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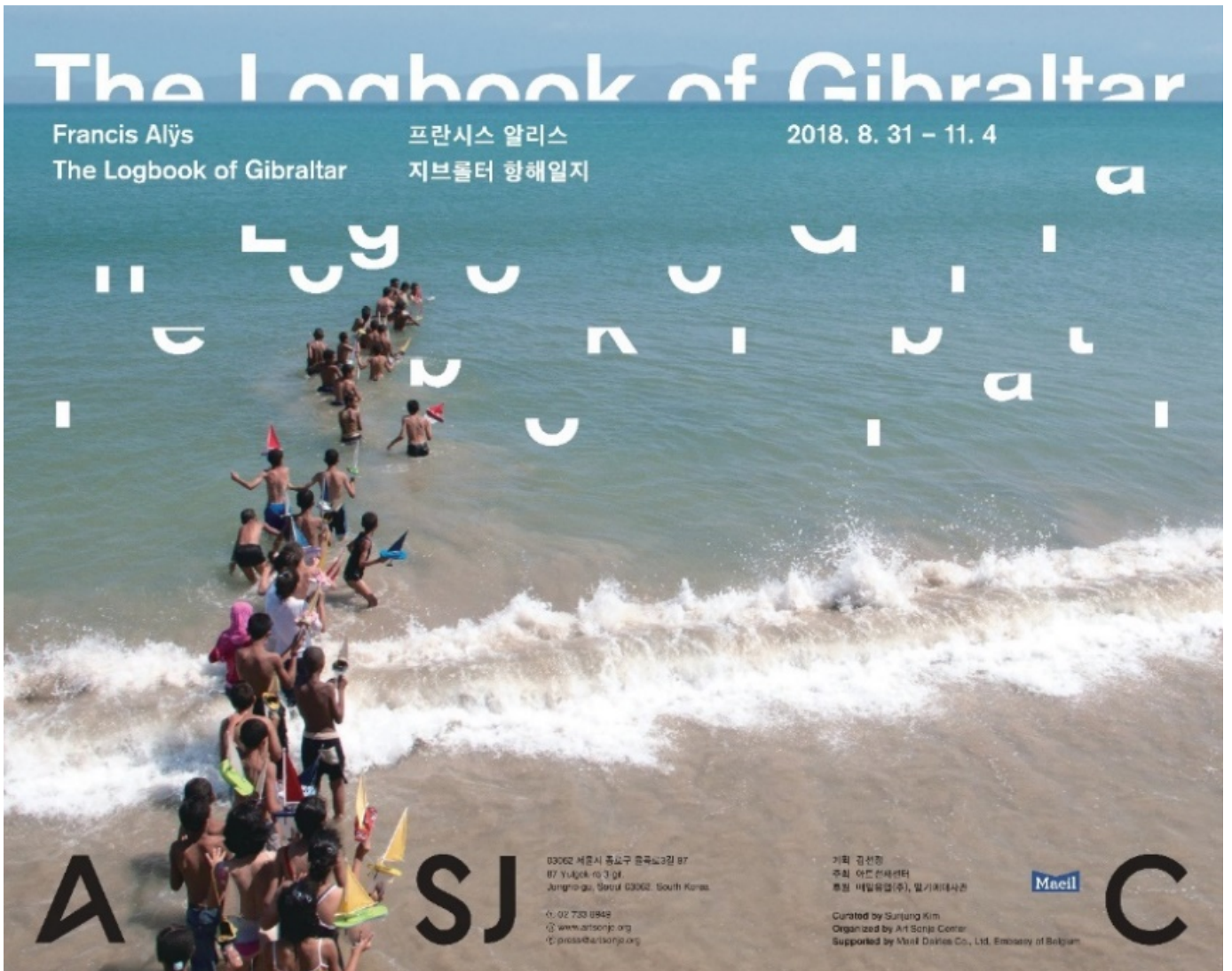
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2018. 8. 29

Francis Alÿs: *The Logbook of Gibraltar*
August 31 – November 4, 2p018



Curated by Sunjung Kim (President, Gwangju Biennale Foundation)
Assisted by Heehyun Cho (Assistant Curator, Art Sonje Center)
Organized by Art Sonje Center
Supported by Mael Dairies Co. Ltd, Embassy of Belgium

Art Sonje Center proudly presents Francis Aljys' first solo exhibition in Korea, titled *The Logbook of Gibraltar*, from August 31 to November 4, 2018. Francis Aljys, who was born in Belgium and moved to Mexico in the mid 1980s, portrays his views on the contested borders and socio-political concerns of international society including Mexico City with his painterly moving images and drawings. In the exhibition, *The Logbook of Gibraltar*, he uses his typical metaphoric and poetic language to present geopolitical issues from regions where conflicts regarding national borders persist, centering on Havana (Cuba), Key West (U.S.), and the Strait of Gibraltar between the African and European continents.

In the exhibition, Aljys presents a series of his recent works including a two-channel video, *Don't Cross the Bridge Before You Get to the River* (2008) as its key part on the second floor of Art Sonje Center. The Strait of Gibraltar was a strategic location, and the center of conflict between the great powers. Its width, which is only 13 km, could hypothetically make it possible to connect Africa and Europe with boats, and this idea is coupled with kids' imaginations and poetic gestures. In this project, kids from Spain and Morocco start from either side of the coast with boats made of shoes in hand, attempting to meet at the horizon.

On the third floor, a single-channel video, *Bridge/Puente* (2006) will be installed. *Bridge/Puente*, the first iteration of his bridge projects, is a commentary on the tension between the Cuban immigrants and the U.S. Immigration authorities. In the video, the fishermen from Havana and Key West among whom tension still lingers from the unresolved conflict start from either end of the coast to line up their boats to create the illusion of building a floating bridge. Along with the video work, *Shoeboats*, an installation piece with 64 pairs of shoes will be introduced. The boats the kids made out of their shoes replace physical bridges and fishing boats, thereby transforming the kids into giants from fairy tales who walk towards the horizon. This project becomes a fable with kids' games used to illustrate the belief in the possibility of change.

This exhibition also presents Francis Aljys' works with diverse media, including 20 paintings, video pieces and installations such as *Painting/Retoque* (2008), a film that follows the process of repainting a weathered centerline on a road in the Panama Canal Zone as a metaphor for the symbolic divide that determined the destiny of North and South America; and *The Loop* (1997), a reaction to the United States' ever-tightening immigration policies.

Francis Aljys

Born in 1959 in Antwerp, Belgium, Aljys moved to Mexico City in 1986, where he continues to live and work. Over the past decade, he had exhibitions at prominent venues, including Art Gallery of Ontario in Toronto (2017); the Museo de Arte Latinoamericano de Buenos Aires (MALBA) - Fundación Costantini in Buenos Aires (2017); Museo Nacional de Bellas Artes de la Habana in Havana (2017); the Museo Tamayo Arte Contemporáneo in Mexico City (2015); documenta 13 (2012); Museum of Modern Art (MoMA), New York (2011); Tate Modern, London (2010).

Talk - As if it was a bridge: Ways of Regarding the Line in the Work of Francis Alÿs

August 30, 2018, Thu, 4 pm

Art Hall (B1)

Lecturer: Young Min Moon (University of Massachusetts Amherst)

Free Admission

Please reserve your place via Art Sonje Center's website, www.artsonje.org

The visible or suggestive lines that Francis Alÿs leaves behind in his actions are invariably oriented in and around specific sites in which political bodies inhabit. This talk explores the various meanings of the line in Alÿs' work as well as the nuanced positions he occupies as an observer-participant in the world.

* The talk will be followed by Q&A with Francis Alÿs.

* Korean-English translation will be provided.

Opening Reception

August 30, 2018, Thursday, 6pm

Curated by Sunjung Kim (President, Gwangju Biennale Foundation)

Assisted by Heehyun Cho (Assistant Curator, Art Sonje Center)

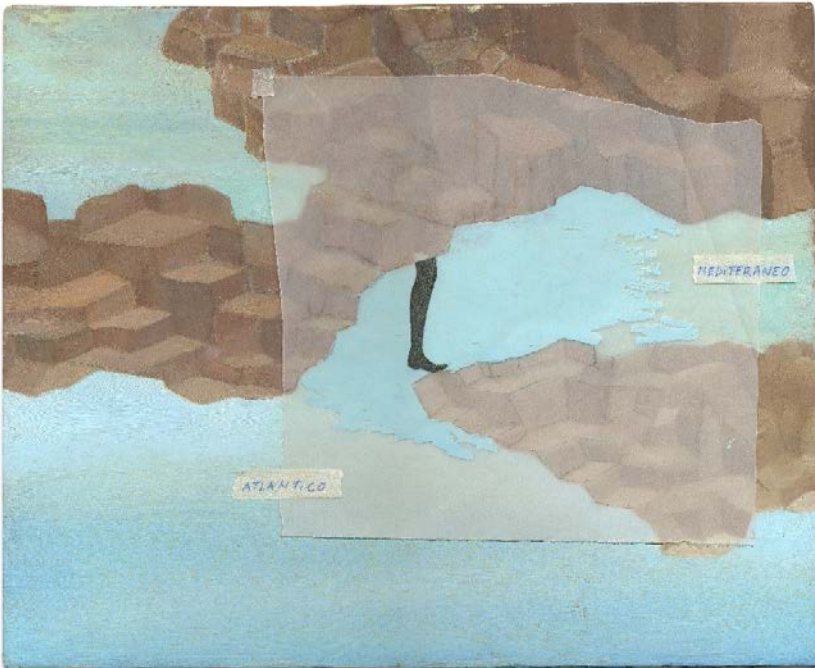
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Images



Don't Cross the Bridge Before You Get to the River, 2008
Strait of Gibraltar, Morocco-Spain, 2 video projections 7:44 min each
Photo: Roberto Rubalcava



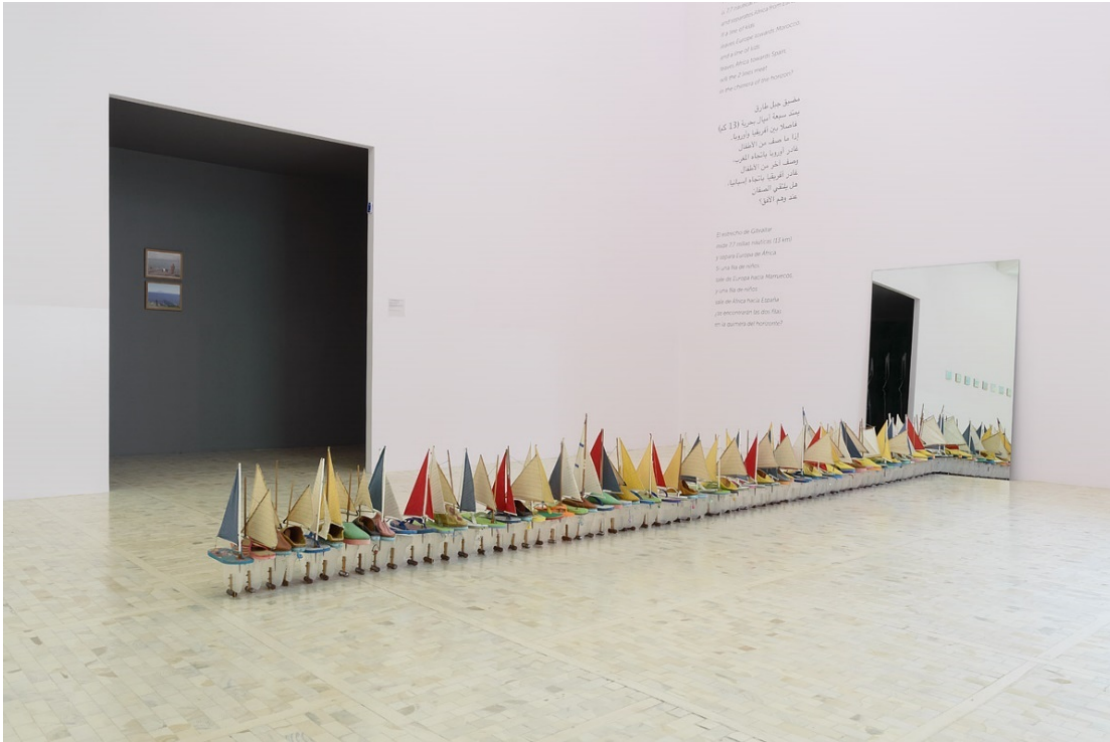
Untitled (Study for Bridge-Puente)
Oil and encaustic on canvas on wood and pencil on tracing paper and masking tape
28.7 x 35.2 x 2 cm



Painting/Retoque, Ex-US Panama Canal Zone, 2008
Video documentation of an action, 8 min 31 sec
Photo: Raul Ortega Ayala



Children's Game #2 : Ricochets, Tangier, Morocco, 2007
Video, color, sound, 4:42 min



Shoeboats, 2007–2008, Mixed media, 28x54x10 cm each
 Installation view of *A Story of Negotiation* at Museo Rufino Tamayo, Mexico, 2015

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 Hours: 12pm – 7pm (Closed on Mondays)
www.artsonje.org