970.

Hong Bora (Factory 2), **THE SHAPES OF US**

Each of us is an individual. Individuality and beauty are non-negotiable values. I would like to see a state whereby despite each of us having a core, our boundaries become like frogspawn, outside of them soft, sticky and able to stick to each other so that they can expand freely. To achieve this, we keep making links. The shared experience should be strengthened. The public is where a network like capillary between individuals and coincidences occurs. (On the other hand, people don't care about voices that didactically tell them to do right or wrong.) For this they curate and manage spaces. **They gently talk to each other and create intimate languages of us. We make newsletters with great effort and send them out.** This is different from promoting. I would like to remain unprescribed, flexible without stressing particular identity. The space I manage is also not defined. The curators can find and do what they find enjoyable without being caught in themselves. Be brave.

Yunik Kim (Space Four One Three, Pack),

OUR MANUAL

The algorithms are pushing us out and we live our lives as a component for platform companies. Artists (including properties) are under similar limitations. Each of us has been doing critical plays with the things we don't possess. We cannot be the subject. This became the new default. Why are artists excluded when making ecology? We would like to create an art production community to form the communality and bond of sympathy and build a new way for art to be socially useful.

We renew the space manual for Space Four One Three. **Our making the manual was to understand the given limitations and rearrange resources transparently and equally.** The exhibition space is the only space and time to realize the rules that are not taken for granted in society. For clean and fair autonomy we provide and distribute artists in a 60 centimeter cube. The dimension has shrunk but its functions have not. I aim to create culture through art and make it as a business.

Junghoon Kim (Open Space Bae), seonyoung Kim (Space Heem), **BUSAN, ART, NOW**

To be a curator, one has to study abroad or go to Seoul. We manage a space in the area because we would like to find colleagues to work together. We don't study alone but rather create methods to do it together and make it evolved. Incubating local artists is an unrelinquishable role despite the generation change of the people in management. The past network of established artists are done. We need new networks but haven't found a way to do so. The space has to have a premise including the locality. **Beyond the limitation of the region, there are people who are able to come over to support like allies.**

Sometimes running a space is all about raising funds. We are experimenting different ways for survival, Arts Council Korea's Visual arts production space support fund is key to its management. At the same time, when we get support by the fund we tend to rely on it and undertake restrictions. It could be a sort of censorship. We didn't get the fund this year. We would like to use this change to have fun and get closer with each other.

Kang Jungah × Youngsoo Kim (Book and Kids), **A LOCAL BOOKSHOP THAT TURNED INTO A SPACE FULL OF LIFE**

Taking care of a bookshop can be a lonely job. We feel like we are on an island. While moving to the third place, we constructed a new building with a yard. We felt abandoned while in the space. We take off our shoes to use the space fully. Kids don't really mind this but adults feel strange and are reluctant to enter when asked to take off their shoes. They reject the unfamiliarity. Males tend to do so more. Once they enter and start to talk they become friends. When they leave, put on their shoes, they listen to other's stories and their minds change. Many has left.

We manage meetings with writers. **Once we found a writer and called her. She couldn't make it as her third kid was a toddler. I told her my fourth kid was a toddler so I would be there as a moderator of the event with my baby on my back. Ah, could I do it? This is a photo of me signing autographs with my baby wrapped around me. We became a family.** We can breach through and cause a break despite a pile of debt we are in.

We have a particular attachment to picture books but we don't make our space as a special place or library for picture books. We rather desire a stage for play. The cultural spaces for local communities' activities are usually made by the collective. They create manuals to divide labors and have assignments to constantly bring together new human resources. Also, if it can't renew it will disappear as a matter of economy. Compared to that, Book and Kids is the achievement of individuals' vision and dedication. Witnessing kids growing up is a significant driving force of the space. **Raising and taking care of people is what builds the local.**

Roger M. Buerger (Busan Biennale 2012), **CURATOR IN LOCALITY**

Busan is a controversial city. The war left refugees places to live and houses built without particular plans in the city, which are merged with fantasies of the modern city. **The art spaces I saw in Busan tended to be pretentious and in competition with department stores near them. It was necessary to renovate the exhibition space into process states, in the logic of a construction site, in order to nullify existing desires and to let art compose the future.** There always have been art educations in mega art events like biennales. However they were dealt with as something additional after the exhibition was completed to open to the public. What would it result in if art education proceeds from the process of making an exhibition?

We had 70 to 80 people gather in the auditorium. We did not know what to do. As our sessions were like situations as if stuck within a broken elevator, there were a series of moments to decide whether we should go on to talk or not. Translations were necessary, not only in language-wise but also culturally, there were moments I could intuitively feel connected with others. At the end, Learning Council became the protagonist of the biennale. They were helpful to actively engage in the participating artists' works and turned into docents to talk about the works. Having a conversation or convincing others is not the act of strategy, improvisation is the only way to achieve it. The virtue of having conversation is to take care of the people around you and of yourself.

Mira Park × Changpa (Lab C), **LOCAL STROLL**

Lab C with forest curator Mira Park and art director Changpa invited us and rearranged their 2020 program Time to Ramble for the ninth session. Time to Ramble is a curatorial program that researches Sujeongsan Mountain area in Dong-gu with artists and local experts and weaves their results into an exhibition and forest commentary, unraveling them as a time of experience through a walk. We walked together for about two hours. The vegetations, traces from the past residents of the area and the stories around their installed artworks were absorbed through each other's skin.

The forest of Su-jeong Mountain is strange. It is nature but touched by human hands for too long. In the middle of the mountain, there were deodar cedars that used to be street trees, hinoki cypress trees planted and Cornus fruits were along the path. There were categories of the trees. A memorial stone to indicate the land for the train and the residential area where people came up on the hill and built their own houses. **The boundaries between the city and nature constantly change and there are many reasons for that. People largely engage in these matters and also neglect them. The local research generally takes place in urban spaces where people talk a lot and it may be that our curatorial is there to collapse or organize the boundaries while observing the ecology.** Couldn't it be possible that the node which links what cannot be seen in the local with the cultural history of plants leads to new experiences, changing awareness as well as constituting a chance to think about other things?

All Participants, **FULLNESS IN THE CONVERSATIONS**

The last session was arranged to share each other's thoughts about the program and discuss the text to be included in the documentation. We visited the Book and Kids again. We brought references previously shared online and resources to talk. We decided to write a text together which led to a consensus of the method.

Also meals and drinks were ready to share. **We had time to have a feast to eat and drink all together without any limited time. Borrowing Buerger's words, the elevator of workshop, *Ways to Make Us* has not been broken so far.** We had a promise that the elevator will safely arrive at the destination as planned, the passengers get off at their destinations with relief. They talked and conversations barely occurred. However the time of sharing food and activities were a series of moments to respond to each other and nothing was done as planned. We had to adjust to each other's different languages, convince and negotiate. It was the beginning of conviviality. The dimension of 'us' doesn't have to endlessly expand or be opened.

For us who gathered for a short period of time, the promise of another meeting in the future doesn't exist and growing 'us' is another issue, for which we don't have any responsibility. But when we attempt to do something special, feel lonesome like being on an island, trying to speak to the local, we ought to keep making the intimate 'us' as networks like capillaries and produce a relationship and moments to be named as 'us.' The only virtue for resisting incessantly changing desires of cities and the contemporary times is to make 'us.' If we had a common assignment, it would be creating a method for this. The curatorial practices that *Ways to Make Us* invite are toward a time to be different together.

Floodmark

This is a proposal by a documenter for a new art project developed from *Ways to Make Us* with key words, “us” and “local.” It seeks for an urban community through an art project that is a reminder of common memories which have existed but been forgotten, buried by the landscape prompted by the city. The content of the project has not been publicized yet.

Could we edit the cityscape to function in a way that makes 'us'?

In Goyang, a new town near to the northwest of Seoul, a floodmark has been erected, indicating that a massive disaster occurred in the area. In 1990, an extremely strong typhoon hit. The dam that prevented the Han River from overflowing shattered and the area was flooded. The torrents changed the tributaries and terrain of the area.

Recovering the terrain, consoling each other and promising to be kept from further disasters in the future would have constituted a common event that cWould make an 'us.' The dam was restored but in a bigger and higher size. However, as a highway was built on top of that and named 'freedom,' the landscape began to operate as a tool for the nation's ideological conflicts. What is featured here is not the 'us' who are shaped by a time of conversations, taking care of each other and growing together and by coincidental relationship, but the 'people' didactically defined by the nation.

Recalling a disaster is not about reliving terrible times. It is to bring back and embrace the 'us' who existed but could not be a part of history and to have the knowledge of time that makes 'us' line up against the city's timeline that inevitably renews. The ways of recalling cannot be generalized. As each local has different narratives of overcoming disasters, 'us' in one local and its landscape is different from 'us' of other locals and landscapes. It is a work of art to create time for remembering and allow the cityscape to testify to us.



Floodmark, estimated 1990 production.
(Photo taken in 2022)



Shinpyung-ri, collapsed dam, 1990.
(Image taken from the website of Goyang,
accessed in 2006)

Participants

(Translator: Hyo Gyoung Jeon)

Han Sujeong

Participant

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Han Sujeong is an independent curator based in Busan. She studied philosophy and cognitive science at Yonsei University and currently is studying in a master's program at Art Management, Seoul National University. Along with her interests in locality, temporality, collective psychology of humans, she curates exhibitions. She participated in the 15th Busan International Video Art Fair as an associate curator, curated Dead Room (2021). And also curated exhibitions Echo Chamber (2022), Non-future (2022), etc.

Jung Sujin

Participant

@cueoq

Jung Sujin is an independent researcher based in Seoul and Gwangju. Jung wrote a dissertation analysing the Adelaide Biennial of Australian Art from an ecological and post-colonial point of view as her master's dissertation at the University of Melbourne. Currently she takes issues such as contemporary art, political ecology, non-human transition discourse, and actors roles and relationships inside the biennale of the Global South area, as her main research topics. In 2021, she curated a group exhibition Sailing Stones in Death Valley at George Paton Gallery in Melbourne/Naarm and has written articles for different magazines and journals including un Magazine, Farrago magazine and Ocula magazine. She was also awarded Eugenie La Gerche Scholarship in 2021, and won first place in the 5th Gravity Effect Art Criticism Competition in 2022. She runs a personal blog, Cue O Q.

Alter Kim

Participant

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She likes objects that put her on a test.

She works on making art exhibitions and writing. She creates exhibitions to break through the realism that composes the present and writes in order to trace multi-faceted features of an event. She curated cream (Archive Box, 2020), Abyss (Hall1, 2022) and is a founder of a paper company. She co-runs unfounded (2021-) and abs (2021-).

Bogyung Kim

Participants

kimbogyung.wordpress.com

An independent researcher based in Seoul and Gwangju. Kim is interested in the inequality and inclination of experiences. She explores what constructed our experiences shaped through familiar cultures and environments and what dominantly empowered such process. She attempts to understand the shifting values within the social, spatial area that individuals, communities and institutions are shaping and the context of its valuation.

She is interested in works that include various organisations and programs with practical forms and their working process, the philosophy and attitudes of practitioners, and researchers approaching methods, with questions for more harmonised experiences for all. She seeks for the form of the method to be a form beyond the existing genre that can have diversity and inclusiveness as much as possible. Kim studied childhood education and art theory and is currently in the master's program in environmental and ecological engineering. She also works as a researcher in the ecological landscape design laboratory, researching the design of experiences based on environment and ecology.

KIM Kyungmin

Participant

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Kim studied art theory as her undergraduate and visual culture theory at graduate school. In 2021, she wrote a dissertation titled Gerhard Richter's origin of Atlas and his perspective toward images. She explores image theories conceived from Jean Paul Sartre's Image theory, imagination and phenomenology. Kim constantly focuses on the relationship between the academic and the artistic and more recently she's interested in disability studies, locality, common's practices, thoughts on boundaries. She currently works at Incheon Art Platform.

Somi Lee

Participant

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Somi Lee sets conditions for an exhibition and looks at occurring events at the exhibition. She is keen to think about the tenseness of collections, conditions around performance, talking about female use of visual language and art to which various bodies can access. She co-runs 'Practice of Collection,' a virtual collecting body that pursues researches and practices about collection. She curated PCS 2021, (performplace.org), HOLE (Windmill, 2021), piercer (SeMA Storage, 2021), Perform 2019: Linkin-out (Asia Culture Center, Ilmin Museum of Art, 2019), best regards, Weave Wave (co-curated, [jungganjijum](http://jungganjijum.com), 2021), braille drawing book, black spell hotel (2022) and participated in After Graybox: From Collecting to Exhibition (MoCA Busan, 2022).

Yujin Lee

Participant

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Yujin Lee is a visual artist, collaborator and curator who melts 'relational art' into creating and curating activities and life. She studied Fine Arts at Cornell University and received her master's degree from Visual Arts at Columbia University, art department, New York. Since 2019, she runs a creating space and artist residency 'Next Door to the Museum, Jeju' in which she renovated an old farm house in Jeju. There have been 7 domestic and international artists who have stayed in the residency for as little as 10 days and as long as two months and have exchanged influences with each other's art and life while living with Yujin Lee.

Shin Hyojin

Participant

Shin works on curating based on performance and video. He has worked at the Korea Queer Film Festival since 2014, as a managing director since 2019. His works include a dance film project Till Everything Becomes Different (2020-2021), lecture performance, Love Must be Sincere (2021), White Characters, Black Pixels (2022). He is interested in visualizing invisible existences and phenomenon and researching what forms and methods are appropriate for the realization.

Hyojin Song

Participant

She studied painting at her undergraduate and currently studies art theory at graduate school. After graduating from college last year, she worked as a coordinator at a museum and conducted research on local, ecology, nature while working on an exhibition based on a particular site (2021). This prompted her to have interests in artistic practices rooted from the environment and the local. She explores issues that dismantle boundaries between human and non-human along with her interest in the otherized object and focuses on expanding them by combining them with visual languages, rather than simply paying attention to more direct issues such as environmental destruction as a contemporary issue. Furthermore, she seeks to delve into past history and discussions and their connection to contemporary art based on her interest in post humanism.

Chongjae Kim

Documenter (Observer)

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Born in 1984. Artist-curator. Kim studied art in Wisconsin State University and received his MFA from painting and printmaking at Seoul National University. He is interested in practices for social issues and civil activities as a form of intervention. He works on the issue of publicity as a form of participation, pursues art as critical, multi-layered documentation. He often organizes lectures and publications through making common assignments and critically promotes community. In 2010, he started his career through community space, Litmus and collaborated on public art projects that broke down barriers run by Arko Art Center in 2013, and he raised and produced tobacco leaves then supported by Seoul Culture Foundation at his leisure and distributed them in frame as part of his solo exhibition in 2016. He organized a parade with the refugee community living in South Korea (2018). His interests are currently in works that edit cityscapes to have critical functions and landscape painting research.

Ahreum Woo

Moderator

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She works on art writing after studying literature and art theory. She writes texts that find languages for artist's works at the boundaries between criticism and creation. She studied image archives and worked at an art university's residency and a company's innovation center, based on her interests in the usage of art and design in creation ecology. Currently she works as a freelancer using texts and words. Her recent editorial, writing works include Night Turns to Day (2020), Yangachi Says (2021), Proposal: Baram-san Establishment (2021), etc.

WAYS TO MAKE US

Documentation of Busan Biennale 2022

Curatorial Workshop

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KIM kyungmin, Somi Lee, Yujin Lee, Shin Hyojin
Hyojin Song, Chongjae Kim, Ahreum Woo

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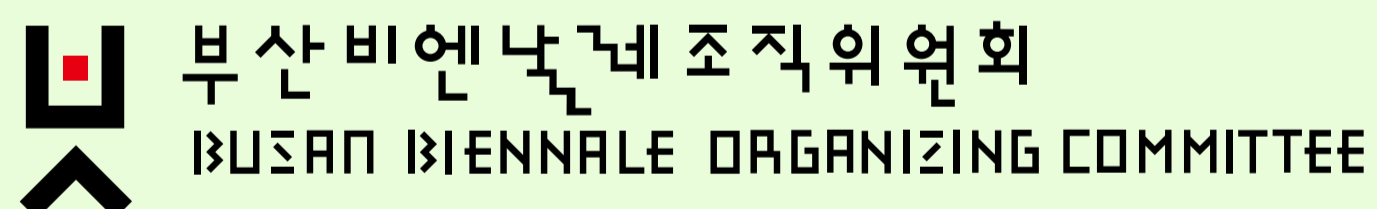
Photo

Woongbae Jeon

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Publisher



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KIMSONG × Mira Park (Lab C)

Moderator

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COMMUNITY COMMA

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GGTI Bongsan, RTBP ALLIANCE

788, Hana-gil, Yeongdo-gu, Busan, Republic of Korea

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Book and Kids

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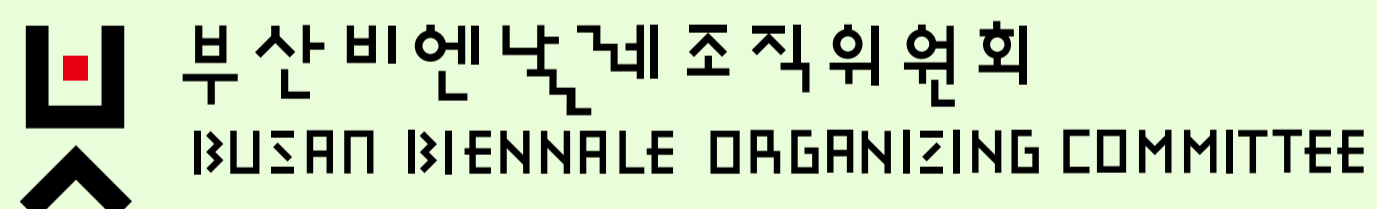
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