

2 or 3
Tigers

2 or 3 Tigers

Wherever humans have lived in a shared habitat with the tiger, mythology reflects the animal's status as a "liminal" figure, closely related to the community, and yet marking what lies beyond. As a creature of mountains and borderlands, the tiger occupies a transitory zone separating civilization from the wilderness and the living from the ancestor-spirit world. As co-species and mythological symbol, the tiger plays an important role as a medium at the limits of society, carrying an imprint of how contemporary cultures have been shaped by encounters with otherness. The emblematic image of the tiger opens up deep historical insights into the rapid remaking of human civility since the dawn of colonial modernity. At the same time as tigers were driven to near-extinction, they leap into the imaginary of national modernity as a recurring ghost, and as symbols of national power,

military might, and economic development, they bind the hyper-modern present to the colonial and pre-colonial past.

2 or 3 Tigers derives its title from the work of Singaporean artist, filmmaker, and theater creator Ho Tzu Nyen, who explores the shifting shapes of tigers and were-tigers in the ancient and modern mythology of Malaysia and the city-state of Singapore. Other major contributions from Park Chan-kyong along with Jane Jin Kaisen and Guston Sondin-Kung reflect on the histories of suppression, militarization, and exploitation that haunt the geopolitics of the Pacific and the Cold War era in Japan and Korea. While the installations of Yuichiro Tamura and IM Heung-soon present the tiger as an iconic medium of Asian military nationalism in the past, James T. Hong's film investigates the cultural dimensions of the tensions unfolding around several disputed East Asian islands to the present day. The photographs by Lieko Shiga from the aftermath of the 2011

Tsunami in Japan; the digital 3D matrix by Chia-Wei Hsu of a Chinese deity displaced by the Cultural Revolution; and a large installation featuring a filmed performance along Seoul's Han River paired with a ritualistic ensemble of sculptures transfiguring a broadcast station by Minouk Lim: all explore the rapidly changing cosmologies and reverberations of animism and its forms of mediation across different political and technological registers.

The works in *2 or 3 Tigers* approach collective experience by explicitly questioning the historical nature of mediation, including its means of representation. Several works thus reflect on the changing nature of the mass media. Against the phantasm of universal mediatization through digital technologies in an age of computer-generated imagery and ubiquitous animation, they are in search of complex images that serve as sites for shared experiences of history. Rather than

reinforce identitarian divides, the works bring the past into the present and in so doing transfigure the image of history itself.

Artists

- 1) Yuichiro TAMURA
- 2) Chia-Wei HSU
- 3) Minouk LIM
- 4) Lieko SHIGA
- 5) James T. HONG
- 6) HO Tzu Nyen
- 7) PARK Chan-kyong
- 8) IM Heung-soon
- 9) Jane Jin KAISEN &
Guston SONDIN-KUNG

1) Yuichiro TAMURA

Hey Daddy, Hey Brother, 2017, jackets in different sizes
Courtesy Yuichiro Tamura

Sukajan is a style of bomber- or baseball jacket embroidered with East Asian symbols, which is said to have been a popular souvenir among the United States military stationed in postwar Japan during the Korean War in the 1950s and 1960s. The garments gained popularity in Japan where they were first introduced; and then predominantly became associated with the symbols of Yakuza gang members in the 1970s and 1980s. Since then, the popularity of *sukajan*-style jackets has spread worldwide to become the commercial street fashion item it is today.

Yuichiro Tamura has collected *sukajan* jackets (especially those from the period between the 1950s and 1970s) for many years. These garments call attention to the historical context of their origin and dissemination, namely, the Korean War and its Cold War framework, and the United States hegemony that has loomed persistently over East Asia.

Embroidered on *sukajan* jackets of the Cold War period are images and symbols that would have had particular appeal to returning US troops, including the mythological symbols of East Asia such as the valourous tiger and dragon, or the mystical Mt. Fuji. Commemorative maps of Japan and Korea, air raid

routes, the serial numbers of US troops; and the exotic imagery of women from the 1950s and 1960s have also inspired the imagery embroidered on *sukajan*. Others take the pictorial style of kimonos, Korean womenfolk washing clothes on the riverbank, etc.

According to Tamura, *sukajan* represents a cultural and temporal nexus that collapses the borders, both between traditional and popular culture and the East and West. It is an intriguing example of contemporary pastiche with a variegated backdrop: the war in East Asia, the pervasion of US military forces, the rebellious codes of the Yakuza and subculture, the youth, and globalism.

Yuichiro Tamura is an artist based in Berlin and Atami, Japan. His oeuvre varies from film and installations to performance. He holds a Master of Film and New Media from Tokyo University of the Arts. He was a guest researcher at the Institut für Raumexperimente, in the class of Olafur Eliasson at the Universität der Künste (Berlin). Tamura's work has been featured in numerous solo and group exhibitions, including the Yokohama Museum of Art, Japan (2016), Neue Nationalgalerie, Berlin (2014), Mediacity Seoul (2014), Tokyo Metropolitan Museum of Photography (2014), and the Museum of Contemporary Art Tokyo (2012).

2) Chia-Wei HSU

Spirit-Writing, 2016, 2-channel video installation
(2 digital inkjet prints, 94 × 94 cm, 40 × 75 cm), 9:45 min
Produced by Le Fresnoy, co-producer: Liang Gallery, Taipei
© Chia-Wei Hsu

The installation, *Spirit-Writing*, is the second work Chia-Wei Hsu devotes to a frog deity, allegedly born in a small pond more than 1,400 years ago in Jiangxi, China, whose original temple in Wu-Yi has been destroyed during the Cultural Revolution. Marshal Tie Jia, as the deity is named, has been forced to migrate, eventually settling on an island in the Taiwan Strait. There, the Marshal has continued to communicate with local villagers through a divination ritual to this day. The ritual involves the villagers carrying a divination chair, through which the Marshal makes his declarations both in writing (in Chinese characters) and through knocking sounds. The work consists of a recorded interrogation of the deity, placed at the invitation of the artist in a “green room” equipped with multiple cameras and sensors for the purposes of motion capture. In the session, Hsu explains to the deity Marshal Tie Jia the process of making this artwork, and interrogates it about the shape of the destroyed, original temple, which has been reconstructed in a separate 3D computer simulation. The green screen is a generic technique used in film, creating a homogenous background for a scene that can then be

replaced with a different image in the editing room. It is thus a technique of dissociating figure from ground, to place it in whatever the desired context. It might therefore be referred to as a paradigmatic modern image-technology, mirroring modernity's powers of displacement. The story of the displacement of the deity is mirrored thus in the technological setup, which enables de- and re-contextualization. The sensors and cameras capture the actual movements of the divination chair as the villagers carry it, and displace it into a digital model, the abstract Cartesian space of the 3D grid. The villagers who carried the structure are excluded from this transposition. This simulation is showing simultaneously, but on the opposite side of the screen that documents the process of the interrogation and the divination ritual, where the villagers as well as the artist engage with the Marshal. This contrivance represents the ghostly or quasi-spiritual counterpart, the virtual "other world," in which the deity might reside, and in which the lost landscapes and the past can be reconstructed and reclaimed.

Chia-Wei Hsu is a Taiwan-born artist who lives in Taipei. His work attempts to uncover the forgotten history of the Cold War in Asia and investigates how the modern age has transformed the lives of people. In an emphatic manner, he builds visual narratives about geographical, historical, and cultural regions in Asia. Hsu's films have been screened recently at International film festivals, including the 55th Venice Biennial, Taipei Biennial (2012 and 2016), and the 8th Taiwan International Documentary Film Festival (2012). In 2014, he participated in the Artist Residency Program at Künstlerhaus Bethanien, Berlin. His work has also been exhibited at the Centre Pompidou in Paris. He was Director of the Open Contemporary Art Center in Taipei, from 2011 to 2013.

3) Minouk LIM

S.O.S.-Adoptive Dissensus, 2009, site-specific performance, video documentation, HD video- & sound projection, 3-channel version, 11 min, © Minouk Lim

Black Hole, 2015, plywood, feathers, light stand, 208 × 136 × 36 cm

L'homme à la caméra, 2015, FRP mannequin, fabric, feathers, broadcast camera, 225 × 68 × 58 cm

One Becoming Two, 2015, steel, LED lights, stand, 224 × 138 × 82 cm

On Air, 2015, sponge, paraffin, camera stand, light box, 163 × 58 × 45 cm

Green Ray, 2015, fishnet steel, wood, 460 × 635 × 107 cm

A Fulani rhyme from West Africa, 2015, wood, 82 × 44 cm

Courtesy Minouk Lim

In her artistic practice, Minouk Lim reflects repressed social conflicts, dissensus, and the sacrifices made by and the violence inflicted on members of society, and consistently stresses the place and social responsibility of the artist as a citizen. Her projects carefully observe and engage with the problems of complex societal conflicts and distorted human desires, which are rooted in brutal, rapid industrial modernization, the exploitative neoliberal economy, as well as in the historical wounds, yet to heal, from massacres during the Korean wars and the military dictatorship in South Korea. In the last decade, the act of peeling off the surface of the

urban landscape, thermal imagining, navigating, signaling, gathering, collectiveness, remembrance, and ritualization have become essential elements to constitute her rigorous artistic practice in object-making, multimedia installation, performance, and films.

S.O.S.-Adoptive Dissensus (2009) by Minouk Lim is a video of a site-specific performance installed on three-channel screens. The performance follows what happened during an urban cruise on the Han River one night in 2009. The Han River, which popularly symbolizes the legendary rapid economic growth of the country, turns into the stage-set for the documentary theater. In flashbacks between the real, non-fictional scenery and the past and the present, the background of "Seoul by night" highlights contemporary *vanitas*: lights shimmer over ongoing construction sites, illuminating the drastic gentrification, and then shift over to a row of high-rise residential buildings on the opposite bank. Following the captain's narration, the ferry travels originally for ninety-nine minutes during which there are three different signals and calls, which appear and disappear following the dark concrete banks of the river: the lonely midnight demonstration of unemployed youth who carry mirrors that reflect the light; lovers, lost, who are restless and free to do a midnight run to the small isolated island in the river; and the forgotten voice of a prisoner of conscience's warnings about national-security paranoia and the prevailing surveillance system. An urban cruise that at first emerges as the melancholic epic staged on the Han River, shifts into a mesmerizing theatrical experience, evoking

a strong feeling of an unknown yet very autonomous community on the edge of a precarious life.

In Minouk Lim's various sculptural objects installed in the exhibition space, *Black Hole* (2015), *L'homme à la caméra* (2015), *One Becoming Two* (2015), *On Air* (2015), *Green Ray* (2015), and *A Fulami rhyme from West Africa* (2015), the primitive (analogue) and modern media technology are unconventionally inosculated. These uncanny hybrid objects, made from a disparate combination of materials such as feathers, plywood, branches, paraffin, fishnet, and media equipment — like a broadcast camera, LED lights, and steel stands — appear as the transgressive and transmissive medium-collective in the exhibition. All kinds of material entanglements transform into a diverse imaginary *media*; that is, a group of messengers for sending and receiving messages between the non-reconciled past and the present.

Minouk Lim as an artist seeks to find ways to examine objects embedded with performativity, different methods of performance, and imaginative modes of creating documents. Her inclusive approach embraces different fields of history, politics, philosophy, and literature, drawing reflections on everyday life and challenging the routineness of life. Her major solo exhibitions include *New Town Ghost GAGA HOHO* at the daadgalerie, Berlin (2017), *The Promise of If* at the PLATEAU Samsung Museum of Art, Seoul (2015), *United Paradox* at Portikus, Frankfurt (2015), *Heat of Shadow* at the Walker Art Center, Minneapolis (2012), and *Jump Cut* at the Artsonje Center, Seoul (2008). Lim has also participated in a number of group exhibitions and biennales, including the Setouchi Triennale (2016), Sydney and Taipei Biennale (2016), Gwangju Biennale (2014), Paris Triennale (2012), Liverpool Biennale (2010), and *Political Populism* (Kunsthalle Wien, 2015), among others.

4) Lieko SHIGA

A Portrait of Cultivation, from the “Rasen Kaigan” series, 2009,
wallpaper, 330 × 220 cm

© Lieko Shiga

Lieko Shiga's photographs appear like dreamscapes, gaining much of their visual power from the unusual interplay between light and color, and the way that often her motifs seem to defy physical laws such as gravity. She often photographs nocturnal landscapes that are both enchanted and haunted, invoking an emotionally and psychologically complex, contemporary inner landscape, as well as the ancient relations between mysticism, spirituality, and folklore, specifically invoking Japanese traditions and beliefs, while at the same time transforming them.

The series “Rasen Kaigan,” from which the selected image is extracted, was created together with local residents of the coastal town Kitakami in Japan's Tohoku region. This area was severely affected by the 2011 Tsunami. Over the course of four years, Shiga acted as the city's official photographer. The work in this series does not portray the disaster in any way, but rather explores a different kind of reality, in which the present exists only in dialogue with the past and with the spirits of the land. Like few other contemporary photographers, Shiga captures invisible realities while at the same time invoking the artistic legacies of Surrealism, Land art,

sculpture, and experimental film. Her photos also recall earlier works such as Masatoshi Naito's photographs of Japanese folklore.

Shiga depicts the contemporaneous reality of the modern and the non-modern, and gives visual expression to this tense and complex condition, while also making us feel, while looking at her images, that we, as subjects of modernity, stand on unstable and, ultimately, haunted ground.

Lieko Shiga is a photographer based in Miyagi, Japan. Her photographs integrate her personal experiences and grander mythologies into surreal and fantastic scenarios. She also introduces streaks of light and energy trails to the surface of her images, facilitating and revealing an even greater intrusion by the photographer. She received the coveted Kimura Ihei Photography Award in 2008. Her works have been shown recently in different solo and group exhibitions, such as at the Hong Kong Arts Centre (2016), the Museum of Fine Arts, Boston (2015), the Museum of Modern Art (MoMA), New York (2015), and at Foam Fotografiemuseum Amsterdam (2013). She was selected for MoMA's New Photography 2015 shortlist.

5) James T. HONG

A Chinaman's Chance (Dokdo and Senkaku), 2014, 2-channel synchronized video installation, 12:50 min

© James T. Hong

James T. Hong's film installation observes and documents the actual reality dealt with not only by national control but also by people's residency and activities on two islands. These islands are the subject of acrimonious territorial disputes between the East Asian nations, disputes based on deeply rooted and conflicted nationalism and a historical hatred among them all, which has recently intensified through promotion by local media and national governments. The island of Senkaku — called "Diaoyudao" in China, and "Diaoyutai" in Taiwan — is currently under Japanese control, although China and Taiwan both claim rights to it. Dokdo is a small rock island that has been under South Korean sovereignty for many centuries, but recently Japan has been intensifying its claim to the island, calling it Takeshima.

The artist's visits and documentation of these two islands culminates in a performance of a modest ceremony that pays tribute to the many civilians from both islands who were killed by United States military forces' strafing of civilians on a boat near Senkaku in 1945 and the bombing of the fisherman and residents of Dokdo in 1948. The artist cynically narrates the

contemporary hegemonic struggles of the three different powers: Japan, China, and the imperialist West. He describes both the clashes and how all the powers manipulate one another to gain the upper hand in Asia. His journeying to the islands juxtaposes with the hidden image of the tinderbox of regional armed conflicts, the peaceful scenic islands, the symbolic and physical fluctuation of the sea, and the real connection and disconnection marking the competition on the matrix of the World Map. The artist's provocative and satirical remarks confront the very representations of hegemony and culture that one may possibly produce, receive, and internalize.

James T. Hong is a US-born Taiwanese filmmaker and artist. His work covers several topics including race and class conflicts as well as historical conflicts in Asia. His interest in philosophical and sociopolitical questions is perceptible in his recent films and video installations. He started filming, in around 1998, experimental and documentary short films such as *Behold the Asian: How One Becomes What One Is* (1999) and *The Denazification of MH* (2006) about Martin Heidegger. Recently, the 66th Berlin International Film Festival screened James T. Hong's documentary film *Terra Nullius or: How to be a Nationalist* (2016). This feature film depicts three groups of nationalists from China, Taiwan, and Japan, competing against each other and their respective countries for sovereignty over an isolated group of islands in the East China Sea.

6) HO Tzu Nyen

One or Several Tigers, 2017, synchronized 2-channel HD projection, automated screen, shadow puppets, 12-channel sound, show-control system, 33:33 min

Courtesy Ho Tzu Nyen

Commissioned by Haus der Kulturen der Welt; based on a commission by Asia Culture Center Creation and Institute of Asian Cultural Development. Supported by: Ministry of Culture, Sports and Tourism, Office for the Hub City of Asian Culture, Republic of Korea; National Gallery Singapore; Embassy of the Republic of Singapore, Berlin; National Arts Council, Singapore

The histories of tigers in the Malay world are a topic around which several large-scale projects of Singaporean artist Ho Tzu Nyen have unfolded. In the past years, Ho has produced an acclaimed theater piece entitled *10,000 Tigers*, and later, several video works and installations, in addition to texts and lectures. The work *One or Several Tigers* (2017) is a synthesis of these different projects. In this overall project, he is tracing the place tigers hold in a radically transforming cosmology— as co-species, mythical symbols, and ghosts that haunt the imaginary of modernity. Ho treats the tiger as a medium that channels otherwise silenced histories, which have been occluded by modernization ideologies and/or been rendered unspeakable by the dominant logic of national identities.

The “medium” tiger opens the imagination toward the terrain where society is shaped in its encounters

with otherness. In most areas that humans shared with the tiger, mythology reflected their status as “liminal” animals, closely related to the human community, and yet clearly outside of it. Exploring these histories, Ho’s work is in particular referencing stories of weretigers: those shape-shifting beings crossing the ontological boundary separating the human from the animal, thus mediating the limits of what it means to be and belong to the human. In Malay cosmology, weretigers were communicating with the world of the ancestors and spirits. For Ho, the figure of the weretiger in the twentieth century comes to mediate the repressed of colonial modernity. It thus allows us to trace the difficult-to-grasp forces that shape a society and its cultural imaginary, particularly with respect to histories of violence.

The arrival of the British led to the near-extinction of the tiger in the Malay world. It is both to ancient mythology and to the ghostly returns of the tiger in twentieth-century modernity that Ho devotes his narrative. Thus the “tiger” returns in the form of the Japanese imperial forces during the Second World War when the British are defeated in 1942, under General Tomoyuki Yamashita, also known as the “Tiger of Malaya.” The communists, too, were referred to as “tigers.” It was only in alliance with this tiger that former President Lee Kuan Yew came to power in Singapore, which he went on to turn into one of the four “Asian Tigers” in the latter part of the twentieth century.

Ho’s work takes cue from a historical image: a lithographic print entitled *Road Surveying Interrupted*

in Singapore which dates from the 1880s, and was executed by the German illustrator Heinrich Leutemann. The original print shows a land surveyor and his convict assistants under attack by a tiger that is leaping at the tool used for the land survey, the theodolite. The historical figure depicted is George Dromgold Coleman, Government Superintendent of Public Works and Land Surveyor of Singapore for the British in the 1830s, and governor in charge of the island's prisons and their convict workforce. The lithograph depicts the "primal scene" of colonial history, the opening up of the "wilder-ness" by surveying the land. The toppling theodolite, the recoiling humans, all held in suspense, falling, floating aloof: the image is an allegory of the rupture of colonial modernity.

One or Several Tigers is also a reflection on image technologies and the history of cinematic animation. The figures from the lithograph have become digitally animated characters, projected onto a ghostly and stellar, groundless space devoid of gravity. Coleman and the tiger, like sun and moon, or two complementary celestial ghosts, orbit each other as they transform into each other. Thus history's repressed is mapped onto the genre of the animated moving image — a genre that has always been crossing ontological boundaries, the powers of shape-shifting, and human–animal metamorphosis. In both realms, life and death seem to be held in endless suspense.

Ho Tzu Nyen is a Singapore-born filmmaker and visual artist whose practice spans video, writing, and theater. Interested in historical and philosophical texts, Ho explores subjects such as the structure and power of myths, often revealing stories as discursive tools used to shape the present. Recent solo exhibitions include those at the Guggenheim Museum Bilbao (2015), daadgalerie (2015), Mori Art Museum (2012), and Artspace Sydney (2011). His theatrical works have been presented at the Asian Arts Theatre, Gwangju (2015), Wiener Festwochen (2014), Theater der Welt (2010), and the KunstenFestivaldesArts (2008, 2006), and his films have premiered at the Directors' Fortnight at Cannes Film Festival (2009), and the 66th Venice International Film Festival (2009). Ho represented Singapore at the 54th Venice Biennale (2011).

7) PARK Chan-kyong

Sindoan, 2008, 45 min

Kyoto School, 2017, 2 multi-slide projections,

444 × 286 cm, 168 × 112 cm

Commissioned by Haus der Kulturen der Welt

Courtesy Park Chan-kyong

As an artist and writer, Park Chan-kyong demands a reassessment of history, exploring images produced by the conditions of the Cold War-based division on the Korean peninsula through photography, video, and film. Park's recent film projects, such as *Sindoan* (2008) and *Manshin: Ten Thousand Spirits* (2013), revisit shamanism in Korea, which was subjected to continuous repudiation and oppression, from the Joseon dynasty's neo-Confucian state, through Japanese colonial rule, and into the process of the modernization of South Korea.

In Park's *Sindoan*, various archival materials, including photography, film footage, and interviews with shamans and other religious people, interweave and make new space for discovery. In the Joseon dynasty, it was foretold that Sindoan, a town near the Gyeryong Mountain, was to become the capital of a new dynasty. While under Japanese occupation, Korea saw a spread of utopian thought, with for example, the Donghak religious movement as well as with Sindoan's newly found status as a sacred place for shamanism and new

diverse religions. Between 1924 and 1975, more than eighty religious communities were formed in Sindoan. They were pushed out however in the 1980s, as the Korean Armed Forces established their headquarters in the region. The film, *Sindoan*, emerges at that point; at the point of the distortion of history and tradition, wrought by the period of dictatorship in Korea and the brutal processes of development and modernization. Finally, with a fictional turn, the film completes a narrative in which the town Sindoan is converted into a place of salvation.

Park's newly produced work, *Kyoto School* (2017), comprises an installation of two double projections on adjacent walls. On the right, various views of the Kegon Falls, Nikko, and Tochigi Prefecture cross-fade in portrait format: on the left, in landscape format, appear the private notes of young kamikaze pilots of the Second World War. The Kyoto School, beginning roughly in 1913, hails from a group formed from the philosophical-academic movement around Kyoto University, which sought to assimilate Western philosophy and religious ideas, and to use them to reformulate thought and a morality unique to the East Asian cultural tradition. Though it is hard to identify them into one philosophical affiliation, many earlier academics of the Kyoto School were preoccupied with theories that emphasized authentic and distinct Japanese inherency *vis-à-vis* the West, and established the Kegon Falls as the emblematic image to represent the philosophical and political spirit of Japan. The Kegon Falls were already well known as the "Suicide Falls," since a young philosophy student,

Misao Fujimura's suicide was sensationalized in 1903. His act and the suicide poem he had left carved into the bark of a tree also inspired many copycat suicides in the decades to follow.

On November 26, 1941, just two weeks before the attack on Pearl Harbor, at the symposium "The Standpoint of World History and Imperial Japan," organized by *Chūōkōron* (a prominent intellectual monthly), the Kyoto School declared the Kegon Falls symbolic of Eastern Oriental thought. A symbol, not only of the assimilation of the world into the spirit of Japan, but also of the manifold of what they believed to be the essences of Eastern Oriental philosophy: the sublime, sacrifice, resoluteness, the absolute, and the solemnity and resplendence of Buddhist thought, which underlined the term, Kegon (華嚴). The Kyoto School, gaining momentum at this historic meeting, amplified both their praise of the Pacific War and their justification for the Japanese invasions and colonizations. This movement had a huge impact on the intellectual youth, and prompted students to volunteer *en masse* to become kamikaze pilots.

In contrast to the view of kamikaze pilots as servants of Japanese Imperialism, however, Park finds ambivalence and highlights rather antinomic cosmopolitan preoccupations in the personal notes of these young suicide pilots. For example, their speculative mode of praising the sanctity of artistic practice in contrast to their own impending death as part of the suicide war-machine; handwritten quotes, from the Italian philosopher Benedetto Croce or the French poet

Arthur Rimbaud, which show affinity with Western culture rather than animosity; and one even senses their strong wish for international reciprocity and an ethos based on the distribution of capital. In such light, the Kyoto School's praises of the Pacific War seem to have come from an idealized sentiment, made in a very peaceful old city, Kyoto, and its complacency; out of touch with the realities of war, wrecked by naïve romanticism, and the quixotic desire of a fanciful few to de-Westernize. In Park's *Kyoto School*, the massive spray and swirl of the Kegon Falls beyond the grand splendor of nature, becomes such an intense image that it implicates the chaotic intellectualism of the Kyoto School, the emotional vortex of extreme sacrifices brought about by a nationalist ideology, the catastrophe of the Pacific War, and ultimately, the fall of an empire.

Park Chan-kyong is an artist and filmmaker based in Seoul. Both his fine art and filmic works primarily focus on the Cold War and the division of Korea. Since 2008, he has created photographs, video, and filmic works discussing Korea's native religion and shamanism. Recently his work was shown in solo exhibitions at Tina Kim Gallery in New York City (2016) and InIVA in London (2015). Former exhibitions include *Sindoan* at Atelier Hermès (2012) in Seoul and REDCAT (2010) in Los Angeles. In 2014, Park served as Art Director for the 8th SeMA Biennale Mediacity, Seoul. His works have been exhibited at international venues, such as the Taipei Biennale (2016) in Taiwan, the National Museum of Modern and Contemporary Art (2016) in Gwacheon, Korea, the exhibition *Animism* (2013) in Seoul, and the Korean Film Festival (2012) in Washington, DC.

8) IM Heung-soon

Come back Home, 2007, beam projection, plaster relief with plastic finish, 150 × 112.5 cm (digital inkjet prints, each 36.5 × 58 cm)

Courtesy IM Heung-soon

In this juxtaposition of images, sculpture, and moving image, IM Heung-soon invokes the utilization of mythical figures by military nationalism in the aftermath of the Second World War. Three illustrations (accompanying an animated image projected onto a relief) speak of how nationalist iconography informed military violence during the Cold War era. In the first of the pictures, the geography of Vietnam is presented as a dragon, one of the symbols for the country's traditions and myths. It is placed next to a zoomorphic map of the Korean Peninsula, represented as a tiger. This rendering of "Korea" in the image of the tiger, served as a symbol of a rising nationalism during the colonial occupation. The image is attributed to the twentieth-century nationalist intellectual and historian, Choi Nam Son, who was both part of the Korean independence movement and collaborated with Japanese imperial forces during the Second World War. Choi Nam Son drew on the tiger as a nationalist symbol in order not only to project the territorial integrity of a Korean nation, but also to render it in the image of shamanic origins: the tiger is one of Korea's most important mystical figures. It is also depicted

with great frequency in folk painting, typically accompanying the Sansindo mountain guardians.

For IM Heung-soon, the juxtaposition of the dragon-and tiger map invokes the two major wars that shook Asia after its division into national entities: the Korean and Vietnam wars. It was during the latter that Korean troops participated with two units, called “Blue Dragon” and “Wild Tiger,” as part of the anti-communist policy of the South Korean government. The third image depicts Korean soldiers posing with the bodies of dead tigers in Vietnam – reminiscent, and indeed mimicking the staple of similar colonial photographs, which typically depict Western hunters posing with their kill. Since the time of the Japanese occupation, tigers have been extinct in the Korean peninsula.

IM Heung-soon is a visual artist and cinema director based in Seoul. He received a BFA and a MFA degree from the Kyungwon University, Korea. Utilizing different visual mediums such as photography or installations, he explores via his work the lives of people who are marginalized in social, political, capitalist, and national contexts. Im Heung-soon is also the co-founder of BANDAL Doc along with Kim Min-kyung, with whom he has developed his third feature film project *Ryeohang* (2016). Recent projects include his participation in the Anyang Public Art Project 5 (APAP 5) (2016), where he displayed a work dealing with the subject of women who emigrated from North Korea. His work was recently shown at the Taipei Biennial (2016), Sharjah Biennial 12 (2015), Venice Biennial (2015), and at the MoMA PS1, New York (2015).

9) Jane Jin KAISEN & Guston SONDIN-KUNG

The Woman, The Orphan, and The Tiger, 2010,

single-channel, 72 min

© Jane Jin Kaisen & Guston Sondin-Kung

The film explores the ways in which trauma is passed on through previous generations to the present by creating a sense of being haunted. Following a group of international “adoptees” and other women of the Korean diaspora in their twenties and thirties, the film uncovers how the return of the repressed confronts and destabilizes the narratives which have been constructed to silence the histories of pain and violence inflicted onto the bodies and lives of women and children.

A genealogy is created by relating the stories of three generations of women: the former “comfort” women who were subjected to sexual slavery by the Japanese military between the First and Second World Wars—women who have been sex-workers around US military bases in South Korea since the 1950s—and the transnational women who have left South Korea for “adoption” in the West since the Korean War.

Composed of oral testimonies, poetry, public statements, and interview fragments, the filmic narrative unfolds in a non-chronological and layered manner. By reinterpreting and juxtaposing historical archive

footage with recorded documentary material and staged performative actions, multiple spaces and times are conjoined to contour how a nexus of militarism, patriarchy, racism, and nationalism served to suppress and marginalize certain parts of the population and how this era continues to reverberate in the present.

Jane Jin Kaisen is a visual artist and filmmaker born on Jeju Island, South Korea, and living in Copenhagen, Denmark. She uses various mediums including experimental documentary, multi-channel video installation, performative video art, and photography. Kaisen engages themes of memory, trauma, migration, and translation. Attentive to silenced histories and marginalized subjects, her works constitute a profound and wide-ranging inquiry into the enduring effects of coloniality, war, and militarism. Her multi-channel video installation *Reiterations of Dissent* received the Montana ENTERPRIZE award at Kunsthallen Brandts, Denmark, in 2011. In 2008, she was a recipient of the AHL Foundation Visual Arts Award at Gana Art New York.

Guston Sondin-Kung is a visual artist born in the United States and currently living in Copenhagen, Denmark. He works primarily in the mediums of film/video, installation, and writing. His artwork explores how historical narratives, memory, and ideology are constructed and influence our perception and thinking. Informed by Marxist theory, psychoanalysis, postcolonial theory, and feminism, he is invested in deconstructing the complex intersections of race, class, and gender in order to pose alternative narratives and forms of representation. He has exhibited his work recently at MOCA Geffen Contemporary, Los Angeles, Künstlerhaus Dortmund, Kunsthallen Nikolaj, Copenhagen, and the National Taiwan Museum of Fine Arts. Solo exhibitions include Galleri Flensborggade 57, Copenhagen, and Vox Populi Gallery, Philadelphia.

- 1) Yuichiro TAMURA
Hey Daddy, Hey Brother,
2017
- 2) Chia-Wei HSU
Spirit-Writing, 2016,
9:45 min
- 3) Minouk LIM
*S.O.S.-Adoptive
Dissensus,* 2009, 11 min
Black Hole, 2015
L'homme à la caméra,
2015
One Becoming Two, 2015
On Air, 2015
Green Ray, 2015
*A Fulani rhyme from
West Africa,* 2015
- 4) Lieko SHIGA
A Portrait of Cultivation,
2009
- 5) James T. HONG
*A Chinaman's Chance
(Dokdo and Senkaku),*
2014, 12:50 min
- 6) HO Tzu Nyen
One or Several Tigers,
2017, 33:33 min
- 7) PARK Chan-kyong
Sindoan, 2008, 45 min
Kyoto School, 2017
- 8) IM Heung-soon
Come back Home,
2007
- 9) Jane Jin KAISEN &
Guston SONDIN-KUNG
*The Woman, The Orphan,
and The Tiger,* 2010,
72 min

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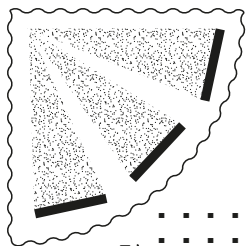
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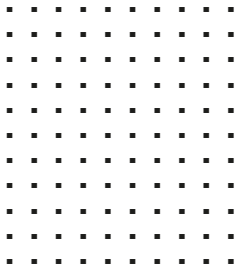
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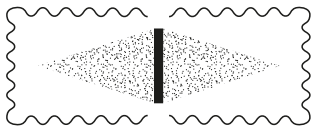
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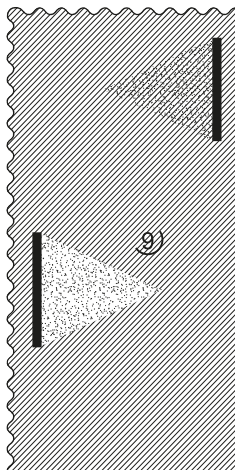
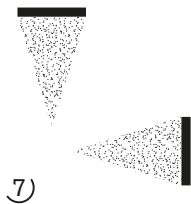
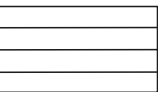
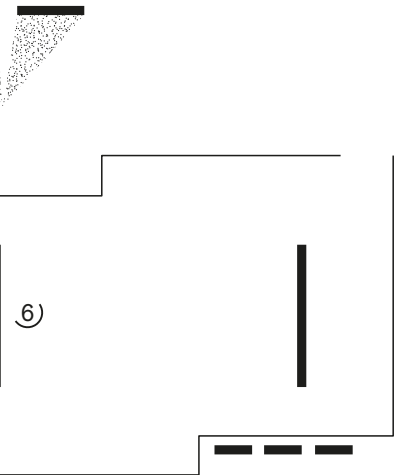
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