비인칭적 삶

Impersonal Life
작가는 작품에 속한다. 그러나 작가에게 속하는 것은 한 편의 책, 불문의 단어들의 집합, 즉 이 세상에서 가장 이의 없는 것일 뿐이다. 이러한 공백을 만드는 작가는 작품이 아직 완성되지 않았다고 생각할 뿐이다. 그리고 얼마 더 작업을 하고, 운 좋게 좋은 순간이 오면 스스로 작품을 완성할 수 있으려고 생각한다. 그러므로 또 다시 그는 작품에 속을 타고 시작한다. 그러나 그가 혼자서 끝내고자 하는 것, 그것은 바로 영원히 끝낼 수 없는 것으로 남는다. 그리고 작가가 하는 일은 엉성한 꿈이고 가 완비하고 만다. 그리고 마침내 작가는 작가를 무시하고 그의 부재중에 스스로 단락, 비만성이 되어버린다. 작품은 그것의 외에 아무것도 아니다.

모리스 블랑호트, 『문학의 공간』

I
The writer belongs to the work, but what belongs to him is only a book, a mute collection of sterile words, the most insignificant thing in the world. The writer who experiences this void believes only that the work is unfinished, and he thinks that a little more effort, along with some propitious moments, will permit him and him alone to finish it. So he goes back to work. But what he wants to finish by himself remains invariable; it involves him in an illusory task. And the work, finally, knows him not. It closes in absence as the impersonal, anonymous affirmation that it is — and nothing more.

Maurice Blanchot, The Space of Literature

Impersonal Life regards ‘producing artwork’ as a ceaseless and incomplete process of implementation, and is aimed to examine its substitutability and points of transformation through art schools. At a certain point during the working process, the artist loses him or herself and ends up acknowledging that they do not have the assurance and authority over what they are trying to express. A work of art cannot obtain centerless universality until ‘Life’ is abandoned and ‘I/on’ takes the position instead.

Within the continuous energy and urge to become something, artists quietly gaze at nearby objects and capture the relationship, affiliation and tension among them. In a centerless and empty space, an artist as an individual is absence; instead there are traces and silence. After all, this exhibition is not trying to indicatively expose the process of producing work, but to reveal it indirectly through the objects as traces that are merely occupying the space silently.

In a way, the method this exhibition adopts is to speak through silence, to talk about ‘presence’ through absence and to read off a state of vitality through stillness and inactivity.

Sodam Lim relocates her small-sized ceramic works that she made, and without any concrete sketch, she transfers them onto the canvas in a very short period of time. Through this process, she seeks to capture a moment of elevation which intervenes in the process of change that the mediums undergo. Selected images that recollect the artist’s personal memories go through this kind of medium-converting process, and hence enter upon a phase in which their existing, individual characteristics gradually blur. The artworks shown in this exhibition, Winter Forest (2014) and Blue Pot (2014), can be seen as a pair of work each corresponding to night and day.

Dakyum Kim mainly adopts a working method that he can endlessly keep according to the rules of action that he has established. His Line (2011) is a commemorative photograph he took of the objects he collected in his art school, distinguished and then arranged in one direction. If you look closely, the objects that have been arranged in one spot, have the users’ life traces.
에나 루카스와 박희자는 예술학교 안의 빈 공간과 사물들을 활용함으로써 그곳에 소재 있는 무기에 관해 이야기한다. 작업 공간에 놓은 사물들, 매번 대변가라 할 수 있지만, 벽, 천장에, 그리고 그 위에 놓여진 "예술품 구식"이라는 작명 소설, 매번 유니버스, 근래 예술 교육 시스템의 기후변화를 감지한다. 즉, 기술이 발전하고 새로운 매체가 등장함에 따라, 여전히 존재하여 온 예술학교의 모양도 도전받고 있다는 것이다. 이는 포스트모던주의의 "예술이 되는 모든 것이 다 흐름"을Nike의 '코드의 비용적 관용'으로 이르는 이의 "가중한 무기적 관용"으로 이루어진 여러 가치의 예술에 중점을 두는 사라짐으로써 예술적으로 그 중심에 자본의 시스템에 점점없이 가집니다. 예술은 또한 이들 중에서도 가장 중요한 문론을 통해 테마를 그린 것이다. 예술은 대학 내 구조조정의 손으로 대상이 되기도 한다. 자본에 대한 비판이자 그 중심에 놓인 중심으로 끌어들여 버리는 자본의 작동기에 앞서 예술의 역할과 방향은 묘사되기 마련이다.

박희자는 예술학교에서의 작업에 따르는 동안 사회 속에서 예술이 어떤 의미와 가치를 생산할 수 있을지의 문을 푸고 예술학교 내 공간에서 어떤 경제에 위치한 사물들, 가정 누군가에 의해의 도적으로 놓여진 것인지 바탕한 것인지 모호한 것들, 특정 개인의 것이지 만 모두의 손에 놓여 있는 것들이를 문론한다. 빈 자리는 또한 alpha 1 -α 초라하지 않다(2009 /2016에서 보존된 것인지 미처한 것인지 모호한 교내의 작품들을 찾아내어 그들을 하나씩 정성껏 청소하고 그 위치를 지도에 가시화한다. 그러는 작품에 대한 작품이라는 시각적 접근을 함으로써 학기 중에 진행한 작업의 결과를 보여주는 관객적인 교내 행사인 '오른 스투디오'에서 보이는 이들이 개별 작품의 결과에 집중하기보다 제도적 공간 자체를 다시 간편하게 한 이유도 놓여 있는 것이다.

박희자는 그 작업이 끝나고 나면, 박희자는 그 작업이 끝나고 나면, 예술에서의 어떤 의미와 가치를 생산할 수 있을지의 문을 푸고 예술학교 내 공간에서 어떤 경제에 위치한 사물들, 가정 누군가에 의해의 도적으로 놓여진 것인지 바탕한 것인지 모호한 것들, 특정 개인의 것이지 만 모두의 손에 놓여 있는 것들을 묘사하기 마련이다.

By photographing the empty spaces and objects in the art school, Anna Lucas and Heeza Bahc discuss the permeating languor. In objects left in the work space such as chairs and walls splashed with paint, easels arbitrarily standing in groups, partitions made of plywood boards, a picket written 'SAVE the ARTS' and more, Anna Lucas senses a climate change in the recent art education system. In other words, as technology develops and new media appear, the art school model maintained so far is being challenged. This reminds how postmodernism's excessive aesthetic tolerance that 'everything can become art' has removed the center of the aesthetic value system, and how paradoxically the system of capital has been constantly working in the center. As consumers of education services, students need not only a fair amount of capital to access the art world, and in a competitive system, art schools become easy targets of restructuring inside colleges. In the capital's operating mechanism where even criticism against capital is incessantly converged into a centerless center, it is certain that art's role and direction should be questioned.

During her time as an exchange student in the Czech Republic, Heeza Bahc had doubts about whether art can produce meaning and value in society. With this doubt, she photographed inside her art school, objects located on boundaries, objects ambiguous of whether they are intentionally left or abandoned and objects that are a specific individual's yet are also reachable to everyone.

In her alpha 1 - not so miserably(2009/2016), Jiin Juen finds objects on her campus that are vague in terms of whether they have been kept or forgotten. Then she carefully cleans them one by one and makes their location visible on the map. As an artwork about an artwork, she takes a meta approach; in the conventional school event 'Open Studio' where people show their works made during the term, the artist leads the viewers to examine the institutional space itself rather than to concentrate on the individual works of art.
A planet consistently rotates its orbit, but when the observer is in a particular location, the planet exhibits odd states such as the eclipse. Though the observer’s point of view is important, it is a state that cannot be made artificially.

I have always been interested in the in-between area of the undeliverable memories of the individuals’ senses and the unnamed gap; however, because mentioning the in-between area would fix it, my interest in this area feels like a world that does not allow any one-sided or straightforward approach. It is as if the more we portray our past memories, the more the memories overlap and therefore transform.

I hope an image comes up as a psychological sense of distance built between me and the canvas. This psychological sense of distance is related not just to an individual’s memory but also to external aspects such as material proficiency and the object’s vitality. Thus inevitably, there comes a moment when I cannot work from within a fixed process. This is different from an attitude that tries to maintain a contemplative view of the object; it is an acknowledgement of the artist’s changing position and at the same time an attempt to continually ensure distance from the object.

The act of painting finally gains meaning when it breaks away from its original purpose and reflects the body. Furthermore, when it feels like the image is penetrating me, and when I become the audience watching the object change itself, painting becomes more than a representation of a past image and becomes a painting of experience.
Winter Forest
2014, 37.9x45.5cm,
Oil on canvas
By beginning the 2016 exhibition, I bring the 2009 exhibition.

‘Open Studio’ is an exhibition that opens every year by the graduate students of the school of visual arts in Korea National University of Arts. The students’ studios are opened for this exhibition to show their work over a year.

I have made a map for the audience that come to Seokgwang-dong campus. This map has the location of the objects that are installed like scenery on the way to the artists’ studios; these objects are objects forgotten, abandoned or kept by the owners who were looking for an empty corner space to put them.

This map will give the objects a chance to meet the audience as a whole by separating the objects for a while from where they used to be as scenery. Furthermore, I hope the objects that have been dusted, wiped and adorned, will shine as they become the destination of the audience during the seven days of the exhibition.

alpha 1 – not so miserably
2009 (2016 reproduction), Dimensions variable, Cleaning tools, map, sound installation
*Collaboration with Hojeong Yoo (Sound designer)
I suddenly felt like my things were looking at me. I felt the sense of direction the objects and tools showed through their use and form.

Like this, I felt the gaze of the things filling the shared workplace. After that, it happened to me like a habit. Not only did my interest go to my objects, but also to the many objects surrounding me.

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Like this, I felt the gaze of the things filling the shared workplace. After that, it happened to me like a habit. Not only did my interest go to my objects, but also to the many objects surrounding me.

4th year at university, people in my school busily moved entitled with the ‘graduating exhibition.’ As a student I was always looking for my difference from others, but in the end I was following, listening and looking at the same place. The many people who looked like they were trying to become different as I did, all looked like one dot. I thought that I should gather those dots and draw a line.

I am interested in the will and sense of direction the group has. By concentrating on the objects and tools and by observing, collecting and arranging them, I wanted to reveal the groups and individuals. This work was a consideration and experiment of whether they could be beautiful and could talk more when simply brought together. It is also about the kind of story the individual tells in a group that follows one direction and how much individuality is displayed.

The word ‘line’ in korean is ‘선(seon),’ and in this case, ‘선(seon)’ comes from the korean word for gaze. ‘사선(siseon)’ without the ‘세(s)’ which means ‘to look’.

This as a project, is one of the works to be proceeded. This work could be an installation or could be a photograph.
The current climate leaves these questions open. On one hand Fine Art courses are attracting applicants despite University fees and much higher demands for accountability, productivity, assessment etc. On the other, funding for the arts is dramatically cut, and the teaching of art significantly reduced within the school curriculum. So who will Art School be for in ten years, and what will be taught, and who will be there to teach it? How are they perceived by a more general audience? Do we romanticize our own experience of art school? How is art school viewed by others? Is it more broadly recognized as a space of open creativity, radical questioning, or rebellious abandon, or perhaps as an unnecessary hobby, a non-vocational playground for an elite few, or a stop-gap for no-hopers without useful skills.

I started by using my camera to trying to make sense of a new job as an artist academic, filming the spaces and activity within this Art School in order to clarify my position and purpose there. I needed to be making something of my own in counterpoint to the demands of my role as tutor – facilitator and deliverer of knowledge and advice, and more specifically to retain my identity as an artist within the bureaucracy of the Institution. These observations made me reflect on my own Art School experiences: how I might be framing an image, what I was drawn to or valuing in terms of objects, signs and traces, texture and colour. I was drawn to workshop spaces for disciplines and much higher demands for accountability, reductive statistical reporting and much higher demands for accountability, reductive statistical reporting...
Art School
2015, 12 mins colour stereo,
16mm transfer to HDV

Anna Lucas
This work started from my feeling of powerlessness. While I was living in Czech, I had psychological pressure to become familiar with the new attitude towards art in this new environment. In a completely unfamiliar society, I had doubts of whether I was able to produce any meaning or value from everything I was doing in the name of art and also of what art is.

Hence I began to do the only thing I could do which is to gaze. My gaze concentrated on the obscure, middle area inside the art school, a place where it is a space of art and not a space of art and the individual space inside a huge art chunk(building). Meanwhile some things came into my eyes as art, while some things came in as unbalanced objects left useless. The objects laid in a private yet public space, have been placed by someone; however, the objects are situated there with a kind of strength as if it was its original place.

Objects that are close by private experience, objects that are touched by other people’s reach yet seem to exist independently, the in-between tension of whether it was thrown away or kept. Through this work, I would like to consider the ideas surrounding the objects and question the way I perceive these objects(art pieces) by carefully examining the objects occupying their places.

It: Art School Project no.23
2015, 80x60cm,
Archival pigment print
It: Art School Project no.12
2015, 70x100cm, Archival pigment print

It: Art School Project no.26
2015, 32x44cm, Archival pigment print
김다경
(b. 1986, 서울)

Dakyum Kim
(b. 1986, Lives and works in Seoul)

<table>
<thead>
<tr>
<th>학력</th>
<th>Education</th>
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| 2014  서울과학기술대학교 조형예술 전공
서사 과장 재학중 | 2014 BFA in Fine Arts, College of Art & Design, Seoul National University of Science & Technology, Seoul, Korea |
| 2015  서울과학기술대학교 조형예술 전공 졸업 | |

<table>
<thead>
<tr>
<th>주요 개인전</th>
<th>Selected Solo Exhibitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016 가치같은 작업, 공간 가변의기, 서울</td>
<td>2016 <em>Work like a beggar</em>, Dimension variable, Seoul, Korea</td>
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<th>주요 단체전</th>
<th>Selected Group Exhibitions</th>
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<tr>
<td>2016 FIRST AIDKIT, 갤러리 미, 서울</td>
<td>2016 <em>FIRST AIDKIT</em>, Gallery Meme, Seoul, Korea</td>
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<tr>
<td>2014 아곳이온 서울과학기술대학교 100주년 기념관, 서울</td>
<td>2014 <em>Igot igot (This place soon)</em>, The 100th Memorial Hall of Seoul National University of Science &amp; Technology, Seoul, Korea</td>
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<th>Project</th>
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<td>2015 John Speaks, 테이크아웃드로잉, 서울</td>
<td>2015 <em>John Speaks</em>, Takeout Drawing, Seoul, Korea</td>
</tr>
</tbody>
</table>

Dakyum Kim (b. 1986, Lives and works in Seoul)

*Education*
- Studies Fine Arts, Graduate School, Seoul National University of Science & Technology, Seoul, Korea
- BFA in Fine Arts, College of Art & Design, Seoul National University of Science & Technology, Seoul, Korea

*Korean Text*
- 김다경
  (b. 1986, 서울)

- Dakyum Kim
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*학력*
- 2014 서울과학기술대학교 조형예술 전공 졸업
- 2015 서울과학기술대학교 조형예술 전공 재학중

*주요 개인전*
- 2016 가치같은 작업, 공간 가변의기, 서울

*주요 단체전*
- 2016 FIRST AIDKIT, 갤러리 미, 서울
- 2014 아곳이온 서울과학기술대학교 100주년 기념관, 서울

*프로젝트*
- 2015 John Speaks, 테이크아웃드로잉, 서울

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*프로젝트*
- 2015 John Speaks, 테이크아웃드로잉, 서울

enoma25@naver.com
<table>
<thead>
<tr>
<th><strong>Bakhtiyar</strong></th>
<th><strong>Heeza Bahc</strong></th>
<th><strong>Anna Lucas</strong></th>
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</thead>
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<th><strong>Selected Solo Exhibitions</strong></th>
<th><strong>Selected Solo Exhibitions &amp; Fellowships</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>Test for Indifferent Tomorrow, Seogyo Art Center, Seoul</td>
<td>Demonstration 50.15 &amp; Land of Silence and Darkness, Wellcome Trust Fellowship, Oxford University, UK, OVADA Gallery, New Work UK and Kassell Film Festival Here and Your Here, FACT, Liverpool, UK</td>
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<tr>
<td>2013</td>
<td>The Women of Island, Gallery gabi, seoul</td>
<td>Here and Your Here, FACT, Liverpool, UK</td>
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<th><strong>Selected Group Exhibitions</strong></th>
<th><strong>Selected Group Exhibitions, Screenings &amp; Events</strong></th>
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<tbody>
<tr>
<td>2015</td>
<td>Nineteen Rooms, The TEXAS Project, Seoul, Korea</td>
<td>Art School, screening at Anthology Film Archives, New York, USA</td>
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<td>2014</td>
<td>RED-ROSE CHAIN, Space can Oldhouse, Seoul</td>
<td>Essex Road (Commission curated by Teresa Grimes), Tintype, Essex Road, London, UK</td>
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<th><strong>주요 개인전, 병로십</strong></th>
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<tr>
<td>2009</td>
<td>현재조형예술 전공 조교수, 드 놀포르 대학교, 러스터, 영국</td>
<td>2009 – 2015</td>
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<td>2014</td>
<td>Art Model No. 777: Tea Time for Passion, ChangJuchin Museum of Art Yangju City, Korea</td>
<td>Bud, Spike Island, Bristol, UK, Anna Schwartz Gallery, Melbourne, Australia</td>
</tr>
</tbody>
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**주요 개인전, 병로십**
- (b. 1970, 영국 런던)  

**주요 개인전, 병로십**
- The works of Anna Lucas are distributed by LUX

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http://annalucas.co.uk
<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Exhibition/Screening</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>Education</td>
<td>Seoul, Korea</td>
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<tr>
<td>2011</td>
<td>Selected Solo Exhibitions</td>
<td>Seoul, Korea</td>
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<tr>
<td>2014</td>
<td>Selected Group Exhibitions</td>
<td>Seoul, Korea</td>
</tr>
<tr>
<td>2015</td>
<td>Hidden Dimension, Gallery Skape</td>
<td>Seoul, Korea</td>
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<td>2015</td>
<td>Eclipse, Gallery Skape</td>
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<td>2014</td>
<td>The Far Side of the Moon</td>
<td>Gallery Skape, Seoul, Korea</td>
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<td>2009</td>
<td>Duft der Zeit, Kumho Museum of Art</td>
<td>Seoul, Korea</td>
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<td>2009</td>
<td>BFA in Fine art, Kookmin University</td>
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<td>2013</td>
<td>Here in, LG Art Space</td>
<td>Seoul, Korea</td>
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<td>2013</td>
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<td>Seoul, Korea</td>
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<td>2012</td>
<td>Urban Wanderers, Shinsegae Gallery</td>
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<td>2009</td>
<td>Class of 2009, DoArt</td>
<td>Seoul, Korea</td>
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<td>2009</td>
<td>Seokyoyisst: the game of respect</td>
<td>Sangsangmadang, Seoul, Korea</td>
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<tr>
<td>2009</td>
<td>Class of 2009, Gallery DoArt</td>
<td>Seoul, Korea</td>
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</tbody>
</table>

**Selected Solo Exhibitions**
- Between you, Gallery Skape, Seoul, Korea |
- inter, Ga Gallery, Seoul, Korea |
- The Tale of Two Houses, Kwon Jinhyu Atelier, Seoul, Korea |
- Media-Archive Project 2009, Arko Art Center, Seoul, Korea |
- In May Betray You: Yanagi Studio Residency Program, Insa Art Space, Seoul, Korea |

**Selected Group Exhibitions & Screenings**
- Screening Project: Dongshi Sangyoung, Seoul, Korea |
- Craving Sunshine, Concrete Platform, Gangneung, Korea |
- The Tale of Two Houses, Kwon Jinhyu Atelier, Seoul, Korea |
- Media-Archive Project 2009, Arko Art Center, Seoul, Korea |
- LA Media Screening 2008, Film Forum, Seoul, Korea |

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- The Tale of Two Houses, Kwon Jinhyu Atelier, Seoul, Korea |
- Media-Archive Project 2009, Arko Art Center, Seoul, Korea |
- LA Media Screening 2008, Film Forum, Seoul, Korea |

**Education**
- BFA in Visual Art, School of Visual Arts, Korea National University of Arts, Seoul, Korea |
- BFA in Media Art, Kaywon School of Art & Design, Uiwang, Korea |
- MFA in Visual Art, School of Visual Arts, Korea National University of Arts, Seoul, Korea |
- Bachelor of Fine Arts, Seoul National University of the Arts, Seoul, Korea |
- Bachelor of Fine Arts, Sookmyung Women’s University, Seoul, Korea |
- Bachelor of Fine Arts, Chungnam National University, Daejeon, Korea |
- Bachelor of Fine Arts, Sealander College, University of the Arts, USA |

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- Between you, Gallery Skape, Seoul, Korea |
- inter, Ga Gallery, Seoul, Korea |
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- Media-Archive Project 2009, Arko Art Center, Seoul, Korea |
- LA Media Screening 2008, Film Forum, Seoul, Korea |
Impersonal Life

Date | May 5-18, 2016
Venue | Gallery 175
Curator | Songyi Son
Artists | Anna Lucas, Dakyum Kim, Heeza Bahc, Jiin Juen, Sodam Lim
Collaboration | Hojeong Yoo (Sound design)
Translation | Wonjung Nam
Technical Coordination | Chulho Yeom

Design | Jinji
Printing | Garammisul