

“100 Ideas & 10000 Combinations” was an experiment into the workshop as exhibition, or exhibition as workshop. It took place at the experimental project space Yeonhee-dong 195 in Seoul between June 21 and July 15 2007. Local artists met with a group of artists and curators from Scandinavia to learn about each other’s practices and understandings, while in real time developing both new artistic collaborations, unexpected social structures and new friendships. The main idea behind the project is to set up a process during which the exhibition will gradually evolve through meetings between artists, curators and writers from Seoul and other parts of Korea. This means that all elements of the exhibition’s pre-production and the curatorial process including concept development, artist selection and production of works is defined as equal parts of the actual constantly on-going show. An important part of the project was how no one involved knew everyone else. This meant that while finding a way to work together, everyone also needed to get to know each other.

The Yeonhee-Dong 195 Residency Project:100 ideas &10000 combinations,  
Yeonhee-Dong 195, Seoul 2007

<http://195seoul.blogspot.com/>



Yeonhee-Dong195 Residency Project, "Where Euclid Walked", Seoul Museum of Arts, Seoul 2007



Yeonhee-Dong195 Residency Project, Round Table Talk as part of “Where Euclid Walked” at Seoul Museum of Arts, Seoul 2007



Yeonhee-Dong195 Residency Project, Round Table Talk as part of “Where Euclid Walked” at Seoul Museum of Arts , Seoul 2007

**Its all an  
UNESCO/Aschberg Artist in  
Gertrude Contemporary Art Spaces, Melbourne, 2007**

**adventure:  
Residence,**





Its all an adventure, 6 x subtexts on news print paper 92 x125 cm each, text based stencils samples on worktable, interview on the video, dimensions variable, Gertrude Contemporary Art Spaces, front gallery, installation view, Melbourne 2007



Its all an adventure, 6 x subtexts on news print paper 92x125 cm each, text based stencils samples on the worktable, interview on the video, Gertrude Contemporary Art Spaces, installation view, 2007



Its all an adventure, text based stencils samples on worktable,  
dimensions variable, Gertrude Contemporary Art Spaces, front gallery, installation view, Melbourne 2007



## **Subtext Series on the wall in the front gallery (2004-2007)**

Subtext #25 (English version)

“I am a foreign resident

I am foreign

I am a westerner

I am not an American

I am not a foreigner

I am not a foreigner here

I am gainfully employed in this country

I pay taxes

I am not a burden on the state resources”

Subtext #26 (English version)

“What keeps you here what keeps you here what keeps you here”

Subtext #27 (English version)

“We are here because you were there”

Subtext #28 (Korean and English version)”

“Bloody Foreigner”

Subtext #2 (English version)

“We should send all foreign guys away to have our girls back to ourselves”

Subtext #1 (English version)

“I rubrobrove you”

Subtext #3 (Korean version with English)

“You are always in a hurry hurry where are they hurrying to? They are hurrying to love”

Subtext #15 (Korean version with English)

“Don't worry we can speak Korean well”

Stencil Workshop Projects: lost in language, audience participatory project, 2005-2006

In '*the stencil workshop projects 2005-2006*' I invited participants to produce in an semi-autonomous zone, where they are free to write what they like but in the context that I have set up. The intent was to familiarize the ordinary person with a sense of the anarchic, using texts and expressions sampled from the sites. *Subtext series 2004-2006* are based on this text work. The reference to blog communities constitutes new narratives and visual worlds in Korea.

This working process is a subversive response to cyber-space of which web blog activity is also subversive. This activity involves capturing and editing text from cyber-space. The resulting interruptions are then reinserted into the public spaces by audience participants who have been encouraged to paste up texts in the street and document the results.

The traditional practice of hand-cut stencils is employed in the process, using language taken from the digital environment. This hands-on action allows participants to have a physical relationship with the digital world. By cutting with a knife into paper the participants are physically interrupting the digital surface where the texts were originally deposited. This cutting is a violent action, the participants' interaction is corporeal. The stencil workshop activities are tactile and participatory, allowing for a discussion on the meeting points and differences between language, culture and cyberspace. Text samples may become symbolically representative of linguistic gaps. This participatory process creates an open and tangible relationship with viewers and participants, the public and the museum.

<http://my.blog.in.STENCILS/>



Stencil Workshop:subtext series of #1-13, "i rubrolove you, Don't worry we can speak Korean well, I just want to leave here and become a foreigner forever,"  
spray-paint, internet connection with computer, worktable, dimensions variable,  
Installation view:Power station, Marronnie Arts Center of Korean Culture & Arts Foundation, Seoul, 2005



Stencil Workshop:subtext series of #1-13, Don't worry we can speak Korean well, spray-paint on the glass, Installation view:Power station, Marronnie Arts Center of Korean Culture & Arts Foundation, Seoul, 2005

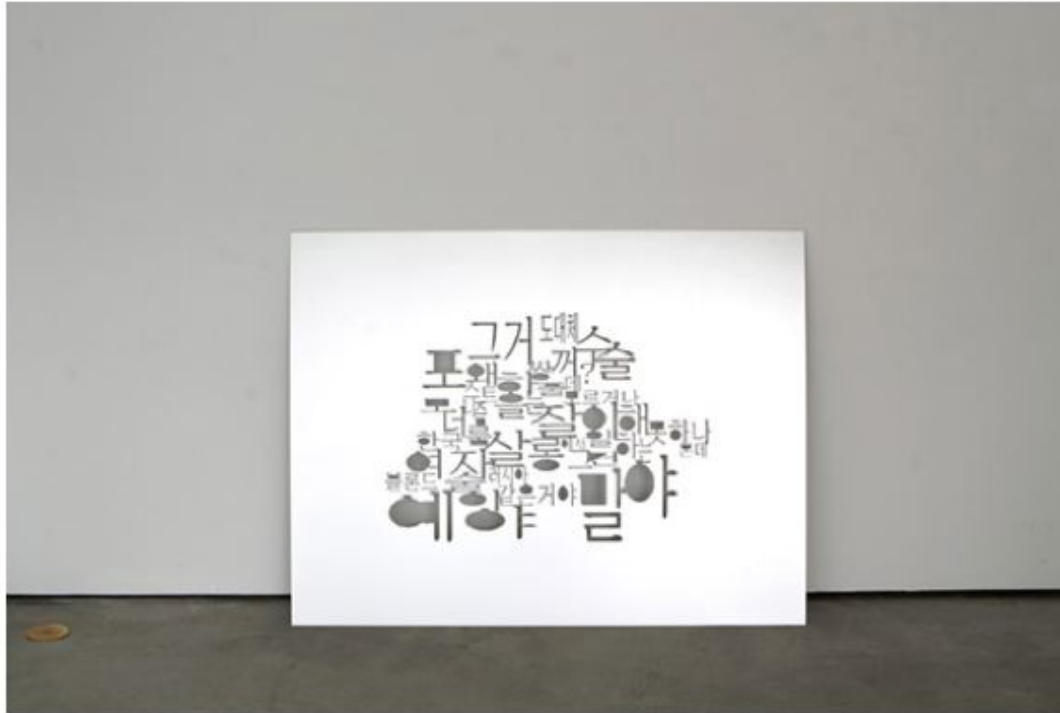




Subtext #3 you are always in hurry hurry, where are they hurrying to? They are hurrying to love (Korean version), digital print,  
Part of Power Station at Marronie Arts Center(catalogue), 19 x 26cm 2005



Corea Corea #1, 1500 x 8300 mm, Vinyl cut  
Installation view: The 1st Pocheon Asian Art Festival, Pochoen, 2005



Subtext #10 aluminum cut, 1050 x 1370mm, Gallery Factory, Seoul, 2006

"What the heck is a double eyelid... can someone tell me? It's like art. you maybe ignorant even though or unable to understand postmodern. its like big blonde Russian titties in your Korean Room Salon" (Korean version)



**Jooyoung Lee, Øystein Aasan and Jan Christensen**  
*Politically Encoded Surface* [Korean version], 2004  
 Spray paint  
 370 x 950 cm.

**Jooyoung Lee**  
*Subtext #1-7*, 2004  
 Spray paint  
 Variable dimensions

Installation view: Studio, The National Art Studio, Changdong, Seoul, 2004





Radio Hue: The Seoul Art Scene, the sound with interviews, 2 x speakers, the snake sofa (fake leather) 1450 x 40 cm (thickness), the capital (neon) 60 x 30 cm, interviewee's favorite magazine collection, Jooyoung Lee and Danger Museum, Art space Hue, Seoul, 2004

Publishing Project :  
magazine spread, poster, collaboration with fashion magazine & local paper 2004-2005

1. I made a collage-poster series taking image samplings led from internet blog sites, mass media and fashion magazines. which was published in the local fashion magazine "F1 The Style" as a collaborative project.

2. Two hundred and printed 200 poster editions were printed, and the of which the audience were asked to distribute and post them through the city, and in the world, and document their action.



Poster#1, Offset print on paper, 400 x 600mm, Ads in art, Artinus Gallery, Seoul, 2004 (audience documents)



Magazine collage series, 2000-2003

(selected magazine: I-D fashion, National Geographic, Timeout in London)

collaboration with F1 The style magazine(left) Seoul, 2004





Magazine collage series, 2000-2003

(selected magazine: I-D fashion, National Geographic, Timeout in London)

collaboration with Cultural Action, p.2, Jan-July (right) Seoul, 2004

Video, photography & performance  
2000-2002



London fog selling the big issue, photographic image, 30 x 40 inch, London, 2001  
(performance held in between Cork street and Bond street in London)



School girl selling the big issue, 1min 30 sec, video still, 2002



Cutting, 10min 45sec, window installation, Musical Vision, Tottenham Court Road London, 2001  
(self curated project for 7days)



## Cutting

2000, 10 min. 45 sec. video with sound, 60 min loop, video installation

In my video and installation *'cutting'*, I combined the ritual of strip tease with a destructive process. I obsessively rip and cut to do and undo what I am wearing. Destructing all the garments has itself an erotic connotation like a reversed double strip tease. There is a lot of teasing going on in my work. The end product was the actual clothes, naked clothes or unclothed clothes, kind of raw states which turned back into raw material. The idea of cutting something evokes wanting to repeat this act of acquiring something. It is deferring that creative desire never fulfilling it. It is about the process of desire. In a sense what is desired is its desiring. Therefore it generates a feeling of desire not the fulfillment that consumerism knows well. It is another kind of desire. That desire can be actual or a commodity.

I believe that the power of performance encompasses ritualistic forms of desiring which appears to have discarded or transformed in contemporary society. This performance not only represents a site of struggle, but the work of body presents an intentional pattern of repetition. This is communicated by video in a way that reflects repeated viewing of non-time based 2-D work, revealing otherwise invisible depth and significance.



Cutting, stills, sound with video, 10min 45sec, 60min looped, 2000



Cutting installation with video 'cutting', 10min 45sec, fabric, 300 x 420cm, Goldsmiths College, London, 2000