In Her Dream 2015

Young In Hong

Process and Development

In October 2014 Young In Hong was invited to create an artwork for the *fig-2* programme, an experimental project to commission solo projects by 50 artists over 50 weeks,1 project per week, curated by Fatos Ustek. To encourage spontaneity, *fig-2* sent the invitation out to each artist only 3 months prior to the opening.

As with all Young In Hong’s performance works, the inspiration for the choreography for **In Her Dream** was specific postures of female subjects found in historical archive photos.

Basing the narrative of the performance around the real life story of Kim Bu Nam, the artist undertook extensive research into women’s protests against domestic violence and gender inequality.

A timely invitation to participate in *Performance as Process,* a 10 week thematic residency run by Delfina Foundation, provided a dynamic multidisciplinary environment in which to develop **In Her Dream**. Running from January to March 2015 the residency facilitated time and space for artists to research, create and collaborate with a focus on the performative aspect of their practice.

Drawings were made by the artist from the poses and expressions of female protestors in the selected archival photographs, which provided a starting point for collaborative and process based rehearsals with the dancers and musicians at Young In Hong’s Southwark studio.

The dancers were encouraged to improvise and respond to the emotional intensity of the music to determine the choreography of the performance, rather than to specific instruction from the artist. Experimenting with non linear narrative structures Hong sought to achieve a dream like atmosphere to the performance. Equally significant to its ultimate impact, was testing the combination of opposing elements and contrasting expressions, visually, musically, and contextually: for example, the opulence of the baroque in the classical cello, with the more humble Korean shamanic music and dance styles, such as Salpori. Similarly the mis en scene was developed with reference to Judy Chicago’s elaborate feminist work ‘The Dinner Party’, but **In Her Dream**, serving as an homage to the oppressed and underrepresented rather than Chicagos iconic women of history and myth. The complex aesthetics of Baroque was for the artist an appropriate metaphor for the equally complex and rapid pace of modernity in post war Korea, and by forging it with its opposite, sought to create a totally different score system, a singular aesthetic which for Young In Hong was the most crucial aspect of the performance of **In Her Dream**.