

# **Westfälischer Kunstverein**

**Mooni Perry**

**“Missings: From Baikal  
to Heaven Lake, from  
Manchuria to Kailong  
Temple”**

**12.10.2024–02.02.2025**

**/English**

## IMPRINT

### PUBLICATION

Westfälischer Kunstverein,  
2024

Text: Theresa Roessler

Translation: Tim Connell

Editing: Jenni Henke, Jana  
Peplau

Photos: Thorsten Arendt

Design: Dan Solbach, Leon  
Stark

### EXHIBITION

Mooni Perry

“Missings: From Baikal to  
Heaven Lake, from Manchuria  
to Kailong Temple”

12.10.2024–02.02.2025

Westfälischer Kunstverein

Initiated by Kristina  
Scepanski (director 2013–24)

and realised by Theresa  
Roessler (director since  
09/2024) together with the  
team of the Kunstverein.

Exhibition management:

Jenni Henke, Jana Peplau

Administration: Tono Dreßen

Public Relations: Jenni Henke

Installation, exhibition

guard: Bernhard Sicking

Technical set up: Robin

Völkert

The artist and the team of  
Westfälischer Kunstverein  
would like to thank:

Charlene McNair, Kristina  
Scepanski, Sarah Siemens and  
Volker Troche as well as the  
LWL-Museum's install team:  
Detlev Brauner, Wolfgang  
Möllers, Frank Naber and  
Thomas Püth.

The exhibition is supported by  
the Ministry of Culture and  
Science of the State of North  
Rhine-Westphalia

Ministry of Culture and Science  
of the German State  
of North Rhine-Westphalia



The exhibition and catalogue  
were supported by the Alfried  
Krupp von Bohlen und Halbach  
Stiftung under its support  
prize "Catalogues for Young  
Artists"



Alfried Krupp von Bohlen  
und Halbach-Stiftung

Westfälischer Kunstverein is  
funded by



and supported by



© 2024

Westfälischer Kunstverein,  
Mooni Perry

Rothenburg 30,  
48143 Münster  
T: +49 251 46157  
info@westfaelischer-  
kunstverein.de  
www.westfaelischer-  
kunstverein.de



## PROJECT PARTICIPANTS

Director: Mooni Perry  
Script: Mooni Perry, Yan Lin  
Executive Producer: Eugene Hannah Park  
Lead Cast: Yan Lin, You Feng, Tera Cho, Chia Lin Lee,  
Isu Mignon Mignonne

Supporting Cast (in order of appearance)  
Chieh Hsin Lee, Jay (Chao Hsuan Chieh), Saitemiss, Shih-yu  
Hsu , Man Chun Chao, Musiang Huang, Fiber Chang, Soonsoon , Jui  
Hung Ni, Oxi Peng (Yiou Peng), Eri Durr (Francie Claire Dürr),  
Kihyun Park, Charmaine Poh, Hee Jae Kim, Eugene Hannah Park,  
Aro Han, Mina Ha, Yuan Huang , Sungjin Jeon, Han Le Han, Upa  
Chen, Hyejeong Yun, Phuong Anh Sandra Pham, Marta  
Selikhov, Ravelle Selikhov

Taiwan Production  
Local Producer: Man Chun Chao, Local Manager: Judy Chu, Field  
Research Manager: Chieh-Hsin Lee, Director of Cinematography:  
Leslie Y. Lin,  
1st Assistant of Cinematography: Amber (Wang Chia Yuan), Gaf-  
fer: You-Li Deng, Sound Recordist: Chia-Jing Wu, Sound Record-  
ing Assistant: Boro (Chen Po Jou), Makeup Artist: Cean Yu,  
Researcher/Local Guide: Fiber Chang, Musiang Huang

Berlin Production  
Local Producer: Aro Han, Director of Cinematography:  
Asarela Orchidia Dewi, 1st Assistant of Cinematography: Ilo  
(Liv Toerkell), 2nd Assistant of Cinematography: Musquiqui  
Chihying, Gaffer: Tamas A Meder, Sound Recordist: Sumsum Shen,  
Make-up Artist: Maé Lou Willis, Make-up Artist Assistant:  
Phuong Anh Sandra Pham, Ikebana Artist: Han Le Han

Postproduction  
Editor: Mooni Perry, Colorist: Nocolai Wolf, Sound Design:  
Sumsum Shen, Music Composer/Mixing Engineer: Ilya Selikhov,  
Music Composer: Joyul, Translation: Feng You, Yan Lin (Chinese-  
English), Deng Zhang (Chinese-German), Proofreading (German):  
Katrín Meyberg

Caterer: ROKU\_Berlin

Location (in order of appearance)  
Lehua Night Market 樂華夜市, Taipei, Taiwan; Lehua Night Market  
Noodle Sister 樂華夜市 麵嫂, Taipei, Taiwan; Lehua Night Market  
Java Planet 爪哇星球, Taipei, Taiwan; Dynasty Hotel 新朝代飯店,  
Tainan, Taiwan; Guandu Temple (關渡宮), Taipei, Taiwan; Tathagata  
Vegetarian Paradise 如來素食樂園, Taipei, Taiwan; Chongqing

Temple 八吉境寧南坊重慶寺, Tainan, Taiwan; Kailong Temple (開隆宮),  
Tainan, Taiwan; Ufer Studio, Berlin, Germany; Tiergarten,  
Berlin, Germany; Kyffhäuser21, Berlin, Germany

Special Thanks to: Taipei Tian Hou Temple (台北天后宮); Chi-yuan  
Peng; Atalanta Chang, Fongmao Lee, Yumi Choi, DRC No.12, Emily  
Shin-Jie Lee, I-HSUAN Hsieh, Carriers of Mazu litter from Yanshui  
Beehive Festival, Turending Stelkens, SPALEPHANT Pro Sound  
Equipment, Kristina Scepanski, Mazu(媽祖) and Tshit-niû-má (七娘媽)

Wallpaper Graphic Designer: Saitemiss

Graphic Designer (Publication): Sam Kim,  
Author (Publication): Shih-yu Hsu, Hyejeong Yun



AFSAR Paper House, 2024

Mooni Perry's words "creating by losing" have stayed with me since our first conversation. At the time, we were discussing the telling of stories, the handing down and appropriation of history or histories, as well as the insight that no narrative can ever be fully depicted.

A text, a philosophy, a myth, a practice or an idea is always subject to change in view of its time-specific contexts, resulting in a multitude of variations. Based on considerations of Daoist philosophy, Mooni Perry (born in 1990 in Seoul, KR) traces these shifts in her new exhibition at the Westfälischer Kunstverein. This is because it is a good way of understanding the extent to which every form of culture, communication or philosophy has always, axiomatically, emerged from the appropriation of another. Historically-established origin stories are of less interest to the artist than the realisation that the Daoist philosophy is closely interwoven with Buddhism and Confucianism and is subject to different interpretations depending on the given geographical and cultural region. While Daoism is increasingly being appropriated politically in some parts of East Asia today, it is subject to other interpretations elsewhere. For her exhibition, Mooni Perry had to ask herself the question repeatedly during her several-month journey in China, Taiwan and Germany: 'What story do I want to tell?'

In the film *Missing* (2024), which was made especially for the exhibition, Mooni Perry engages in a reflective relationship with ideas of belonging in order to become aware of a transformational moment that only arises from an external perspective. *Missing* contrasts a "longing for the West", which is partly accompanied by a distorted, idealised notion of liberal democracy and individual freedom, with a longing for the East. In response to questions of authenticity and originality, which, in the context of hegemonic historiography and the culture of memory, have become a weapon in the battle for interpretive sovereignty, the film reacts with a snapshot that precisely does not assume 'true' or 'false' narratives. Rather, the cinematic narrative is itself an acknowledgement that the world is also viewed differently by others and that an actual truth only manifests itself in the concurrence of multiple perspectives.

The title of the exhibition refers to a system of coordinates that the artist mentally superimposes on the map: the x-axis ranging from west to east - from Lake Baikal in present-day Russia, a region closely associated with shamanism, to Heavenly Lake in the Changbai Mountains on the border between China and North Korea; the y-axis travelling from north to south - from Manchuria, a region that extends across the present-day borders of China, Russia and Mongolia, to the Kailong Temple in Tainan, Taiwan. The temporal qualifier 'present-day'

is essential in this respect, as these historical and cultural landscapes have experienced a multitude of occupations and reinterpretations during previous centuries, which have also resulted in the irretrievable loss of East Asian cosmology and cultural techniques.

In her research, Mooni Perry is particularly interested in the question of what the idea of ‘East Asia’ means today, particularly in view of a history characterised by numerous ruptures, and to what extent cultural, historical and philosophical traditions connect China, Japan, North and South Korea, and Taiwan. There is an object in the foyer of the Kunstverein that is also mentioned in the film: the elaborately-decorated paper house on a wooden stool houses seven deities on three floors. The Kailong Temple, located in Tainan, is dedicated to them. On 7 July, according to the lunar calendar, a rite of passage, i.e. a kind of coming-of-age ceremony, is celebrated there: mothers accompany their (almost) sixteen-year-old adolescents to the temple to receive a blessing for their impending adulthood. The paper houses are then burnt, releasing the hope of being supported in the future, which settles in the soot on the walls of the temple.

The paper house is also accompanied by a speculative narrative thread: already visible from the outside through the glass façade, one can make out larger-than-life figures on the wall. They represent members of the Asian Feminist Studio for Art and Research, which Mooni Perry founded together with Hanwen Zhang in 2020. This platform developed into a multivoiced network, connecting people worldwide through weekly online meetings, in which ideas are exchanged on the issues formulated there and also joint projects implemented, such as this exhibition at the Kunstverein. The make-up and clothing of the invented characters are based on the so-called ‘Ba-Zi’ of the members, which means the ‘four pillars of fate’ in East Asian astrology.

When Mooni Perry speaks of a “puzzle” when reflecting on concepts of identity, this seems to be formally translated in the film *Missing* by the division into five projection channels. The individual images, chapters or sequences sometimes appear to be cobbled together in a disparate fashion, and yet the narrative strategies and the juxtaposition of images in particular generate a world of their own, albeit a singular one: individual scenes are dissected, so to speak, when they are multiplied and shown from different perspectives. Connections between different biographies and geographies are forged when five people simultaneously look up at the sky in awe. Attention is drawn to a particular dialogue when only one or two projections coincide. An individual life is placed in a larger historico-political narrative when one of the protagonists is seen on a bed in a hotel room whilst writing, with footage of the Chinese border in Xiamen and the Taiwanese border in Kinmen placed next to her.

*Missing* thus accompanies the viewer into a multitude of interstitial spaces that firmly reject the opposing logical binaries of private/public, real/fictional, outside/inside, religious/atheistic and, in particular, profit/loss, instead allowing for unforeseeable correlations and contexts. This is also illustrated by the improvised mode of direction, which, although a script and certain roles were provided, ultimately gave the actors freedom to interpret and develop them individually.

What at first seems to be fragmented and far-flung coalesces in the final scene of the film once more. The search for orientation sketched out in *Missing*, be it with the help of an oracle, a fortune teller or prayers for love in a Chongqing temple, is temporarily resolved in the get-together of AFSAR members in a Berlin apartment, who celebrate their reunion over a meal. “You’re going to find what you’ve lost,” was the message at the Guandu Temple. When asked whether a loss also holds the potential for a new beginning and unexpected connections, Mooni Perry seems to have come up with a possible answer here: “creating by losing.”

*Missings: From Baikal to Heaven Lake, from Manchuria to Kailong Temple* is Mooni Perry’s first institutional solo exhibition in Germany, accompanied by her first monograph published by Common Imprint and mediabus.





Installation view,  
Westfälischer Kunstverein, 2024





AFSAR Paper House, 2024



AFSAR Paper House, 2024









Missing, 2024



Missing, 2024



Missing, 2024





Missing, 2024

## PUBLIC PROGRAMME

### Opening

- Saturday, 12.10.2024,  
6 pm

### Exhibition tours:

- Wednesday, 23.10.2024,  
6 pm, with Jana Peplau
- Wednesday, 20.11.2024,  
6pm, with Theresa Roessler
- Wednesday, 18.12.2024,  
6 pm, with Theresa Roessler
- Wednesday, 22.01.2025,  
6pm, with Jana Peplau

### Artist Talk:

Mooni Perry in dialogue with Asian Feminist Studio for Art and Research (AFSAR), followed by the Burning and Blessing of the Paper House

- Saturday, 02.11.2024,  
4 pm

### Book Launch "Missing"

Mooni Perry in conversation with Feng You (editor) and Sam Kim (graphic designer, publisher)

- Saturday, 01.02.2025,  
3 pm





FOR THE JAHRESGABEN 2024,  
MOONI PERRY KINDLY  
PROVIDES TWO EDITIONS:

MOONI PERRY  
Missing A, 2024  
C-print  
30×50 cm  
edition of 8 (+2 AP)  
signed  
with certifcate  
€600

MOONI PERRY  
Missing B, 2024  
C-print  
30×50 cm  
edition of 8 (+2 AP)  
signed  
with certifcate  
€600



Jahresgabe(edition),  
Missing A, 2024



## LIST OF WORKS

- 01: Missing, 2024  
5 channel video, colour,  
5.1 sound, 64 min
- 02: AFSAR Paper House, 2024  
various materials  
142 x 82 x 38 cm  
143 x 77 x 42 cm
- 03: AFSAR Fairies, 2024  
wall print  
300 x 1000 cm  
designed by Saitemiss

All works courtesy  
Mooni Perry



