

## PRESS RELEASE

Aarhus Art Building – Centre for Contemporary Art presents:

Jane Jin Kaisen: *Dissident Translations*. October 8<sup>th</sup> 2011 – January 8<sup>th</sup> 2012

Jeju 4.3 is one of the most violent incidents in South Korea's modern history, and crucial in the understanding of the Cold War in Asia. For decades, Jeju 4.3 has been suppressed, and even today there is still no consensus as to whether the incident should be regarded as a communist insurgency, an outright massacre or a microcosm of the ideological battles that led to the division of Korea. In the exhibition *Dissident Translations* the internationally acclaimed artist Jane Jin Kaisen's geographical fulcrum is the Korean volcanic island, Jeju, from which she examines what forms both a cultural identity and a geopolitical problem in the context of power relations, colonialism and historical displacement.



Still image from the film "The Woman, The Orphan, and The Tiger" (2010)

### Seminal history

Combining video and text Jane Jin Kaisen makes a comprehensive examination of issues related to Jeju Island, situated south of the South Korean mainland. The island has in recent decades been marketed as "Peace Island" and "Hawaii of Korea" and is one of South Korea's largest tourist attractions. The recently commenced construction of a South Korean/American military base confronts not just the image of Jeju as an "ecological paradise", but also brings the repressed history of "Jeju 4.3 Massacre" – one of the most violent incidents in Korea's modern history – to the surface.

### Dissident translation

In the exhibition video installations and a text-based work can be read into a larger historical context where the U.S. occupation of South Korea has had far-reaching consequences – not only for the environment, but also for the country's population and its economic, political and psychological condition. The artist's very subjective 'translation' of the tragic historical events can be seen as a dissident or deviant lever that connects the art works with each other in their interpretation of Jeju Island's repressed past, the current military escalation and the future consequences of this. Translation is a process, that inevitably entails a certain degree of interpretation, and Kaisen is interested in the changes or modifications it produces, whether this is the translation of a text, a history, or an event that is being re-interpreted.

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### **International debate: Feminism, Post-colonialism & Micro-strategies in Contemporary Art**

Aarhus Art Building invites the Cameroonian curator, director of RAW MATERIAL COMPANY and advisor to the next Documenta, Koyo Kouoh, to participate in an international panel talk on **October 9<sup>th</sup> at 3 pm**.

Together with the two artists exhibiting at the Art Centre this fall, Jane Jin Kaisen and the Kenyan artist Ato Malinda, Koyo Kouoh will take a critical look on art, female identity and inequality in a globalized world. Kouoh participates in the debate with her curatorial experience and theoretical take on the African and international art scene today. Chief Curator at Aarhus Art Building Charlotte Born Sprogøe will moderate the debate.

### **Film screening**

*Dissident Translations* relates to three of Jane Jin Kaisens previous major works: the narrative experimental documentary films *Accentuation* (2005), *Tracing Trades* (2006), and *The Woman, The Orphan, and The Tiger* (2010). The films revolve around Korean culture today and highlight events that exist in contemporary society as residues or effects of collective trauma and social exclusion. All three films will be shown in Øst for Paradis - Art Cinema in Aarhus on **October 9<sup>th</sup> from 9:30 pm**.

Hereafter *The Woman, The Orphan, and The Tiger* will be displayed each Saturday in the Aarhus Art Building at 14 pm.

### **IMAGINE**

*Dissident Translations* is part of the 2011 theme at Aarhus Art Building: IMAGINE – towards an eco-aesthetic. Alongside with the autumn program 'Visions for a better world', Aarhus Art Building, is looking at alliances between art and sustainability as well as the link between ecological and social problems. Jane Jin Kaisen's solo exhibition is part of a series of exhibitions by female artists presented at Aarhus Art Building in 2011. The female artists are aesthetically and conceptually different, however, through micro-strategies they all show alternative ways of transforming and recreating the condition of the world.

### **About Jane Jin Kaisen**

Jane Jin Kaisen (b.1980) is a Danish artist born in South Korea. She has an MA in Art Theory and Communication at the Royal Danish Academy of Fine Arts (2010), an MFA in Interdisciplinary Studio Art from University of California Los Angeles (2010), and participated in the Whitney Museum of American Art Independent Study Program (2007-2008). From a postcolonial and transnational feminist perspective Kaisen approximates bigger political and discursive themes in his works. She is interested in creating an artistic imagery, explaining the unequal power structures such as race, gender and class in our globalized contemporary. Kaisen's work with film, performance, video installation and text, is often an accumulation of physical, visual and auditory fragments – where times, locations and hierarchies between the personal and the collective memory is being decomposed and rewritten to create new understandings.

*Dissident Translations* is Jane Jin Kaisen's first solo show created especially for the Aarhus Art Building.

### **Press Opening Thursday October 6<sup>th</sup> at noon / Opening Friday October 7<sup>th</sup> at 5-9 pm**

For further information and interview appointment, please contact assistant curator Stine Kleis Hansen [sh@aarhuskb.dk](mailto:sh@aarhuskb.dk), dir: +45 86206059