

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
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Press release

Forms of the Shadow

Curated by Sunjung Kim

20.9.–17.11.2024

Secession and Korean Cultural Centre, Vienna

Press conference: Thursday, September 19, 2024, 10 a.m.

Opening: Thursday, September 19, 2024, 7 p.m.

Exhibition talk

with Sunjung Kim, Adrián Villar Rojas and Jane Jin Kaisen, moderated by Noit Banai

Thursday, September 19, 2024, 6 p.m. (in English)

An event organized by the Secession Friends

Featuring:

Nilbar Güreş; Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian; Kyungah Ham; Young In Hong; ikkibawiKrrr; Jane Jin Kaisen; Joon Kim; Lee Bul; Lee Kit; Mikael Levin; Minouk Lim; Moon Kyungwon & Jeon Joonho; Adrián Villar Rojas; Ramiro Wong; Haegue Yang; Tomoko Yoneda; Jin-me Yoon; Min Yoon

The Vienna Secession is delighted to host the major group exhibition *Forms of the Shadow*; curated by Sunjung Kim, Artistic Director of the Art Sonje Center in Seoul. The exhibition casts light on contemporary shadows unveiled by the global pandemic, the climate crisis, and geopolitical tensions. Through this thematic lens, it invites viewers to reflect upon the interconnectedness of our world and the complexities of navigating through turbulent times. By shedding light on the ever-shifting nature of shadows and their metaphorical significance in witnessing the passage of time, the exhibition prompts reflection on the intricate layers of human existence.

The works on view in *Forms of the Shadow* are distributed across three groups. The first features a diverse range of artistic expressions that explore geopolitical tensions, notably focusing on the Korean Demilitarized Zone (DMZ). Further on, the challenges and connections inherent within wider temporal and intellectual landscapes are examined in works which probe historical and geographical sutures, such as those between East and West, as well as between fin-de-siècle Habsburg and modern-day Vienna.

While this first group of works embodies a melancholic sense of hope for the future, subsequent groupings uncover further tragic or uncomfortable truths about life and death – not just physical death, but social and metaphorical death as well.

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Spread across both the Secession and the nearby Korean Cultural Centre, the final group is dedicated to the concept of nature reclaiming areas once disturbed by human intervention – this is especially evident in the DMZ, which has remained inaccessible for over 70 years. Contrasting with the human-dominated spaces elsewhere in the show, this section focuses on the way in which plants and animals have been able to retake territories that have, for a variety of reasons, become uninhabitable by humans.

Forms of the Shadow offers nuanced insights into the resilience of nature amidst human intervention as well as the enduring pursuit of hope among adversity. Sculptures, paintings, embroideries, and performances invite viewers to immerse themselves in a sensory journey that delves deep into the intricate layers of human experience, revealing the perpetual dance between light and shadow that defines our collective travels on this planet.

Programmed by the board of the Secession
Curated by Sunjung Kim (Guest curator)

About Sunjung Kim:

Sunjung Kim is currently the artistic director of Art Sonje Center in Seoul (2022–), the chair of ICOM Republic of Korea (2023–), and a board member of ICOM ASPAC (International Council of Museums Asia-Pacific Alliance). She was the president of the Gwangju Biennale Foundation (2017–2021), director of Art Sonje Center (2016–2017), the artistic director of ACC Archive & Research at the Asia Art Culture Center (2014–2015), and chief curator and deputy director (1993–2004) of Art Sonje Center. Additionally, she is the founder and artistic director of the REAL DMZ PROJECT, an art and research project designed to cross the boundaries of the museum and launched in 2011 to explore the (in)visible borders of the Demilitarized Zone through the critical lens of art and to raise awareness about the division of Korea. She recently curated Do Ho Suh's *Speculations* at the Art Sonje Center.

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Secession 2024

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The exhibition *Forms of the Shadow* is accompanied by a publication that features texts by Sunjung Kim and Jeyun Moon; Su-Mi Kang; and Ingo Niermann. Functioning as both an exhibition guide and a stand-alone reader, the publication offers further insights and points-of-entry into the multifaceted practices of the artists featured in the show.

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Current exhibitions

Hauptraum, Galerie und
Grafisches Kabinett

Forms of the Shadow

20.9.–17.11.2024

Permanent presentation

Gustav Klimt, *Beethoven Frieze*
Beethoven – Painting and Music in cooperation with
Wiener Symphoniker

Opening hours

Tuesday–Sunday, 10 a.m.–6 p.m.

Admission

Regular € 12,00 | Students under 26 € 7,50
Seniors 65+ € 10,00 | Free admission for children under 12

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Press images

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List of works

Secession:

Nilbar Güreş, *Acik Telefon Kulübesi / Open Phone Booth*, 2011

3-channel HD video installation, colour, sound, 33:46 min.
Courtesy of the artist and Galerie Martin Janda, Vienna

Nilbar Güreş, *Land*, 2017–24

mixed media on fabric
218 x 105 cm
Courtesy of the artist and Galerie Martin Janda, Vienna

Nilbar Güreş, *Van Lake / One Lake*, 2024

mixed media on polypropylene fabric bag
60 x 83 cm
Courtesy of the artist and Galerie Martin Janda, Vienna

Nilbar Güreş, *From Yesterday to Yesterday*, 2024

photos from the Güreş family album
100 x 75 cm
Courtesy of the artist and Galerie Martin Janda, Vienna

Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian, *How exquisite this darkness is, how vivid its brilliance, and how piercing its light!*, 2024

acrylic, gesso and epoxy on waterproof MDF boards
630 x 500 cm
Courtesy of the artists and Galerie Krinzinger, Vienna

Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian, *From Sea to Dawn*, 2016/17

single-channel colour video, no sound, 5:51 min.
Courtesy of the artists and Galerie Krinzinger, Vienna

Kyungah Ham, *What you see is the unseen / Chandeliers for Five Cities BC 02-04*, 2014–16

North Korean hand embroidery, silk threads on cotton, middleman, anxiety, censorship, ideology, wooden frame, approx. 1900 hrs / 4 persons
265 x 357 cm
Courtesy of the artist, carlier | gebauer, Berlin/Madrid and Kukje Gallery, Seoul

Kyungah Ham, *What you see is the unseen / Chandeliers for Five Cities BC 02-05*, 2014–16

North Korean hand embroidery, silk threads on cotton, middleman, anxiety, censorship, ideology, wooden frame, approx. 2000 hrs / 4 persons
265 x 362 cm
Courtesy of the artist, carlier | gebauer, Berlin/Madrid and Kukje Gallery, Seoul

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Young In Hong, *Double Encounter*, 2009

transparent scenic fabric, stage lights, polyester thread
approx. 800 × 280 cm
Courtesy of the artist

ikkibawiKrrr, *Rhapsody*, 2024

full HD video and sound, 5 min.
Courtesy of the artists

Jane Jin Kaisen, *Burial of this Order*, 2022

single-channel film, 4K, colour, stereo sound, 24:30 min.
Courtesy of the artist

Jane Jin Kaisen, *Sorrow Waters This Land*, 2024

single-channel film. 4K, colour, stereo sound, 11:11 min.
Courtesy of the artist

Jane Jin Kaisen, *Dokkaebi*, 2024

Single-channel film, 4K, colour, sound, 3:45 min.
Courtesy of the artist

Joon Kim, *The Hidden Treasures*, 2024

mixed media (speaker, amplifier, wood, picture, and three-channel sound)
dimensions variable
Courtesy of the artist

Lee Bul, *Aubade V*, 2019

casted steel (collected from demolished checkpoint in DMZ), optimum museum acrylic, electronic display board, LED light (bulb, strip, bar), LED socket, CPU, DC-SMPS, dimmer (DC, AC), terminal box, magnet, black PVC coated wire, electric wire (black, transparent)
400 x 300 cm
Courtesy of the artist and Galerie Thaddaeus Ropac, Salzburg, Paris, London

Lee Kit, *In Broad Daylight*, 2024

digital videos, packing tapes, spray paint on stainless steel and carpet
dimensions variable
Courtesy of the artist

Minouk Lim, *Currahee – Stand Alone*, 2023

27 military blankets, acrylic paint, spray paint
dimensions variable
Courtesy of the artist

Minouk Lim, *It's a Name I Gave Myself*, 2018

single-channel video, colour, sound, 20:36 min.
Courtesy of the artist

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Minouk Lim, *Mom*, 2024

Scandia moss, wild licorice, terracotta powder, wooden cane, Agar agar, FRP
132 x 45 x 23 cm
Courtesy of the artist

Moon Kyungwon & Jeon Joonho, *News from Nowhere: Freedom Village*, 2021

2-channel HD film installation, colour, sound, 14:35 min.
Courtesy of the artists

Adrián Villar Rojas, *The End of Imagination III*, 2024

installation, topographic forensic reconstruction of Apollo 11 landing site comprised of layered composites of organic, inorganic, human and machine-made materials including recreation of NASA's "R5" Valkyrie android with parasitic structures attached; scale reproduction of Michelangelo's "David"; replicas of Neil Armstrong and Buzz Aldrin's extravehicular boots, visors, gloves, 16 mm Maurer Data Acquisition Film Camera and 70 mm Hasselblad Data Acquisition Photo Camera; replica of Soviet Luna Probe 2; AK-47 and M16 assault rifles; F1 Grenade; embroidered flags of speculative mergers between nation-states and corporate entities
Courtesy the artist and Marian Goodman Gallery. With the generous support of Marciano Art Foundation, Los Angeles.

Ramiro Wong, *Notes on Displacement*, 2023–24

mixed media (vulcanised fibre, raffia, wicker, cellulose based paper, plaster, porcelain plates and cups, stainless steel cutlery, food residue, epoxy resin), four objects, at various places in the exhibition
dimensions variable
Courtesy of the artist

Haegue Yang, *Lethal Love*, 2008/18

aluminium venetian blinds, powder-coated aluminium hanging structure, steel wire rope, self-adhesive mirror vinyl film, moving spotlights, scent emitters (*White Tea and Fig*, *Gunpowder*)
Courtesy of the artist

Tomoko Yoneda, *Hill – Hill made of rubble after allied bombing, Berlin, Germany*, 2000

chromogenic print
76 × 96 cm
Courtesy of the artist

Tomoko Yoneda, *Path – Path to the cliff where Japanese committed suicide after the American landings, Saipan*, 2003

chromogenic print
76 × 96 cm
Courtesy of the artist

Tomoko Yoneda, *Beach – Location of the D-Day Normandy Landings, Sword Beach, France* 2002, 2002

chromogenic print
76 × 96 cm
Courtesy of the artist

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Tomoko Yoneda, *Wedding – View of the wedding party on the river that divides North Korea and China, Dandong, China, 2006*

chromogenic print
76 × 96 cm
Courtesy of the artist

Jin-me Yoon, *Beneath, 2012*

multi-channel video installation, wood and screen material, varied durations: 42:36–45:20 min.
Courtesy of the artist

Min Yoon, *Untitled, 2024*

leather and thread
175 x 56 cm
Courtesy of the artist

Korean Cultural Center**Young In Hong, *White Cranes and Snowfall, 2024***

natural sedge (왕골) (ornamental grass), white sand, installation of eight pairs of shoes
for cranes
dimensions variable
Courtesy of the artist

Mikael Levin, *Mine Sublime, 2015*

four gelatine silver prints
46 × 61 cm (each)
Courtesy of Gilles Peyroulet & Cie

Minouk Lim, *Mom, 2024*

Scandia moss, wild licorice, terracotta powder, wooden cane, Agar agar, FRP (fiberglass-reinforced polymer)
132 x 45 x 23 cm
Courtesy of the artist

Jin-me Yoon, *Dreaming Birds Know No Borders, 2021*

single-channel video, colour, sound, 7:22 min.
Courtesy of the artist

Min Yoon, *Untitled, 2021*

leather, thread and rope
dimensions variable
Courtesy of the artist

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Biographies

Nilbar Güreş

The practice of **Nilbar Güreş (b. 1977, Istanbul, TR)** spans photography, video, film, painting, performance, sculpture, installation, and mixed-media collage on fabric. Her works depart from biography then swirls around to address larger issues, and is particularly sound to social injustice, gender roles and cultural identity codes – she researches, documents and finds poetic ways to flout conventions in witty figurations.

Güreş received a B.A. in Painting from the Faculty of Fine Arts, Marmara University, Istanbul, TR, and an M.A. in Painting & Graphics from the Academy of Fine Arts, Vienna, AT. Upon receiving her M.A., the artist studied Art and Textile Pedagogy at the University of Applied Arts Vienna, AT. She has received the Outstanding Artist Award for Photography by Ministry for arts and culture Vienna, AT in 2023, Research Grant Ministry for Arts & Culture Austria in 2023, the Hilde Goldschmidt Prize in 2013, the Otto Mauer Award of 2014, Fifth edition of the BC21 (Belvedere Contemporary) Art Award 2015 in Austria, and De'Longhi Art Projects Artist Award of London Art Fair in 2018, Prix Maud Mottier Award in 2021. In 2012, Güreş completed a residency at International Studio & Curatorial Program in New York, US, supported by BMUKK, Vienna, AT.

Nilbar Güreş lives and works in Naples, IT, Vienna, AT, and Istanbul, TR.

Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian

In the art making of **Ramin Haerizadeh (b. 1975, Tehran, IR), Rokni Haerizadeh (b. 1978, Tehran, IR) and Hesam Rahmanian (b. 1980, Knoxville, US)** production is performance, and the performance is a collective action leading to dance, art, and politics. The trio investigates a model of how to collaborate, translating it into multiple forms which often evolve around artists and people from different walks of life. Through this body assembly, creating a self-sustaining creative life; how to build an aesthetic and undermine it; how to be politically acute and humorous, generous and eccentric. Their work is often referred to as a landscape where the complex nature of processing is integrated into the nested system that forms the landscape of their practice. Their home is a working studio that is also a film set, a movie theatre, a museum and a research center. The house informs their art as it results from both collective and individual endeavour. The artists are not a distinct group or collective; there is no name or label for the trio, as their practice often evolves around other artists and friends.

Kyungah Ham

Kyungah Ham (b. 1966, Seoul, KR) is a contemporary artist based in Seoul, KR, and her works constitute an inquiry into the structural contradictions and injustice of modern society. Her major solo exhibitions include *Ham Phantom and A Map*, Kukje Gallery, Seoul, KR (2024); *Kyungah*, Pace Gallery, Hong Kong, HK (2018); *Phantom Footstep* (Carlier Gebauer Gallery, Berlin, DEU, 2017); *Phantom Footstep*, Kukje Gallery, Seoul, KR (2015); and *Desire and Anesthesia*, Art Sonje Center, Seoul, KR (2009). She has also participated in many international projects, including *The Shape of Time Contemporary Korean Art*, Philadelphia Museum of Art, Philadelphia (2023), Minneapolis Institute of Art, Minneapolis (2024); *Hallu, The Korean Wave*, Victoria and Albert Museum, London (2023), The Museum of Fine Art, Boston (2024), The San

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Francisco Asian Art Museum (2025); *We do not dream Alone*, 1st Triennial of Asian Art, Asia Society Museum of Modern and Contemporary Art, New York (2020); *Threads*, KAI10/ Arthena Foundation, Düsseldorf, DE (2021); *Remaining: New Perspective*, UBS Art gallery, New York, US (2020); *Examination of a case*, Kunstsammlungen Chemnitz (2020); *Paradox*, Museum of Modern and Contemporary Art, Casa Cavazzini (2018); *The Asian Corridor of Culture City in East Asia 2017*, Kyoto Art Center & Nijo Castle, Kyoto, JP (2017); *Material Connection*, Jane Lombard Gallery, New York, US (2017); *Artists of the Year 2016*, Museum of Modern and Contemporary Art, Seoul, KR (2016); Taipei Biennale, Taipei National Museum of Art, Taipei, TW (2016); *Asia Time*, 1st Asia Biennale and 4th Triennale, Guangdong Museum of Art, Guangzhou, CN (2015); and *Beyond and Between*, Leeum, Samsung Museum of Art, Seoul, KR (2014).

Young In Hong

Young In Hong (b. 1972, Seoul, KR) lives and works in Bristol, UK, working across installation, sound, performance, textile and drawing. Her practice often focuses on undervalued cultural practices and seeks for a sense of equality that gently undermines ruling hierarchies. In recent years, Hong has increasingly examined notions of inter-species communication, symbolism and the hybridity of sound, movement and objects in the context of other-than-human voices.

Recent solo exhibitions: Spike Island, Bristol, UK (2024); Kunsthal Extra City, Antwerp, BE (2023); Exeter Phoenix, UK (2018); the Korean Cultural Centre, London, UK (2017); and Institute of Contemporary Arts, London, UK (2015). In 2019, Hong was shortlisted for the Korea Artist Prize.

ikkibawiKrrr

ikkibawiKrrr is a visual research band founded in 2021 that explores multifaceted links between plants and humanity, civilization and natural phenomena, and colonialism and ecology. Its current members are KO Gyeol, KIM Jungwon, and CHO Jieun. In Korean, ikkibawi means “moss-rock” and Krrr is an onomatopoeic word. Mosses live in the thin boundary between air and soil, adapt to their surroundings despite their tiny bodies, and expand their world along other worlds. The fact that the method of survival itself forms a movement, and that this movement sometimes thickens the layer of boundaries, is key to the practice of ikkibawiKrrr. Incorporating the way of mosses in its approach, the collective hopes to circulate its practice beyond individual projects and extend the boundary layer between life and art. Currently ikkibawiKrrr is researching the tropics and seaweeds, while farming and collaborating with local growers. Major exhibitions are Gwangju Biennale, KR (2023), documenta 15, Kassel, DE (2022), Elephant Space (2022), *Resbakan: Solidarity Event Lumbung FILM* (2022), Suwon public art project, KR (2021).

Jane Jin Kaisen

Jane Jin Kaisen (b. 1980 in Jeju Island, KR) lives in Copenhagen, where she is professor of the School of Media Arts, The Royal Danish Academy of Fine Arts. Kaisen is known for her visually striking, multilayered, performative, poetic, and multi-voiced works through which she engages themes of memory, migration, and borders at the intersection of lived experience and larger political histories. Another focus in her work revolves around nature and island spaces, cosmologies, feminist re-framings of myths, and engagement with ritual and spiritual practices. She was awarded the Beckett Prize (2023), the New Carlsberg Foundation Artist Grant (2023), and a 3-year work grant from the Danish Arts Foundation (2022). In 2019 she represented Korea at the 58th Venice Biennale with the film installation *Community of Parting*. Recently, she had solo exhibitions at esea contemporary, Manchester, UK (2024); Jeju April Third Peace Park, Jeju, KR (2023); The Image Centre, Toronto, CA (2023); Le Bicolore, Paris, FR (2023); Fotografisk Center,

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Copenhagen, DK (2023); Museum of Contemporary Art Detroit (2021); Art Sonje Center, Seoul, KR (2021); and Kunsthal Charlottenborg, Copenhagen, DK (2020).

Joon Kim

Joon Kim (b.1976, Seoul, KR) has created soundscapes based on his detailed studies of geology and its communications, by recording sounds generated from specific places and retranslating these audible notes into archival form. By using a variety of mediums to present these Acoustic Ecology from an audio ecological perspective based on soundscapes, Kim explores how the imperceptible sound waves have influence over Eco Acoustic and its perceptions. Through his practice, Kim reconstructs his collection of sounds and images as a perceptible medium that transpires to the visitors' imagination and experience.

Lee Bul

Widely recognized as one of the foremost Korean artists of her generation, Lee **Bul (b. 1964, Yeongju, KR)** has been the subject of solo shows at major museums throughout the world, including the New Museum of Contemporary Art, New York, US (2002); Fondation Cartier pour l'art Contemporain, Paris, FR (2007); Mori Art Museum, Tokyo, JP (2012); Palais de Tokyo, Paris, FR (2015); Hayward Gallery, London, UK (2018); and Martin Gropius-Bau, Berlin, DE (2018). Lee made an early break with her academic training (BFA in sculpture, Hongik University) with provocative, multidisciplinary works exploring themes of beauty, corruption, and decay. Now in the fourth decade of her career, she is seen as a pioneer for her iconoclastic performances and multi-sensory installations pushing the formal and conceptual boundaries of visual art. Since the early 2000s, her work has engaged with themes of utopian modernity, the historical avant-garde in art and architecture, and the rise and fall of progressivist projects to re-invent the world, informed by her experiences growing up the daughter of dissidents during a period of turbulent political and social transformation. Lee's work is held in prominent collections throughout the world, including the Metropolitan Museum of Art, New York, US; Solomon R. Guggenheim Museum, New York, US; Walker Art Center, Minneapolis; US; Tate Modern, London, UK; National Gallery of Canada, Ottawa, CA; M+, Hong Kong, HK; Mori Art Museum, Tokyo, JP; and Leeum Museum of Art, Seoul, KR. She is the recipient of an Honorary Doctorate from the School of the Art Institute of Chicago, US (2022); Ho-Am Prize in the Arts (2019); Insignia of Officier, Ordre des Arts et des Lettres (2016); the Gwangju Biennale Foundation's Noon Award (2014); and a Menzione d'Onore (1999) for her contribution to the 48th Venice Biennale.

Lee Kit

Lee Kit, (b. 1978, Hong Kong, HK), lives and works in Taiwan. He graduated from the Fine Arts Department of The Chinese University of HK and obtained his bachelor's degree of art.

Solo exhibitions include *I'll take (A)*, Hong-gah Museum, Taipei, TW (2023); *Retain a desolate face*, Kuandu Museum of Fine Arts, Taipei, TW (2022); *Lovers on the beach*, West Den Haag, NL (2021); *Resonance of a sad smile*, Art Sonje Centre, Seoul, KR (2019); *'We used to be more sensitive.'*, Hara Museum, Tokyo, JP (2018); *Linger on, your lit-up shade*, Casa Masaccio, San Giovanni Valdarno, IT (2018); *I didn't know that I was dead*, OCAT, Shenzhen, CN (2018); *A small sound in your head*, S.M.A.K., Ghent, BE (2016); *Hold your breath, dance slowly*, The Walker Art Centre, Minneapolis, US (2016); *The voice behind me*, Shiseido Gallery, Tokyo, JAP (2015); *'You (you).'*, The 55th Venice Biennale, IT (2013); *'Every breath you take.'*, Minsheng Art Museum, Shanghai (2012); *House M*, The Pavilion, Beijing, CN (2012); *'This is not an easy thing.'*, Arrow Factory, Beijing, CN (2012); *Henry (Have you ever been this low?)*, Western Front, Vancouver, CA (2011).

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Mikael Levin

The work of **Mikael Levin (b. 1954, New York, US)** constitutes a topography of memory. His photography and video projects, often focused on understated, everyday scenes, expand our cultural and historical awareness. Levin has been exhibited widely in the US and in Europe, including solo exhibitions at the Jewish Museum Paris, FR (2010); the Berardo Museum, Lisbon, PT (2009); Bibliotheque Nationale, Paris, FR (2003); the International Center of Photography, New York, US (1997); and Fundacion Mendoza, Caracas, VE (1980). His work was included in the Venice Biennale in 2003, and is represented in major private and public collections. He is represented by Gilles Peyroulet & Cie in Paris and L. Parker Stephenson Photographs in New York, US.

Minouk Lim

The work of **Minouk Lim (b. 1968, Daejeon, KR)** extends personal experiences into a broader social realm, combining the intense political context of historical discontinuity and trauma with challenging yet sensory poetic narratives. Ranging from sculptures in non-fixed, fragile forms using organic materials, to video and performance that reposition fact and fiction, to multifaceted installations incorporating drawings, paintings, text, and sound, the artist's work transcends the boundaries of genres and categories of media, reaching the point where each medium intersects and translates one another. Lim's works engage in a "reconfiguration of the sensible" that seeks to uncover history's hidden voices and forms. Her media is based on questions about modernity, issues of community and memory, and reflections on places concealed by time and space. Lim's work is considered a "mediumistic media" that explores forms that revitalize endangered relationships in unfinished structures. Lim's major solo exhibitions include *Fossil of High Noon*, Tina Kim Gallery, New York, US (2022); *New Town Ghost GAGAHOHO*, DAAD gallery, Berlin, DE (2017); *The Promise of If*, PLATEAU Samsung Museum of Art, Seoul, KR (2015); *United Paradox*, Portikus, Frankfurt, DE (2015); *Heat of Shadow*, Walker Art Center, Minneapolis, US (2012); and *Jump Cut*, Art Sonje Center, Seoul, KR (2008). She has also participated in The 10th Asia Pacific Triennial of Contemporary Art (2021); the biennales of Lyon, FR, (2019); Aichi, JP (2019); Busan, KR (2018); Setouchi, JP (2016); Sydney, AU (2016); Taipei, TW (2016); Gwangju, KR (2014); Paris Triennale, FR (2012); Liverpool, UK (2010) and Istanbul, TR (2007). She has been awarded the Hermes Foundation Missulsang (2007), Korea Artist Prize (2012), Robert Rauschenberg artist residency (2018), DAAD residency grant (2016) and The Obayashi Foundation Research Program grant (2023). She was also honored with the 2024 Asia Arts Game Changer Award presented by Asia Society New York, US.

Moon Kyungwon & Jeon Joonho

The recent artistic endeavours of **Moon Kyungwon (b. 1969, Seoul, KR) & Jeon Joonho (b. 1969, Busan, KR)** centre on *News from Nowhere*, a collaboration project and interdisciplinary platform. Their site-specific collaborative platform was initially presented at Kassel DOCUMENTA 13, DE (2012) and since then has been shown at the Korea Artist Prize exhibition at the National Museum of Modern and Contemporary Art, KR (2012); the Sullivan Galleries, School of Art Institute of Chicago, US (2013); Migros Museum für Gegenwartskunst, Zürich, CH (2015); Tate Liverpool, UK (2018-19); Hyundai Motors Project at the National Museum of Modern and Contemporary Art, KR (2021-22); Art Sonje Center (2022), Seoul, KR; and 21st Century Contemporary Museum of Arts, Kanazawa (2022). Moon and Jeon's other projects include *The Ways of Folding Space and Flying*, Korean Pavilion at Venice Biennale (2015); and *Freedom Village*, the Frieze project in London and SCAI THE BATHHOUSE in Tokyo, JP (2017).

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Adrián Villar Rojas

Adrián Villar Rojas (Rosario, AR, 1980. Lives and works nomadically) conceives long-term projects, collectively and collaboratively produced, that take the shape of large-scale and site-specific installations, both imposing and fragile. Within his research, which mixes sculpture, drawing, video, literature and performative traces, the artist explores the conditions of humanity at risk, on the verge of extinction or already extinct, tracing the multi-species boundaries of a post-anthropocene time folded in on itself, in which past, present and future converge. Villar Rojas has been the recipient of numerous awards, including the Sharjah Biennial Prize (Sharjah, UAE, 2015), the Zurich Art Prize at the Museum Haus Konstruktiv (Zurich, CH, 2013) and the 9th Benesse Prize in the 54th Venice Biennale (Venice, IT, 2011). Recent exhibitions include *The End of Imagination*, Art Gallery of New South Wales, Sydney, AU (2022); *El fin de la imaginación*, The Bass, Miami, US (2022); *Poems for Earthlings*, Oude Kerk, Amsterdam (2019); *The Theater of Disappearance*, The Geffen Contemporary at MOCA, Los Angeles, US (2017); NEON at Athens National Observatory, GR (2017); Kunsthaus Bregenz, AT (2017); The Metropolitan Museum of Art, New York, US (2017).

Ramiro Wong

Ramiro Wong (b. 1987, Lima, PE) is a research-based artist living and working between Vienna, AT, and Lima, PE. He is interested in translation, representation, and the politics/policies of invisibilization as imprinted and narrativized onto the languages of contemporary art as a system of oppression within a system of oppression. In both its time-based iterations and object-based aftermath, his work is not meant to illustrate a circumstance, but to trigger an action – prompting a conversation in which each participant becomes witness to the experience of the other.

Wong studied at the University of Applied Arts in the TransArts class with Nita Tandon. His work has been displayed internationally in MALI, Lima, PE; Museum Q'orikancha, Cusco, PE; Belvedere 21, Vienna, AT; and Dom Museum Wien, Vienna, AT.

Haegue Yang

Haegue YANG (b. 1971, Seoul) lives and works between Berlin and Seoul. Yang's work links biographical narratives, disparate histories, and traditions through the language of abstraction, often articulated and obscured with her signature materiality, venetian blinds. She is also known for working with a vast range of media—from paper collage to performative sculpture and room-scaled sensorial installations, employing a variety of techniques and their cultural connotations. Often demarcated with blinds, her multisensory environments treat issues such as subjectivity and alterity from the oblique vantage of the aesthetic. A recipient of the Wolfgang Hahn Prize (2018) and the 13th Benesse Prize at the Singapore Biennale (2022), Yang has had solo exhibitions at museums worldwide, including S.M.A.K., Ghent, BE (2023); National Gallery of Australia, Canberra, AU (2023); Pinacoteca de São Paulo, BR (2023); Statens Museum for Kunst, Copenhagen, DK (2022) and Museum Ludwig, Cologne, DE (2018). Her works are collected by The Museum of Modern Art, New York, US; Centre Pompidou, Paris, FR; and Leeum Museum of Art, Seoul, KR; among others; and were exhibited at the South Korean Pavilion, 53. Venice Biennale, Venice, IT (2009) and dOCUMENTA (13), Kassel, DE (2013). This fall, the Arts Club of Chicago and the Hayward Gallery, London will present Yang's solo exhibitions.

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Tomoko Yoneda

Tomoko Yoneda (b.1965, Hyogo, JP) lives and works in London, UK. The nature of her art-making has taken her to places where people's memories are still strongly ingrained. Yoneda probes into historical facts embedded in specific locations and objects through her photography, which recalls memories behind each scene. Selected exhibitions: *Remembrance Beyond Images*, Tokyo Photographic Art Museum, Tokyo, JP (2024); *World Classroom*, Mori Art Museum, Tokyo, JP (2023); *Echoes—Crashing waves*, ShguoArts, Tokyo, JP (2022); *Tomoko Yoneda*, Fundación MAPFRE, Madrid, ES (2021); 12th Shanghai Biennale 2018, Shanghai, CN (2018–19); SeMA Biennale, Mediacity Seoul, Seoul, KR (2014); The 10th Gwangju Biennale, Gwangju, KR (2014); *We shall meet in place where there is no darkness*, Himeji City Museum of Art, Hyogo, JP (2014) / Tokyo Photographic Art Museum, Tokyo, JP (2013); 52. Venice Biennale, Venice, IT, 2007.

Jin-me Yoon

Jin-me Yoon (b. 1960, Seoul, KR) is a Vancouver-based artist whose work explores the entangled relations of tourism, militarism, and colonialism. Since the early 1990s, she has used photography, video, and performance to situate her personal experience of migration in relation to unfolding historical, political, and ecological conditions. Through experimental cinematography and the performative gestures of family, friends, and community members, Yoon reconnects repressed pasts with damaged presents, creating the conditions for different futures. Staging her work in charged landscapes, Yoon finds specific points of reference across multiple geopolitical contexts. In so doing, she brings worlds together, affirming the value of difference.

Over the last three decades, Jin-me Yoon's work has been presented internationally in hundreds of exhibitions, and she has mentored many students over the years while teaching at Simon Fraser University's School for the Contemporary Arts. In 2018, she was elected as a Fellow into the Royal Society of Canada in 2018; and in 2022, she won the prestigious Scotiabank Photography Award. Recent monographs include *Jin-me Yoon* (SPA/Steidl), *About Time* (Vancouver Art Gallery/Hirmer) and *Jin-me Yoon: Life & Work* (both online & in print, Art Canada Institute).

Min Yoon

Min Yoon (b. 1986, Cheon-An, KR) lives and works in Vienna, Austria. Using "artistic materials" for his drawings, paintings, and sculptures, these same materials reappear as objects and crucial motifs in his works. Often arranged into installations, they revolve around the "nature" of artistic work and its representations. Selected exhibitions include: *Perspective + ing*, Galerie Francesca Pia, Zurich, CH (2024); *Mind Hours Hand Minutes*, Galerie Lars Friedrich, Berlin, DE (2023); *Neue Ambitionen*, Bundeskanzleramt, Vienna, AT (2023); *A Scene for 210cm*, Neuer Essener Kunstverein, Essen, DE (2021); Galerie Meyer Kainer, Vienna, AT (2019).

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Art Education Program

**Free admission on the first Wednesday of every month:
Oktober 2, 2024, November 6, 2024**

Thursday, September 19, 6 pm

Exhibition talk

with Sunjung Kim, Adrián Villar Rojas and Jane Jin Kaisen, moderiert from Noit Banai (in English)
An event organized by the Secession Friends

Friday, September 27, 2024, 3 pm

Karlstag

Free guided tour in the Secession:

Special guided tour focusing on contemporary art and the group exhibition *Forms of the Shadow* as well as the history of the artists' association and the architecture of the Art Nouveau icon

Registration at kunstvermittlung@secession.at

MEGATOUR with Mr. Karl, 5 p.m.

In cooperation with the cultural institutions at Karlsplatz. (10 a.m. – 6 p.m.)

Sunday, September 29, 2024, 11 a.m., 12 p.m., 2 p.m.

Tag des Denkmals

The Craft of Art – Guided tour at the Secession

On the Day of Monuments 2024, the Secession invites you to a thematic tour under the motto "CRAFT//WORK conceived + created".

Tours:

11 am.

12 pm.

2 pm.

Duration for each tour: 50 min.

For registration and questions: kunstvermittlung@secession.at

Wednesday, November 13, 2024, 7 p.m.

Thursday, November 14, 2024, 7 p.m.

Friday, November 15, 2024, 7 p.m.

Wien Modern

Promenade theater: *Blicke*

Festival Wien Modern brings Manos Tsangaris to Vienna for the first time: born in Düsseldorf in 1956, the composer, percussionist, artist and lyricist stages his investigation of Arnold Schönberg with over 40 musicians and actors in a large new group of works that you can walk around in. *Blicke* invites visitors to explore the Secession on an individual tour from the cellar to the roof. Schönberg's fascination with views (Blicke) creates a polyphony of musical-theatrical viewpoints.

Wednesday, November 13, 2024, 7 p.m. – ca. 10 p.m.

Thursday, November 14, 2024, 7 p.m. – ca. 10 p.m.

Friday, November 15, 2024, 7 p.m. – ca. 10 p.m.

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Every Saturday**History of the Secession and its architecture, and current exhibitions**

Overview tours at 11 a.m. in English and at 2 p.m. in German.

Admission plus € 3,- guide fee per person

Kids under 12 free of charge

The guided tours are also available by appointment.

Contact: kunstvermittlung@secession.at