

Performers' Biographies

Jeremy Franklin

Jeremy is a singer and performer who has been performing as a soloist with London Contemporary Voices - London's leading alternative choir - since 2014, singing with over one hundred artists and organisations on a wide range of projects. The group is presently developing their own music project, which will be launched in the Spring of 2018.

Christian Forshaw

Christian Forshaw studied at the Guildhall School of Music & Drama, and was made Professor of Saxophone there. In the 1990s he founded the Sanctuary Ensemble and has written, produced and arranged the music for four CD releases. As a freelance performer, he has made concerto appearances with the Scottish Ensemble, RLPO's 10/10, the Brno Philharmonic and the Docklands Sinfonia. He has performed with almost all British orchestras and with smaller groups including Icebreaker, Notes Inégales, the Michael Nyman Band and the Graham Fitkin Group.

Torbjörn Hultmark

As a member of British contemporary music ensembles, Notes Inégales and the Headspace, Torbjörn works with orchestras and ensembles including the London Sinfonietta, The Philharmonia and the Chamber Orchestra of Europe. As a soloist, he has worked with the Northern Sinfonia and the BBC Philharmonic, and his music has been performed and recorded on CD, and broadcast in Britain on BBC Radio 3 and Classic FM. He currently teaches at the Royal College of Music.

Hyelim Kim

Taegŭm performer, composer and researcher, Hyelim is a regular member of the British contemporary music ensemble, Note Inégales. She was selected as the pioneering artist of 2009-2010 by the Korean Arts Council. As the winner of Korean National Taegŭm Competition, she has performed in the London Jazz Festival, Omi World Music Concert, the 2High Festival, the Sori Art Electroacoustic Concert, the NZEMS, the World Classics, BBC Radio 3's celebrated Late Junction live and London's K-Music Festival.

Chihiro Ono

Chihiro Ono is a Violin, Viola and a Baroque Violin player who has appeared on Radio, TV and various recordings, as a Soloist and Chamber musician all across the world. Her repertoire ranges from Baroque, Classical (on a period instrument), Contemporary, Experimental Music, Theatre Performance, Improvisation, and Noise.

Therese Ramstedt

A singer, performer and writer, Therese is the co-founder of the Annan Theatre, Sweden, she has worked across film, theatre and music at venues including the Barbican Centre, Royal Albert Hall and Edinburgh Fringe. *Looking Down from The Sky* marks the second time Therese has collaborated with Young In Hong, having also been the solo vocalist for her performance piece 5100: Pentagon at the Royal Academy of Arts in June 2017.

Skye Turner

Skye Turner is studying a Fine Art degree at The University of The West of England. Her practice changes with every season, but right now she is focused on metal work and sound. She spends her time welding, plasma cutting, sandblasting and exploring the musical potential of magnets and contact microphones.

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Opening Hours

Monday to Friday : 10:00 - 18:00
Saturday : 11:00 - 17:00 / Closed Sundays
Free Admission

YOUNG IN HONG THE MOON'S TRICK

21 NOVEMBER
- 30 DECEMBER
2017

Special thanks
John Jones
LONDON

 한국문화원 Korean Cultural Centre KR/UK 2017-18

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Spacex

The Korean Cultural Centre UK (KCCUK) is pleased to present the first solo exhibition at a public institution in the UK of Young In Hong (b.1972), on view from November 21st to December 30th, 2017. The exhibition focuses on a series of pieces made up of embroidered works, sound installation and performance. Embroidery, a signature working method of the artist, is presented as a focal point of the exhibition from which a sound installation and performance evolve.

Over the last decade, Hong's large-scale embroidered works have been large not just in terms of their size and ambition, but also in terms of their labour-intensity. The images presented through the embroidery are often based on photos that Hong has found, images that depict Korea's recent history. When choosing photographs to work with, of particular interest to Hong is often the crowd found within specific political and cultural incidents. Through the medium of embroidery, Hong attempts to capture the transitional nature of a collective experience, associated with religious, cultural and political rituals.

Burning Love (2014), which evolved from a photo of a 2008 candle-lit demonstration in Seoul, is a good example of how Hong endeavours to re-visit these moments of time and place that she considers 'compressed' and therefore impossible to be decoded or represented as anything other than images. Often conceived of as a female affair, embroidery has long been perceived as an area specific to female labour. By using this predominantly female craft to reweave history, Hong's work highlights the fleeting moments of shared experience and the immaterial forces behind them. Taking advantage of a medium that slows things down, for Hong, embroidery has proven to be a versatile artistic tool; each thread records the time that the artist has put into making the piece as well as the response to the

artist's desire to capture what the historical documents of the period may have missed.

Along with these existing pieces, Hong brings together a new body of work that at first glance, looks less labour-intensive than her previous embroidered works, though the interest in the compressed expression of an image is just as strong. *Prayers, No. 1-40* (2017), the abstract images of 40 pieces of embroidery in black and white, are derived from archival photos of post-war cityscapes from the Korean peninsula, as well as the frequent protests and demonstrations which occurred during the subsequent modernisation period. Attracted to the power of images taken mainly by newspaper photographers at a time when freedom of speech was not guaranteed and censorship was commonplace, the artist pulls out certain forms from those photos and then pushes the outlines of the images to the point that only abstract lines remain. It is from these remaining lines that Hong attempts to create musical scores. Thus, for Hong, these archive photos become what she calls 'photo-scores'. During the exhibition, the music played and recorded by the artist herself based on these 'photo-scores' can be heard through the speakers installed in the gallery space.

Hong's exploration of the relationship between image and sound via 'photo-scores' is further explored in the full-length ensemble piece *Looking Down from the Sky* (2017). This work is composed of 5 sections of intro, three developments and cadenza, written as a 'photo-score' embroidered on fabric, then stretched on five canvas frames. The sources of the score are photos of protests and demonstrations that took place between the 1960s and 1990s in South Korea. These canvases will function as a musical score for the live performance, which will be premiered on the opening night of the exhibition. The

particular shapes of the score represent specific durations, pitch and sound-effects that could be appropriated by the performers; the artist invites other musicians to participate by asking them to recreate their own music based on her photo-score so that her musical work can be translated into something that is not solely within her own control.

This constant process of translation unfolds in the exhibition space and in so doing creates intensities and layers within the work, where meanings are repeatedly translated from one form to another. For this reason, the artist has named her exhibition *The Moon's Trick*, which is taken from one of Soo-Young Kim's (1921-1968) early poems. In this poem, the main image is a spinning top which Kim once observed. The poet was amazed by the vortex created by the spinning top. When watching it, he felt that it allowed him to exist in a different sphere of the world. The poet named this moment 'the moon's trick'.

Under this title, the artist expresses her longing to trigger moments where a kind of absorption takes place, in the same way that poet Kim was amazed by the spinning top that almost took him to a different level of perception. The artist attempts to achieve this through a constant process of translation moving towards a state where the original point of departure is blurred and the conventional notion of authorship is integrated. In this process of translation, what is emphasised most of all is the specific mode of 'doings' through which each stage of translation is activated by the artist as well as the participants of the exhibition.

The intensity of labour and the experience of absorption, whether being part of a crowd or a cadenza are the ways by which Hong chooses to express a notion of modernity. And this modernity for Hong, in which Korea has played its own

part, is an on-going global event that continues to transform lives.

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Young In Hong's work embraces performance, textiles, installation and collaboration, all important elements of her practice. Hong's work has been shown at international venues including Block Universe (2017), Grand Palais, Paris (2016), ICA London (2015), Gwangju Biennale (2014) and Plateau Museum, Seoul (2014). Young In Hong completed her BA Sculpture at Seoul National University (1996) and has an MA and PhD in Fine Art from Goldsmiths College (2000, 2012). Hong presently lives and works in Bristol, and is a senior lecturer at Bath School of Art and Design, Bath Spa University.

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The exhibition catalogue will be published in January 2018.

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About Korea/UK Season 2017-2018
Young In Hong's project was first conceived by Spacex. As part of the Korea/UK Season 2017-2018, the exhibition will tour to Exeter Phoenix from 2 March to 22 April, 2018.

The Korea/UK season is a programme of extensive cultural activities taking place across the UK. The season will see multiple institutions present exhibitions, performances, residencies, workshops and public art installations of Korean artists, from 2017 - 2018. The KCCUK is lead partner of the season, supporting external projects as well as hosting exhibitions. Collaborating institutions include V&A, Frieze London, British Ceramic Biennial, ICA, Art Night, BALTIC Centre for Contemporary Art, Delfina Foundation, Eastside Projects, Fact, Gasworks, Hayward Gallery, Liverpool Biennial, Locus +, The New Art Exchange, Spike Island, The Showroom and Wysing Arts Centre. The Korea/UK season runs parallel to the UK/Korea season which takes place in Korea, and is supported by the British Council. Both seasons endeavour to strengthen the relationship between the two countries and form new cultural and creative partnerships.