



JOURNAL: ISSUE 3 OUR CONVERSATION



Editorial: Conversations on the  
 High Tide

Haeju Kim



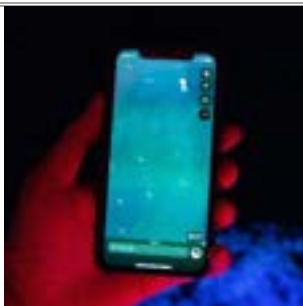
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## Editorial: Conversations on the High Tide

Haeju Kim

Artistic Director, Busan Biennale 2022

The Busan Biennale 2022 included a number of public programs that ran in tandem with the exhibition itself. A series of ten talks and lectures focused on the creative processes of various participating artists, sometimes incorporating lectures by scholars and experts connected to the given artist's field of research. And in several workshops designed for the general public and for children, respectively, participants were able to experience the creative methodologies in question firsthand. Where the two preceding issues of this journal, released before the exhibition opening, largely explored and shared our thinking around the exhibition theme, this post-exhibition third issue is intended to serve as round-up and review, filling in and wrapping up those stories that remain unfinished or simply unshared. The four texts included here take the form of conversations that unpack the process of preparing and creating a work, and also contexts for and connections between certain works and others that came before or after. These discussions include private conversations and interviews as well as selections from some of the public programs that were held during the Busan Biennale 2022 exhibition period.

The first text presents excerpts from a public conversation held on September 5th during the opening week of the exhibition between Megan Cope — the artist behind the installation of wooden poles and oyster shells at Busan Port Pier 1 as well as the video work *Kinyin garra Guwinyanba (Off Country)* — and Kim Joon, a longtime huma

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nities scholar of coastal villages from the Gwangju Jeonnam Research Institute. Cope and Kim compare the Australian and Korean culture and traditions around oysters, considering the historical significance of oyster cultivation as well as the environmental impact of the changing oyster farming industry. The second text is drawn from *Mishmash, Spoken Recipes of Busan*, a workshop held outside Busan Port Pier 1 on October 1st and the interview held afterward where food researcher and archivist Ha Mi-hyun and Biennale artistic director Haeju Kim explore the traces of Busan history to be found in the city's local foods. With his new work *Into the Light* (installed in the Busan Museum of Contemporary Art), participating artist Kim Ikhyun examines, in turn, the trajectories of light that pass through photographs and the modern infrastructure networks that connect Japan and Korea. Though the scenes of Busan were filmed by the artist himself, when pandemic travel restrictions kept him from traveling to Japan, Kim entrusted the capture of those images to a Japanese photographer on site — thereby expanding the significance of “connection” beyond the realm of light and data that formed the piece's initial conception. Presented in written form, this discussion takes place between the individuals behind the work itself: Kim Ikhyun, Kim Shinjae, Hana Yamamoto, Konno Yuki. The final conversation takes place between Kim Jeonggeun, director of *The Island of Shadows* (a documentary screened at the Yeongdo outdoor theater), and film critic Park Inho. Topics discussed include the production process and motivations behind Kim's film, which centers the struggle of laborers involved with Hanjin Heavy Industries by following the words and faces of certain individuals, as well as the unchanged reality of the labor movement today and the director's other recent works.



These four discussions represent only a portion of the many conversations that unfolded over the course of the Busan Biennale 2022. The Biennale's many works and countless words, close to overflowing, lapping at the edges like waters at high tide, have receded with the exhibition's closing on November 6th — but who can say when we may encounter them again, in new and unexpected forms? Much the way vapors, from time to time, may manifest once more, condensation accreting into new waterways that follow the terrain.

Translation: Maya West

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## Shell Mounds, Oyster Cultivation, and Cultural Preservation

Kim Joon, Megan Cope

Kim Joon

Senior Researcher, Gwangju Jeonnam Research Institute

Megan Cope

Artist

Kim Joon: Good afternoon everyone. This is Kim Joon and I'll be moderating today's Artist Talk with Megan Cope for the Busan Biennale 2022. When I first encountered Megan Cope's works, I found many striking similarities between the ways of Australian aborigines and the traditional oyster cultivation in Korea. Hence, I would love to share a little bit about Korean oyster farming, various cultural platforms related to oysters before we dive into the art historical discussion about Cope's works.

What you see here is the early stages of oyster cultivation in Korea. This kind of method no longer exists and it is difficult to locate them now. It is a method in which the oyster spores (seeds) attached to the tree branches in the intertidal zones grow until they fall off the barks into the mud. In the past, oyster farming was mostly done by the women, who played a significant role in maintaining the community by raising town funds through oyster cultivation along with other house chores.

This is a dialysis-type of farming method used in the West coast of Korea. We embedded stones into the tidal flat, then attached oysters to the stones to

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o grow further. The next type is Geoldae-style farming, which is practiced in Busan, Yeosu, and Taean. Nulchado in Gadeokdo, Busan is also a place where the young oyster spores were first cultivated and transported nationwide because of its wide intertidal flat formed at the mouth of the Nakdong River. This pole-type method you see became more technologically advanced with larger pillars. You may sense that it is quite similar to how Megan's ancestors have farmed as you see it in her works.

This is a photograph of oyster cultivation in the deep sea. The entire area with the white buoys is oyster farms. It is called submersible oyster cultivation. If the earlier images were oyster farms centered and operated within small-scale villages, huge resources were invested to operate these large-scale farms and results in environment damage that will be out of control.

The oysters are weighed and their prices are recorded. In the villages where I conducted my research, about 10 percent of the total amount is set aside for village share (fund). The fund is used to run the village, or for the elderly or for holding village events.

Last but not least, there is a shell mound museum in Yeongdo, Busan. We are now looking at the shell midden artifact displayed in the museum, one can notice that the cultural layer is divided into five. The largest number of middens were discovered during the Neolithic Age. One can find the types of fishes consumes at the time. You c



an also find drawings of deer, perhaps it is a painting in the hope of catching deer, which were rare as they are now. There are three of the midden museums in Korea, and among them, the one in Yeongdo is the largest and has well-preserved artifacts. This is all I have prepared for today. So please let us continue the conversation with Megan.

Megan Cope: Thank you for sharing that. Yes, there are a lot of similarities. It was women who were the oyster farmers in Australia back in the old days. Now it is the men and there have been many changes. As an artist, I drew from my family's stories and the place that we belong to called *Quandamooka*, which is a big bay area. I have grown up with many stories about every family having their own oyster farm. This was very good for our people because aboriginal people were very controlled by the government so there were not enough opportunities to make extra money but the oysters allowed us to save money. I heard that it was a way from them to make sure their children had good education, clean clothes, as well as strong health because oysters are super food. So I grew up with these stories and naturally became curious.

There was a lot of conflicts in my community because of the Dutch mining industries to extract silica to make glass since the 1950s. There were some families who raised their voices saying the mining industry should stop at once because they had done so much environmental damage to our country, while some others were in favor. So I was observing much pain and anger from the elders and I was constantly anxious of what would happen.

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Actually, I started to think more deeply about middens and what they are. I started to focus on researching other forms of mines and I found that when the Europeans arrived, they started to use the middens to make cement. You showed us an image of a midden that is 6,000 years old. The one in our country is about 37,000 years old. We know that middens are important for our people because there are a lot of racial conflict in Australia. They like to deny our ownership or our existence. The middens are sacred sites for the aboriginal people because they are sites of our ancestors. They prove our existence and also, our civilization in a way. This was an important factor to focus on because I think of middens as a form of architecture. I wanted to tell the story about what happened when the colonizers took away our architecture, then build their own architecture, and how the shells turned in to cement, the key foundation for their colony. That is what I wanted to talk about so I kept doing that for a long time.

Kim Joon: Shell middens are mostly found on islands or tidal flats in Korea. The shell midden museum I mentioned earlier is also located on an island called Yeongdo. These places are in danger of disappearing due to large scale development projects. Unfortunately, we haven't placed much historical or cultural value on the shell mounds as much as other cultural heritage excavated inland. However, I believe that the middens are one of the important pieces of evidence to early lives on these islands and understanding the history of these islanders. Thus, I was able to sense the similar historical context from what Megan has just said.

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Megan Cope: Yes, before I was doing this I did a lot of mapping works using military maps to talk about aboriginal ownership of land but I realize that mappen are also maps of time, tracing environment, and cultural exchanges with other tribes or regions. I find this very interesting.

Moreover, oyster farmers in Australia also gave value to the oysters, so each oyster has a price. A lot of the oyster farmers in our community including my family do not like this commercial side of the oyster cultivation but they feel quite trapped in this because the legal framework is quite strict. They get very excited to issue penalty to the oyster farmers. Anyway, so this pier you see in this image belongs to another family related to my family who we share ancestors. He and I decided to collaborate together to make an art object to create a place just for the oysters to grow themselves without pressure to produce commercially.

In the first photograph, there are branches in the mud. In Australia, there is the intertidal zone and then the mangroves. Even 50-60 years ago, one could just go into the mangroves and collect oysters. Now, one cannot. So I'm hoping that the sculptures will root strongly and be able to connect to the mangroves again because the intertidal zone is very depleted now in its biodiversity, the temperature of the water has risen alarmingly, and also the mud from the river covers up the oysters during heavy rain.

Kim Joon: This is very interesting because obsidians were found in shell mounds in Korea. They came to Korea from Japan. This fact served as a confirmation of cultural exchanges of the time. In addition, environmental issues are also very similar. The deep-

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sea farming on a corporate scale is taking over the small-scale farming in towns. There were some slides of oyster farming on a large scale, but the biggest problem is how to process and dispose of the shells. The shells were once used as compost but now that they are farmed on such a large scale, they continue to pile up, rot, and cause serious problems in the summer. Moreover, the intertidal flat can stay healthy only when the waterways flow continuously, but they have dried up and that is why the oysters cannot grow further.

Megan Cope: Another point that is really fascinating is the point of transition when the colonizers take over the big shell piles. To make the cement, they had to cut trees, in order to make timber to burn the shells. After that, they took the live oysters off their homes to burn them so a massive change and environmental imbalance started to take place in a very small period of time, less than 10 years. It is quite distressing to think about this matter. After extensive mining operations, Australia has been reborn as a pristine tourist destination with beautiful scenery. I find this very problematic. 90 percent of the oysters are extinct. So how can this island be pristine environment to its natural state? I wanted to explore ways to do something else and make balance. I like to think about artwork as a collaboration. Initially, we get rocks to make land art in the intertidal zones but I found out that is illegal. We were not also allowed to put the shells on the sea floor either so we came up with an idea to place timber and place the shells on them. In fact, this practice provides a good environment for young oysters. I heard that a height of about 1 meter above the water is the best environment for growing healthy oyster spores.

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Kim Joon: Oyster spores proliferate well in some areas but there are areas where they do not. In such places, oyster spores are often first grown in places where the spores adhere well, and then transferred and cultured. For example, near Gadeokdo in Tongyeong of Busan, where the rivers flow and freshwater meet the sea, or where intertidal flats are well developed, as mentioned above, if you place tree branches at about 1 meter above the, you will find the spores stick and grow well. They usually take this method in places where the oysters do not grow well. Megan's work reflects the actual method used in Korean oyster cultivation.

Megan Cope: I love that we are able to learn about these things and have these wonderful cultural exchanges about each other's countries at Busan Biennale. Also, I'm not surprised because the ways that our ancestors were very much pure in the intentions and connected to the process of deep listening to the water, the spirits of the lands, and of the sky. I feel that when we are like that, we create a world that is quite sophisticated that is more worth living. In addition, I have been working with a professor in Australia for long time. I invited him because aboriginal people are always at risk of penalties and fines and collaborating with an Australian professor who is a white man has been extremely helpful because he can represent you when we run into an issue. He and I believe that this works is a perfect balance between art, science and culture. He has been able to discuss this matter within the science community about the potential to store and fix carbon so, perhaps we can find effective alternatives if we refer to the ancestral ways.

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Kim Joon: I absolutely agree with you. The increasing number of research revealed that tidal flats and organisms that live on them can play an important role in zero-carbon policies. In the past, it has been said that forests are important to climate change, so we were driven to take good care of them. Of course, this is true but in fact, numerous research proved that protecting the oceans, the intertidal zones, and the species that live there, such as oysters and clams, are also very important to the climate crisis. After series of research on this matter, Korea's intertidal zones were listed as a World Natural Heritage in 2021, which means that the value of these intertidal zones and its biodiversity were recognized internationally. Then I wonder, do you have plans to expand this project in the future?

Megan Cope: We have planted 1,000 poles around the bank for this project. You can watch the video of the project at Busan Port Pier 1. The success of this project is not solely around the number but the process we have developed as a community and the people who were engaged in the projects. The fishermen, the elders, other family members and everybody has been very excited about the work. Even though a lot of them are not artists so the idea of art is strange to them but this has been a nice way to become together and feel empowered. Most of the time we feel quite powerless because there were so many legal restrictions but we are very proud of ourselves to have made something that is taking our power back, practicing our culture, and asserting the fact that we know what is going on in our world and that we know how to fix it. I think that was the most rewarding part of the project.

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At the moment, I'm trying to develop an economical model or like a package. I'm playing with an idea of placing economics on one pole, and the other the possibility of capturing carbon. Basically, the idea would be to apply to an art residency or a research institute to appeal about the potential of this project that could happen everywhere. I think it could develop into a very exciting one. We hope our projects continue to bring out sincerity and caring that one would be compelled to act first so I think that would be a good starting point.

An old aboriginal saying is that 'you are never alone in your world,' so when we know this, we know that we are not alone. I think that coming here and meeting Joon, and seeing this all means that we are actually so together, already hundreds and thousands of years ago and even now in the same place. I think that is powerful and exciting. Thank you.



## Mishmash: Spoken Recipes of Busan

### Mihyeon Ha, Haeju Kim

Mihyeon Ha

Spoken Recipe Researcher

Haeju Kim

Artistic Director, Busan Biennale 2022

HAEJU KIM: I understand “spoken recipes” as a concept and practice encompassing the process of understanding local nature, culture, and life through making and sharing foods that are passed down in each region or household. I would like to ask you to elaborate on the concept of “spoken recipes,” as it is not a familiar term.

MIHYEON HA: Spoken recipes refer to foods of the natives and farmers that have been transmitted orally, dishes that are made with our native ingredients. Under the same title, we have also been documenting and researching these foods and ingredients since 2014, connecting yesterday and tomorrow and connecting Korea with the rest of the world.

KIM: As part of the public programs of the Busan Biennale, an outdoor workshop was held on October 1, 2022 at Busan Port Pier 1. When you suggested “Mishmash” for the title of the workshop, I thought it was perfect. It seems that the makeshift food culture of Busan, which was blended with the food culture of other regions due to migration and was realized by whatever ingredients were available during the colonial period and war, is well-

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incorporated in the word. What does this “mishmash” of Busan look like to you?

HA: Born and raised here in Busan, I had always thought everyone lived the same way elsewhere until after I turned twenty, when I got to study and live in Seoul and overseas and realized that Busan was a truly unique place. It was at that time I began thinking that I would like to explore this “mishmash” as a theme if I had a chance to introduce Busan’s spoken recipes, at a seaside port too, if possible. Therefore, the Busan Biennale has been a very meaningful event where I was able to realize my aspiration.

My hometown Dongnae is in the inland area of Busan, and it has retained *gisaeng* (courtesan) culture. I heard that the *Dongnae pajeon* (green onion pancake) that we are familiar with was a dish retired courtesans made to pair with their drinks at the end of the day. Of course, Gijang chives are famous for their good taste, as they grow with the sea breeze. When I recall my childhood, I remember that my neighborhood had some unique Japanese houses and the two-story houses always smelled of *pajeon* in the backyard.

Growing up, we moved to Yeongdo and often visited Nampodong and Jagalchi markets, where I was naturally introduced to kimchi made with bean leaves or pickles called “narazuke,” pickled in sake lees. I also used to eat toast and bean soup, not the Korean-style bean soup we usually think of but one that you eat with a spoon that is more like sweet soymilk. Of course, I also ate a lot of fish cakes or spicy glass noodles, which were some unknown noodles mixed with a sauce. Such foods were sold among shops that sold vintage clothing brought in from Japan or the United States via the ports. In Busan we called half-

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sleeved shirts “*nambang* (southern region),” and I heard this was because they were worn by people from the south, such as Vietnam. I have naturally become familiar with this type of mishmash because I have seen exotic prints imported through the ports or signs in Russian, English, Japanese, and Chinese since I was young. Like *milm yeon*, which are noodles made by someone from Hamgyeong-do with wheat flour instead of buckwheat, a mixture of foods that came from all provinces that are like traces of waves that wash away at the harbor is the picture of Busan and the story of my childhood.

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## WORKSHOP

### <워크숍: 부산의 입말음식>

초청 강사 : 하이툰 (입말음식가), @SPOKEN COMPANY 대표  
 참여 인원 : 최대 25명 (선착순)  
 일시 : 2022. 10. 1 (토) 오후 3시  
 장소 : 부산항 제 1부두 (천사장 출구 쪽 야외)

### <Mishmash: Spoken Recipes of Busan>

Guest Instructor: He Mihyun CEO at @SPOKEN COMPANY  
 Participants : Up to 25 (First come, first served basis)  
 Date & Time : 2022. 10. 1 (Sat.) 3 p.m.  
 Venue : Pier 1 of Busan Port  
 (Outdoors by the exhibition hall ext.)

www.busanbiennale.or.kr  
 @busanbiennale2022

KIM: Spoken recipes seem to be a practice that is realized particularly through research and interviews. I am curious about the kinds of people you've met and the stories of food you've heard to prepare the spoken recipes of Busan.



HA: Jeongyeol Kim from Jeju had never worked in the sea until she married someone in Busan and had no choice but to work as a *haen yeo* (female diver). Busan was full of factories. She said she could feel the polluted air as soon as she arrived in Busan and got off the boat, and she missed the clean air of Jeju as well as things like its pork or *doenjang* (soybean paste). The *doenjang* of Jeju is different from that of the mainland. It has a lighter taste. The spoken recipe from Jeongyeol is what is nowadays called dombe meat, which is steamed Jeju black pork meat dipped in *doenjang*. However, she said that it didn't taste like the meat she used to eat in Jeju. She said that she terribly misses the taste of steamed meat dipped in *doenjang* or *jeotgal* (salted seafood).

Bokhee Kim from Pohang said that as a daughter of the head family, she often ate proper food for gentry or for ancestral rites since childhood, but when she arrived in Busan, everything was a jumbled mess. That's why even today, she looks for food she used to eat in Pohang, like the red fish called *noonboldae* (blackthroat seaperch) or whale meat.

Yeongmo Kim from Myeongji-dong has grown green onions for a long time. Myeongji green onions are famous throughout the country. There are dishes like green onion *yookgaejang*, made with a lot of green onions and some beef. Busan also has a lot of Korean Japanese and overseas Chinese people as well as Koryo-saram, who have formed communities in the Choryang area and sell cooked food and bread. Someone I met named Victor eats diasporan food made with carrots to resemble *kimchi* or eats bread with butter and *gochujang* (red chili paste). I was able to find foods like th



ese that have changed their appearance as they ended up in Busan through oral tradition.



KIM: I remember that you mentioned before that the cultural experience you had in Busan helps you in exploring the ingredients and fo



ods of different regions. If you were to introduce some spoken recipes that you grew up eating, what would they be?

HA: My mother is from Gimhae, and she moved to Busan after marriage. To me, spoken recipes would be things that my mother cooked for me, such as *siraegi-guk* made with anchovy and dried radish leaves, *doenjang-guk* made with Korean mint, *doenjang-jjigae*, or *tang-guk*. Growing up, I simply thought of them as Busan food, but they were actually spoken recipes of Busan and Gimhae that my mother learned in Gimhae and passed on to us. Korean mint is so common here that it is called the herb of Busan. It was a highly fertile plant that every household grew for food, and you would quickly pick some right outside your house and put it in your *doenjang-jjigae*.

KIM: The workshop had a lot of content that reflected Busan's geographical and historical characteristics. Aside from Busan's representative foods such as *milmyeon* and *dwaeji-gukbap* (pork and rice soup), it was also interesting to learn about the "toast and bean soup" that factory workers used to eat or the *yang-gopchang* (beef intestine) and barbecue culture on the beach to avoid the frequent fires in Busan's residential areas. Tell us briefly about the composition and order of the foods introduced in this workshop.

HA: For this workshop, we prepared spoken recipes centered around Busan's layered history and language, refugees, diaspora, and migrant workers.

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The first menu is bean soup and toast. It used to be a quick breakfast eaten before work by migrant factory workers that came from all over the country. It is somewhat similar to the Taiwanese dish containing fried donuts on bean soup. Although it is unknown, I think it probably started when someone said they ate this way and felt satisfied all day.

Next is the spoken recipe I grew up with: Spam with bean leaves. Spam was always available at the Kkangtong market. And people in Busan eat bean leaf kimchi a lot. It is also my family's spoken recipe. You ferment the leaves in saltwater until they are yellow and add salted anchovies or hairtail like making *kimchi*. *Tang-guk* is the food served on a big holiday or at the end of a ritual called "*gosirae*," which takes place two or three times a year. Some families would use clams, others pollocks, and still others mussels, so the ingredients for *tang-guk* depend on the region.

The third menu is the mishmash of regional foods. It was an experience of tasting unidentified *bibim-japchae*, *Chungmu-gimbap* from Chungmu, the mix of Japanese and Korean food in *narazuke*, and *milmyeon* derived from North Korean food.

The last was on the theme of diaspora. The table was filled with the bread, butter, and *gochujang* of Koryosaram and the dumplings, moon cakes, and candy of China, things that flowed in like the tide and lingered.



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KIM: It was also interesting when the participants shared about their own Busan food. Many of the people who were born and raised in Busan had parents who had moved from other regions, and the roots of other local foods were embedded in the cooking of each household. Such individual recipes become mixed with one another over time to form the food culture of Busan. Were there things that you felt through the participants of the workshop or some new things you learned while doing research for the workshop?

HA: After all, I think food is a relationship. I wanted to sit around a table with people from all over the country for one or one and a half hour in front of a port in Busan and develop relationships. I believe the biggest strength of spoken recipes is in experiencing orally transmitted dishes with others while making eye contact and talking about familiar foods with strangers. The people that were there spoke



so enthusiastically about their own spoken recipes or those of Busan.

Someone from Andong taught us how to make the familiar *Andong-gukbap*, someone from Sangju taught us about *tteokguk* with meat served separately, and someone from Busan told us about whale meat. When people talked about their family's spoken recipes, their eyes sparkled, and I saw people relating and communicating with each other, so this has been a special experience for me too, and it has made me think about the future direction for spoken recipes.

As I travel around the country and around the world, I witness the change and disappearance of foods all the time—

foods that are not documented in books, foods that farmers and natives used to whip up and eat. Busan, in particular, has characteristics that are revealed by the overlapping and blending of changes that occurred in Korea. Through spoken recipes, I hope to continue the endeavors of finding and collecting the foods and their stories treated as antiques to showcase them in today's table and daily life, and of enjoying and maintaining Korea's taste and style, which are delicious and beautiful today, and not just because they are from the past.



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Translation: Bareun





## Something is Happening There Right Now...

### Gim Ikhyun, Shinjae Kim, Yuki Konno, Hana Yamamoto

Gim Ikhyun uses the media of photography and video to speculate on the connections and discontinuities of exceeding large and small units, from the time frames of past and present to the nano-scale world and global value chains. Establishing new perceptions and concepts of mobility, he remembers, imagines, and observes the unseen presences that connect and separate us. In addition to the solo exhibitions *Chair Flying* (Gyeonggi Museum of Modern Art, Ansan, 2020) and *Looming Shade* (Sansumunhwa, Seoul, 2017), he has taken part in numerous international events and group exhibitions, including *To you: Move Toward Where You Area* (ARKO Art Center, Seoul, 2022) and SeMA Biennale Mediacity Seoul 2016. In 2017, he was selected for the Seoul Museum of Art (SeMA) Emerging Artists & Curators program.

Shinjae Kim is a curator and producer interested in multidisciplinary approaches and curatorial practices that reconstruct reality, and has mainly worked on time-based projects. He has experience with film festival programming and overseas distribution and has worked with and for the Seoul Media City Biennale and the MMCA's Film and Video Curatorial Team, and continues to pursue projects that create dialogue and context across the expansive fields of art, film, and performance.

Yuki Konno writes about art exhibitions in Korea and Japan. Shows curated by Konno include *After 10.12* (AV Pavilion, 2018), and *With Korean and Eastern Painting* (gallery TOWED, FINCH ARTS, Jungga-njjeom II, 2022), and she has been involved as collaborator and co-curator in exhibitions like *Brave New World* and *Walking, Jumping, Speaking, Writing*, among many others. Konno's *Everything Feels P*



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*ointless Because We Are Still Apart: The Catastrophic Situation and Fractured Real-*

*Time of Song Min Jung's "Caroline, Drift Train"* received second place in the GRAVITY EFFECT 2019 criticism contest.

Hana Yamamoto is a photographer and researcher. Born in Ichikawa, Chiba Prefecture, Yamamoto graduated from Tama Arts University in 2022 with a degree in information design and media arts. Currently a student at Keio University, Yamamoto is interested in post war Japan and the relationship between Japan and the United States, and pursues projects and research in that vein. Yamamoto is also a member of the Tokyo Photographic Research Project. Recent exhibitions include *INSIGHT / ONSITE: Studio TPR* (YAU Studio, Tokyo, 2022) and *2022 Encounters in Parallel* (ANB Tokyo, Tokyo, 2021). Yamamoto has participated in a number of residencies, and their recent writings include "The Realism of Photography: A Review of Wolfgang Tillmans and Backgrounds" (2022).

Gim Ikhyun: In 2022, as I was working on *Into the Light*, I learned that at most of the fiber optic cables originating in Busan lead to the Boso Peninsula, in Japan's Chiba Prefecture. At the time, getting a Japanese visa was not easy. It might have been possible if I'd really pushed it, but it occurred to me that it might actually be good to have someone living in Chiba Prefecture go and see it. And that's when Hana and Yuki came to mind.

Yuki Konno: When I first joined the project, I didn't know what we were looking for at these addresses that Ikhyun had sent to Hana. After all, it was only later on that I saw the photos Hana had taken at each location. In our group chat, Hana described these as "deferre



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d critical moments”; another way to put it could be, the sensory experience of an “uncrystallized present.” Or maybe I should say: a situation where someone looking forward to a specific moment finds themselves gazing indefinitely at that same moment with no guarantee as to its actual arrival. In these terms, nothing is more anxiety-inducing than today’s various communication technology; it’s fast, it’s exact, it makes real-time communication possible — but at the same time, when you don’t see that “read” notice in the app, or when you do see it, but then there’s no answer... the feeling we get is not so much of two people communicating, but of two people just barely, precariously connected to one another.

Relative to the actual journey we undertook, the photographs themselves are essentially “gaps” — a medium to settle the obsessive fear of forgetting, you could say. They serve to confirm, after the fact, the lives we have lived, consciously or unconsciously. The journey Hana and I shared was very short, and perfect for a passing summer. To be guided by a stranger’s gaze, while also observing that very gaze one has been entrusted with — will I ever experience such a thing again? (laughs) As journeys go, it was like a dream.

Shinjae Kim: After reading *Prehistory of the Cloud* (2016), by digital culture scholar Tung-Hui Hu, Ikhyun and I spent some time talking a lot about places like data centers. The book is about the metaphor of the “cloud” as set forth by cloud computing technology, this non-material thing that wraps around us like air, transcending space. Th



e author emphasizes the fact that this is all supported by a material substructure of old water pipes and communication networks.

Take, for example, the 2018 fire at the Ahyeon branch office of KT Telecom. We only found this out later, of course, but the Ahyeon branch was responsible for the communication network of rather large area that encompassed Eunpyeong, Sinchon, Yongsan, and Gajwa, and so at the time of the incident, we saw extensive failures in both wired and wireless communication that lasted for several days. And full restoration of all services took quite a long time, too. My own neighborhood happened to be nearby, and from what I saw, going about my daily life, this so-called restoration process was not about replacing equipment or lines wholesale — rather, it involved individual workers physically getting in there and connecting copper and fiber-optic cables by hand. I thought it would be nice to have someone witness that whole scene with me, and so I looked around together with Ikyun.

Infrastructure for plumbing, electricity, and telecommunication tends to be buried in the ground or covered in some other way, so it's not necessarily easy to identify or uncover. But after this incident, I found that I kept thinking about it. As we all experienced with the onset of the pandemic, when crisis strikes, the most vulnerable points are the first to collapse — and with each new disaster, I was struck by just how little I know about such things. It was right around then that Ikhyun and I had a conversation about the big Manhattan Blackout of 2019, and we've often discussed disasters and infrastructure since then, too.

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Gim Ikhyun: In 2010, near the exit toward Seongsu Bridge from Ganbyeon Expressway, I saw something that looked like a kind of tower. It turned out to be a monument memorializing the victims of the Seongsu Bridge collapse. This became the start of a project where I photographed different memorial towers for the victims of different accidents and incidents. That was also when I read the full white papers recording the collapse of Seongsu Bridge and Sampoong Department Store. White papers are a kind of post-mortem, a document that analyzes why it happens, compiled in order to prevent it from happening again. When I looked at the photos in this document, though, next to the photos of the memorial towers I had taken, it made me wonder what these two kinds of “photographs” — sharing nothing but the name “photograph” — actually had in common. It also occurred to me that photos always come after the fact itself, and only serve to capture a small portion of it. That served to clarify my perspective on photography writing large, and since then I’ve also become interested in tiny, nano-scale worlds, like the world of the semiconductor, along with their opposite — worlds so huge that they’re impossible to feel. Both are worlds that are difficult to capture or witness with photographs.

Yuki Konno: I think it’s a condition of the human being, ultimately tied to the foundations of our lives, to sometimes feel hopeless, struck with the thought that we might find ourselves cut off, even as we are all connected to one another. Whether that’s about a sub-structure, like fiber optic cables, or about the specific spaces where we live our lives.

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I have some memories relating to a disaster, too. I experienced something — or rather, didn't experience something — in 2011, in Fukushima. My father's family home was at the center of the area affected by the nuclear power plant accident, but my own experience of the situation was limited entirely to phone calls and emails, or media images and descriptions. I wanted to go see the house in person, to see it still standing. I know, in my head, that my grandparent's house — which I visited every school break — is still there, but my body wasn't able to visit it freely. All approaches were restricted, so there was no camera record, either. All I could see were the images offered by Google Maps or Street View.

The addresses Ikhyun sent for me to visit were, so to speak, just numbers, or numerical information — but I still really wanted to go to them. And I didn't even know how these places had been chosen! The experience of having to use Street View to see my grandfather's house/not being able to visit it may have had something to do with this. It struck me that the land we tie ourselves to in our daily lives, our living spaces, are extremely restrictive, and I wanted to go to these places that exist as specific addresses and savor them with my body.

Gim Ikhyun: To tell you the truth, most of the locations I have pinned on Google Maps are places I found through internet searches. There are a lot of official reports from government institutions and companies that you can find on the web. (laughs) I typed in search terms like “cable landing station” and “NTT.” When you put the addresses you find through searches like that into Google Maps, you generally tend to get buildings and facilities that really do exist. But the

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re were a few cases where the result would just be empty land, no building or anything on the map or Google Street View. I wanted to check to see if that was actually accurate. Because there's always a time lag involved with satellite images and Street View.

Shinjae Kim: While Hana and Yuki were chasing down pins on Google Maps and stepping onto terra incognita, for me this project was about a different way of seeing a city I thought I already knew. I'd been to Busan now and then, for the film festival or the Biennale, or even just the coast — but this was my first time getting on a ferry to venture out into the waters. It really drove home the reality of what people are saying about recent changes to Busan's coastline. In order to find the original location of the lighthouse, I searched nautical charts and guessed possible seaways based on the locations of lighthouses and beacons.

This felt like a new way of mapping this coastal city called Busan. It was almost as if, connecting these places and relationships in a different way from usual made the landscape itself look different, too. You know how flying somewhere on a plane makes your sense of distance and space a bit fuzzy? Well, discussing the experience of crossing the straight in a boat made me realize that the sensations involved are completely different from traveling on land.

Yuki Konno: But you know something? As we recall these past scenes right now, we're revisiting and savoring the original journey. (laughs) That's the "duration" of this "now."

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August 7th, 2021. Tsushima, Namie, Fukushima Prefecture



A photograph of Hana and Yuki traveling on the Shinkansen Hikari is crossing the strait.  
 Gim Ikhyun: The things that we exchanged with one another as we worked on the project, our ways of seeing, and, broadly, the lives w





e managed to maintain, all serve as proof that the aforementioned substructures are functioning without any big problems. At the same time, if a problem does occur with those structures, these ways that we live our lives may also change, and the implication here is that the impact on each individual will be immeasurably greater than it ever was before. The subjects we have followed — namely, the Hikari, the fiber optic cables, and the lighthouse — are all substructures. We have stepped aside from the various trajectories of distribution and communication, and we have literally climbed aboard trains and ships ourselves. I think it would be good to talk about light, too, which is another common thread.

Hana Yamamoto: For me, this project was about visually recovering (through photographs) sensations that had been taken from the realm of vision and dispersed across my bodily organs. I honestly couldn't even tell you how many photographs I actually took. (laughs) Probably about two thousand or so? Anyway, for this project we chose a motif that wasn't physically visible as our main subject, so we were always moving in search of something indirect, trusting that the vast number of photographs the others were taking would take on some sort of shape, over time.

Gim Ikhyun: By the time Hana joined the project, I had already made several trips to Busan for the lighthouse and cable landing station and high-speed trains and so on. Personally, the day we coordinated our different shooting schedules to travel across Busan and Chiba Prefecture, respectively, was the most memorable. As (Hana and Yuki) gazed upon the light from the Nojima Lighthouse, which stands at the s

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outhernmost tip of the Boso Peninsula, Shinjae and I were on a boat heading to the Yeongdo Lighthouse. Though the lights of these two lighthouses will never actually overlap, I am very interested in this approach and mode of seeing. The phone call the four of us had that night was very memorable, too. So ultimately, this work holds things I saw in the past, things some others saw in the past, things Hana and Yuki saw, things I saw, and things Shinjae saw.

Yuki Konno: I'd actually been there ages ago, on a school trip. A Japanese person taking a boat from Korea to Japan for a school trip — kind of funny, right? (laughs) I remember going up on the deck at night, and seeing the light. I didn't have a cell phone, so I couldn't check where we were, but the onboard announcement said it was Kyushu. Somewhere out in that black of the night, so dark you could hardly see a thing, a boat with a particularly loud engine passed by — and the other students' voices disappeared into the sound of that engine and into the waves. But even though the light was faint, it was powerful, too, at the same time. That kind of fine light, or rather, if there are kinds of light — like data or sunlight — that engulfs humans, then there is a kind of light at risk of breaking or disappearing at any moment. I understood Into the Light as a depiction of the way we live inside these two different kinds of light.

Hana Yamamoto: By contrast, for me, there were a lot of moments that felt closer to a kind of tourism. Our paths, of course, were different, and the things we see and the things we want are different, too. When we approach this project as the design and presentation of time itself, the overlap with tourism can be understood in terms of behavior — the act of finding a certain place in a limited amount

of time and capturing the scenery. All of which also made me appreciate the fact that each individual existence is just one small part of the grand scope of history.

Yuki Konno: I relate to the point about being just a part of the grand scope of history. I actually think that's why people take so many pictures. I think maybe it's when we feel very small, standing before a spectacular vista or piece of history, that people are moved to try and record, with photos and videos...



Yuki and Hana's selfies sent by a telegram take the KTX to Busan.

Shinjae Kim: The express train Hikari, which connected Busan and Manchuria back in the 1930s; the lighthouse installed in Busan port some 100 years ago; and the installation of the border-crossing fiber-optic cable into the seabed — as I was mapping out these different elements, I originally intended to travel to each site to do the filming myself. But then July arrived and Japan's travel restrictions were



still partially in place, making it difficult for me to visit. So in a way, this physical disconnection led to the forging of a different kind of connection. Honestly, it was kind of a risk, asking someone unknown to me to go to a specific location in my stead and do the filming on my behalf.

It was also good, the way Hana regularly took the kind of pictures that Ikhyun probably wouldn't have taken. After all, despite our hopes, there wasn't much we could actually see in places with tight security like the landing station. I remember when we went to the KT International Undersea Network Center in Busan — instead of filming the building directly, we captured its reflection in a convex mirror. Rather than trying to show viewers places that the general public is not permitted to access, I think it is through these very limitations that we are able to really reveal the distance or the tension between us and that which cannot be seen, even as it determines the conditions of our lives.

Yuki Konno: To me, the geopolitical space-time of this project is akin to something like, for example, the sound of the train we rode bumping up against the world outside its windows. Though we ourselves are still, inside the train, we are actually in motion — and space itself is coming toward us, almost as if it is flowing. Through this strange meeting and convergence of separate space-times flowing at different speeds, we experience a sense of breaking/awakening of that flow, all over again. The substructures that track us offer us knowledge we can't get from simple measurements and data, but I actually think those very unknowns are strangely connected, and united.

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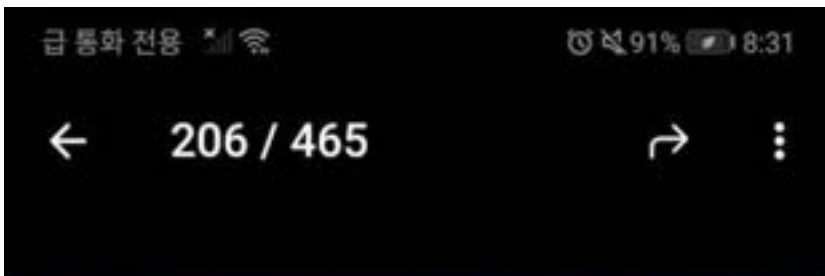


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Yuki is hunting a 🦀 next to SoftBank landing station

山本華

22.07.24. 오후 2:16





Shinjae Kim: In terms of data status, Ikhyun and I have had many discussions about how photographs are actually different from that kind of metadata. Sometimes I think Ikhyun is on a quest to become a kind of sensor for our contemporary age. (laughs) The real-time data from our chat window includes the fast-passing view out the train window and of course a number of selfies, as well as things like Google Map location data, and speed captures measured by a GPS-based app called “Gauges.” Essentially, the work reflects the modes of communication and connection that take place in our contemporary tech/media environment. It may look like our communication took place inside the screens of our smartphones, the work itself forced a kind of constant consciousness of the actual beings integrated in that process. And I was curious, too, about things like the latency between reception and transmission, despite the fact that such things aren’t really measurable.

They say the Hikari train was fast enough to startle the people of its day, but it was still slow compared to Manchuria’s “Asia” train or Japan’s “Tsubame” train. So if faster trains already existed, why would they have given it a name that actually means “light?” It’s a name that you can’t help but consider a symbol of modernity. Where Ikhyun’s previous work, *Shade and Shadow*, explored going back in the opposite direction of the photograph(light) itself, early prep for *Into the Light* actually included talk of maybe using a pinhole camera. I got the distinct impression that he really had every possible direction of light in mind. (laughs) Maybe we really could have dealt with the history of the photographic image, as well as the technology involved — but ultimately this project took us beyond the kind of light t

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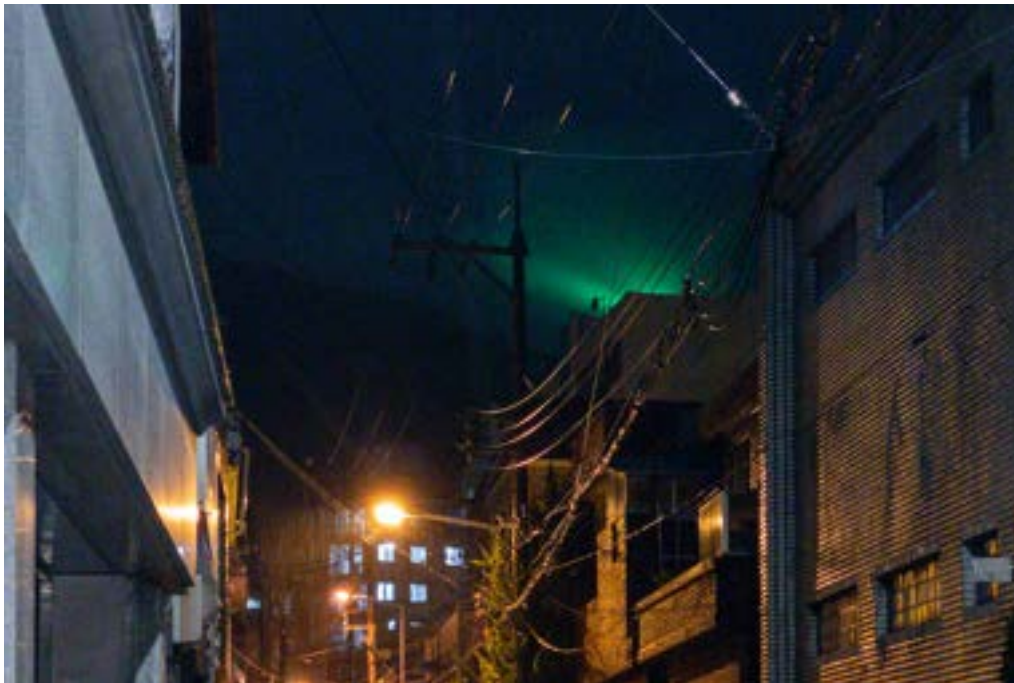
hat forms photographs, and we found ourselves walking toward the light that shapes and determines us, too.



South Port Breakwater Lighthouse at Busan Port, photographed in 1957. Collection of Seok Young-Guk.

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The leading light of Busan Port seen from Sujeong-dong

Gim Ikhyun: I spent time taking photographs, of course, over the course of producing *Into the Light*, but I also spent a lot of time looking at photographs, too. The negatives of photos I took back when I used to live in Busan, photographs from the collection of Mr. Seo Yeong-guk, who gathered lighthouse materials for some 70 years, photographs that came across the ocean, and of course the photographs taken by Hana and Yuki as they traveled over two thousand kilometers. It's like I've experienced it from many different perspectives rather than through the single eye of the camera lens. You might even say that this was an opportunity to remember and imagine and observe the trajectory of light with great breadth and depth.

Translation: Maya West

Japanese Version

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今そこで何かが起こっている。キム・イキョン (イキョン)

キム・シンジェ (シンジェ) 紺野優希 (ユキ) Hana

Yamamoto (ハナ) 日本語

イキョン: こんにちは。どう始めましょうか? (笑) ここ数ヶ月の間、話し合いながら計画も立

てましたけど、大半のことを実際に会うことがないまま進行しました。私もシンジェさんも、

ハナさんにまだ会えてません。ユキさんはハナさんに会いましたね。ここでの会話がウェブ上

で公開されるのは、お二人が釜山を既に訪れた後だと思います。どこか時間がずれているような気がしますね。(笑)

今ここでは、韓国語と日本語の二つの言語を駆使しないとイケない状況です。通訳・翻訳の問

題を考慮して、少し違う方法で会話を始めましょうか。読んでいる方々は、韓国語や英語で

読んでいます。私たちは Google ドキュメントを使って筆談を交わすことにしました。

シンジェさん、ユキさん、ハナさん、翻訳機を積極的に使ってください。(笑) 補えるところ

は、ユキさんが韓国語から日本語に、日本語から韓国語に翻訳してください。

イキョン: まずハナさんの話から始めましょうか。私はハナさんのことを、2019年の秋の終り

頃、ツイッターで知りました。時期はうろ覚えですが、ハナさんが香港で



撮った写真と文章を

読んだ記憶があります。当時、香港の状況はとても緊迫していて、関心を強く寄せ続けていま

した。ハナさんは当時、どのようなきっかけで香港に行かれたのでしょうか？

ハナ：ありがとうございます。改めて光栄に思います！香港のプロジェクトのきっかけをお話

ししますと、私は 2019 年、ニューヨークに留学をしていた際にブルックリンにある広東系・香

港系の中華街で一人暮らしをしていました。中華系移民が家族でレストランやアジアンスーパ

ー、ランドリーといった商売を営んでいる様子をイメージしてもらえればいいと思います。そ

の一方で、わたしが通っていた学校で知り合う中国系の友人は新移民と呼ばれる人々です（ここでは詳しく話す余裕がありません）。

2019 年に香港の逃亡犯条例改正案が話題になった際に、彼らはインスタグラム上で中国政府の

支持を表明しました。その一方で私が自宅周辺で出会う中華系の友人たちは沈黙を貫いている

ように感じられました。そしてソーシャルメディアやマスメディアからは毎日現地で行われる

デモの情報が生々しく伝えられていた。私はアメリカ滞在中に自分が置かれたこの特異な状況

と分裂に関心を持っていました。このプロジェクトで行った私の実践は



極めてシンプルで、デ  
モ活動といった意思のアウトプットを記録するのではなく、その背後に  
ある生活と政治の連な  
りに着目するため現地の人々と共に行動し写真を撮影していました。写  
真家としてやって来た  
外部の存在が、この状況において容易に言語化し得るものを伝達するの  
ではなく、複雑で抽象  
的な状態のまま写真を作る可能性を考える必要性があると感じたから  
です。そしてそれが、わ  
たしが感じていた分裂に対するある種のソリューションであるとも思  
っていました。  
一連の状況を、アメリカではなく日本から見ていたならば、その視点は全  
く違うものになって いたと思います。今回の《Into the  
Light》での共同制作は、互いの国で生み出されるものを常に想像しなが  
らも何が出てくるかは  
わからないという特異な環境でしたね。イキョンさんは COVID19 の制  
限がなければ日本に来て制作する予定でした。渡航が出来ないことが確  
定し、私や紺野  
さんに視点を任せるとなったとき、どのように考えていましたか？  
イキョン：香港で撮った写真には、そのような背景があったんですね。ハ  
ナさんが香港で撮っ  
た写真と文章が閲覧できるページのリンクを、こちらに入れましょうか。  
<https://note.com/yamamotohana/n/nc7cafdc92b04>  
香港の話をする、2019年8月末、私は台北にいました。台北から見た香



港は、ソウルから見た  
時と比べて明白な違いがありました。台北国立大学前の地下道に設置さ  
れていた、レノンウォ  
ールを訪れました。そこには、人々が書き記した文とイメージに溢れてい  
ました。そこは人々  
が共に作った臨時の香港であり、多くの人々が作った別の世界につながる  
リンクやポータルのよ  
うでした。ソウルに戻ってからは、企画に関わっていたプロジェクト ( T  
he  
Scrap ) を進行して、連帯と支持の思いが込められた写真 / イメージを  
持ち運びながら、香港に  
も行きました。それが 2020 年の 1 月のことですね。  
問題は、帰国直後に起こりました。当初はパンデミックが全地球規模で長  
期化するとは予想も  
できませんでした。感染拡大の初期に、東京湾で立往生していたダイヤモンド・プリンセス号  
のことが思い出されますね。船主、船社、運営会社の国籍が皆違って、船と  
乗客の法的地位が  
曖昧になった瞬間と言えます。船内に隔離された人たちが写真や映像、メ  
ッセージを船外へ、  
国境を越えた先へ送りました。その瞬間にも、ネットワークというインフ  
ラは作動していたこ  
とに、今一度興味が深まりました。そのインフラを管理するために、誰か  
は家から外出する危 険を受け入れていることも、考えさせられました。



2020年の年頭、国境を越えることがほぼ不可能になってから、その頃一緒にプロジェクトを企画していたキュレーターのパク・ガヒさんの紹介で、アーティストの玄宇民さんとメールと映像通話で会話のやりとりを始めました。当時は、光ケーブルが埋設されたルートに沿って、日本と韓国を移動することを計画していました。私はソウルから釜山に、玄宇民さんは東京から長崎の佐世保へそれぞれ向かう旅程です。玄宇民さんと私で、このアイデアをもとにして別の作品を一緒に作りました。当初考えていた、ケーブルに沿って動くということは、解決できなかった疑問と好奇心として残りました。2022年に「光の中へ」のプロジェクトを進める過程で、釜山と繋がっているケーブルの大半が千葉県房総半島に集中しているという事実を知りました。ハナさんとユキさんにプロジェクトを提案した時期も、日本のビザをもらうことはまだ簡単ではありませんでした。無理をすれば、行くこともできました。けど、私が行くより千葉県に住んでいる人が行った方がいいと思って。ちょうどその時、ハナさんのことを思い出しました。千葉県出身の写真家。香港で行った取材内容を読み返して、メールを書きました。コミュニケーションと現地でのプロダクションは、ユキさんにお願ひしました。ユ



キさんの視点は、これまでも興味深いと思っていました。今回のプロジェクトを経て、ユキさんが見て考えていることが、より深く知れました。全部の旅程に付き合ってください、ありがとうございます。(笑) ユキさんの興味深い視点は、この後登場すると思います。(笑) シンジェさんの話も聞いてみたいです。

ユキ：私は役割的に間にいた人間なので、割り込んで話しますね。(笑) 面白い話かは、保証できませんけど。私は今回のプロジェクトで、実のところ何をしている人なのかまだ分かってなくて。(笑) それはおそらく、私の役割がある程度ははっきりしている…インフラのような立場でいたからだと思います。イキョンさんに送ってもらった場所に沿って、ハナさんとタクシーに乗って、導線を考えて、通訳と翻訳をリアルタイムの打合せやチャットでして…写真撮るハナさんの傍にいるとき、そういった感覚が特に強く感じられました。私はハナさんの写真を後で見ることができても、その時その場所では何を見ているのか分かりません。チャット上でハナさんは、「決定的な瞬間が間延びする」状態と言っていました、ある意味「結晶化されていない現在」を感じ取っていると思いました。ある瞬間を待ち望む人が、いつ訪れる



かわからないその瞬間を...ぼんやりと見つめるしかない、希うしかない  
状況と言いましょ

うか。そういう意味では、通信技術ほどはっきりとしていて / 区別可能で、  
人を不安にさせる

こともないと思います。人と人がリアルタイムでコミュニケーションも  
連絡もとり合える状況

で、既読がつかなかったり、既読になっても返事が来なかったり...そのよ  
うな状況で求め

られる反応や感情表現 ( イモティコン emoticon とかイモジ emoji っ  
て言いますよね ) が、人と人

をつなぐ感覚というより、辛うじてつないでいる感覚に近いと思ってい  
ます。結局のところ、

私たちは離れていますから。だから、その感覚に最小限と最大限の比重が  
加えられるのだと思います——

離れているから、挨拶も気軽にできて、離れているからこそすぐにでも会  
いたくて、一緒に過 ぎしたい。

写真は通信技術のはっきりとした性格とは若干距離がある気がします。

写真は人生を、今回の

プロジェクトにおいてはハナさんと私の旅路の全場面——

全ての場面という言い方は、本当に変ですね——

を隙間なく記録することもなければ、残すこともありません。おそらく会  
場で見られる場面は

、より限定的だと思います。ハナさんも私も「あれ、あの場面が入ってなか  
ったな」と、思う



ことでしょう。写真は私たちが過ごした、意識的にも無意識的にも過ごした生活・人生のほん  
の一つに過ぎません。さらに言うと、事後的に確認されるものです。(と  
ころでカメラの「プ  
レビュー」機能は誰が作ったんでしょうかね？(カメラは)既に見たもの  
」や「再確認 / レ  
ビュー」に名称を変えたほうがいい気がします。) 私たちが行ってきた旅  
程と比べると、写真  
は隙間そのものです。むしろ忘れたくないものとして、その記憶を強迫的  
に、いつでも定着さ  
せることができるメディアです。私とハナさんの短い旅程は本当に短く、  
「過ぎ去る夏」に本  
当にふさわしかったです。委託された視線に導かれ、委託された視線のそ  
ばで見守るといった  
経験は、今後どのくらいありますか。(笑) そんな短い旅程が、本当に  
夢のようです。こん  
な夢を見たんだ、と話す時ほど、記憶に忠実なこともありません。なぜな  
ら夢の中で忘れてし  
まった場面が、風景が、状況が多すぎるからです。写真も夢のようなもの  
です。それは、はっ  
きりした / 区別されたものではなく、A カット、B カット、さらに分類すら  
されない数多くの瞬  
間の相次ぐ地帯から出てきて、私の記憶が保障してくれる限り、その場面  
をある記憶と呼びま





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す。だから夢と違って、ものとして残ってしまう以上、写真は記憶との乖離も生み出します。

( 夢みたいに、最初から消えてしまうものだったら、どれほど良かったでしょう。 )

途中に割り込んで話しすぎました。( 笑 ) 通りすがりの人が、思い出にする話だと思って聞いてください。( 笑 )

シンジェ : デジタル文化研究者のタング・ホイ・ヒュー ( Tung-Hui

Hu ) の『A Prehistory of the

Cloud』 ( 2016 ) を読みながら、イキョンさんとデータセンターについて

お話しました。クラウド・コンピューティング ( cloud

computing ) のテクノロジーが前面に展開する、非物質的で空間を超越

し、空気のように私たち

を包み込む「雲」という隠喩について書かれた本です。そのテクノロジー

を支える物質的なイ

ンフラが、実は古い水道管や通信ネットワークを基盤としていることが、

この本では強調されています。

2018 年に私が住んでいたソウルの忠正路では、通信企業の KT 阿峴支社

地下通信区で火事が起こ

りました。その日私はいつも通り会社にて、家は非常事態でした。母が

家に来ていたのです

が、薬局に行ったらカードの端末や ATM の通信が切れていて、急いで現

金を手にしたと聞きま

した。インターネットもスマートフォンもだめで、公衆電話を探して電話

をかけたそうです。



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後で知りましたが、阿峴支社が普通の支社ではなく、ソウルの恩平・新村(弘大)・龍山・加佐支社まで抱えていて、有線・無線通信障害が広い範囲で数日間続いたそうです。たしか、復旧作業には1年以上かかりました。往来しながら観察したところ、復旧過程では機械や回線を一度に交換するわけではなく、通信口に人が入って光ケーブルと銅ケーブルを手で連結していました。その様子を、現場で誰か一緒に見てほしいと思って、イキョンさんに声をかけました。KT支社の建物も黒こげになっていましたが、マンホールのように見える通信口を中心に復旧に時間がかかり、その一帯には日よけ幕のようなものも張られていました。同じ年の冬には、韓国の高陽市にある白石洞という地域でも、暖房熱輸送配管爆発事故と泰安火力発電所の事故がありました。そのこともあって、インフラのメンテナンス、つまり管理して修繕する問題や、非可視的な労働のことを、頻繁に考えるようになりました。水道、電気、通信網のインフラは、地中の見えないところに隠れて埋まっているので、把握もしづらければ外に姿を見せることもありません。そのようなきっかけもあって、私はずっと意識せざるをえませんでした。COVID19の時もそうでしたが、最も脆弱なところで事故が発生



しても、全く気にもかけないこともあ  
るんだな、と。イキョンさんとその頃、2019年のニューヨークで起きた停  
電についても話しな  
がら、災害と基盤施設についての大小様々な話をよくしました。(笑)膨  
大で耐え難い事象に  
関心が生まれたきっかけを振り返ると、ソウルでは 90年代に三豊百貨  
店と聖水大橋の崩壊事故  
が、2010年代にはセウォル号沈没事件があって、2000年代だと 2003年  
、当時住んでいた大邱市  
で地下鉄放火事件がありました。その日は、事件が起きた同じ時間帯に中  
央路行きの地下鉄に  
乗る予定でした。後日地下鉄の構内が煤けた痕跡を見ては、肝を冷やしま  
した。大小の事故と  
災害を経験しながら、自然と関心が芽生えたのかもしれない。見えなく  
て巨大なものに興味  
が湧いて、もっと知りたくなって。イキョンさんはどうですか？ハナさん  
とユキさんは、プロ  
ジェクトに参加して、海底ケーブルが千葉県につながっている話を初めて  
聞いたとき、あまりにも意味不明に思いませんでしたか？(笑)  
イキョン：ハナさんとユキさんの話も聞きたいですね。お二人を待って  
いる間、シンジェさん  
の話に続けて、少しお話します。2010年、ソウルの江辺北路の道路から聖  
水大橋に向かう出口の近くに、塔のようなものを見つけました。  
聖水大橋惨事(崩壊事件)犠牲者慰霊塔でした。この経験がきっかけで、



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事故や事件で犠牲に

なった人々を称える慰霊塔を記録し始めました。聖水大橋崩壊事件の原因究明鑑定団活動白書

、三豊百貨店崩壊事故白書を閲覧したのもその時です。白書というものは、なぜ崩壊したのか

を残している文書です。それは事後的に、二度と繰り返されないよう思いを込めて作ったもの

です。その文書に載せられた写真と慰霊塔を撮った私の写真を見ながら、同じ「写真」と呼ば

れていても、すべての異なっている「写真」とはいったい何なのかと疑問を抱きました。

写真はいつも遅れてやって来て、ほんの一部だけ残すものという気もしました。

そういう意味で、さっきユキさんが写真に関して話してくださった内容に、とても共感できま

す。個人的には、写真への明確な観点を持つようになって、半導体のようなナノ単位の、極小

の世界だったり、膨大で果てしない世界に関心を持つようになりました。この二つの世界は、

写真で捉えたり目撃するのが大変ですから（笑）かなり難しい方法で難しい問題に向き合うこ

とに没頭し始めました。話にならないかもしれませんが。

ハナ：わたしはといえば、もちろんプロジェクトには喜んで参加したものの、紺野さんとはソ



ーシャルメディアで繋がっているだけで具体的な関わりは無かったし、  
なぜかツイッターで繋がっていたイキョンさんのことを、これまでずっとブックデザイナーだ  
とっていました(すみません。でもそれほど出版物が良いということですよ！)。私が千葉県出身  
ということを知って誘ってもらえたと思うと、これは作品内でのキュレーションだったな  
と感じています。ただ、面白い体験でした。(笑)  
スケールの大小について、今回は韓国に関わる初めての機会なので自分の  
興味についても交えながらお話しします。私は日本とアメリカを行き来して制作と生活を行  
っているのですが、私の家から最も近い成田空港について、ミクロかつマクロな興味関心を感じ  
ることがあります。  
成田空港は現在日本で最も大きな空港ですが、それ以前から存在した羽田  
空港のキャパオーバーとアメリカ政府から輸出を受け入れるように圧力をかけられていた  
ことが大きな建設理由にありました。それに反対した「三里塚闘争」などの歴史が、いまでも成田空  
港の周りには目に 見えて存在しています。  
私がアメリカを想起する時、常にそこには千葉県があります。千葉県は大  
きな太平洋を挟んでアメリカに面しています(笑)、国境を有さない日本で暮らす私にとっ  
ては成田空港という場所



はソフトな国境であり、人が生きた闘争の歴史であり、そして戦後の日本  
経済を担った場所で

す。そのような意味で、千葉県という「東京のサブ都市」的な位置付けの経  
済圏にずっと関心

がありました。海底ケーブルのことは全く知らなかったわけですが、千葉  
県を観察することで

見えてくる日本の姿についてこれまでも考えていた、ということです。

ユキ：今回のプロジェクトを提案されて、拒否感はありませんでした。プ  
ロジェクトが難しく

て無理とも全く考えませんでしたね。イキョンさんとは以前京都に一緒  
に行ったこともあった

し、あの時みたいに何か面白そうだな！と思って、参加しました。もちろ  
ん一緒に行く人がイ

キョンさんではなく、初めて会うハナさんだったので、少し緊張はしまし  
たけど…（笑）

国境を越えて何かをやることには、かなり慣れてました。

2006年に韓国に初めて留学した時、韓国と日本は時差がないので現地  
時間に合わせて親に電話

をかけることができました。時差ぼけもなく飛行機から降りて、フェイス  
ブックのチャットで

日本に住んでいる友達と話したりしました。テクノロジーの発展に助け  
られながら、時間ほど

克服しやすいこともなく、そのとき互いの居場所が違うという前提が通  
信技術によって磨耗し



たように思えました。そのような環境に慣れて久しいこともあって、国境を挟んでプロジェクトを進めることに拒否感はありませんでした。イキョンさんとシンジェさんにもオンラインで会って、その出会いが虚構とかフィクションとは考えませんでした。疑うことなく、信じられたとでも言いましょうか。(ハナさんが最初どう思ったのか知りたいですね。)

そのような環境で私たちが、私たちの間 / 関係 / 仲がつながっていて、でも一瞬で途切れることも——

瞬間的に、しばらくの間、あるいは絶望的に——

あるという考えは、光ケーブルをはじめとしたインフラはもちろん、私たちが今住んでいる空間、生活の基盤 / 暮らす土地に縛られて生きる人間に決定づけられた条件だと思います。シンジェさんから災害と事故についてのお話がありましたが、極めて個人的な経験として、2011年に福島で経験した、いや経験できなかった出来事があります。私の父の実家が原子力発電所被害の中心地になりました。私はそれを電話やメール、報道によるイメージと描写したもので接しました。人々は津波の跡、避難所の苦境、そして人々が泣く姿や逆境にも負けず団結しようとする意志を見て共に泣き、時には熱い拍手を送りました。私はという



と、廃墟になってい  
ないその家を見に行きたかったです。その事故以来、何が変わってなぜ危  
険なのか、放射能の  
数値だけで判断すること、被害によって損をするというのは、一体どうい  
うことなのか。夏と  
冬に足を運んでいた祖父母の家がそこにあることが分かっても、体は自  
由に出入りできません  
でした。Google マップの衛星写真を見ると、家の様子まではよく写って  
いません。カメラで記  
録がないということは人間がいなかったという意味でしょう。ストリー  
トビューの前で、ストリートビューを撮るように眺めました。  
通信でつながっているという感覚は、テクノロジーの発達によって、私を  
再び地面へ打ちつけ  
、固定される感覚として私のもとへ返ってきました。その後、韓国でセウ  
オル号沈没事件で報  
道された映像も見て、この考えはもっと大きくなりました。災難の状況—  
—  
私たちの所在を知らせるために合図・信号を送ることから切っても切り  
離せない、取っ払おう  
としてもできない、それほどまでに場所 / 土地という空間は、拘束力が強  
いものだと思ってい  
ます。イキョンさんが送ってくれた住所は、言わば数値や数字で分類され  
た情報に過ぎません  
。どんな判断で選ばれたのかもよく分かりませんが、でも行きたい気持ち



は強まりました。父  
の実家をストリートビューだけで見に行く / 行けない経験が、動機として  
内的に働いたわけ  
です。拘束力の強い土地という存在を、自分の体で味わってみたかっ  
たので  
しょう。ハナさんと  
タクシーと一緒に乗って運転手さんに住所を伝え、こう聞きかえさ  
れました。「そこって  
家ですか？何かありますか？」行ってみたところ、雑草が生い茂っている  
だけの、不思議なと  
ころでした。(笑) 運転手さんも首をかしげて、私たちが降りた瞬間に  
来た道に戻ってしまいました。  
そこがいったいどんな場所なのか、未だに分かりません。(イキョンさん  
はご存知ですか？)  
でも地を踏みしめる感覚は、旅の間ずっと気に入ってました。私だけかも  
しれませんが。(笑) イキョン：  
(笑) 実は、私が Google マップにピンを立てた場所のほとんどは、ネット  
検索で見つけた場所  
です。ケーブルランディングステーション、NTT といったキーワードを  
入力しました。調べてピ  
ットした住所を Google マップに入力すると、大半は実際の建物と施設  
があります。でも、何箇  
所かは衛星地図にもストリートビューにも空き地で写っていました。私  
は本当にそうなのか確  
認してみたくなりました。衛星写真やストリートビューには時差が常に



伴いますし。

シンジェ：土地の拘束力について、私もより頻繁に意識するようになりました。COVID19で旅行と移動の経験が以前よりも減って、地を踏むと言う経験も久しいものになりました。

記憶が空間と関わり合っていることも、強く感じさせられました。ユキさんは今もおばあさん

とおじいさんの家に行けてないのですか？なかなか過酷ですね。2011年の東日本大震災の時、

ソウルにいた私もその日のことを思い出します。私はというと、地震が起きて崩れた家を復元

する人々を扱う小説を構想しながら、帰宅していました。ちょうどその時、そのニュースを聞

きました。帰宅してテレビをつけると、私の想像の中の虚構を圧倒する現実の災害のイメージ

が、リアルタイムで流れていました。福島に行こうという気持ちが、しばらく頭から離れませ

んでした。何とか小説を完成させようと思い、一夜で書き終えました。それはでも距離を隔て

ているから可能だったわけで、誰かにとっては依然としてナラティブに仕上げられない経験だ

と思います。光ケーブルとソーシャルメディアのおかげで、世界中で起きていることをリアル

タイムで同時に経験できるとよく言いますが、それぞれの位置で異なる時差・視差からそれぞれが経験されるとも、私は思っています。



お二人が Google マップに追加されたピンに沿って見知らぬ土地を踏んだとすれば、私は知っているつもりでいた都市を別角度から見ました。釜山にはこれまで映画祭やビエンナーレで訪れて、海にもよく行きました。でも近くの海にフェリーで行ったのは初めてでした。海辺の風景が変わっているという言葉の意味が、実感できました。灯台があった元の位置を探すために海図を辿り、灯台と灯標を目印にして航路を推測しました。対馬が見える五六島の浜辺から遠目に海を眺めたり、港や入り江での物流の移動、海洋研究の様子を見ながら、空間での経験が人の用いる語彙にも影響を及ぼすと思いました。内陸出身ということもあって、船に乗って海峡を渡って他の国に行くという想像をあまりしたことがありませんでした。釜山という海岸都市を、海を意識しながら新しくマッピングする感じでしたね。観光とは少し違う方法で場所と関わることで、風景の見え方も変わったのかもしれませんが。飛行機に乗ると、距離や空間に対する感覚が臃げになりますよね。何年かぶりに船に乗って、海峡を渡ることについて話していると、陸で移動することと海で移動することでは感覚が全く違うな、と思いました。



イキョン：船に乗ると、時間と空間を切り開きながら進む感じが、確かに  
しますよね。（笑）

ユキ：10年が過ぎた昨年、おばあさんとおじいさんの家を再訪しました。  
。改修工事をして、お

じさんがまた住むというので、父について行ったのですが、封鎖された道  
路を貫いてゆくよう

な不思議な気分でした。私は先ほど「ストリートビューを見るように見る  
」という表現を、ネ

ガティブなニュアンスで書きました。でも改めて思うのは、自ら訪れて触  
れるよりも先に素早

く訪れる場面に親しみがあって、好んでいた気がします。父が運転する車  
の後部座席から、通

り過ぎる風景をたくさん見ました。ある瞬間、幼い頃に行ってきた夏休み  
、その短い日程で経

験した温もり、草と家の匂い、台所の床の質感も、頭の中に浮かびました。  
通り過ぎる風景が

、否定的なものとして感じられなくなったのです。ハナさんと一緒に周っ  
て電車、プラットフォーム

ホーム、ケーブルカー、タクシー、バス、自転車、飛行機に乗って、数多くの  
風景が目の前を

通り過ぎました。ご存知かは分かりませんが、通り過ぎた風景を思い出し  
ながら、その旅程を

繰り返し記録し、吟味し、こうして思い出に浸っているわけです。（笑）

それが「今」という「時間（duration）」です。「写真」



2021年8月7日、福島県浪江町、津島

イキョン：今年の夏に二人が撮った写真が思い出されます。(笑)他の人が撮った写真を、こ

れほどまでに長い間見たことはありませんでした。(でも、SNSでも見えていますね)写真の量

もすごかったじゃないですか。ユキさんがフィルムカメラで撮った写真もありました。二人が

撮った写真をダウンロードしていた瞬間に撮った写真がこちらです。(笑)「写真」

ハナとユキが新幹線ひかり号に乗って移動した旅程が収められた写真が海峡を渡っている。

こういったやりとり・受け応え、見ること、生活は、お話しにもありましたが、インフラが何

の問題もなく作動した証拠です。同時に、このような生活が瞬時に変わってしまうことも、可能性

に含んでいます。インフラに問題が生じたとき、個々人が受ける影響は以前とは比べものにならないほど、大きいでしょう。

「光」について話しましょうか。今回私たちはひかり号、光ケーブル、灯台に沿って移動しま

した。3人もインフラと言えるでしょう。物流と通信の軌跡の傍に立ったり、電車や船にも乗りました。

私たち4人の中でハナさんが一番多く写真を撮りましたね。ハナさん、どうでしたか?(笑)

ハナ：紺野さんの福島をめぐる体験は、まさに Google ストリートビュー



一の数年前の景色を遡れ  
る機能のようですね。震災の時に私は小学生でしたから、みなさんとは全く違う環境にいて、  
全く違うように捉えていたことを一応お伝えしなければいけません！  
テレビの前で津波の様子  
をずっと見て過ごし、私の自宅から海の方面に向かっては埋め立て地が  
連なっているため地面  
の液状化を懸念したり、父親が東京から歩いて帰って来たりしてしまし  
たが、やはり自分の周  
辺で起こることのみを享受していて、紺野さんやイキョンさんのように、  
社会を俯瞰して見る  
ことはできませんでした。俯瞰できないから、自分は当事者でないような  
気持ちすらあったと  
思います。当事者性という話については、同世代の作家や他の世代、アジ  
アの作家を含めて、いつかきちんと議論したいところです。  
震災に関して色々思い出すことはありますが、光という話に繋げるとし  
たら、私は首都圏に暮  
らしていたので震災後は暫く計画停電に合わせて生活していたことが  
ありますね。家が真っ暗  
になっている中、暇なのでゲーム機で遊んで時間を潰しました。光がない  
中、睡眠を取ること  
以外にできることは光を使った遊びだけで、当時はとても矛盾している  
なと感じていたことを  
思い出しました。最近こそ、視覚に頼りすぎていることを批判的に考えて



、聴覚や触覚に頼って思い出を形成したりと試みています。

その中、今回の Into the

Light の制作をすることになりました。これまでの自分の試みからすれば、視覚ではなく身体の

器官に分散させてきた感性の手法を「視覚（写真）に取り戻す」ということ

になります。イキ

ョンさんが振ってくださった話に戻ると、正直自分が何枚写真を撮影したのかわかっていませ

ん(笑)。おそらく 2000 枚ほどでしょうか？とにかく今回、私たちは物理

的に見えないモチーフを

撮影対象として選んだため、常に間接的な何かを求めて動いていました。

膨大な写真が、時間

を経て見返した時に何かの形を形成することを見越して私たちは互いに

写真を撮ったというこ

とです。イキョンさんはどのように撮影していたのか、いまいちど聞かせて

てもらえますか？

イキョン：光がない中でできることは睡眠、印象的なお話しですね。私は

2011 年の冬に福島県

に行ってきました。そこでは到底写真を撮ることはできませんでした。帰

ってきてからも、当

時の状況と見えない放射線から生まれる恐怖についても、話せませんでした。お二人とも、そ

れぞれ経験したことをお話ししてくださりありがとうございます。

ハナさんがプロジェクトに参加したとき、私は釜山の灯台、ケーブルラン



ディングステーション

ン、高速列車などに数回足を運んでいました。個人的には、釜山と千葉県での撮影日程を私た

ちで合わせて移動した日のことが一番記憶に残っています。

二人が房総半島最南端の野島埼灯台が放つ光を見ている時、私とシンジェさんで船に乗って、

釜山の影島にある灯台に向かっていた。二つの灯台の光が重なることは決してありません

が、このような見方と接近に大きな関心を持っています。その日の夜、4人で電話をしたことも

記憶に残っています。英語、日本語、韓国語が混ざった会話。ユキさんには、改めて感謝して

います。(笑) あの日撮影した影島の灯台の写真は、作品には結局使いませんでした...(笑)

作品には、過去に私が見たもの、過去の誰かが見たもの、ハナさんとユキさんが見たもの、私

が見たもの、シンジェさんが見たものまで含まれています。広く、また深く設定すべきだと思 いました。

ユキ：シンジェさんが、観光とは少し違うふうに場所と関わることで、風景も違って見え始め

たという言葉が印象深かったです。私はイキョンさんとプロジェクトを一緒にするのは今回が

初めてではなくて、2018年にソウル・フォトフェスティバルのリサーチで大阪・京都に行きま





した。通訳もしましたが、私よりもイキョンさんの方が京都に詳しくて。  
(笑) 観光というよ  
り運送...私が荷物や貨物になって、誰かに乗せてもらっている感覚でし  
た。(笑) 物のよ  
うな視線で、京都と大阪の風景を見たような気がします。それ以前にも、  
大阪・京都に行った  
ことはありました。修学旅行で韓国から船に乗って行きました。日本人が  
韓国から修学旅行で  
船に乗って日本に行くのも、面白いですよね。(笑) 船で過ごした日の夜  
、外に出てみたら明  
かりが見えました。当時は携帯電話もなくて、どこなのか分かりませんで  
した。すると、九州  
が見えると案内が流れました。周りが何も見えない暗闇の中、エンジン音  
の大きい船が通り過  
ぎました。学生たちの声もエンジン音と共に波に消えました。でも、その  
光だけは微細であり  
ながら同時に強烈でした。微細な光、データや日光のような人間を飲み込  
む光もあれば、それ  
は途切れたり消えたりするかもしれない小さな光。作品「Into the  
Light」は、この2種類の光の中に生きる私たちの姿を描いたように、理解  
できました。  
イキョン：すごく美しいお話しですね。小さな明かりに沿って...さて、気  
を引き締めて続  
けましょうか。(笑) ユキさんも船に乗って海峡を渡ったんですね。



(笑) 船に乗って出発すると、釜山が見えなくなった頃には、海の色や波のうねりが今までと

は違って見えました。今回の筆談を読んでいる皆さんには、船に乗って海を渡ってもらえると 嬉しいですね。(笑)

ハナ：逆に私にとっては、ある種の観光に感じられる瞬間も多かったです。もちろんルートは

違うし、見るものや求めているものも違いますが、私自身は観光は歴史に基づいて設計された

時間のパッケージングという風に考えることが大きいと思います。私たちがこのプロジェクト

の中で観光と重なるのは、限られた時間で場所を巡り景色を捉えるといった、その行為性です

。また、自分の存在が大きな歴史のほんの一部にしかすぎないという事実を噛み締めたりする

こともあります。しかし、私たちが見てきた風景や写真が(美しくとも)壮観的である必要がない

ことで、観光との差別化がなされたと思っています。つまりエンターテイメントではないとい

うことです。各所を訪れる中で出会ったあらゆる光は、これといった何かの風景とは結びつい

ていないことの方が多いのです(当たり前ですが)。わたしは以前にファウンド・フォトにつ

いてのサーチをした際に、「リサイクルショップで販売されているネガフィルムはなぜ川や



湖の写真が多いのか」という問いを立てました。文脈から乖離され、ただの光を捉えた写真がそこに山のように積まれていました。この経験から、「ある景色をみた人々はその光をどの文脈に位置付けるのだろうか。写真をとっておくために、捨ててしまわないために、どんな歴史をその一枚に見出すことができるのか」と思っていました。これも、房総半島や対馬の景色を 渡り歩く中で考え続けていたことです。

ユキ：大きな歴史の一部に過ぎないという点に、共感がもてます。私はむしろ、そういった理由から人は皆写真をたくさん撮るのだと思いました。壮観な歴史と景色の前で、人々は屈服し、私という存在が非常に小さく感じられる時、人々は写真を撮って映像を送るのではないか。

多くの自然風景の写真が、そこを訪れた人たちが「見栄えが良くて / 見やすくして」残したものと以前は考えていましたが、最近になって考えが変わりました。見世物・見ものとは、私たちを魅了するだけでなく、飲み込んでしまいます。それに抗うために、人は写真に記録するのではないか。イメージへ興味を持ったのは、交通事故の動画がきっかけでした。以前は事故の「瞬間」を記録することは容易ではありませんでした。それから監視カメラが登場し、いつ来るか分からないその瞬間を「安全な距離から」記録するようになりました。



そのうちにスマート  
フォンと車体に搭載されたカメラが普及し、事故動画にも変化が起  
きました。一人称の視点  
が多くなって、カメラはそこでカメラを持つ人のことも捉えるよう  
になりました。彼ら / それらが——  
監視カメラ、ホームビデオやスマートフォンで記録する人、映像の中  
でカメラを持って撮る人 ——  
記録した写真は文脈を含んでいます。交通事故の映像で、その映像の中  
で人々が撮っている場  
面は具体的な場所と人、さらには事故原因を記録しています。しかし、私  
たち——  
少なくともその事故とは安全に距離をとっていた / いる人たちが見た  
ところで、その場面に圧  
倒されるだけです。しかし、このように考えてみることもできます。それ  
はまた別の場所まで  
ついてきて、私たちの考えを捉えるデジャ・ビュとして、抑制効果をもた  
らすのではないか。  
私が撮ったものも、他の人が撮ったものも関係ありません。カメラの特徴  
の一つとして、誰が  
撮ったのか分からなくてもいい点が挙げられます。自撮りの場合も同様  
です。自撮り棒や通り  
過ぎる人、セルフタイマーや、私が腕を必死に伸ばして撮ったものかど  
うか、誰も気にしま  
せん。そのような意味で、イメージはどこで誰が撮ったのかという当事者



性をその場ですぐ、そして確実に、その場から切り離します。  
風景の話に戻ると、人々が執拗に撮ったその景色は、別の場所、更には似  
通った場所に行った  
場合にも、私たちのことを追いかけて、捕まえます。日常で撮ったマグカ  
ップの写真が、違う  
時点の日常までついてきて、私たちのことを捕まえたりはしませんよね。  
圧倒されて、それに  
対抗した経験は、見る / 見ていた人を魅了するだけでなく、ついてきます  
。事故映像がいつ来  
るか分からないその瞬間を予見し、時と場を問わず抑制効果のように機能  
するものだとすれば  
、風景はいつでもどこでも私たちを良い記憶に送り届けるのではないかと  
思います。今回撮っ  
た写真を数十年後にシャッフルして誰かが見せてくれたら、私は房総半  
島の写真と対馬の写真  
を見分けられないような気がします。写真に文脈がないからではありません。  
ある人は灯台の  
ような目立つモチーフがなくても、海岸線を見てその位ロケーションを  
特定してくれるでしょ  
う。(笑) 私という個人の過去で ( SNS のように ) 「10 年前の今日...」と  
いうふうに、時期と  
時間を特定することもできます。そのイメージには写った明確な時間と  
空間が、写真や動画に  
収められています。しかし過去とまた違う今に、その時見たイメージ / 写



真が重なる時、たと

え自分やその場所としっかり結びついていた文脈から乖離したとしても、私はその忘却を快く受け入れると思います。

ハナさんがおっしゃった「当事者性」と関連付けると、人はそれぞれどのように当事者を規定

するのかという質問につながるのではないかと思います。この質問に対する私なりの答えであ

り、問いかけは、「当事者はどれだけ当時の出来事を忠実に知っているのか / 分かるのか」で

す。なぜなら、皆、しかしそれぞれ異なる方式と手段で「その時」を思い浮かべるからです。

起きるすべてのことにおいて、私たちは皆、しかしそれぞれ異なる後発走者です。

4人だと船頭が多いのかもしれないですね…話が山を徐々に登り始めている気が…

イキョン：話が徐々に広がって、深みが増しますね。(笑)話がインフラ、災害、写真、見る

ことを貫通しながら突き進んでいます。スピードも、ひかり号並みですね。(笑)「写真」

テレグラムに送られたユキとハナの自撮りが、高速列車 KTX に乗って釜山へ向かっている

シンジェ：災害の話を私がはじめたせいで、話がそっちに流れてしまいましたね！(笑)今回

は制作のプロセスが本当に興味深かったのですが、その話がもっとでき



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ればいいですね。イキ  
ョンさんのお話しにもありましたが、当初は 1930 年代に釜山と満洲を  
繋いでいた高速列車「ひ  
かり号」、釜山港に設立された 100 年前の灯台、国境を越えて海底につな  
がる光ケーブルに関す  
る作品を考えていて、本来であれば現地に行って撮影する予定でした。で  
も 7 月になっても入国  
制限が完全には解除されなかったのが、訪日が難しくなりました。10 月  
からはビザなしで入国  
できるようになりましたが、物理的な断絶という当時の条件が、別の形と  
して結ばれたわけ  
です。作品が普通、特定の時点に縛られてしまう理由とも言えます。見ず知  
らずの誰かに、指定  
した場所に行って撮影をお願いすることは、私たちにとっても実は冒険  
でした。(笑) 何を見  
ることになるのか、全く不明でした。場所を指定すること以外に、何をど  
のように見て写真に  
収めることになるか、コントロールもできなければ、コントロールしても  
よくないと思ってい  
ました。予測できないこともあって、私としては興味津々でした。お二人  
のおかげもあって、  
最初にぼんやりと思いつかべていたのとは違う作品になりました。  
イキョンさんと私は、ユキさんの翻訳を交えながらメールでやりとりを  
しました。その後、委



託と権利についての話をしながら、私たちの対話が続いたメールのスレッド、テレグラム (Telegram) のチャットまで作品の一部ではないかという話もしましたね。それらを実際の作品では、見せることはできませんでしたが。4人揃ってズームで2回ほど打ち合わせで話しながら、どんなカメラとレンズ、照明を使って、以前の制作について共有したのも印象深かったです。一種の同期化プロセスと言えるでしょう。今回の筆談するにあたって、テレグラムのチャットをもう一度覗いてみました。アプリの翻訳機能についての話から始まっていましたね。(笑) ハナさんとユキさんの旅程について、もっとお聞きしたいです。旅をしながら何を話したのかも。テレグラムと電話で旅程を報告し合いながら、イキョンさんと私が釜山にいる時、お二人は房総半島に行って、マップに立てられたピンの場所をスピーディーに周っていました。撮った写真を互いにリアルタイムで交換し合って、そのタイミングで写真から影響も受け、話しを交わしたことが思い浮かびます。お互いの写真から別の場面を見たり、お二人のことを意識してこちらで見たものを見返したりしました。イキョンさんだったら撮らないような写真をハナ





さんが撮ったのも、とても良かったです。ランディングステーションのよ  
うにセキュリティが

厳しい場所だと、期待とは裏腹に、現場に行っても見るものがあまりない  
じゃないですか。釜

山 KT 国際海底センターに行って、建物をダイレクトに撮る代わりに、凸  
面鏡に映った姿を撮り

ました。内部と通じて / 内部に潜入して、一般人が行けないところを見る  
のではありません。

写真に収めることの限界から、私たちの暮らしを条件付ける、目に見えな  
いものとの緊張と格

差を現わす。そういうこともできるのではないかと考えました。

ユキ：ハナさんのお話しにもありましたが、私とハナさんは直接の知り  
合いではありませんで

した。メールとテレグラム、そして映像通話の打ち合わせで会った / 見た  
のが全部でした。な

ので、最初に東京駅で誰なのか分からなかったら心配でした（笑）みん  
なマスクをしているの

もそうですが、私は人の顔をよく覚えられなくて。言い換えると、他の条  
件、つまり眼鏡や帽

子、背丈、ファッション、声とか話し方とかで、人を見分けているというこ  
とです。シンジェ

さんが、現場に行っても見るものがないと仰ってましたけど、私は似たよ  
うな感覚を人に覚え

ます。見て / 会って気づいたり、見分ける情報は、視覚より不明な / 未知



の情報量によって支  
配されるのではないかと。満洲高速列車や光ケーブルの話聞いて、私たちも新幹線や飛行機  
に乘りました。地という塊を入念に調査して把握し、計測と計量化する動き・移動に伴う人間  
に、不明な / 未知の生き方が記録されています。近代の移住労働と今日のLCCによる手軽な旅  
行は、不明な / 未知なものとして互いに繋がっています。将来が分からないまま移送された過  
去と、あらゆる場所に行けて新しいものに出会う / を見ることに於いて、不明な / 未知な事象  
は、インフラによって支えられているとでも言いましょうか。  
イキョンさんの制作について、ハナさんと房総半島に向かう途中の電車で話をしました。ハナ  
さんが齟齬について話をしながら何か提案したんですけど、私は「何か違うんだよな...」とし  
ばらく考えてからこう話しました。(笑) イキョンさんが考える齟齬というものは、今私たち  
が乗っている電車、時間も流れ、空間も動いている、でもその速度が互いに違うことで出会う  
、窓の外と列車がぶつかる音のような気がしました。私たちは動かないまま、でも実際には動  
いていて、空間は流れるようにやってくる。そんな時空間の流れの中で奇妙に出会い一致した



もの、その流れを再び破る / 目覚めさせる感覚ではないか。インフラは計測と計量によって生成され、人間にその技術を提供します。でも同時に、私たちに不明の / 未知なるものを、つきまとわせます。私たちはどこにいて、どこに向かっているのか。インフラが提供する情報や記録によって、不明 / 未知なるものは解消されるように見えても、実は奇妙な形として繋がっていて、合致している。刑務所のような外観を持つランディング・ステーション、その前で素手でカニを捕まえようとする私の姿をハナさんがスマートフォンで撮って、通信技術によってイメージファイルとして送られる。今日「すべてが繋がりが合っている」生活の中、私たちが時々覚える不明な / 未知な感覚が、この写真に収められていると思います。シンジェ：あ、この写真すごく気に入ってます！インスタグラムとテレグラムで共有してもらいながら、とても楽しかったです。こういう写真が急に親しく感じられるのも、どこか不思議ですね。同じ場所で別の人が数えきれない写真を撮ったとしても、自分の視点で撮ることが、私たちにとっては意味のあることだと思います。その時間と空間、そして身体に結びついた記憶が思い浮かびますね。画面と写真を分けて考えることも難しく、文脈と隔てられてもその忘



却を快く受け入れるという

お話しを、ここでまた思い出してみました。iPhone で撮った写真には、位置がデータとして残ります

よね。お話しにあった監視カメラの映像資料もそうですが、写真がデータの位相に置かれているので

あれば、メタデータとはどう異なっているのか、イキョンさんともよく話しました。イキョンさんは

、今の時代におけるセンサーに自分からなろうとしている気がしますね。

(笑) チャットでお互いに

リアルタイムで報告し合うとき、高速列車からみた風景の映像、二人の自撮り、撮影したものを見せ

るためにホイールを回す映像、ほかにも Google マップの位置情報、「Gauges」という GPS 情報アプリ

りで測定した速度をスクショで記録したものもありましたね。同時代におけるメディア・テクノロジー

環境、そこでの通信・コミュニケーションの仕方が制作にも反映されています。コミュニケーション

ンはスマートフォンの画面の中で行われているように見えても、情報処理のプロセスにどんなものが

一体となっているのか、意識せざるを得ない制作でした。測定不可能な中、受信と送信の間に生まれる

待ち時間・潜伏期間 (latency) にも興味を惹かれました。

韓国を出発したひかり号は、満洲のあじあ号や日本のつばめ号よりも、スピードが遅かったと



聞いています。それでも当時は、韓国の人たちを驚かすのには十分でした。もっと速い車両があったら、光の速度を意味する単語を使わなかったと思います。どうして「光」という名前をつけたのでしょうか。近代の象徴を自然と意味する名前ですよ。日本人と韓国人の当時の視点で書かれた満洲旅行記を読んだりもしました。イキョンさんの前作「陰と影」には、「写真(光)がやってくる真逆の方向にもし行けるなら、遡ってゆく」という一文が登場します。「光の中へ」の制作当初、イキョンさんはピンホール・カメラの話もしてましたね。本当に、光の全方向を念頭に置いて制作してますね。(笑) フォトグラフィック・イメージと装置を歴史的に扱うこともできましたけど、写真を生み出す光だけでなく、私たちが条件付ける光の方へと、足を運んできたような気がします。私はハナさんと同じで、視覚に頼ることを批判的に考えながら、見えるもの自体に疑問を持っています。(笑) 見せることへの視覚技術が発展していることもあって、そう考えてしまいます。それもあって、今の時代に写真を扱うことは、見ると言うことのジレンマにのめり込むこととも言えるのではないのでしょうか。灯台に関する



資料を集めているソク・ヨングクさんにお会いした話をしましょう。ソクさんはたくさんの灯台のもとを訪れて写真を集め、その都度手書きでキャプションを書き込んでいました。その資料を見せてもらった瞬間のことは、ここで触れておきたいです。誰かがかつて見て撮ったものを、時差を経ながら異なった見方をすること。あるいは、見ないこと。残された写真は今は見れなくなったものの幽霊性を、強く喚起しています。「写真」釜山港南港、防波堤灯台、1957年撮影、ソク・ヨングク所蔵先にもお話ししましたが、物理的なボリューム感を得た都市ではない、光を中心に——灯台の合図、航路表示施設、船舶の灯り、街路灯とネオンサインの光——都市を眺めると、全然違う場所に見えはじめました。船舶の航路を導く照明塔である釜山港の導灯が、新設された高層ビルに隠れてしまう話をイキョンさんがしてくれました。山の上の緑色の光が霧の中に広がる様子をお二人も見ることになると思います。釜山と光だけでなく、他のことについても見返したり聞くことになるきっかけが、お二人によって生まれそうです。イキョン：お二人も釜山に来たときに、この光と一緒に見に行けたらいいですね。制作中は、釜山港の導灯が放つ光を遠くからただ見ているだけでした。こうして近くで見たのはビエンナーレの開幕日



を迎えてからでした。(笑) これを見た瞬間、重要なものを入れ忘れたな  
と思いましたね。ひやっと

しました。でも同時に、今こうやって見れてよかったとも思うと、気持ち  
も落ち着きました。(笑) 「写真」

釜山市水晶洞から見た釜山港導灯の光

「光の中へ」の制作過程では、写真を撮った時間より写真を見る時間の方  
が長かったです。私が釜山

に住んでいた頃に撮ったネガティブ・フィルム、灯台資料蒐集家のソク・  
ヨングクさんが集めた 70 年

余りの時間を含んだ写真、ハナさんとユキさんがおよそ 2000km 移動し  
ながら撮った写真まで全部。

単眼カメラではない、本当にたくさんの視点で見ることを経験しました。  
広く、また深く光の軌跡を

記憶し、想像し、観察したとも言えるでしょう。(笑)

話は突然終わる方がいいですね(笑)、ここまでにしましようか。シンジ  
ェさん、ユキさん、ハナさ

ん、何日にも渡って筆談に付き合って下さり、ありがとうございました。

二人はもうすぐ海峡を越え

て来られますね。釜山で会ったときに、またお話ししましょう。ここまで  
ついてきて来てくださった

皆さんも、お疲れ様でした。釜山にぜひ来てください！(笑) -

キム・イキョン

過去・現在という時間、ナノメートルで見た世界、グローバル・バリューチ  
ェーンなど、劇的に大き



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くて小さい単位で生まれる繋がりと断絶を、写真と映像作品によって推測している。移動（mobility）の体感とコンセプトを更新し、目に見えない形で人々を繋ぎ分節する存在を記憶し、想像し、観察する。個展『Chair Flying』（Gyeonggi Museum of Modern Art, Ansan, 2020）、『Looming Shade』（Sansumunhwa, Seoul, 2017）を開催し、グループ展に『To you: Move Toward Where You Area』（ARKO Art Center, Seoul, 2022）、『SeMA Biennale Mediacity Seoul 2016』、ほか多数。2017年ソウル市立美術館（SeMA）Emerging Artists & Curators program に選ばれた。キム・シンジェ 企画者、プロデューサー。現実を再構成するキュレートリアルな実践と複合学際的な（multidisciplinary）アプローチに関心を持つ。時間に基づくプロジェクトや共同の実践を試みている。ソウルメディアシティ・ビエンナーレと韓国国立現代美術館（MMCA）フィルム&ビデオのキュレートリアルチーム、映画祭プロジェクトチーム、国外配給会社などに勤めた。美術と映画、パフォーマンスの拡張的な領域における対話やコンテクストの生産に同伴する活動を展開。

紺野優希

韓国と日本で美術展を見て、文章を書いている人。「平べったさそのもの（ではなく）について：「頭痛」が「痛い」とは異なり」『계간 시청각 3호』（2019）、「ホットプレイスの温度」『한편 8호 콘텐츠』（민음사, 2022） 등이 있다. 『アフター・10.12』（Audio Visual Pavilion, 2018）、『韓国画と東洋画と』（gallery TOWED, FINCH ARTS, Junggangjijeom





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II,

2022) を企画。サポート・共同企画した展示として、ソウル・フォトフェスティバル『멋진 신세계』特別企画展『Walking, Jumping, Speaking, Writing. 境界を、ソウルを、世界を、次元を。경계를, 시간을, 세계를, 차원을. 신체는, 링크는, 언어는, 형태는.』( SeMA Storage, 2018 ) ほか多数。「私たちは未だに離れているが故に、虚しく感じられる : ソン・ミンジョン

における災難の状況と破綻したリアルタイム」で GRAVITY EFFECT

2019 次席。Hana Yamamoto

写真家、リサーチャー。千葉県市川市出身。2019 年ニューヨークでの滞在を経て、2022 年多摩

美術大学情報デザイン学科メディア芸術コース卒業。現在慶應義塾大学在学中。郊外での暮ら

しを背景に、日本におけるアメリカや戦後日本について制作・研究を行う。展覧会のほか読書会の主催や、TOKYO PHOTOGRAPHIC

RESEARCH ではプロジェクトメンバーとして活動する。主な展覧会に『INSIGHT / ONSITE: Studio TPR』YAU studio ( 東京

2022 年 )、『2022Encounters in Parallel』ANB Tokyo,

( 東京 2021 年 )。文章に「写真のリアリズム:

ヴォルフガング・ティルマンスと背景に関する考察」( 2022 年 )。そのほか、過去にアーティ ストインレジデンスなど参加多数。



## After The Island of Shadows Kim Jeonggeun, Park Inho

Kim Jeonggeun

Based on his experiences working in production positions at a shoe factory, printing house, and other workplaces after dropping out of vocational high school, Kim Jeonggeun makes documentaries that capture working lives while delivering messages about worker rights and general social systems. He focuses mainly on the hidden stories in the shadows of economic growth, including the battles of Hanjin Heavy Industries & Construction (HHIC) workers within Busan's Yeongdo District and images of irregular workers employed by Busan's urban rail system. Providing an unvarnished look at today's working environments, he raises ongoing questions about the labor hierarchies deeply imbued in them. Since making his debut in 2012 with *Get on the Bus*, a film about the 2012 HHIC situation and Hope Buses, he has directed numerous other documentaries including *The Island of Shadows* (2014), which won the Grand Prize at the Seoul Independent Film Festival, as well as *Nowhere Man* (2017) and *Underground* (2019).

Park Inho

A movie critic. He is a member of the Busan Film Critic Association and writes for the critic journal *Filo*, *Critic b*, *Indie Critic*, and others. He occasionally judges for film festivals and hosts discussion sessions with the audience. He also co-authored literatures include *Lee Chang-dong: Films That Never Stop Asking Questions* (Jeonju International Film Festival) and *New Perspectives on 21st Century Documentary* (Busan International Film Festival)

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Park Inho: I watched *The Island of Shadows* again after a long while for this interview. It was still moving and I listed a couple of things I wanted to touch upon again. The first thing is about you who have been watching the faces of the individual workers for a very long time, and the second is about the deaths of the four workers. This movie even reminded me of the recent deaths of bread factory workers in SPC. However, before we get into this story, I'd like to hear about how you came to take a special interest in workers and labor.

Kim Jeonggeun: I think that takes us a long time back. I had to transfer to a vocational high school due to a situation in my family. The environment in vocational high schools seemed like a prison or jail to me. As you know, modern spaces like schools and the military can be oppressive. And factories, of course. Just when I was thinking about getting out of it, my family fell into financial difficulty and thus I could quit the school. After that, I did various part-time jobs at factories and worked at construction sites, before I got a job at a printing house in front of a university. In the late 1990s and early 2000s, progressive political groups were still remaining and a lot of binding works on social science books were requested. This led me to come across *A Single Spark* and I felt my heart ignite

I was young and financially struggling, so I thought a lot about equality and socialist values. The books I read back then led me to think that workers create the world, and I think I developed a respect for workers who work with their hands. Then I grew my interest on the organization and individuals of labor workers, and my belief that the workers make everything in the world become much stronger. In t



he end it also becomes my identity. I think that is how I grow my interest in workers and labor related problems.

Park Inho: It seems your experience of participating in labor rights movement, and your interest in the movement effected on your determination to become a documentary director.

Kim Jeonggeun: Honestly, I wasn't confident about leading a labor movement as a leader in a labor union. I don't see myself as a person with qualities which are required to lead people. I thought about what can I offer, and I came to a conclusion that I can stay as a satellite to the planet of movement by filming the sites since I love films so much.

Vocational high schools end their classes early, but as a transferred student, I was unable to get along with my classmates. Back then, Kyeongseong University used to hold independent film screening sessions at close distance. Short films like Director Kim Dongwon's *Sanggye-Dong Olympic* or *Tekken family* were featured. In particular, after I watched *Sanggye-Dong Olympic*, I felt my desire to take part in changing the world grows. After that, I came across a flyer for a culture class, started to commit myself to documentary films, and then I ended up here.

Park Inho: You expressed your trust on workers in the secondary industry and respect on workers who work with their hands and machines. To me, it seems that filmmaking is also one of the labors that related to other labors, since it requires hands to hold machine, th

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e camera, and a work of looking at the world and people through its viewfinder to discover, observe, and record them.

Kim Jeongeun: I didn't think it that way at all before. Arts and culture workers at the outer rim of the progressive movement especially think that they have lower priority to the core workers who have already been participating in the labor movement. I, too, shared the same idea, until I have come to the conclusion that my films are a sort of a product of a manual production system.

Park Inho: I'll go back to *The Island of Shadows* to ask a few questions. The film opens with workers arriving to the photo studio in their working uniforms. In their uniforms, each worker takes a seat and begins their stories. And the camera gazes their faces for a long time to listen.

Activism documentaries always run most willingly to the site of a protest. They fight, watch, cry, and laugh in the closest circle. However, I might say it was lucky for you to be able to see the workers' faces and their detailed expressions off the sites. I assume that it took a lot of time, effort and things cannot be seen behind the camera. I'd like to ask you about the process it took to sit these people down in front of the camera.

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WE, ON THE RISING WAVE



Kim Jeonggeun, *The Island of Shadows*, 2014, 98min. Courtesy of the artist.

Kim Jeonggeun: There's a predecessor film called *Get on the Bus*. It was made in 2012 and it is sort of an activism film that records and allies close by the site. It was a film fueled by the huge incident of the Hope Bus, thus it had to tell the story of various people who got on the bus. It had to drive toward the conclusion that their stories would be consistently added up and eventually end up as the resolution of conflicts in various working sites, so it had no space left to cover the happiness and grief of individual workers of Hanjin Heavy Industries & Construction. After that, the issue of Hanjin Heavy Industries & Construction still hasn't resolved and there are words left to be said, and I was contemplating how to verbalize them.

I would rather focus on showing the width of almost 30 years of time that the workers spent building a democratic union than the thickness of about 4 years of time that I spent with Hanjin Heavy Industries & Construction workers since the *Get on the Bus*. It was my challenge to tone down an on-site realistic sense of the activism film and to deliver stories of ordi

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nary workers who became fighters through historic materials, Daehan News, newspaper articles, and other sources. Therefore, the interview with them was my key.

At first I thought of an old photo studio. I wanted to start by shedding light on the workers who weren't highlighted in *Get on the Bus*. I decided to make a documentary centered on interviews where the light turns on for photography and the workers rise on the stage to talk about their lives.



Kim Jeongeun, *Get on the Bus*, 2012, 80min. Courtesy of the artist.

Park Inho: The first story starts with the pride of a worker. A smile spreads across their faces as they talk about the hope from their first days of employment. But their last expressions turn into regret and resentment as they experience protests and the deaths of their colleagues. This is especially so when the martyr Kim Juik passed away, when martyr Kwak Jaekyu thrown himself off, and later when martyr Choi Kangseo, the youngest of them all, passed away.



It was the same when Kim Jinsook climbed up the crane as the second protester after the martyr Kim Juik. In the last part of the interview, you can see stories of their everyday lives. The story that hit home was what Kim Jinsook said, about how she took off her shoes in the spring and let her feet feel dry until the warm sun shines. The workers' faces fade into the dark with words of hope that people would not forget how workers fought, allied, lost their colleagues, and laughed.

Watching this scene, I felt like the film had done all its duty. Like you said, the curtains had lifted on the stories and it was the end of an act. Most documentaries dull from the weight of time as years pass, but *The Island of Shadows* is almost 10 years old and still hasn't keeled over to time. I think it's because of the reality that workers' deaths are still ongoing, the reality that the working conditions are still unchanging.

In *The Island of Shadows*, I felt feelings difficult to express with mere words like "solemn" when the four workers' funeral portraits came on the screen. I think you, as its director, would feel something even deeper. I believe that hearing about ongoing deaths of workers would be much difficult for you, please let us know what exactly do you think.

Kim Jeonggeun: My heart feels heavy knowing that a film has a sense of present tense to it. I think that sense comes from industrial disasters, deaths, and protests that repeat in this country still.





When the late martyr Park Changsu passed away, I was an elementary schooler and I only have a vague memory of hearing about. But in 2003 when Kim Juik passed away, I was just over 20 years old and learning filming, so a lot of people around me encouraged me to put it up on the Internet. But I didn't know much about the situation back then and I was lazy, so I didn't go to the Hanjin Heavy Industries & Construction site. And a week later, he hung himself. I think maybe had I filmed, it would have been different.... It wouldn't have been different, but I still feel guilty about it.

Kim Juik had such appeal. He was a likable character, tall, good-looking, and a big brother figure that many followed. At that time, MBC's "Jeong Eun-im's FM Movie Music" opening comment mentions his will where he says he's sorry that he wasn't able to buy his son a pair of Heelys that he wanted so much. That's the kind of wave that the protest brought about.

The most difficult part was Kangseo. He and I even stayed at the site of the protest together. They say every film needs lights and shadows. It is not just about stage lightings. It is about people who are in the movies. My heart goes out to people who have a darker shadow. I feel like my movies would express their themes better with them in it. But Kangseo was all light. He said he would buy a drink if my film came out and succeeded, said he would sponsor me because he knew I didn't make much, he would joke. And all the sudden, he just hung himself in the trade union office.

Once you heard of someone's death after witnessing the death of a loved one, it is hard to think it apart from your own loss for a while



. I have gotten out of that habit now, actually. When I heard about the SPC worker who recently passed away, rather than sadness, I felt like nothing has changed in the Korean society, especially the structure of neglect. Someone said that the human history is one fighting against hierarchy. I feel like it gets worse as capitalism advances. Now, the age of mass factories is ending and the age of mass labor movements are fading, I don't know what else there is to do. People have to die like this for journalism to take action and strikes need to happen for companies to bow down in apology, but this can only happen so many times until we become desensitized to it. That's why it's such a shame.

Park Inho: Another star in *The Island of Shadows* is the direction committee member Kim Jinsook. When you look at the source video, you can see her aging from her 20s. That story left an impression. The late Kim Juik lasted 129 days on the crane, so she said she would stay the same 129 days, but she ended up staying 309 days. By the end of it, her hair had gone white. Now, parts 1 and 2 of the short film *As I Fight* from 2020 shows the union members Byun Juhyeon who was a nail artist turned welder, and Paeng Jeongmin, a production worker for Daewoo Bus at the Ulsan plant. At the end of both their protests, Kim Jinsook's story always comes in.

In the short films, Kim Jinsook has whiter hair and weaker. She is currently in chemotherapy, too. She is living proof of Korea's labor rights movement. I'd like to hear a little more about her life.

Kim Jeonggeun: *As I Fight* began with the thought of giving back Kim Jinsook's job in any way possible. Last year was her retirement year, and she was the last layoff from Hanjin Heavy Industries & Con

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struction who wasn't able to regain her job up to then. In the past, after the LNG shipbuilding strike or Kim Juik's protest, employees who had been laid off would sometimes be rehired. I was told Kim Jinsook was the only one who was refused by both the Korea Enterprises Federation and The Federation of Korean Industries. There seemed to be attempts to settle with large sums of money instead of giving her job back.

The reason why she remained laid off was because, like she said in *The Island of Shadows*, she experienced the history of slavery and humans, and I believe there is also a reason of declaration to no longer be a slave. She must have wanted to settle and recover her normal life, but Kim Jinsook would have found that choice difficult. Whether it be from her own will or not, I believe she felt that she needed to remain a flag to Hanjin Heavy Industries & Construction. I think she had a strong drive to keep her place even if she were outside, to maintain the spirit of the democratic trade union and protect the organization.

But as it became her retirement year, she requested her job back. It was time to speak her rightful wish to reclaim her lost years. Her hopes were modest. She wanted to see the cabinet that Kim Juik used, and eat in the cafeteria where Kangseo ate. She wanted to go to the restroom that was made as a result of the protest and see what side dishes were provided since they no longer have mice. Coincidentally, Chairman Cho Namho was fired by shareholders during the shareholder meeting and the company was sold to Dongbu Corporation and the first action for reconciliation was to rehire Kim Jinsook. I think her retirement year, the company's M&A, and the politi

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cal timing of the presidential election all coincided for her reinstatement.

I wanted to see her happy ending. I filmed *As I Fight* to see what I can do. Kim Jinsook always says that her hope is for the next generation to not remember her. It's so that the fight and hurtful memories may end on her end and that the next generation would no longer need her help. Kim Jinsook always tells us to see other than her. When you listen to her statement on the Crane when the first Hope Bus came, she calls out members of the union, "Look at our union member Park Sungho, Koh Jihoon". She doesn't want to be highlighted above others. Through these short films, by borrowing Kim Jinsook's name, I thought it would be meaningful to tell the stories of small enterprises and people who have just begun protesting. That's why I thought Kim Jinsook would want to speak about Byun Juhyeon from a Hyundai Heavy Industries supplier or Paeng Jeongmin from Daewoo Bus and other young members of the union who were fighting in that period. Anyway, she was happily reinstated afterwards.

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Kim Jeonggeun, *As I Fight*, 2020, 20min. Courtesy of the artist.

Park Inho: I think there was a sense of alliance in *As I Fight*. And there was something else. It was a resonance that the fight continues and that we remember each other. *Underground* is the subsequent film that connects with this work.

This film begins with students from a vocational high school who need to go on field training and continues into the story of railroad workers and this is where the story of irregular workers come in. In *The Island of Shadows*, Kim Jinsook says, “we should have resolved the problem of irregular employment when trade unions were flourishing and at their strongest, and it bothers me that we couldn’t”. I think it also implies the discomfort within the trade union. When I listened to these stories, I thought maybe you also felt uneasy. You’re known to be passionate about the railroad, too. What did you think when you say the railroad workers and the high schoolers going on field training? In the film, the kids say “it’s fun and rewarding, but als



o scary and fearful”. I’m curious about your thoughts on the problem of irregular employment shown in this film.

Kim Jeonggeun: Like you said, Kim Jinsook’s statement is a clue. Her argument that the issue of irregular workers should have been resolved when trade unions were strong really hit home, and that’s what I wanted to tell in *Underground*. The term “irregular worker” came up during the Kim Daejung administration and worsened during the Roh Moohyun administration. In 2014, *The Island of Shadows* came out and I thought it needed to show the least of regular workers’ apologetic feelings toward irregular workers in order for the film to have meaning. There was a conflict between workers in large corporations that have hostility between regular and irregular employees and this worsened the problem of irregular working. The remorse of Kim Jinsook, the direction committee member of the Korean Confederation of Trade Unions, was the most important story in making *The Island of Shadows*.

The fourth chapter of Kim Jinsook’s *Tree with Salt Flower* was named vividly “Irregular Workers Are the Future of Regular Workers”. The book was published around 2007. It was a time when irregular workers became a norm. The first piece was about the trade union of the Busan subway. The company outsourced ticketing in 2002. It was a relatively simple job and was the first to be outsourced. It was one of the outsources that happened within public corporations and organizations around that time. The first ticketing outsourcing happened in Busan and there are irregular workers who entered the company during this time. Most were female employees. They began their jobs unaware that their jobs would eventually become autom

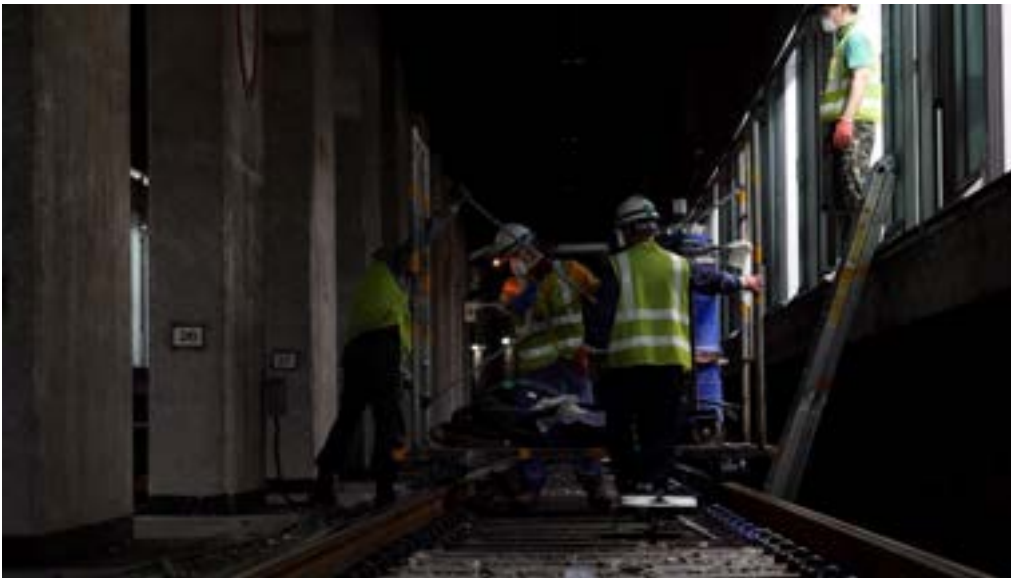
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ated. The company's plan was to outsource their work and expand automatic ticketing machines to remove ticketing altogether, and regular employees would have less work and less to protest for, so they used the new recruits as a cushion. In *Underground*, people who protested about a year to regain their jobs back after being employed and fired overnight on ticketing jobs tell us how they were treated as less than human. The stories of participation in that fight were told in Kim Jinsook's book.

In *Underground*, I wanted to talk about the sense of superiority that regular workers have. The young generation who are entering the job market talk about equality, and they say that irregular workers transitioned to regular positions are free riders. How long do irregular workers have to work to become a regular worker and not be blamed for inequality? Is an entry exam the most reasonable way to become a regular worker? I wanted to encompass these various issues. I was able to put in in a nutshell of an old-ish worker talking about the problem of automation, but I made *Underground* in the form of talking inside and out of the railroad structure that I enjoy. I think I have shown irregular workers in the Korean society where discrimination is so internalized and natural to the point where people have almost resigned to it. In the end, there is a scene where the train operator is replaced by automation. In the beginning of the film, the operator had operated Line 2 and was the highest in the subway railroad labor hierarchy. The movie ends by implying that even this person is liable to replacement.



Kim Jeonggeun, *Underground*, 2021, 97min. Courtesy of the artist.

Park Inho: In the last scene of the film, it feels like the subway is being sucked in underground. How should I put it? I didn't get a dark impression from the last scene of *The Island of Shadows*, but *Underground* start with a fun and adorable first scene with vocational high school students fooling around on picture day but ends with a very dark last scene. More to that, I also would like to ask you about how things are going with *Vocational High School* and *After Life*, that you are preparing.

Kim Jeonggeun: We'll follow several of the cheeky vocational high school students who were in *Underground*. The subtitle will be called *The Birth of Korean Labor Workers*. It tells how high schoolers who are prospective workers enter the society and are hurt, but unrelentingly offer opportunities to each other. I'd like to give it a hopeful end like "You fool, we haven't even started." from Kitano Takeshi's *Kids Return*, but I don't know how it will turn out.

The film I'm working on simultaneously is *After Life*. There is a very interesting point about Yeongdo District. It's an Island, but it's near





land, and there has been some sayings among citizens of Busan that it is where it is easy to get in but hard to get out of, or it is where people who taste failure get in but never can leave with success. Once you get out, Grandmother Samshin, the goddess of birth, will do something...

Park In-ho: Like snatch you back in there. (laughs)

Kim Jeongeun: I think it's fascinating in the aspect of both superstitious myths and industry. When I was preparing *The Island of Shadows*, I read a book called *Building Ships, Building a Nation* by Professor Nam Hwa-

sook. The book mentions the history of the Korean Shipbuilding Public Corporation trade union in 1950s and 1960s that even Kim Jinsook was unaware of. The workers of the shipyard had such high standards for equality and human rights because their onsite work was that difficult. Adjacent to the Yeongdo District shipyard in Choenghak-

dong, there are still houses cramped together like a beehive. If you look at Daehan News, there are scenes of those houses being built. Back then, this was a place that needed labor so much that they had to build as many houses as they could on that mountainside. Now, the industry has vacated the city to a point where people no longer live there and the population is migrating out. The shipyard has a grand scenery of the North Port. It could have apartments built there any time now. I've already made two films based on Yeongdo District, so now I'd like to make one starring this island.

When the secondary industry was booming, it was praised as the hero of industries. I would like to talk about Yeongdo District and the

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people who endured the history of Korean industries after being laid off and working odd jobs until their deaths in a shabby room upon the industry's fall.

Park Inho: Busan was a city where industries flourished for a long time. Textiles, shoes, and ships, all of them. Like you said, now there are almost no secondary industries left. It has almost gone extinct. Population outflow is severe as well. You're preparing a film on the history of Busan's labor and its current status, and I'd like to ask your approach on it.

Kim Jeonggeun: It's difficult to say. The fall of a certain industry is often spoken in parallel to the rise of income levels and social development. For example, the reason why we no longer run shoe factories is because the income level has improved and production has been transferred to other countries with lower labor costs. It gives the illusion that we're at a higher level. The same goes for the shipbuilding industry. When China surpassed us, the industry workers were disappointed but others thought we have ways to survive besides shipbuilding.

This is inevitable unless we observe and reject the flow of world capital that follows workers in harsh working conditions and unable to speak up. This is extremely difficult and odd because even I like to purchase products from expensive brands at a low price. You can't buy it at that price if labor costs rise. That's why I feel torn and upset.

If you go to a shipyard, the work is really demanding. I worked for just a week at a supplier that makes ship motors and quit because I

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found it tedious. That's why I don't know if it's a good sign that this kind of labor is disappearing. If the industry advances, the core discussion should not just be on the value of labor but the complex problem of advancing other factors like automating to replace manual labor. I wonder if there's a way to live without harming people, people's labor, or the advancement of machines.

Park Inho: Is there a way? (laughs)

Kim Jeonggeun: In the old days, I would joke that we need to destroy all machines like the British Luddite Movement. I reinvestigated companies like Volkswagen and the situation called to automate the manual processes done by workers. Now, this is only a temporary measure, but there are cases where workers are retrained and placed onsite as supervising managers. This does not guarantee expansion or reproduction of work. However, we at least need a backup plan to maintain jobs without mass layoffs but Korean companies have no consideration for such aspects. When I was filming *Underground*, I learned that Korea is the most advanced in unmanned or automated processes. We love low overhead, low costs, and high efficiency. This isn't limited to a certain industry but connected to all work in the Korean society.

Circling back to Busan, Busan has little to say of their industries except tourism. Textile is already history, so much so that Choseon Textile Factory has to be mentioned. In the shoe industry, many factories for parts still remain. But these factories have difficult conditions that disable them from collaborating to create something together. They are suppliers of giants like Nike or Adidas, but can they m

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ake a rivaling brand? That's why I think revival is so difficult in this structure, and why I focus on old, masterful industries out of pity.

Park Inho: I wonder how I can give a clean sort of ending to this interview. I think the overall takeaway from the mood of the workers in your film, what the workers wanted most was a normal life. Whether it be a tented protest, a chanting protest, or a dancing protest, these people wore a straight face, sometimes in tears, wishing for a normal life. The union members Paeng Jeongmin, who spoke of his house while waiting for a child to come, Byeon Juhyeon, and the direction committee member Kim Jinsook, all did. One person who was interviewed in *The Island of Shadows* says that the democratic trade union is nothing but a matter of keeping a conscience, and that they hope work will simply be something that defends a way of life. I think this was a chance to rediscover these basics. It put vague concepts into a more detailed perspective. Thank you for your story.

Kim Jeonggeun: Thank you.

Translation: Bareun

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