

PRESS RELEASE 2019-12-05

# GHOST GUIDE

IM Heung-soon 임흥순

05 December 2019 – 29 February 2020

THE  
PAGE  
GALLERY

# THE PAGE PRESS GALLERY RELEASE

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## MEDIA DAY

2019. 12. 05 THURSDAY 11:00 AM

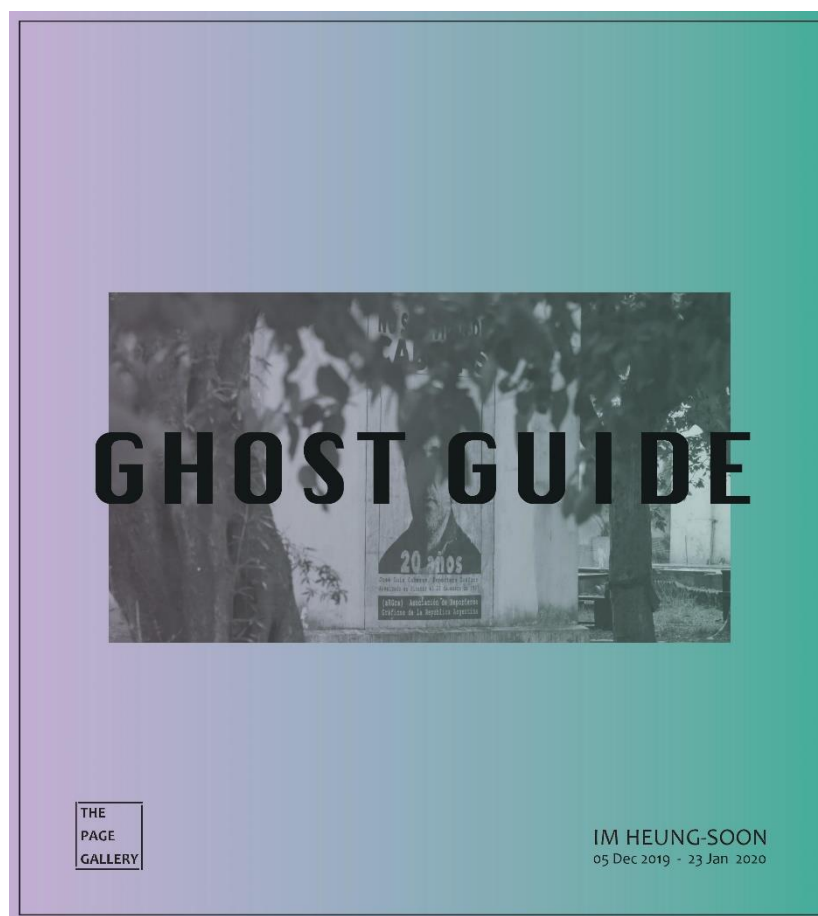
## CONTACT

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\* To download artwork images and worklists, please visit the website down below.

\* [google drive link\(click here\)](#)

THE PAGE GALLERY, G205 GALLERIA FORET, 32-14 SEOULSUP 2-GIL, SEONGDONG-GU, SEOUL



[2019.12.05-2020.01.23]

## GHOST GUIDE

**THE PAGE GALLERY** presents <Ghost Guide>, an exhibition of an artist and filmmaker **IM Heung-soon's** work on view from December 5, 2019 through January 23, 2020.

<Ghost Guide> is the artist's first solo exhibition in gallery space since MMCA Hyundai Motor Series 2017. The show consists of "**Good Light, Good Air,**" showcased at **2018 Carnegie International** arousing international attention, "**Ghost Guide**" and "**Dear Earth,**" which are the artist's new video and installation works.

'Good Light' refers to Gwangju and 'Good Air' to Buenos Aires the capital of Argentina. Those cities of 'good light and good air' have undergone a massacre by military dictatorship during the 1980's and 1970's. 40 some years have passed, and so has the mass slaughter as a historical past in our memories. Yet there are people still living in that moment of time and space. Like ghosts they have remained and haunt at the peripheral social sphere. IM interviews those living ghosts in the flooded memories, collecting the individual narrative.

In IM's film "Good Light, Good Air," he has juxtaposed two social events that are diverse by culture, time, and geography, yet through IM's perspective it conveys a single embedded essence within their overlapping layers. Scrutinizing further and as such IM's new works interplays and crosses the threshold of art, history and archiving, presenting the view woven by unrestrained access to culture, era, and geography.

The stories of the Jeju Uprising told by its victims, <Jeju Prayer>(2012), the words by female laborers from the textile industry of the 1960's to those of today, <Factory Complex>(2014), the moanful stories from the female elders involved in the liberating transition of Japanese colonial era, the Vietnam War and North Korean Partisan, <Things That Do Us Part>(2017), the narrative of female North Korean defectors shaded under ideology and mass media, <Ryeohaeng>(2019): throughout his work, IM has been coherently listening to the marginalized ghosts, and brought their personal stories back to the present life.

Once again in this exhibition IM leads 'them' out (the ghosts): "the voice of many real ones resonates with the viewer." He restores and weaves the personal tales not willing to be forgotten, reflecting

them as social ritual by inserting metaphorical footages in between them. It revives the names of those who are among us but not visible; this is IM's own way of guiding the souls of the 'social ghosts.'

IM's work is intended to connect the past with present and the people within. The viewer takes part in his work as reconstructing the buried memories to be forgotten. May the subsequent implication be the viewer taking an individual forwarding step to guide the ghosts.

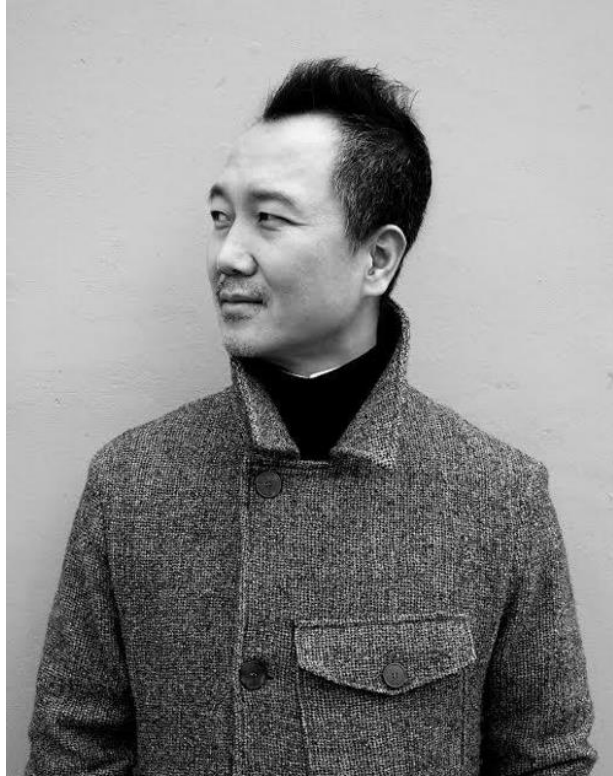
*The tip of Argentina's southern land meets the ocean heading to the Antarctic. The bodies tossed there will never be found. Yet it would be the piece of glacier floating on the lake surface, bearing the history of its memory. And man is only able to grasp a partial glimpse of all the stories it holds. Nevertheless grasping and counting those pieces in real hand settles the remaining one's wish.*

*So there are people converting a vain called 'missing' into something tangible called 'identification.' Digging up the remains, analyzing its DNA, and determining the cause of death allows the victim's family strength to move on to their next pages of lives. Covering up the space where the slaughter happened could be an additional harm to it. No matter how trivial the excavated items be – such as a small ping-pong ball, a piece of diaper – preserving them is the way of mourning for IM, which he discovered in Argentina. He suggests that wouldn't such a treatment be what we need in Gwangju as well.*

*Coating the layer of honest science on the days when we had no other option but to rely on superstitious sentiments. Then giving yet another peace to the souls from it. The exhibition space must look like an excavation site laying down many shattered remains of individual truth. It may be a letter left by the dead for the living to go on. It may be a gathered prayer by the living for the sound passing away for the dead. So we are not sure who leads who. Yet don't we all know that the guide for - and at the same time- by the ghost is omnipresent in our lives.*

**Performance Art Theory Critic, Jungweon Mok**

## IM Heung-soon [Korea, b. 1969\*]



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IM Heung-soon is an artist and film director based in Jeju island and Seoul. In his early years, IM has participated in 'Seongnam Project'(1998-1999), the collaborative group of artists which analyzed the issue of unequal distribution of capital in Seongnam City through visual culture, and 'Mix Rice'(2002-2004), which discusses various concepts of 'diaspora' in modern society through cooperation with migrant workers, etc. He continues to speak out about various socio-political issues in contemporary society by focusing on groups in ideological, social, economic and political peripheries such as the victims of national massacre, North Korean defector, the female working class, etc.

IM Heung-soon is **the first Korean recipient of Silver Lion at Venice Biennale** in 2015 for his feature film <Factory Complex>, the chronicles of Korean women's labor. In addition, IM has had solo exhibition at prestigious institutions such as **MMCA (2017) and MoMA PS1 (2015)**.

His works have been featured at renowned domestic and international art institutions such as **Centre Pompidou, Los Angeles County Museum of Art, Sharjah Art Foundation, National Museum of Modern and Contemporary Art, Seoul Museum of Arts** and more. One of his highlighted works is **<Good Light, Good Air>(2018) at Carnegie International**, collaborating with the Manbooker Prize winning writer Han Kang to cover modern-day Korean history.

## IM HEUNG SOON

born in 1969, Seoul, Korea.

lives and works in Seoul and Jeju, Korea.

### Education

- 2001 MFA Graduate School of Kyungwon University, Seongnam, Korea
- 1998 BFA in Painting Kyungwon University, Seongnam, Korea

### Selected Solo Exhibitions

- 2019 GHOST GUIDE, The Page Gallery, Seoul, Korea
- 2017 MMCA Hyundai Motor Series 2017: IM Heung-soon(Things that Du Us Part-Belief, Faith, Love, Betrayal, Hatred, Fear, Ghost), MMCA, Seoul, Korea  
In Another Country (IM Heung-soon & Hugo Aveta), Bellas Artes, Buenos Aires, Argentina
- 2015 Staging the singularity of memory, àngels barcelona, Barcelona, Spain  
Reincarnation, MoMA PS1, New York, USA
- 2013 Family, Neighbor and History which is a three different way to "Jeju Prayer", Moonji Cultural Institute 'Saii', Seoul, Korea

### Selected Group Exhibitions

- 2019 Modern Rose, SEMA Nam-Seoul Museum of Art, Seoul, Korea  
The Square : Art and Society in Korea, MMCA, Gwacheon, Korea
- 2018 Mise en Scene : A History of Images, MMCA, Seoul, Korea  
Gaesong Industrial Complex, Culture Station Seoul 284, Seoul, Korea  
Carnegie International, Carnegie Museum of Art, Pittsburgh, USA  
State of the Union, Potter Museum of Art, Melbourne, Australia  
Voiceless – Return of the Foreclosed, Seoul Museum of Art, Seoul, Korea  
Toward Mysterious Realities, Total Museum of Contemporary Art, Space 55, Seoul, Korea
- 2017 Korea Tomorrow, Sungkok Art Museum, Seoul. Korea (25 November -17 December 2017)  
2 or 3 Tiger, HKW (Haus der Kulturen der Welt), Berlin, Germany  
The Mulberry Forest Becoming Ocean, Esther Schipper Gallery, Berlin, Germany
- 2016 Land of Happiness, SeMA, Buk Seoul Museum of Art Exhibition Hall 1,2, Seoul, Korea
- 2015 Evolved Museum: the former Belgian Consulate, SeMA, Nam-Seoul Living Arts Museum, Seoul, Korea  
Artist File-Next Doors, National Museum of Modern and Contemporary Art, Gwacheon, Korea  
MMCA Residency Changdong Report, National Museum of Modern and Contemporary Art, Seoul, Korea  
Media Salon de SeMA : SeMA's New Acquisitions 2014 II, Buk Seoul Museum of Art, Seoul, Korea

### International Biennale




- 2018 The 8<sup>th</sup> Gwangju Biennale, GB Hall, Gwangju, Korea  
Chang Won Sculpture Biennale, SungSan Art Hall, Chang Won, Korea  
The Dictionary of Evil, Gangwon International Biennale, Gangneung Green City Experience Center, Gangneung, Korea
- 2016 Taipei Biennale, Taipei Fine Art Museum, Taipei, Taiwan
- 2015 56th Venice Biennale, Arsenale (international exhibition), Venice, Italy  
Sharjah Biennale12, SAF Art Spaces, Sharjah, UAE
- 2014 Gwangju Biennale Special Project-Sweet dew, Gwangju Museum of Art, Gwangju, Korea Awards
- 2006 The Vincent Van Gogh Biennial Award for Contemporary Art in Europe 2006, (nominee), Stedelijk Museum, Amsterdam
- 1999 Providentia-Preis, Young Art. Bundesamt für Kultur, Eidgenössisches Stipendium für freie Kunst, Zürich, Switzerland
- 1997 Kiefer-Hablitzel Stipendium.
- 1995 Bundesamt für Kultur, Eidgenössisches Stipendium für freie Kunst, Zürich, Switzerland

### Awards

- 2017 Bucheon International Fantastic Film Festival, Audience Winner, "Ryeoheang", Bucheon, Geonggi-do
- 2015 Venice Biennale, Silver Lion Winner, "Factory Complex", Venice Biennale, Italy  
The Korean Association of Film Critics, Support Independent Film Winner, Seoul
- 2014 The 40th Seoul Independent Film Festival, Special Mention, "Factory Complex", SIFF, Seoul  
Granted as Artist Prize-Sungkok Art Museum, Seoul
- 2005 Korean Art Awards, Independent Art-Superior Prize, "Mixrice channel", Arts Council Korea, Seoul

**Public Collections**

Centre Pompidou, Paris, France Los Angeles County Museum of Art, Los Angeles, US  
Sharjah Art Foundation, Sharjah, UAE  
National Museum of Modern and Contemporary Art, Korea  
Seoul Museum of Art, Seoul, Korea  
Peace Museum, Seoul, Korea SAMUSO, Seoul, Korea  
THE PAGE GALLERY, Seoul, Korea

NO	IMAGE	CAPTION
1		<p><b>Dear Earth</b> 2019 Stones, coals, building remains, blanket installation, photography, VR video, steel chars Dimensions variables</p>
2		<p><b>Ghost Guide</b> 2019 8 channel-video, 14 channel-sound, 13min 47sec. Wooden set (dimensions variables), ping pong ball, soccer ball, golf ball, plastic box, plastic bags, etc.</p>
3		<p><b>Good Light, Good Air</b> 2018 2 channel-video, 4 channel-sound, 2 screens (400 x 224cm), 42 min</p>



**IM HEUNG-SOON : GHOST GUIDE**

**EXHIBITION**

2019. 12. 05 – 2020. 01. 23

**OPENING DAY**

2019. 12. 05. 6pm

**CONTACT**

02-3447-0049

[www.thepage-gallery.com](http://www.thepage-gallery.com)