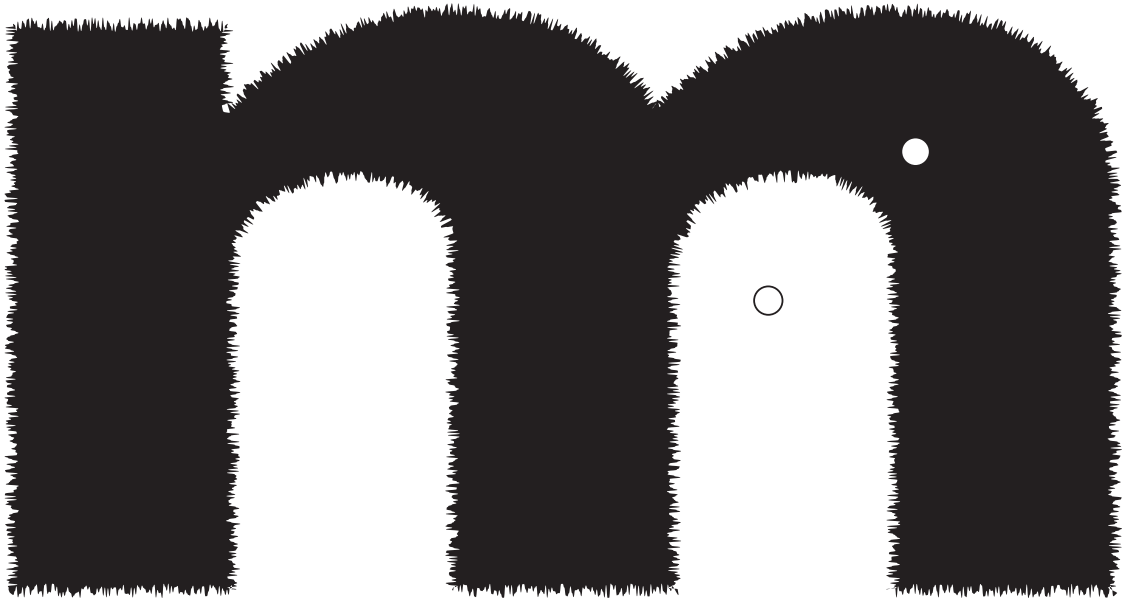


Hyukgue Kwon

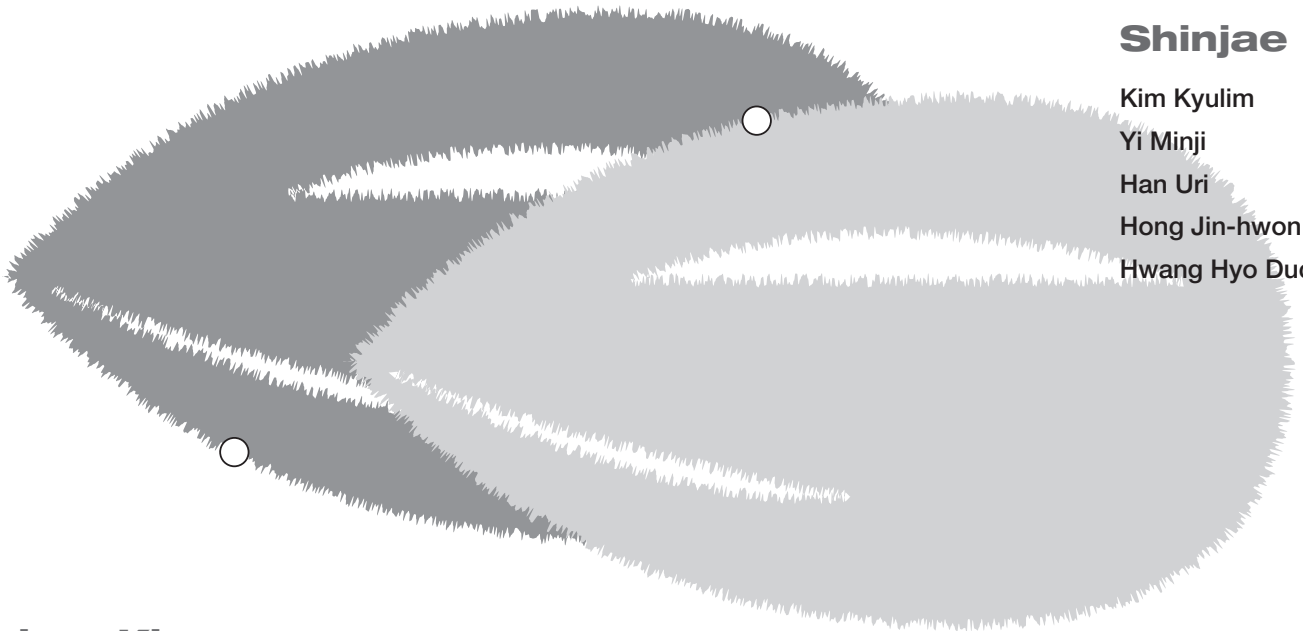
Kang Seok Ho
Gwon Osang
Kim Sollee
Rho Eunjoo
Moon Isaac
Park Gwangsoo
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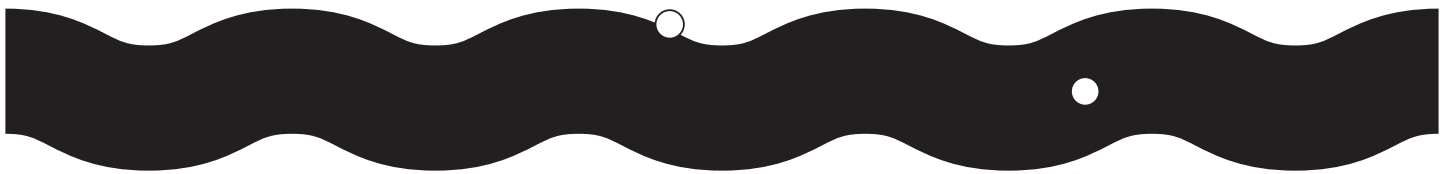
Minibus, Oort Cloud, Fluttering Pages

Shinjae Kim

Kim Kyulim
Yi Minji
Han Uri
Hong Jin-hwon
Hwang Hyo Duck



Dohee Kim



Koh Jaewook, Kwon Sea Jung, Kim Yongkwan, Masil Collective, Moon Isaac, Park Haeyun, Shin Je Hyun, Shin Ji-sun,
Lee Seang-gang, Lim Sung Yon, Chung Hee Young, Cho Sang In, Jo Seub, Cho Youngjoo, Cho Eunji, Choi Soyeon

2025.4.10.-5.18.

ARKO Art Center

Minibus, Oort Cloud, Fluttering Pages

Minibus, Oort Cloud, Fluttering Pages, organized by three collaborative curators and featuring 28 artists, aspires to glance over the cultural legacy left by Insa Art Space (IAS) over its 25 years of existence. IAS, a space that the Arts Council Korea (ARKO) had provided as a means of supporting emerging artists, was indeed a subsidiary of ARKO, but it also had noninstitutional and alternative characteristics that gave it the singular position of being “extra-institutional, yet within the institutional framework.” Since its foundation in 2000, IAS has organized more than 350 exhibitions and projects and supported artists’ studio practices, art education, art journal publication, video media distribution, and residencies.

Among these diverse IAS initiatives, this exhibition is specifically focused on the following three: support for emerging artists, promotion of video media, and publishing of visual arts journals. Three curators who have come through ARKO’s new curator development programs have drawn upon their own research and activities to organize three sub-exhibitions that each channel these three initiatives directly, indirectly, or abstractly. Each exhibition, respectively, “sets disappearance as a condition to reconsider the identity assigned to IAS and the method of historical narration” (*Minibus*, curated by Hyukgue Kwon), “contemplates the site of moving images through adjacent technological supports while taking into account the impossibility of operating a media archive within today’s technological environment” (*Oort Cloud*, curated by Shinjae Kim), and “showcases a publication that employs the vibrations and microhistories between art, space, and people to newly interweave the last days of IAS” (*Fluttering Pages*, curated by Dohee Kim).

The exhibition poster contains visual representations of the keywords that serve as the clues to each exhibition. For *Minibus*, its keywords include “lowercase, movement, stopover, route,” while *Oort Cloud* holds clues such as “scattered comet, signal, ice fragment, transportation of seeds,” and *Fluttering Pages* allows visitors to encounter the exhibition by imagining “diverse voices, the feeling of a book’s pages vibrating and moving gently and minutely as they are touched by one’s fingertips.” These keywords metaphorically represent the journey of IAS by pointing to the identities that the space constantly exemplified, such as the philosophy of the lowercase, respect for small voices, and the compensation for macro discourses.

Furthermore, the image of seeds, suggesting conception, relates to the potential within IAS for sustained expansion, and the idea of the vibrato synchronizes rupture and exchange — two of the exhibition format’s methodological approaches.

First opened in Insa-dong, Jongno-gu, and thereafter known by the name, Insa Art Space (IAS), this space operated by the ARKO Art Center long maintained its uniqueness as a space that welcomed diverse activities from young artists. The Wonseo-dong era of IAS ends this June, and while there are no plans for its next location, the legacy of IAS will continue to be summoned and gain new contexts through various future exhibitions and projects, just as in this exhibition. Spaces that function as a creative outlet, lounge, and salon for the emerging artists of an era will always come and go, responding to the specific demands and trends of their time. This exhibition is expected to start from the memory of IAS and serve as an attempt to connect the traces it has left in the contemporary art world to the present and future.

Minibus

Hyukgue Kwon

Every exhibition is meant to disappear. As a self-obliterating medium that is obligated to disappear, what kind of history can an exhibition engage with, and in what way can it do so?

With the closure of Insa Art Space (IAS) imminent, *Minibus* takes the 25 years of IAS both as a background and as a point of departure. The *Irreversible disappearance* aspect of the exhibition may evoke the works of a historian, as we might anticipate. Or, it may remind us of several historical narrative approaches. Alternatively, it may urge us to reflect upon the identities assigned to a space — *emerging* and *alternative*, or *youth* and *experimental* — and how these were implemented. Even still, it may lead us to expect scenes of analyzing and delineating the functionality and successfulness of a publicly-funded art space/institution. *Minibus* reconsiders the methods and attitudes of such historiographies, and questions whether the disappearance of a certain space(s) or exhibition(s) and the many agents and incidents surrounding such disappearance could be transported to the present space and time.

IAS’s time has never been an independent one. From the time of its foundation to the time of its disappearance, the space’s time has been intertwined with various scenes in Korean art, ranging from art creation to art education, institutions to administration, and to the recent, overheated atmosphere of the market. But, rather than being fixated to the time that has disappeared (and will disappear), the past, and the future, *Minibus* employs the present as its focal point and examines IAS’s time through its relatedness and interaction with the present. Instead of obsessively restoring *heritage* as the entity that does not exist at the present moment, this exhibition summons the relational times of *disappearance* and the individual *now(s)* and *present(s)* by calling them into the exhibition space.

Here, *minibus* is a metaphor for a historical approach that activates the *now*. Unlike a linear bus route that runs from a first stop to a last stop, the minibus imagines a circulatory route, but even that circulation is nonhomogeneous; it prefers traveling narrow alleys, often ignores the shortest path so that it could make longer detours, and enjoys creating longer and more peculiar routes by purpose. Due to these infinite variables, the first and the last stops are constantly deviated, and these different stops and transfer points create *gaps* in the minibus’s operation. The flow of time is assumed to be a singular instance, but *Minibus* interferes with it by inserting the *now* of back then or the *now* of the present into the flow(s) of other time(s) that seem impossible to overlap.

This overlapping of *nows* is intended to create an undetermined state, in which the direction of the flow cannot be known. The artists in this exhibition have each occupied a moment in the 25-year history of IAS through different methods, at different times, with varying intensity and concentration — yet, with some of them, it is unclear as to whether they had occupied IAS at all — and their works are presented here as unresolved

incidents that can change places and move around at any given moment. They look into the behinds of times, reverse their orders, stack them in a new pile, and rearrange them. They also obsess onto times, cling onto them, and inflate them like a mystery. Each work in this exhibition is the result of restructuring and recontextualizing a protrusion from a specific space/time, and oscillates within the difference (gap) between past and future and within the present, just like the waves created when different spaces/times overlap. As a result, an incident/time gains the ability to occur both before and after other incidents.

Minibus critically reflects upon how today’s exhibitions have come to instigate rapid production and consumption, and considers the exhibition as a medium that could instead discuss history. Rather than simplifying IAS’s proclaimed identity or explaining a series of incidents with a unified logic, this exhibition encourages viewers to witness the individual *now(s)* that puncture holes in time and history.¹ Also, it is worth remembering that these unresolved, uncertain routes are no different from IAS’s time and the individual incidents that had occurred within it.

An exhibition in a state of indeterminacy must soon interact with other physical entities, and invariably, shatter itself. In some cases, a time becomes recognizable only during its erasure and consignment to oblivion, a process during which it overlaps and collides with other physical entities/times. Subsequently, it is hoped that the concept of *disappearance* discussed in this exhibition is, too, forever shattered into pieces within its relationship with the present, and transported to other times through formats that could never be concluded and through the attempts to find new routes.

Hyukgue Kwon mainly makes exhibitions and writes. He is interested in curatorial methodologies that transform uncertain entities into a physical presence. Kwon co-directed the curatorial platform, WESS (2019-2023), and is currently in charge of organizing and editing Newspaper, an annual publication project. He is the Chief-Curator of Museumhead (2020- present) and has curated exhibitions such as *Injury Time* (2021), *Monumental* (2023), and *B/W Signals* (2024). He treasures art that carries an irreducible origin, evoking the strategic cunning of mutation.

¹ Kracauer even claimed that these gaps in the “now” provide the historian regions of freedom. (Siegfried Kracauer, “7. General History and the Aesthetic Approach,” *History: The Last Things Before The Last*, p. 186.)

What's at the edge of the solar system? Perhaps a theorized celestial shell that embraces the solar system in a bubble-like circle named the Oort Cloud. Astronomers speculate that the never-been-observed cluster of ice and dust is the home to comets. If Voyager 1 continues its journey, it is estimated that it would take about 30,000 years to pass through the vast region of the Oort Cloud. If Voyager 1 continues its journey, it is estimated that it would take about 30,000 years to pass through the vast region of the Oort Cloud.

The *Oort Cloud* unfolds celestial bodies in multiple directions at the outer edges of the IASmedia archive. IASmedia is a media archive-based distribution program initiated in 2006 by Insa Art Space (IAS), which played a role in bridging institutional and non-institutional practices. At the time, digital video was a significant medium for emerging artists, facilitating diverse artistic practices and exploring non-institutional potentials. Since the late 1990s, there had been a growing need for an archive to collect and preserve single-channel video works that were being actively produced in South Korea.

IASmedia functioned both as a single-channel video collection and a film distribution platform, aiming to reach a wider audience. While addressing the inherent ephemerality of video as a medium, it sought to establish a network for an alternative image system through distribution. In 2009, when the Insa Art Space archive was absorbed into the ARKO Art Center, ARKOmedia took over its role. However, since 2016, the acquisition of new works and related activities have been discontinued. The rapid digitization of media has reshaped traditional concepts of art, culture, and media, simultaneously transforming the discourse and institutional landscape surrounding video distribution. Today, in an era of excessive digital imagery that proliferates across social media platforms and cloud storage, images often vanish before they can even be experienced. This phenomenon compels us to reconsider the visual technologies and media devices that manifest images, tracing them back to their material realities. The exhibition *Oort Cloud* navigates through the interrupted archive, mobilizing its margins as a floating buoy, to unfold the celestial bodies at the outskirts of IASmedia into multiple directions.

Nowadays, many people look at high-resolution stars through screens rather than gazing up at the sky. Radio telescopes detect radio signals from around black holes that are invisible to the human eye, while the James Webb Space Telescope captures light from 13 billion years ago using infrared wavelengths. As Friedrich Kittler noted, post-optical media systems “not only transmit light as light but also store and process it as light”.² Advanced optical image processing and sensing technologies now allow us to capture images not only on a cosmic scale but also at the nanoscale. Hyperspectral imaging, LiDAR, body scanning, and satellite imagery are increasingly integrated with AI and synthetic media. The images that emerge between light and data are becoming increasingly detached from human perception, unsettling our visual experience. The advancement of digital technology demands an exploration of new conditions of visibility—ones that include images, data, signals, and algorithmic processing that extend

beyond sensory perception and cognitive recognition. Visuality can no longer be defined solely as “what is seen”; rather, mechanical, computational, and invisible processes now play a crucial role in the production and interpretation of images.³ Amid this reexamination of visual culture and visual systems, lens-based images often appear insufficient in fully revealing reality. At the same time, we find ourselves in a spatiotemporal condition where opportunities to think about and sense the unseen are diminishing.

With this transition between light and data in mind, *Oort Cloud* observes media as environment and infrastructure, and rethinks the relationship of images to physical reality, light, matter, and time. Photography, a medium closely related to video, was initially created by a chemical reaction between sunlight and silver particles, while digital devices rely on ancient materials from the earth, such as copper, coltan, and rare earth elements. Just as imaging processes can occur without human intervention, images produced through optical devices are inherently the result of collaboration between human and non-human elements. Venturing beyond the dichotomies of old and new, nature and technology, and analog and digital, the participating artists of *Oort Cloud* uncover the materiality of the image and visual infrastructure, and draw attention to the agency and generative power of light and particles. Untried potentials arise from revisiting and reappropriating the legacy of the past by way of archive footage, low-tech, and analog techniques. Old media are not lost to new media, but are constantly reinvented. *Oort Cloud* leaves the optical image at the arms of the material records and immaterial operations that shape our lives. The act of *seeing* gives rise to a passage where we, with our polyphonic senses, may be entangled with the powers of light and matter.

If comets are fossils of the solar system's earliest information, the Oort Cloud is a giant repository that preserves not only the long past but also the future. These fossils of light are not remnants of the past or nostalgia; they bear markers of the present and clues to the future. Just as the area of the Oort Clouds was estimated from the orbits of comets, the exhibition follows the long tail of questions into the unknown.

Shinjae Kim primarily works on time-based projects, contributing to their curation and production. Her artistic practice explores the translation of entangled senses and materials. She has curated the exhibitions *Verb, Reverb - MMCA Catastrophe and Recovery* Satellite Project (2021), and *Sense of Place, Web of Matter*, a themed exhibition at the 23rd Seoul International ALT Cinema & Media Festival (2023).

² Friedrich Kittler, *Optical Media: Berlin Lectures 1999*, trans. by Yun Wanhwa, Seoul: Hyunsil Munhwa, 2011, p. 348.

³ Jussi Parikka, *Operational Images: From the Visual to the Invisible*, Minneapolis: University of Minnesota Press, 2023.

Fluttering Pages is the first special issue of *D_tteol*, an experientialist art journal founded in 2023 that takes its inspiration from the early Korean art journals published during the 1970s. Insa Art Space (IAS) has been a hub for the experiments and explorations of emerging artists for the past 25 years, and as it is about to physically disappear, we extended *D_tteol*'s methodology into the space, to detect the traces and echoes that this art space is leaving behind.

In the early 2000s, when IAS was born, the shock of the 1997 Asian financial crisis was subsiding and democracy was taking root in South Korea. As the influence of the global economy and digital culture permeated South Korea, the people began paying more and more attention to economic and cultural matters, to a degree that gradually eclipsed their interest in political issues. IAS grew into a stage for experimentation by emerging artists and curators, whose activities sent out waves through the art world in their own unique ways.

Fluttering Pages invited various generations of artists and curators who have come through IAS to assess the artistic trends that originated from this space. Despite having ARKO Art Center as its mothership, IAS was still a *in-between space* in the Insa-dong and Wonseo-dong neighborhoods, a place that allowed for relatively free experimentation. Because of these qualities, IAS has become an ideal place to experiment with new art.

Fluttering Pages aimed to spotlight the space's new relationships. The book's crew includes the artists Koh Jaewook, Kwon Sea Jung, Kim Yongkwan, Masil Collective, Moon Isaac, Shin Je Hyun, Shin Ji-sun, Jo Seub, Cho Youngjoo, Cho Eunji, Choi Soyeon, as well as the researcher Park Haeyun, and curators Hyukgwe Kwon, Shinjae Kim, Lee Seang-gang, Lim Sung Yon and Chung Hee Young. The book also contains interviews with some locals of the Wonseo-dong neighborhood who observed the IAS for a long time, as well as a short comedy written by the art journalist Cho Sang In.

The book begins with *Exploring Wonseo-dong*, a piece that explores Wonseo-dong's alleyways, and continues to *My IAS Days* which features the stories of those who have studied and worked at the space. Next come works that embody the micro-experiences of the artists, such as *Profile*, *IAS Carries Love*, *My Artist's Notes*, and *First Greeting*, and these are followed by *Materials I Love*, a section that emphasizes the materiality of the book's pages. The following section, *My Research Notes*, briefly discusses *Minibus*, *Oort Cloud*, *Fluttering Pages*, the exhibition organized by ARKO Art Center, which is the actual space this book is shown in, and moves on to *Conte*, a comedy infused with humor and fictitious content. Finally, the book expands further in *Farewell Greeting*, a piece that contains goodbyes to IAS from even more people, and is brought to a conclusion. This process completes a pathway that simultaneously approaches the specificity of IAS and links individuals and entities together.

For some, IAS was the place where they made their debut as an artist, and for others, it was the site of unexpected encounters and conversations that would become major turning points in their creative journeys. The way we would lean against the wall to pause and take a deeper look at the exhibition, the

conversations we exchanged while climbing the narrow staircases, and the passionate debates that ran all night sitting on the cold, uncarpeted floor — these experiences nourished each of our artistic trajectories. *Fluttering Pages* showcases these individual, yet common experiences, hoping that readers perceive IAS not merely as a space of the past but as a place that continues to live and breathe in the present.

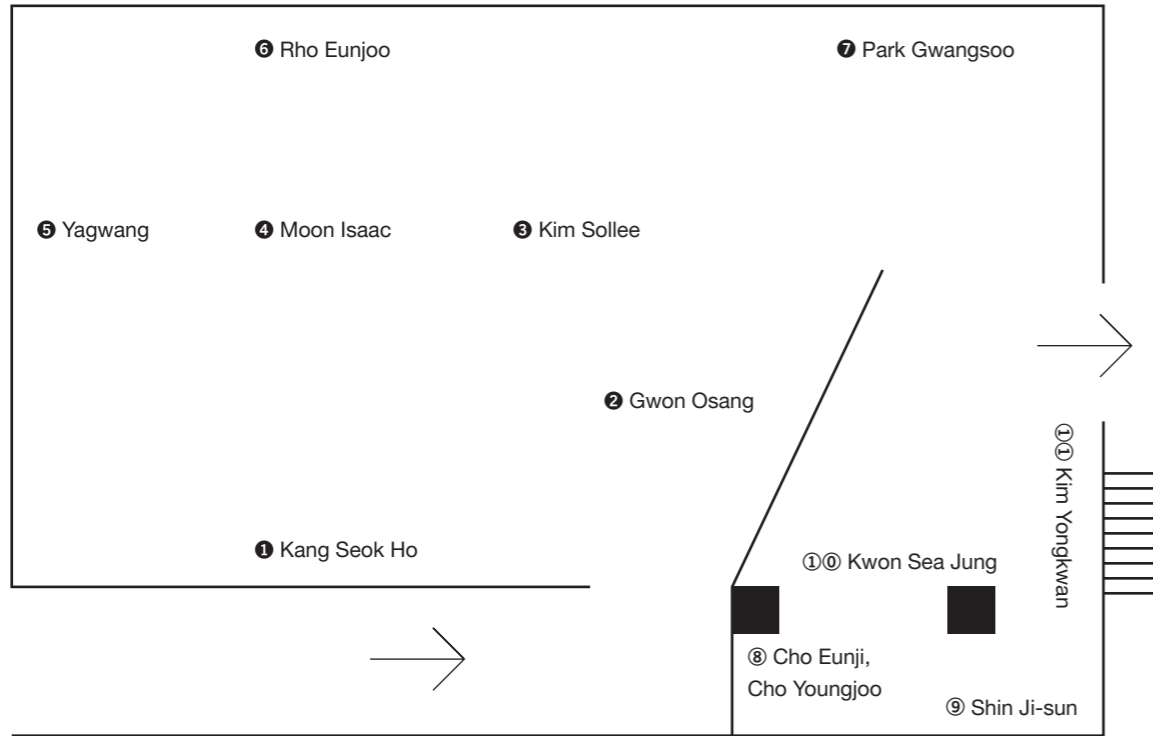
Fluttering Pages prompts an *an-nyeong* [Korean greeting that has the meaning of both *hello* and *goodbye*], as IAS concludes one era and simultaneously looks forward to new possibilities. The stories of IAS shared by the artists, curators, and local residents allowed us to feel our links with one another, and we hope that the traces of the art space can come alive once more in readers' senses with each turn of this book's pages. In this way, we will continue to check in with one another, and prepare ourselves for more an-nyeongs.

An-nyeong — and again, an-nyeong.

Dohee Kim makes in-depth examinations of material experiences and reactions coming through the medium of the body by passing them through high-density actions and sensations. Kim's recent solo exhibitions include 2024 Seongbuk Museum of Art Special Exhibition *The Sound of Light Surface* and 2021 Soorim Art Prize Winner's Exhibition *TUMMO*, and her major group exhibitions *This Is Not Just Local: Tactical Practices* (Busan Museum of Contemporary Art, 2024), *We, On the Rising Wave* (Busan Biennale 2022) and *Artistic Playground* (MMCA Gwacheon, 2020). In 2023, Kim organized and founded the experiential art magazine *Fluttering Pages*, as the editor-in-chief of *Fluttering Pages*, inspired by 1970s magazines from the era of squared manuscript paper.

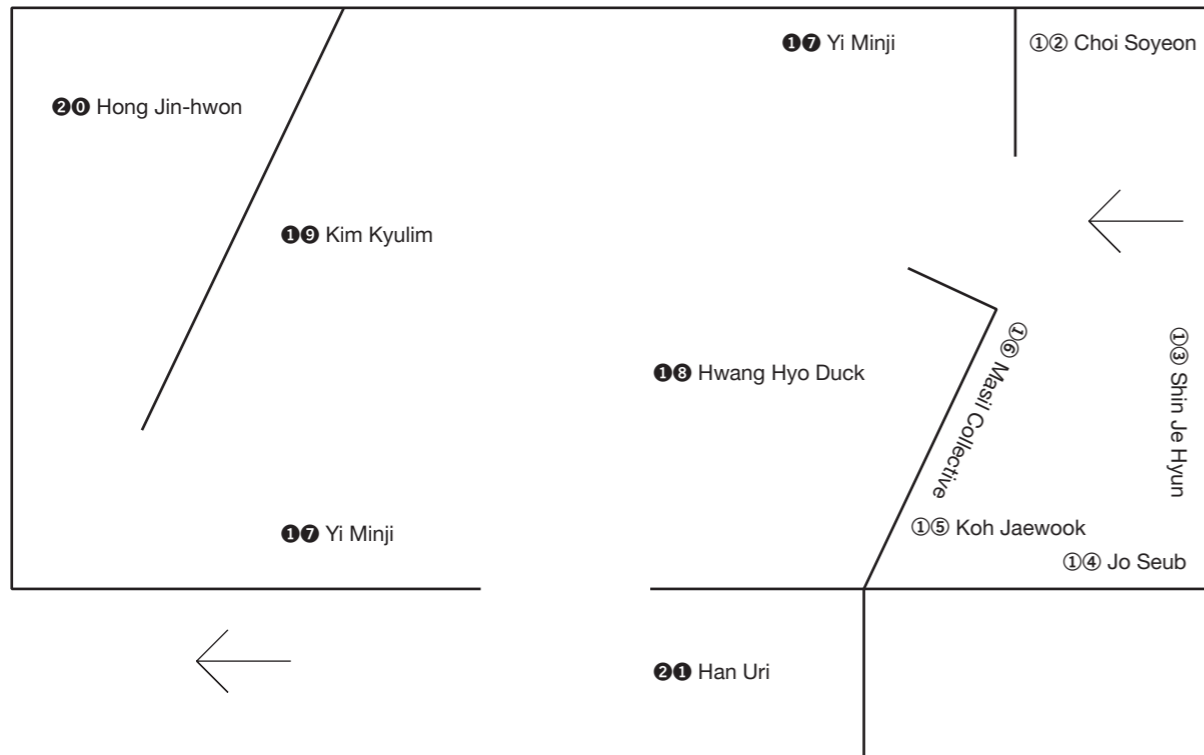
Gallery 1 / 1F ① - ⑦ Minibus

⑧ - ⑩ Fluttering Pages



Gallery 2 / 2F ①⑦ - ②① Oort Cloud

①② - ①⑥ Fluttering Pages



- ① Kang Seok Ho
- *Untitled*, 2015, oil on canvas, 91×91cm.
 - *Untitled*, 2016, oil on canvas, 95×89cm.
 - *Untitled*, 2008, oil on canvas, 103×97cm.
 - *Untitled*, 2007, oil on canvas, 204.5×195cm.
 - *Untitled*, undated, oil on canvas, 135.5×120cm.
 - * Support: Kim Suyoung

- ② Gwon Osang
- *Difference composed of 1800 pieces for Error*, 2001, C-print, mixed media, 190×140×320cm, YEMCA(Youngun Museum of Contemporary Art) Collection.
 - *Towards the Universe (after MOON Shin)*, 2024, archival pigment print, mixed media, 100×60.4×54.6cm.
 - *Head*, 2025, painted bronze, 21×25×22cm.

- ③ Kim Sollee
- *Doom · anathema · ennuyée*, 2025, mixed media, dimensions variable.
 - * Sound: Jibin
 - * Photo: Liu lee
 - * Kinetic Production: Fabbros Studio

- ④ Moon Isaac
- *Reconstruct*, 2014-2025, mixed media, dimensions variable. Included Works: *Untitled (Books, 2012.4.28)*, *Elixir*, *Moonlight Circus*, *Bust-Windway #8*, *Seokgasan #2*.
 - * Support: Dan Kim, Lee Jaehoon

- ⑤ Yagwang
- *Xenos*, 2025, HD, color, sound, 7 min. 15 sec.

- ⑥ Rho Eunjoo
- *Studio Study - Rho*, 2025, acrylic on wood panel, 99.7×74.7cm.
 - *Studio Study - Son*, 2025, acrylic on wood panel, 99.7×74.7cm.
 - *Studio Study - Pak*, 2025, acrylic on wood panel, 99.7×74.7cm.
 - *Studio Study - Yoon*, 2025, acrylic on wood panel, 99.7×74.7cm.
 - * Support: Pak Boma, Son Hyunseon, Yoon Jiyoung
 - * Panel Production: IKKIWORK

- ⑦ Park Gwangsoo
- *Träumerei*, 2025, paper collage and oil on canvas, 65.1×53cm(etc.).
 - *60 pages*, 2019, drawing animation, 7 min. 42 sec.

- ⑧ Cho Eunji, Cho Youngjoo
- *Fiction Called Writing and Warm Sarcasm Called Youngjoo*, 2025, pencil drawing on Balinese paper, 297×210mm.
 - *Dogcoworeunji*, 2025, pencil drawing on graph paper, 297×210mm.

- ⑨ Shin Ji-sun
- *Playground at Wonseo-dong*, 2009, pencil and acrylic color on paper, 45×135.5cm.

- ⑩ Kwon Sea Jung
- *Chest to Belly*, 2019, polyethylene, paper, vinyl, 31.8×31.5×0.8cm. Vinyl collaboration for the album "Suite Chase Reflex" by the band WCS (released 2021).

- ⑩ Kim Yongkwan
- *Similar Figures*, 2013, cut and reassembled book, 15.5×15.5cm.
 - *Similar Figures*, 2013, cut and reassembled book, 13.5×13.5cm.
 - *Similar Figures*, 2013, cut and reassembled book, 15.5×15.5cm.
 - *Similar Figures*, 2013, cut and reassembled book, 15×15cm.
 - *Similar Figures*, 2013, cut and reassembled book, 15.5×15.5cm.

- ①② Choi Soyeon
- Oh Gaja, *Exciting Grandma, Fruit of Dandelion Tree, I Don't Know if God Has Come*, 2024, acrylic on wood panel, 72.5×52.8cm.
 - Kim Inja, *Old tree Grandma, Coming Down From Heaven to the Earth*, 2024, acrylic on wood panel, 53×65cm.

- ①③ Shin Je Hyun
- *Insa-sound 2011*, 2011(reproduction in 2025), wood, PVC board, architectural model materials, etc., 120×270×270mm(3).
 - *Arin Project*, 2019, abandoned mother-of-pearl furniture, violin, etc., 530×145×50mm.

- ①④ Jo Seub
- cover of solo exhibition catalog *Myeong Rang Gyo first revival service, 'I saw the Myeong Rang!'*, 2001(print 2025), pigment print, 856×600mm.
- ①⑤ Koh Jaewook
- *ARTLABOR*, 2018, documentary video, 9 min. 59 sec.

- ①⑥ Masil Collective
- *Wonseodong Tour 1: Lucky Real Estate*, 2025, interview, 10 min. 5 sec.
 - *Wonseo-dong Tour 2: Audition Beauty Salon*, 2025, interview footage, 10 min. 19 sec.

- ①⑦ Yi Minji
- *fallout, light, matter*, 2025, screenprint, 100×210cm.
 - *fallout, light, matter—hibakujumoku*, 2025, archival pigment print, 30×25cm.
 - *fallout, light, matter—human etching*, 2025, archival pigment print, 50×35cm.
 - *silver screen*, 2025, archival pigment print, 45×35cm.
 - *light and matter*, 2025, archival pigment print, 85×70cm.
 - *moonlight panorama*, 2024, archival pigment print, 144×111cm.
 - *silver satellite*, 2024, archival pigment print, 65×50cm.
 - *Screen Print Production: SAA

- ①⑧ Hwang Hyo Duck
- *Perhaps Disheveled*, 2025, mixed media including aluminum, copper, gold, silver, sulfur, carbon, silicon, distilled water, water tank, electrical components, E-ink panels, motor, and other materials, dimensions variable.
 - *Production Assistance: NAME

- ①⑨ Kim Kyulim
- *600 Minutes*, 2025, 16mm film projection, LED panels, OLED TV display, dimensions variable, 600 min.
 - *Technical Support: Eurico Sá Fernandes
 - *Production Assistance: Mina Yee
 - *Archive Film & Equipment Support: WORM Filmwerkplaats
 - *Public Domain Image: *The Night Watch*, Rembrandt van Rijn, 1642. Courtesy of the Rijksmuseum.

- ②① Hong Jin-hwon
- *Undocumented Mona Lisa*, 2009/2025, single channel video, color and b/w, stereo sound, 22 min. 40 sec.; archival pigment print on vinyl sheet, 60×80 cm. In front of Namildang, Yongsan.

- ②① Han Uri
- *Individual*, 2017, glass, 16mm film, color, silent, 3 min. 10 sec.

1 Kang Seok Ho conducts in-depth explorations of the act of seeing. He lingers on subjects that might otherwise go unnoticed, crops and enlarges photographic images, and engages with his surroundings as painterly subjects, continuing his inquiry into the act of seeing. The textures, colors, patterns, and structures of the subject seen in that manner are intersect with the formal qualities of painting, and the colors and materiality that emerge from the texture and surface of the canvas are arranged to subtly intertwine with the clothing, skin, and gestures. The exhibition *Minibus* begins with Kang's *Cube Series* that he began in 2019 and continued working on until his passing. The cube, which appeared from early on in his works, overlaps with a series exploring "clothing," "skin," and "gestures," and their surface, materiality, and methodology intersect. Much like his paintings, which explore a way of seeing that would cut and enlarge existing images, the works here — shown without following a chronological order — invite viewers to reimagine flat time as multidimensional planes, colors, and spacetime.

2 Gwon Osang's sculptures have continuously materialized disjunction. In his first solo exhibition, *Deodorant Type*, held at Insa Art Space in 2001, he presented lightweight sculptures covered with hundreds of photographs, reconsidering the properties of sculpture in the interplay between surface and mass, lightness and mass, and between transience and permanence. These early attempts were varied and expanded into series such as *The Sculpture*, *The Flat*, *New Structure*, and *Relief*. *Minibus* encompasses a range of works, including Gwon's early *photographic work*, a sculpture inspired by Moon Shin, as well as a recent piece that reinterprets his lightweight photo sculpture in bronze. The exhibition explores the recurring disjunction in his sculptures through the concept of parallax and the dynamics of renewal.

3 Kim Sollee's sculpture transform the act of creation and meaning-making into an incessant process of metamorphosis and practice. She positions her sculptures in a state of nearevaporation — or within scenes of commotion — as if they were monuments to fates destined for disappearance, and links them to the theme of femininity. In *Minibus*, Kim questions how things that were spoken or omitted in the past are holding the present captive. By taking her unfinished sculptures from the IAS Studio project, *Kula!* (2020) that explored floating sensations and the cognition just before falling asleep and linking it with her present self who is now struggling with sudden sensorineural hearing loss, she questions whether premonition is, in fact, something that can only be discovered after the fact. The sensations of the past continue to the experiences and pain in the present, and the sculpture here, intermingling the internal and the external and allowing the before and the after to coexist, manifests as the noise within another rupture and difference.

4 Using various mediums, materials, and methods, Moon Isaac explores how contemporary materials and visual fields interact with human experiences. Moon, who has repeatedly engaged in a wide range of experiments from virtual spaces and photographic images to lightweight materials such as polystyrene foam and epoxy as well as ceramic sculpture, reflects on his past oeuvre through the method of *accumulation*. Here, *accumulation* goes beyond being a simple action and is confirmed as the method that maximizes

the materiality of the given medium, the attempt to transcend the limitations of spacetime, the strategy that subverts the frontal nature of the image-sculpture, and an extremely functional device. Instead of reorganizing previous works into a set of common frameworks, Moon's process of stacking collides and intersects different reasons and methods to serve as a hypothesis that assesses the relativities between individual works, establishes new strategies, and further expands these in problematic ways.

5 Yagwang challenges existing perspectives and concepts regarding gender and constructs queer narratives through mediums such as video and performance. The work *Xenos* (2025), presented in *Minibus*, is the cutaway of another new work, *Intruder* (2025) — scheduled to be unveiled at a different location during the same period — and presents an alternative scene away from the main scene. The cast of *Intruder* attached small cameras to their body parts to record the same situation from different perspectives, capturing uncontrollable shots and moments of which their contexts are difficult to grasp. At times, the *real* film set is exposed, and internal/external situations and conversations are revealed without any filtering. Yagwang's works, having escaped their original times, hypothesize the possibility of yet more layers of times and expand the sentiments of dissonance.

6 Rho Eunjoo's paintings cultivate her own, unique sensations of time and place/space. She incorporates urban materials that have finished serving their purposes and objects derailed from their original functions and composes and arranges them within her canvases through drawing, modeling, photography, and painting to form new pairings. In *Minibus*, Rho's paintings, as relational compositions of time and place/space, extend to the studios of Pak Boma, Son Hyunseon, Yoon Jiyoung — fellow artists she met through IAS programs — as well as her own studio. She continues her process of painting by layering and reworking photographs of these studios, while incorporating imagination and refinement. The visual, tactile, and emotional stimuli Rho discovers in each space are such that they could even be seen as the sensations of solidarity and support — no different from just like the experiences intermingling and influencing one another one might have at an IAS workshop or other exhibitions. She demonstrates through the relational experiences within her paintings.

7 Park Gwangsoo's drawing practice intends an indeterminate flow, following unpredictable scenes as if he were taking a nighttime stroll or in the process of imagining the gaps of consciousness. In *Minibus*, he cuts out the catalog of his solo exhibition, *Man on pillow* (Insa Art Space, 2012), pastes the pieces to one side of his canvas, and paints over the entire surface. Park aims to transcend basic painterly experimentation, ruminate on time, and sustain his present painting as the continuum of fragmentations and dispersions in the past as well as another accumulation. This process, from which *drawing* and *exposing* and *scraping* could be detected simultaneously, approaches viewers as the attempt to survey the layers of related memories and traces rather than to construct conspicuous forms. As a result, each scene serves as a place where record and oblivion are threedimensionalized and settled down as a fantastical landscape where dreams and reality — as well as non-linear time(s) — are mixed up.

Kang Seok Ho introduces himself as someone who makes paintings, and who is also especially fond of taking walks and the act of seeing. Kang's solo exhibitions include *seok ho kang: Three Minute Delight* (Seoul Museum of Art, 2022), *the other* (Perigee Gallery, 2017), *Detach-Attach* (Space Willing N Dealing, 2012), *Kumho Young Artist* (Kumho Museum of Art, 2006), and *Get-up* (Insa Art Space, 2005).

Gwon Osang is interested in the history of sculpture, and currently devotes himself to creating works that could contain contemporary content. Gwon made his debut in 1999 in a group exhibition at Alternative Space LOOP, and held his first solo exhibition in 2001 at Insa Art Space. Represented by Arario Gallery, he has had solo exhibitions in Seoul, Beijing, New York, and Shanghai, and also had a solo exhibition at Manchester Art Gallery (UK).

Kim Sollee transforms and destroys objects in order to investigate the moment at which a sculpture escapes the control of its creator and begins creating its own meaning. Kim's solo exhibitions include *Sollee Kim Solo Exhibition* (YPC SPACE, 2023), and her work has also been featured in group exhibitions *The Taming of the Shrew* (Museumhead, 2022), *TAP UNTAP* (SOSHO, 2021), and *Axe and Dummy Heads* (Insa Art Space, 2021).

Rho Eunjoo is based in Seoul and uses painting as her main medium. Rho has had four solo exhibitions, including *Knot to Leaf* (Chapter II, 2023), *Blue Window* (Kumho Museum of Art, 2021), and *Walking—Aside* (Space Willing N Dealing, 2019). She has also taken part in exhibitions at the Yu-Hsiu Museum of Art in Taiwan in 2025, INTERIM in 2024, Buk-Seoul Museum of Art in 2023, SONGEUN in 2022, Gallery Baton in 2022, Art Sonje Center in 2021, and d/p in 2020.

Moon Isaac reinterprets the concept of additive sculpture in a contemporary context. His solo exhibitions include *Rock&Roll* (Museumhead, 2022) and *Beam Me Up!* (Kumho Museum of Art, 2021), while his group exhibitions include *White Space* (Soorim Cube, 2024), *Contact* (Kyobo Artspace, 2024), *The 23rd SONGEUN Art Award* (SONGEUN, 2023), and *Formula* (Primary Practice, 2023).

Park Gwangsoo focuses on themes of life's chaos and beauty, the boundary between nature and humanity, and extinction and the end of things, creating works in the mediums of paintings, drawings, and animated videos. Park's solo exhibitions include *Copper and Hand* (Hakgojae Gallery, 2023), *Cracker* (Cadalog, 2021), and *Crack* (Doosan Art Center, 2017).

Yagwang is a collective of two visual artists, Kim Terri and Jeon In, both of whom were born in the '90s. The collective's solo exhibitions include *KIND* (PS Center, 2024) and *Lubricant* (Windmill, 2022), while they have also featured in group exhibitions such as *Squish! In the Forest* (Insa Art Space, 2024) and *Into the Rhythm* (ARKO Art Center, 2024).

17 Yi Minji envisions the invisible through her photography. She unearths latent images yet to surface from non-futures drifting through landscapes and recurring events. *fallout, light, matter* series (2025) traces the lingering light and dust left behind by disasters, archived in the sea, atmosphere, land, and body. Particles and radiation from the fallout are carried by the wind, smearing into places and bodies. Landscapes inhabited by unseen entities compel us to redraw the geography of matter and sensation through their presence.

Yi focuses on moments where the unfinished remnants of time and matter overlap and then disperse, particularly at boundary zones—the horizon where land or sea meets the atmosphere, or the wetlands at an estuary where rivers and forests converge. *silver screen* (2025) captures the faint glow emitted from landscapes suffused with invisible particles, reminiscent of a body that "has accumulated an excessive amount of silver, transforming it into a kind of photographic plate."⁴ Just as fossils preserve organic traces *printed* into geological strata, photographs fossilize thin layers of particles that have reacted to light. Yi reminds us that the interactions between atmospheric dust, earth's minerals, and the body's cells are, in some ways, inherently photographic. Through these elusive images, we come to recognize our own entanglement as part of the catastrophe.

18 Hwang Hyo Duck has been interested in the points of indetermination where opposing concepts and states — such as the material and the immaterial — collide and dissolve. *Perhaps Disheveled* (2025) is an installation piece inspired by *Voyager*, the farthest-reaching space probe ever sent by humanity. Launched in 1977, *Voyager* now traverses interstellar space, transmitting data on plasma waves, magnetic fields, and particles back to Earth. In this work, Hwang reinterprets *Voyager*'s communication system by transforming its technological components into low-tech elements. The abstract process in which data is modulated into radio signals and then reconstructed is not represented through numbers or images but instead reduced to tangible materials and objects. The installation consists of mineral objects, a near-real-time video of a water tank containing black stones, a copper speaker shaped like a parabolic antenna, and floating light surrounding them. By approaching *Voyager* as a dynamic material spectrum, the work not only reimagines the probe's symbolic significance but also reveals the shifting relationships and statuses of matter, information, language, and images as they undergo technological mediation and transformation. While space science extends the boundaries of perception and sensation, it simultaneously erases certain domains. This work considers how meaning is formed and lost in the process of translating the imperceptible into recognizable information. The title is taken from the lyrics of a song recorded on *Voyager*'s Golden Record. The very act of imagining other beings forces us to pose impossible questions, exposing both the framework and the limitations of our own perception.

19 Kim Kyulim's *600 Minutes* (2025) begins with the ultra-high-resolution image generated as part of the restoration of the Rembrandt painting, *The Night Watch* (1642), currently underway at the Rijksmuseum in Amsterdam. This image is the largest and most precise photograph of an artwork to date, created by combining 8,439 individual photos captured with a 100-megapixel camera and processed using AI technology. Kim, who previously examined how data gaps were addressed in the observation image of the M87 black hole, explores the fluid status of an image as data and infrastructure derived for precise analysis during the restoration of a painting. Alongside this, a 16mm film recorded with a stereoscopic lens, capturing the reflection of the restoration process on the museum's glass enclosure, is positioned as another layer of the ultra-high-resolution image. This juxtaposition reveals the dynamic structure of temporality surrounding the restoration of artworks. On one side, an aged 16mm film reel, now faded to only its magenta layer after losing yellow and cyan, serves as a reminder that analog moving image media, like painting, also possesses a processual materiality. Restoration is not merely about returning a work to its original state; it is a process of erasing the temporality of the original and reconstructing it into a new form. Through the attributes of restoration, the artist investigates how images intertwine with time and how imaging techniques that capture and visualize the invisible and the disappearing transform and reconstruct the nature of images. *600 Minutes* superimposes heterogeneous media and display devices in a deliberately misaligned manner, sensually evoking the non-linearity of time that surrounds a mediated image.

20 Hong Jin-hwon explores the visual power that renders historical images visible or invisible, revealing the irony of history and media through the contrapuntal arrangement of photographs and video. *Undocumented Mona Lisa* (2025) emerges from a photograph of a migrant woman who, during the Great Depression in the United States, became known as the "Mona Lisa" and a symbol of poverty. From this starting point, the work revisits images that have yet to become events and those that, like malfunctions, have unintentionally become events. It reassembles various archival materials, including photographs from the 1930s FSA (Farm Security Administration) photography project in the U.S., footage documenting the anti-redevelopment protests in Pungdong, South Korea, in the 2000s, the movement opposing the publication of photographs of the late Yun Geum-i, and interviews with migrant labor activists at Myeongdong Cathedral. Through this process, the work examines the disjunction between events and images. For Hong, photography is like dark matter—unobservable yet explainable through gravity. It represents the (im)possibility of an event without direction. However, when a photograph happens to pass through a specific spatiotemporal condition, it unexpectedly acquires force and direction, appearing before us—only then do we call it an event. The video repeatedly reconstructs its timeline to explore the conditions and circumstances under which this (im)possibility might transform into an event. Within these disjunctions, the accidental emergence of an event through photography may or may not occur. Yet even in failure, this remainder of the archive—the sum of its unobservable potential—continues to act elsewhere, generating new meanings.

21 Han Uri's *Individual* (2017) begins with a scene in which sentences are written onto the palm of the hand, one character at a time. If the viewer fails to follow the subtle movements of the fingers closely, the letters soon slip away. Shot on 100 feet of 16mm film, the video at first glance appears to be a brief sketch capturing fleeting moments. Yet within it, the flow of time intersects with the workings of memory, the disappearance of images with their persistence, and the sensations of afterimages with those of absence. Having long been interested in the aftermath of disappearance, the artist focuses on the dual nature of film—its temporality and its (im)materiality. Light passes through glass, refracting and reflecting to create an image. Once fixed onto film, the image is summoned again through light. Film records and preserves a particular moment in time, yet it is also a medium that mediates disappearance. Unlike digital media, it does not allow for immediate playback and demands significant physical time and labor in the processes of development and editing. However, it is precisely this imperfection—its delays and uncertainties—that transforms film into a tactile, material form of time, one that can be touched and felt by hand. Revisiting this fading medium, the artist reexamines the sensations of a heterogeneous world that, in the midst of disappearance, finitude, and distance, has been pushed beyond the digital horizon.

Kim Kyulim asks how spaces that are experienced and represented as fixed could be uncovered as fluid through the use of audio visual technologies. Recently, she has been focusing on the paradoxical processes and structures by which images are created or disappear in an attempt to capture the invisible. Kim's solo exhibitions include *A Wobbling Shadow* (Buk-Seoul Museum of Art, 2024), *Dear Empty*, (d/p, 2023), *Memory and Matter* (NEVERENVERLAND, Amsterdam, Netherlands, 2023), and *Arrived, Buried, Carried* (Windmill, 2021), and she took part in the duo exhibition *Angles Morts* (Punt WG, Amsterdam, Netherlands, 2022).

Yi Minji photographs both what she has seen and what she has not. She measures the sight-lag of what she has captured, sometimes adding words and voices. The results were gathered into solo exhibitions such as *Futurenonfuture* (Buyeon, 2024), *Only the future visits the past* (Incheon Art Platform, 2023), *Ghost Motion* (Gallery Chosun, 2021), and *Sight-lag* (Hapjungjigu, 2018), as well as the photography book, *To Bury the Dog Properly* (Aprilsnow, 2019). Yi surveys how *seeing* can lead to different sensations and, furthermore, to others.

Han Uri explores the relationship between images and language, moving between the old and the new, the hidden and the revealed, fact and fiction, in an attempt to reframe the contemporary everyday world. Han has held the following solo exhibitions, *Loop: The Tail Wagging the Dog* (Amado Art Space, 2024) and *THREAD AND RE-WINDER* (ArtSpace Boan 2, 2022), and her group exhibitions include *Random Access Project 4.0* (Nam June Paik Art Center, 2025), *Frieze Film 2023* (Artspace BOAN 1942, 2023), and *The Images* (HITE Collection, 2023).

Hong Jin-hwon explores and engages with the power dynamics surrounding photography and images. Working primarily with mediums such as photography, film, and web programming, he has presented solo exhibitions including *melting icecream* (d/p, 2021) and *Random Forest* (Art Space Pool, 2018) while also participating in numerous group exhibitions. Collaborating with peers, he has organized and led various projects such as *Space Nowhere*, *The Scrap*, and *docs*. Additionally, he is an active member of the collective *Second Komplex*, which reflects on the possibilities of local art.

Hwang Hyo Duck explores the relationships between material and immaterial, space and humans. He is particularly interested in the subtle tensions and releases, as well as the interplay between visibility and invisibility, that emerge through the fusion and opposition of these elements in specific spaces. In the process of materializing these concepts into three-dimensional forms, he often incorporate mechanical structures based on low technology. Hwang's solo exhibitions include *Rolling Stones* (Seoul Art Space Mullae, 2022) and *Earthlings on Bulls* (Route, 2022), *Except when you're standing* (ONEROOM, 2021). He also took part in group exhibitions such as *Deep Black Square* (Gaja Indoor Fishing Cafe Daehakro Branch, 2023) and *Sunset but Radiant* (Frame Seongsu, 2023).

** *Profile*, a section in *D_tteol*, provides artists the space to introduce fellow artists from each other's perspectives, accompanied by the drawings they make of each other's faces. *D_tteol: Fluttering Pages*, published in 2025, features contributions from Cho Eunji who participated in various exhibitions and events at Insa Art Space, including her 2006 solo exhibition, *An Actual Poem*, and Cho Youngjoo, who took part in the 2019 Insa Art Space thematic project, *Carpenter's Scene*, along with drawings they created of each other.

⑧ A portrait drawing of Cho Youngjoo by Cho Eunji, produced to accompany her contribution, *Fiction Called Writing and Warm Sarcasm Called Youngjoo*, in the *Profile* section of *D_tteol: Fluttering Pages*. A portrait drawing of Cho Eunji by Cho Youngjoo, produced to accompany her contribution, *Dogcoworeunji*, in the *Profile* section of *D_tteol: Fluttering Pages*.

⑨ *Playground at Wonseo-dong* is a drawing created as a part of Shin Ji-sun's Wonseodong Project, *The Area Surrounded by the Ancient Walls*, depicting a playground in Wonseo-dong that has been around for a long time — located directly across from Insa Art Space building — but now no longer exists. The walls of Changdeokgung Palace, which influenced the geographical location of Wonseo-dong, are redefined as a landscape in various forms in the lives of the people of Wonseo-dong. By discovering the wide range of residential cultures, aesthetics, and state policies from the Joseon Dynasty to the present that are reflected in the various aspects of Changdeokgung Palace's walls, the drawing aimed to provide an opportunity to trace a facet of history.

⑩ In 2019, Kwon Sea Jung presented her solo exhibition *Agnes Crumple Bottom* at Insa Art Space. Misunderstandings and conflicts, social phenomena and structural contradictions, mainly stemming from close objects or relationships, are the main subjects of her work. At the time of the exhibition, 'the image of a victim', 'mother (or mother, woman)', 'old dog, bamse' were presented as the main keywords of her work. The cover and booklet of this vinyl consists of a photographic image of the three-dimensional work *Chest to Belly* (2019) by visual artist Kwon Sea Jung, which was featured in the exhibition. The three-dimensional work is a representation of the body part of an old dog, Bamse, which is made transparent through infinite sanding (a kind of touching).

⑪ Kim Yongkwan's *Similar Figures* is part of series of works that were exhibited in Kim Yongkwan's solo exhibition *Sample Space, Variation of Organs by Anticipation*, held at Insa Art Space in 2013. These are a set of sculptures consisting of squares that Kim made by cutting and rearranging books written in sentimental languages. These look-alike books lose their individual voices and leave only their materiality and nuances behind.

⑫ Choi Soyeon held a solo exhibition, *Collapsible Museum*, at Insa Art Space in 2004. In 2021, Choi organized a drawing project titled *Grandma's Art Warehouse* in Seonheul Village, Jeju, and this inspired her to introduce and teach art to elderly women in the neighborhood — a practice that she continues to this day. Not only were lifetime female agricultural workers reborn into art makers, this project, led to a village-wide transformation. This remarkable result established itself as an exemplary case of local art education and became the first stepping stone for the local museum that the social museum aspires to be. This exhibition features the works of Oh Gaja, *The Exciting Grandma* and Kim Inja, *The Old Tree Grandma*.

⑬ *Insa-sound 2011* is the 2025 reproduction of the exhibition hall model originally created for Shin Je Hyun's solo exhibition, *Arin Project*, held at Insa Art Space in 2011. At the time, it was used to help visitors select a space for their own musical instrument. In the exhibition, visitors were asked to find a space within Insa Art Space that had never been used for an exhibition before and install a musical instrument-type object in that spot. Afterward, they could listen to its sound in real time through speakers in the white cube. *Arin Project* began from *Insa-sound 2011* and is one of the *Arin Project* series, which transforms a buildings into a musical instruments. This particular work is the result of a program in which workshop participants repurposed a mother-of-pearl cabinet — once stored away for years and on the verge of being discarded— into a playable instrument. *Arin Project* is still ongoing today. Shin, seeking to distance himself from the visual-heavy discourse of the time, transformed space itself into a musical instrument to minimize the white cube, visual elements, and the intervention of the artist, and emphasized the idle space, non-visual sensations, and deep participant engagement.

⑭ This image is the cover of the exhibition catalogue for Jo Seub's first solo exhibition, *Myeong Rang Gyo first revival service, 'I saw the Myeong Rang!'*, held at Insa Art Space in 2001. At that time, Jo created a fictional religion, *Myeong Rang Gyo*, that heralded the four slogans of —*anti-communism, immaculacy, love, and faith*, and collected images of blind faith resulting from South Korea's overly rapid post-Korean War modernization, and presented them in the format of a B-grade comedy. By excessively replicating the images of ethnicity, nation, anti-communism, and victory permeating the daily lives of the South Korean people, Jo's exhibition starkly revealed the hypocrisy and violence inherent in these symbolic ideals.

⑮ In 2018, Koh Jaewook held a solo exhibition *CROSS PLATFORM* at Insa Art Space. It was a project that realized the various wishes of the clients through the form of an exhibition. The film *ARTLABOR* is a documentary film about the project to produce artworks on behalf of the artist.

⑯ *Wonseo-dong Tour* is a feature about three neighborhood merchants who spent time with the Insa Art Space in Wonseo-dong Alley, which runs along the walls of Changdeokgung Palace. They are not just neighbors, but witnesses who have lived the space as part of their daily lives. We edited some of the interviews with the owners of Lucky Real Estate and Audition Beauty Salon, who have been in Wonseo-dong for the longest time, and made a video. The natural artistic sensitivity and anecdotes that come from living and working in real estate and beauty salons reveal not only personal characteristics, but also the atmosphere and identity of Wonseo-dong. The interviews and video editing were conducted by the *Masil* collective team, a writing club at Kyunghee University's College of Fine Arts. With the participation of the *Masil* collective team, the video captures a more unpretentious and honest sensibility, quietly reflecting the traces of Insa Art Space as seen by the neighbors of Wonseo-dong.

Koh Jaewook conducts various projects that allow viewers to experience the gaps in the social system. He takes his personal experiences as the starting points of his works and turns these into alternative formats that can be shared with more people by developing various audience participation projects. The collapse of boundaries between artist and visitor, or viewer and participant, has given rise to new platforms, and he resents the potential of these platforms in various formats such as education, workshops, and collaborative projects. Koh took part in various residencies such as MMCA Residency Goyang, ZER01NE, Myeongnyun-Dong studio, Artist Residency TEMI, and Asia Culture Center Arts Space Network Residency. His solo exhibitions include *abandoned* (Art Museum Ryoo, 2024), *COINCIDE* (outside, 2022), and *CROSS PLATFORM* (Insa Art Space, 2018), and he has participated in numerous group exhibitions such as *Unforeseen* (MMCA Seoul, 2016).

Kwon Sea Jung is interested in non-linear emotions, sensations, and narratives. She begins her works from the environment she belongs to, and after surveying the boundaries and peripheries that overlap into that environment. Recently, she has mainly been active as the collective *Gwon Dong Hyun x Kwon Sea Jung* and is continuing to produce works that imagine the moments where non-human animals entangle with human animals. Kwon's solo exhibitions include *Agnes Crumple Bottom* (Insa Art Space, 2019) and *Love Death Dog* (YPC SPACE, 2023) as the collective *Gwon Dong Hyun x Kwon Sea Jung*. She has been presented at various group exhibitions and film festivals including Doosan Humanities Theater's special exhibition, *You Cannot Elaborate the Dark Thinkness of Night As They Can* (Doosan Art Center, 2024), the 49th Seoul Independent Film Festival (2023), Seoul Mediacity Biennale's pre-Biennale program, *TERRAINFORMING* (Seoul Museum of Art, 2022) and *I Am My Own Other* at Frieze Film Seoul 2022.

Kim Yong-gwan is an artist fascinated by the new spacetimes constructed by hypotheses – settings – rules that differ from the here and the now. He also enjoys imagining new images and stories based on points, lines, planes, shapes, patterns, puzzles, tangrams, tessellations, regular hexahedrons, isometric drawings, modules, abstractions, and semiabstractions. In 2022, he published the comic book *New Wave*. Kim's solo exhibitions include *Obsolete Landscape* (MakeShop Art Space, 2015), *Sample Space, How Hope Changes Institutions* (Insa Art Space, 2013), *Syllabrick* (Project Gallery, Gyeonggi Museum of Modern Art, 2011), and *Parallax Viewport* (Salon de H, 2010) and he took part in group exhibitions such as *The Enduring Ephemeral Spins* (Perigee Gallery, 2018). He operates an exhibition space named *all_timespace* in the Hongik University neighborhood.

Masil Collective (Jang Yoon Jung, Woo Soo Kyung, Guk Hyun, and Park Hyeyoung) is a writing group founded in 2023 at Kyung Hee University College of Fine Arts. As suggested by the collective's name, *masil* [meaning *taking walks* in Korean], the group aims to have art-related conversations on a daily-life basis, further develop these exchanges through writing, and expand various discourses as a result.

Moon Isaac reinterprets the concept of additive sculpture to question contemporary visuality and contemporary objects and the human experiences resulting from interacting with these. For him, additive sculpture is not merely the practice of shaping forms with clay but an exploration of the existences between image and object via experimentations with addition and plasticity. Moon's solo exhibitions include *Rock&Roll* (Museumhead, 2022), *Beam Me Up!* (Kumho Museum of Art, 2021) and his group exhibitions include *White Space* (Soorim Cube, 2024), *Contact* (Kyobo Artspace, 2024), *The 23rd SONGEUN Art Award* (SONGEUN, 2023), and *Formula* (Primary Practice, 2023).

Park Haeyun is an art historian and critic who studies contemporary art, working also as a professor in the College of Fine Arts at Kyung Hee University. Park's research interests include early video art from the 1970s, performance art, and institutional critique. Her major works include the articles *Equality of Intelligences produced by a 'Non-Exclusive Audience': Thomas Hirschhorn's Gramsci Monument* (Art History 48, 2024) and *The Aesthetics of Impermanence and Play: Allan Kaprow's Environments and Happenings* (Journal of the Association of Western Art History 57, 2022), as well as the book *Park Hyunki: I'm Not a Stone* (Gallery Hyundai, 2021). Park was awarded an Individual Research Grant by the Asia Culture Center (ACC) in 2017.

Shin Je Hyun researches the issues that emerge from the intersection of personal experience and social phenomena to trace the other side of systems and unfolds his work through the three methodologies of synchronicity, verisimilitude, and complexity. He meta-critiques economy, society, history, and art institutions and researches alternative ways to experiment with and expand the role of artists. Shin's recent solo exhibitions include *Alice's time doesn't go by* (Kumho Museum of Art, 2024), *The shape of time* (Spacemom Museum of Art, 2024), and *Hidden Side2023* (Space n.n., Munich, Germany, 2023), and he took part in numerous group exhibitions such as *Border-less.site* (Culture Station Seoul 284, 2021), *Mille-feuille de camelia* (ARKO Art Center, 2016), and *Unforeseen* (MMCA Seoul, 2016).

Shin Ji-sun explores the stories intertwined within places and temporality through various mediums such as painting, drawing, photography, video, and installation and seeks to investigate and implement the unique values of Korean culture that have been forgotten or omitted in the progression of history. She has had seven solo exhibitions including *The Moon, Mermaid, and Sea* (PNC Gallery, 2023), *Sound of Eyes* (Seoul Museum of Art SeMA Storage, 2019), *Sometime, Someplace* (Seoul Art Space Geumcheon, 2015), *The panorama of collected stories* (Space MASS/Hal Project, 2013), *Wonseo-dong* (Insa Art Space, 2009), *Project apt-tour in S.J.P.J.* (Bureau Touristique Quebec, Canada, 2008), and *Apt-tour* (Brain Factory 2006).

Lee Seang-gang, after studying painting and aesthetics, has since determined her identity as a curator and has been engaging in related activities. Based on visual arts, she researches the stage at which life and art intersect, and her curation focuses on *this point* where one stands at the given moment. Some of her noteworthy curations include *Daily Briefing 14:00, 27 days* (Daegu Art Factory, 2022), and *Gyeonggi Archive_NOW* (Gyeonggi Sangsang Campus, 2019). Her past roles include chief curator of Siheung Cultural Power Station Changgong and chief operator of Art Space Hanchigak, Duchigak, an intercultural space located near the US Army Garrison Humphreys in Pyeongtaek, Gyeonggi-do.

Lim Sung Yon founded the Musosoklab Group in 2009 with the people she met during an independent curator training program, under the objective of *doing what you really want to do* after work as musosok [meaning independence in Korean] individuals. She continued Musosoklab activities on the side while lecturing at a university and working as an archivist, and in 2011, she took on the role of the group's president. Lim operated cafe VOSTOK x space00Yeonhui (2013-2019) in Yeonhui-dong, Seodaemun-gu, and has organized and operated a range of local cultural content-based projects, including art fairs in the Yeonhui-dong, Suncheon, and Buyeo areas. She has also organized and operated curator training programs in Seodaemun-gu as well as *Connect to Community: Local Art Education*, a local culture · art education promotion initiative, and has participated as a facilitator in various urban regeneration and cultural city expert training programs.

Chung Hee Young is a curator who is interested in art and politics, capital and perspective, and creativity and daily life. She worked at Leeum Museum of Art and subsequently served as the head curator at Arumjigi Foundation. Her first curated exhibition was *Crane Leg Hole* (Keep in Touch Seoul, 2017), and she has since gone on to curate many other exhibitions including *Ring: a Circle and a Square* (Insa Art Space, 2019), *Ring: a Circle and a Square* (Korean Cultural Center in Hong Kong, Hong Kong, 2020), *As to the Beasts* (Hapjungjigu, 2021), *Connecting* (F1963, 2022), *Elegance and Flavor: Imagining the Culinary Culture of Goryeo* (Arumjigi, 2022), and *If there's not even a fire nearby* (Plan B Project Space, 2023).

Cho Sang In studied archaeology and art history at Seoul National University as an undergraduate and received a master's degree in arts management from the same university. She has been working as an art and cultural heritage journalist for *Seoul Economic Daily* since 2008 and considers looking at art as her profession and writing as her calling. Cho adores the meanings contained in tradition and succession and is a member of the Intangible Cultural Heritage Committee at Korea Heritage Service. Her other civil positions include: nonpermanent director at Korea Culture Information Service Agency, director at Korean Association of Arts Management, member of operating committee at the National Palace Museum of Korea, and member of the operating committee of the Seoul Museum of Craft Art. Cho is the author of the modern art popular read *Surviving Pictures* and lectures on the art market at Hongik University. She is the director of Baeksang Art Policy Research Institute — a subsidiary of Seoul Economic Daily — and the owner of the visual arts YouTube channel *mimisangin*.

Jo Seub, in his first solo exhibition in 2001, *Myeong Rang Gyo's* first revival service, 'I saw the Myeong Rang!' (Insa Art Space, Seoul), posed questions on words such as nation, anticommunism, and ethnicity by colliding conflicting concepts such as reason and violence, logic and leap of logic, and despair and merriness. Following this exhibition, he has continued to produce works that reinterpret the violence of history and ethnicism through despairful yet seditious imaginations. In particular, he records and collects the dualistic behavior of the general population striving to survive within post-capitalism and continuously attempts to create works through conjuration, concretization, and transformation. Since 1999, he as had 16 solo exhibitions and around 200 group exhibitions. He won the 13th Young Artist Award in 2005 and the 16th Wumin Art Award in 2017.

Cho Youngjoo has long tackled various political issues associated with female phisicality via the themes of *women's body images/ women's lives*. Her oeuvre covers bodily experiences centered around the *physical contacts* that take place within domestic settings and includes issues that are commonly considered taboo across various cultures. Since 2020, she has created works under the theme of *care* to address a wide range of socially vulnerable populations' issues and some of the subtle irrationalities in Korean society. She has held solo exhibition *Cadenza* (SONGEUN, 2024) and has participated in numerous special exhibitions, including *Merry Mix: The More, The Better* (MMCA, 2022), *Museum Access: Through the Eco-Corridor* (Gyeonggi Museum of Modern Art, 2022), *On my way to the Museum* (Busan Museum of Art, 2022), and *The Arrival of New Women* (MMCA, 2017).

Cho Eunji explores the boundaries between the self and the other, conducting experiments that redefine the domain of the body and the boundaries of the mind. Recently, she has studied organisms that are structurally different from humans by observing their bodies, understanding them as sentient beings rather than sensible objects, and presented languages based on their perception systems, presumably different from those of humans. Cho's recent major solo and group exhibitions include *The Performers* (Ruang MES 56, Yogyakarta, Indonesia, 2022), *Dancing Between Two Earths* (Alternative Space LOOP, 2021), *Anthropocene: Korea x Brazil* (São Paulo Video Brasil, São Paulo, Brazil, 2021), *Immortality in the Cloud* (Ilmin Museum of Art, 2019), *Ecological Sense* (Nam June Paik Art Center, 2019), and *Voiceless* (Seoul Museum of Art, 2016).

Choi Soyeon is the president of the non-profit organization Social Museum and also operates *Drawing Studio* in Seonheul Village, Jeju. In 2006, she won ARKO's *Arts Award of the Year*. Her major curated exhibitions include *Collapsible Museum, Lost in Town, and Takeout Drawing*. Choi is the author of *Nansen Passport* and the co-author of the books *Anti Gentrification, Drawing Monster Spirit, and Hannam Forum*, among others. In 2021, Choi organized a drawing project, *Grandma's Art Warehouse*, in Seonheul Village, Jeju. The project inspired her to introduce and teach art to elderly women in the neighborhood and led her to publish the book *Grandma's Drawing Studio (The Liberation Diary of the Drawing Master and Jeju Grandma)* in 2023.

ARKO Art Center × Insa Art Space
Collaborative Exhibition
Minibus, Oort Cloud, Fluttering Pages
2025.4.10 - 2025.5.18
ARKO Art Center Gallery 1, 2

Collaborative Curators

Hyukgue Kwon, Shinjae Kim, Dohee Kim

Participating Artists

Minibus curated by Hyukgue Kwon

Kang Seok Ho, Gwon Osang, Kim Sollee, Rho Eunjoo,
Moon Isaac, Park Gwangsoo, Yagwang

Oort Cloud curated by Shinjae Kim

Kim Kyulim, Yi Minji, Han Uri, Hong Jin-hwon, Hwang Hyo Duck

Fluttering Pages curated by Dohee Kim

Koh Jaewook, Kwon Sea Jung, Kim Yongkwan, Masil Collective,
Moon Isaac, Park Haeyun, Shin Je Hyun, Shin Ji-sun,
Lee Seang-gang, Lim Sung Yon, Chung Hee Young,
Cho Sang In, Jo Seub, Cho Youngjoo, Cho Eunji, Choi Soyeon

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X @ArkoArtcenter
Youtube @arkoartcenter

Opening Hours

11AM - 7PM
Closed on Mondays
Admission Free

Exhibition-related programs

Artist Talk with curator

- 2025. 4. 19(Sat) 3PM
Venue: Open Space (ARKO Art Center 1F)
Fluttering Pages: Dohee Kim × Koh Jaewook, Kim Yongkwan,
Masil, Moon Isaac, Park Haeyun, Shin Je Hyun, Shin Ji-sun,
Lee Seang-gang, Lim Sung Yon, Chung Hee Young, Jo Seub
- 2025. 4. 26(Sat) 3PM
Venue: Seminar Room (ARKO Art Center 3F)
Oort Cloud: Shinjae Kim × Kim Kyulim, Yi Minji, Han Uri,
Hong Jin-hwon, Hwang Hyo Duck
- 2025. 5. 3(Sat) 3PM
Venue: Seminar Room (ARKO Art Center 3F)
Minibus: Hyukgue Kwon × Moon Isaac, Park Gwangsoo,
Yagwang

Take a look D:tteol with Cho Sang In

- 2025. 5. 11(Sun) 2PM
Venue: Seminar Room (ARKO Art Center 3F)

*Please check our website for detailed program information.