

Flat Flat Shiny Cat

The '2016 Open Call Exhibition' II:
1-22 December 2016

The Korean Cultural Centre UK (KCCUK) presents Hyemin Son & John Reardon's show entitled *Flat Flat Shiny Cat* this December. The artist collective is one of the winners of the KCCUK's 2016 Open Call Exhibition with their proposal being chosen from over 135 applicants by an independent panel of jurors: Mark Rappolt (Editor-in-Chief, Art Review), Katrina Schwarz (Curator, British Council) and Sung Hwan Kim (artist).

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Son & Reardon's work for the KCCUK is as much shaped by it being a Cultural Centre, as it is by artist Choi Jeong-hwa's interior design for it as it is by the timing of the work being shown there. Their engagement with the KCCUK, as with a lot of their work, is context specific and attempts to work what is given. This has led them, among other things, to thinking through questions of horizontality and superficiality...

Horizontality: lacking in depth. On the same plane as other things. Occupying or restricted to the same level in a hierarchy: parallel to the ground. Raising the corridor floor by approximately 20 cm over 10-metres. A 30-metre-long white curtain attached to the corridor wall. The soundtrack of a video that unsettles any kind of meaningful engagement — “these pieces of work along with a simulated ruin made from replicating an existing painted metal water tank are interconnected elements of the installation Flat Flat Shiny Cat. Son & Reardon also understand this work to speak to questions of superficiality: something existing or occurring at or on the surface. Appearing to be ‘true’ or ‘real’ only until examined more closely. A belonging of something that simultaneously reveals it not to belong or to belong temporarily. They share an interest with Choi in scenography and certain kinds of vernacular forms.

Located at one corner of Trafalgar Square in a prime tourist area, the KCCUK is a multi-purpose space containing places for exhibition. It hosts, among other things, a number of cultural programmes providing an introduction to Korea, its culture, history and language.

The work—scheduled to be shown in December when London is at the peak of its commercial excess—looks for a different rhythm during this festive period. One that is more about slowness, effort, about trying to sustain something in the face of near collapse. About what Art Historian Christine Ross describes as a “depressive enactment...” (The Aesthetics of Disengagement, 2005).

Rhythm they think about in relation to architecture, people, things, and events. And about how rhythm often can become obvious when it is perceived to be lost, broken, or out of tune. To fall outside—temporarily or permanently—a particular order, understanding and, or expectation of things and how things work. This interest extends to the physical location of the KCCUK. In its relationship with the immediate surrounding environment and with the city more generally.

They are thinking about Matthew Stadler's essay *Pure Surface: Red76 and Ghosttown* in which he writes “The ascendancy of surface and complete unintelligibility of depth goes some way toward explaining why art practices, once comfortably confined by conceptual and formal boundaries—including, crucially, the authority of the artist—now spread ravenously outward, indifferent to biography or locale, staging themselves serially across a vast horizontal plane of interchangeable actors and opportunities: the museum, a storefront, your bedroom, online, a scrap of paper. All blossom as sites of meaning [...].”

Their approach to working with questions of context and how to add to, alter, and, or extend the KCCUK, also generates relationships between things—whether already existing things or things made and installed for the duration of their work here—and how these things are present, visible, tangible—In this way, a large part of the Cultural Centre becomes an active participant of the work with so called ‘unused’ space becoming as significant as ‘used’ space. Its character, construction and design invites this kind of intervention where different materials, spaces and realities coexist.

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Hyemin Son

born in South Korea,
lives and works in Seoul
Her work explores the interrelationship between everyday life, action and the imaginary as located predominantly in the urban cityscape. In a playful manner, Son constructs gatherings, performances and happenings designed to create tensions and ruptures between an artists' intention and the situation as it unfolds.

John Reardon

born in Ireland, lives
and works in London
Reardon makes single and co-authored work, work under a shared name or title, as well as anonymous work. Reardon is interested in how a public is constituted through art and how art is made public.

Hyemin Son & John Reardon (plus invited guests) work together as the Minor adjustment collective. This includes the shared production and authoring of performance, object and installation work. Their collective work is shaped by an abiding interest in a precarious kind of materiality and vernacular form, in the conditions in which work enters the public domain and in how it is shaped and behaves under these conditions. They recently returned from the Setouchi Triennale, Japan where they installed a two-part work titled Collective Ferment. This is part of the Growing Manual project. An ongoing project they began in 2012 when it was shown in Seoul Museum of Art. With the support of Arts Council England and the Korean Arts Council, they are currently working on Volume 2 of the Growing Manual publication as well as a related project with Wysing Arts Centre in 2017.

2016 KCCUK Open Call Jurors

Mark Rappolt is the Editor-in Chief of ArtReview and ArtReview Asia. The former having been in publication since 1949 and the latter of which he co-founded in 2013. His writing has appeared in a number of publications and includes catalogue essays on Slater Bradley, Alex Katz, David Cronenberg and women artists of the 1960s, amongst others. Books include monographs on the architects Greg Lynn and Frank Gehry.

Katrina Schwarz is Curator, Visual Arts for the British Council, a writer and editor. Formerly Editor of Art & Australia, Katrina relocated to London from Sydney in 2008. Katrina is Curator of 'David Shrigley: Lose Your Mind' an international touring exhibition, currently on show in Mexico, which will travel to Korea later in 2016. Katrina was Deputy Curator of Sarah Lucas: I SCREAM DADDIO, British Pavilion, 2015 Venice Biennale. A recent highlight was the devising and delivery of an exhibition and exchange linking UK artist-run spaces (Auto Italia, Eastside Projects, Banner Repeater) and the Johannesburg art scene. Katrina has edited publications for Artangel and Whitechapel Gallery, curated an exhibition of artist film for the Barbican's Australian Film Festival and for a cycle-powered cinema for the City of Sydney. For the 2011 Venice Biennale, Katrina coordinated the first national pavilion for Zimbabwe. Significant publications include Current: Contemporary art from Australia and New Zealand (2008).

Sung Hwan Kim was born in 1975 in South Korea; he lives and works in Berlin, Seoul, and New York. He was a fellow at the Rijksakademie van beeldende kunsten (2004/2005). He is a recipient of Berliner Künstlerprogramm des DAAD (2015). In 2015, Kim and David Michael DiGregorio inaugurated Asian Arts Theater, Gwangju, with their operatic theatre piece, 파나는 노력으로 한 [A Woman Whose Head Came Out Before Her Name]. His solo exhibitions include Life of Always a Mirror, Artsonje Center, Seoul (2014); Sung Hwan Kim, The Tanks at Tate Modern, London (2012); Line Wall, Kunsthalle Basel (2011); Sung Hwan Kim, From the Commanding Heights..., Queens Museum, New York (2011); A Still Window From Two or More Places, Transitdisplay, Prague (2010); Golden Times Part 2: Sung Hwan Kim, Haus der Kunst, Munich (2010); MIT List Visual Arts Center, Cambridge (2009); Pieces from In the Room, Wilkinson Gallery, London (2009); Sung Hwan Kim: In the Room, Gallery TPW, Toronto (2009).

Korean Cultural Centre UK
Since being opened by the Korean Ministry of Culture, Sports and Tourism in January 2008, under the jurisdiction of the Embassy of the Republic of Korea, the KCCUK has presented year-round exhibition programmes, film festivals as well as traditional and contemporary musical performances. From the KCCUK's central London location (just off Trafalgar Square), the institution's dedicated cultural team work to further develop established cultural projects, introduce new opportunities to expand Korean programmes in the UK and to encourage ongoing cultural exchange.

Floor Guide



