

## **The Village Project Curriculum 2016 - 2018**

**Seoul 2016 : August 6 – 28**

### **Art, Bureaucracy, and Public Life (Lecture by Sohyun Park)**

In the modern world, bureaucracy seems to be the most important aspect in the production/survival of art, as well as the distribution and consumption. In view of recent issues in the Korean Art world, this class explored how public support, the expansion of art education and art institutions, and public interventions at the art industry have affected our public life and artistic practices.

Day 1: A new understanding of the long-standing relationship between art and bureaucracy

Day 2: Apparent questions to the relationship between art and bureaucracy

Day 3: Over the bureaucracy, artistic projects in public lives

### **Self-Sounding, Resonance, and Empathy (Workshop by ByungJun Kwon)**

Observing property of matters based on the understanding of sound and learned how to connect and communicate by making connections with others. Participants learned how to create their own sound and developed into their own instrument by understanding the principles of analog synthesizers which started from oscillator, then related them to electrical elements of the instrument such as registers and capacitors. The class also allowed participants to experience the expansion of sounds from everyday objects caused by the resonance, and for those who are unfamiliar with creating own sounds, they could feel the sound and learn the difference between traditional and the new instrument so that they could experience the ways to communicate with others with their own sounds.

Day 1: Understanding of sound and analog synthesizers

Day 2: Understanding of resonance and digital audio utilizing microprocessors

Day 3: Where analogue meets digital

## **Art, Social Network and Anonymity (Lecture and Workshop by Keiko Sei)**

The 1st session will explore how democratic activists share information, encourage participation and lead the change at the scene through social media, and the same time how social media, allowing the general public to occupy the roles of the artists, threatens the avant-garde spirit in media art. Meanwhile, people came up with various reasons and forms to keep anonymity to protect the independence of the digital world, and many anonymous identities have produced trends of various cultures. In the 2nd session, participants will discuss how artists, who are to explore the autonomy of art, can respond to this anonymous culture both in cyberspace and reality.

Day 1. Lecture on Art and Social Network Day

Day 2. Create and curate art works on the theme of Social Network Day

Day 3. Lecture on Art and Anonymity Day

Day 4. Create and curate art works on the theme of Anonymity

## **The Shapes of Movement and the Body (Workshop by Kyung Ae Ro)**

Free your thoughts and express in variety with fun moves. Freely express ways and perspectives of the individuals through pictures, objects and movements. Unlike learning the existing movement or dance techniques, it is awaking the senses of our body and exploring the languages of the body and movements of the individuals with the aspects of shape, space, level and dynamics.

Day 1: Distance and movement

Move in variety by using the gaps between the parts of our body. Various sizes of gaps allow our body to move freely. After then, move with the different gaps created between a person to person. See the distance of the relationship created by the gaps between body to body.

Day 2: Image and Movement

Draw various images created from deep inside the heart and find movements from those created images. Look for images and movements of the body created from natural images, spaces, and emotions. The relationship of images and movements is

developed in different forms and studied differently.

### **Art Beyond the Creative City: Art, Politics, and Urban life (Lecture by Pascal Gielen)**

Since the financial crisis started at the end of 2007 a lot of governments do budget cuts in the cultural and artistic field. These policy decisions originated from the critical theory of Herbert Marcuse are understood within an ideological framework as 'repressive liberalism'. It claims to advocate freedom of individual, encourages creating more culture businesses to establish creative city, and on the other hand, it develops a giant dispersive control device repressing the freedom of art and individual. Within this cultural policy, creative labor itself can also be "instrumentalized" as a repressive tool. In these workshops Pascal Gielen analyzed the relationship between art, politics and the public space in the creative city on a global level, while looking into how activists and creative 'workers' respond to this policy by organizing themselves in alternative ways.

Day 1: Macro-Sociological Changes and Global Culture

Day 2: Macro-Sociological Changes and Art Institutional Shifts

Day 3: Macro-sociological Changes and Responses of Artists: Community Art, Cultural Entrepreneurship and Activism

Day 4: Macro-Sociological Changes and Artistic Biotopes

Day 5: Macro-Sociological Changes and the Common City

### **Adjustments (Workshop by Saša Karalić)**

The information in Korean political situation was analyzed from the psychological, linguistic and political point of view and based on the analysis, participants experienced stages of re-adjustments by drawing out the true intentions of those information. The adjusted language would then be objectified and re-adjusted through activities and ended with self-examination.

The ideological workings of language and, more particularly, the contemporary language used in politics were the starting point of this project.

### **Exhausted Academies (Lecture by Henk Slager)**

Our current "neo-liberal" society presents itself as an achievement-oriented world

characterized by an abundance of positivity that is expressed in ubiquitous over-production, over-performance, and over-communication. In response to that, new modes of concentration and academy formats were discussed and explored through screenings of contemporary artists during the workshop.

Day 1: Start: Publication “Agonistic Academies”

Day 2: Exploring the Concept of Exhaustion

Day 3: Screening and discussing of for the academy discussion topical and relevant Art works/Projects

Day 4: Concluding workshop: (Starting from the observation of Nietzsche)  
Contemplative Attention

### **To whom does your work belong? (Lecture and Workshop by Marianne Flotron)**

This workshop is part of a workshop series that questions the way political and economic systems influence the production of art. In this edition, participants explore the way market competition affects art production. The workshop starts with a lecture on the art market and its influence on art production. A second lecture investigates if the concept of the self-regulating citizen can be applied to the artists using Foucault's thoughts on technologies of power and governmentality. How much the artist is self-regulating and in what way this affects the art production?

The lectures are followed by two days of practical work focusing on the topic of competition. In a group effort and through a series of assignments participants address the issue of competition and try to create new ways of understanding it.

Day 1: Lecture on the art market and its influence on art production

Day 2: Lecture on power mechanisms and self-censorship

Day 3: Practical workshop about the relation between competition and objects

Day 4: Practical workshop on the impact of competition on the body and on social relations

### **Film School for Art Educators (Chien-Hung Huang)**

This class will be a 'film school' for Art Instructors who would like to provide an experience on 'how to see' through film to their students. The class will see how

instructors can make students talk about the many different perspectives in the film, and how to make them try to understand what the director aims to convey. As a matter of fact, it is why we want them to see it, not seeking for the ideology of it.

Day 1. Introduction of movie A City of Sadness – its background and specific characteristic of production and aesthetics, and the director Day

Day 2. Screening Day

Day 3. Visual analysis on the scenes and sequences of the movie

Day 4. Reproduce the sequence with drawing or camera device

### **A Dining Table for All (by blblbg X Kitchen for All )**

The consumption of three meals a day is a private behavior which at the same time is the act of connecting intimately with the world. In a metropolis that is Seoul, an attempt is made, not perfectly but to the extent possible, to not be alienated when preparing and consuming three meals a day.

The lunch will be all vegan and organic made with organically grown ingredients from near-region. In addition, we will be reusing the plates and utensils for lunch, as a means to think about how to be a 'responsible' consumer. Through our lunches, we would like to see how our existence as a consumer is personal yet also public and connected to the world.

\*The Village offers lunch for all participants.

**2018 Seoul : January – October**

\* info will be added

**2018 Istanbul : 2018 April – 2019 January**

**Dance and Inner Consciousness / Body as a Symbol (Workshop by Tuğçe Tuna)**

This workshop presents a space that opens for body consciousness and kinesthetic experience. Participants will be guided by somatic theories and be invited to observe their bodies with a notion of connectivity.

**Narratives (Workshop by Seher Uysal)**

“Narratives” is inspired by Raymond Queneau's legendary book “Exercises in Style” in which he narrates the same ordinary story in ninety nine different ways. The workshop is constructed in a way that focuses on visual, auditory, written or performative creative methods rather than concentrating on the content of a story. Eight different methods were selected and presented to the participants who were then asked to narrate the story of a room, a house, an apartment, a neighborhood, the gallery space (Depo) or Tophane area by choosing one of the methods listed. Rather than production the workshop is about learning and reasoning, addressing a problem or playing games and it is open to people from all age groups and professions.

**A Floral Portrait of Istanbul / An Eco-printing\* Experiment (Workshop by Arzu Yayıntaş & Burcu Demir)**

We are losing our connection with nature in Istanbul each day because of aggressive urbanization and new landscape arrangements focus on trees in big pots and grass on the roofs. This workshop invites the participants to look at the wilderness of Istanbul, its natural vegetation and impressive trees to learn the language of the plants and to re-associate with nature. We will create a portrait of the flora of Istanbul by using eco-print method with the leaves and flowers that we collect from our neighborhoods.

We will begin the workshop by talking about Istanbul's natural plant cover and our relationship with nature and city. Then we will examine the plants that are brought in

and get theoretical information about the eco-print technique. Each participant will then design the piece of cloth given to her by eco-printing with the plants she chooses.

### **Lakırdı: A Workshop on Voice and Speech (Workshop by Dilek Winchester)**

In this workshop, we will examine various ritual objects made for the purpose of organizing social contracts in Europe, North America and Central Asia. Among the selected objects are a water clock, that limits the duration of speech in Ancient Greece and a wand for speaking used by the North American Indians. In addition to these historical ritual objects, many of which are collective designs, we will also work on objects and regulations that are being used today. We will try to design similar objects and social contracts using materials such as earth, wood, metal, sand, glass, water for our own small community of participants, inspired by these objects and situations, especially focusing on different objects and symbolic arrangements made to organize "speech" in the public space.

### **Güneş teması / Su sızıntısı / Toz telaşı / Kurum sıkıntısı**

### **Mekan ve matbu üzerine bir atölye (Workshop by Banu Cennetoğlu & Yasemin Nur)**

Artists books have long persisted in staying true to themselves. But what do they transform into through all the traces they gathered from the physical conditions and memory of the space\* they co-exist with? The keywords for the workshop which is held by artists Banu Cennetoğlu and Yasemin Nur are: Display, diagnosis, influence, contact, classification, dust, caution, haste, appreciation, repetition, sole, whole, complete and hiss.

### **Virtual Reality for Everyone and VR Practices in Contemporary Art (Workshop by Özgür Kılıç & Arzu Yayıntaş)**

While the discussions regarding whether Virtual Reality (VR) will create a great leap in visual perception, or just continue to be a new curriculum in technology are still going on, Virtual Reality art projects are becoming increasingly popular in galleries, museums and art fairs. The rapid increase in the use of this new technology in the art world stems from the fact that it offers artists and viewers new visual possibilities and reality experiences. In the first part of this workshop, through presenting recent VR projects by renowned artists such as Anish Kapoor, Marina Abramovic and Laurie

Anderson the technical and visual possibilities presented by VR technologies is discussed. Technical equipment and applications for VR is introduced to the participants. In the second part, the process of making a virtual reality application for Oculus Go platform by using Unity is explained through active participation and the questions of the participants are answered.

### **Artists once were called themselves Artworkers (Lecture by Hyunjin Shin)**

The early 1970s, the transitional period to postmodernism, was also the period in which the many art forms we still see in our time were first experimented. It was also the period in which artists called themselves artworkers, organized associations, and engaged in political campaigns. In this lecture, in the assumption artists are rarely considered as workers in (y)our society, examines the meaning of art in relation to labor with case studies of Carl Andre, Robert Morris, Andrea Fraser, and some Korean contemporary artists relevant activities. They were, and are exemplars of the 1970s, 1990s and 2000s provided us point of discussion through their detailed aspects of their intentions, exhibition settings and sales, project activities, and some failures and brilliances of their conceptions. The main case studies are from Julia Bryan- Wilson's "Art Worker: The Radical Art Practices of the Vietnam War Era", though not agreeing all the points she made, but she provides excellent points of departure for our conversation.

### **Apply Play Workshop: How to build bridges between the art (makers) and their audience (Workshop by Ellis in Wonderland)**

Currently world wide, games are being played on smartphones by a wide range of audience, both young and old. What can we learn about games and game design? How do they reach the audience, or how does the audience find ways to interact with these creations? What lessons can we derive from these and apply to other art forms, to close the gap between art and its viewer or art consumer? Can we invite people to immerse themselves in a painting, interactive installation, performance art, AR or VR, and other new media. Participants can bring cases that display both good and bad practices of these bridges, as well as questions. A facilitated and guided playful journey will bring us together in groups for possible solutions, questions and dialogue. Aesthetics, dynamics and mechanics will play important roles during this hands-on workshop, it won't be limited to the presentation of theories and examples, participants will get to work in teams.

### **To whom does your work belong? (Lecture and Workshop by Marianne Flotron)**

The lecture is stressing the commodity aspect of art and underlining the increasingly accepted influence of the art market on the production of art. While market success was frowned upon 30 years ago, it is acknowledged among artists today and it is shaping their career. The lecture is based on several publications, including "High Price, Art between the Market and Celebrity Culture"(2008) by Isabelle Graw and "Contemporary Art and Its Commercial Markets"(2012) by Olav Velthuis.

The workshop, together with the participants, investigates behaviors that obey market principles and research consequences those behaviors have onto the cultural field. The theater techniques to be used allow to visualize underlying assumptions that guide behaviors and create through this a wider understanding of the issue.

### **A Critical Muscle, a Choreographic Terrain (Lecture by Seong Eun Kim)**

A cultural anthropologist exploring multiple possibilities to theorize the curatorial in the art museum, Kim deals with a spatiotemporal configuration for exercises of critical discussion in and with exhibitions, highlighting the role of the museum to cultivate a willingness of the public to think together.

She explores "the museum as a site of social and corporeal practice" through some of her recent projects in different institutions, in terms of the art of organizing "an unruly, aberrant gaze" and "a postponed knowing."

### **Peripheries: Going downstream (Lecture by Sungmin LJ)**

In the talk, Sungmin Lee gives the idea of how the movements from centers to peripheries, from inside to outside, have constituted my projects, with a focus on The Land and Memories and Common Living Culture in progress in Dongducheon, a borderland\* of Northern Gyeonggi Province

### **Dominations Under Technology (Lecture by Chien-Hung Huang)**

After post-colonial discourses flourished during the 90s and the early 2000s, the focus has been shifted towards the global development of the technological society following the examination of social and economic structure in the study of globalization. How could we preserve or construct ourselves during the automation of

society? From many artists' re-observation and study of societies in their creations that connect their own life experience and other people's development, it becomes clear that technology, economy and politics have forcibly influenced cultural development throughout past few centuries.

### **Archival Collections and Their users (Lecture by Özge Ersoy)**

What is the potential of an archive in rethinking how knowledge is accessed, interpreted, and shared? Özge Ersoy asks: how do archival practices build on the current debates around publicness, usership, and citizenship? She focuses on the work of Asia Art Archive (AAA), a Hong Kong-based nonprofit founded in 2000.