



**Press Release
Ver. 3**

SeMA Biennale Mediacity Seoul 2014 Office

Communication Manager

Shim, Ah-Bin
abs@mediacityseoul.kr
+82.2.2124.8979

Communication Coordinator

Kim, Hyejin
jin@mediacityseoul.kr
+82.2.2124.8988

Seoul Museum of Art

Curator in Charge

Yoo, Min Kyung
minkyungyoo@seoul.go.kr
+82.2.2124.8973

SeMA PR Curator

Byun, Jihye
bsjihye@seoul.go.kr
+82.2.2124.8928

Website www.mediacityseoul.kr

Images can be downloaded from the following link (* only available in Internet Explorer)

<http://webdisk.eseoul.go.kr/ohd/pm/home/login.php>

Guest log in → ID: bsjihye PW: sema2013 → [Mediacity Seoul 2014] folder

For high-resolution images, please contact: press@mediacityseoul.kr



SeMA Biennale *Mediacity Seoul* 2014

Ghosts, Spies, and Grandmothers



Contents

General Information	1	
Introduction: SeMA Biennale <i>Mediacity Seoul</i>	2	
SeMA Biennale <i>Mediacity Seoul</i> 2014	3	Exhibition Title Artistic Director Identity Poster Audio Guide Trailer Project Opening Performance Website SeMA – Hana Media Art Award
Exhibition	4	List of Participating Artists (Final) Selected Works
Screening	5	List of Screenings Selected Works
Program	6	Screenings & Lectures Conference
Visiting information	7	
Contacts	8	



1. General Information

Title	SeMA Biennale <i>Mediacity Seoul</i> 2014: Ghosts, Spies, and Grandmothers
Duration	2 September (Tue) – 23 September (Sun) 2014
Venue	Seoul Museum of Art (SeMA), Korean Film Archive (KOFA)
Admission	Free
Opening	Monday, September 1, 2014, 2pm at Seoul Museum of Art

Press Conference & Exhibition Tour

Monday, September 1, 2014, 11:30 am at the SeMA Hall, Seoul Museum of Art B1

Opening Program	Monday, September 1, Lobby of the Seoul Museum of Art
2pm	<i>Seoul Sae-Nam Gut</i> (Shamanistic ritual) by Lee, Sang Soon
4pm	Opening Ceremony
5pm	Performance <i>Le Nouveau Monde Amoureux</i> by siren eun young jung
6pm	Artist Talk: Jakrawal NILTHAMRONG
7pm	Artist Talk: Eric Baudelaire

귀신 간첩 할머니
Ghosts, Spies, and
Grandmothers



Hosted by

Seoul Museum of Art



In cooperation with

Korean Film Archive



Supported by

Hyosung, Samsung Electronics



Sponsored by

Hana Financial Group, Kukje Gallery, Kim Soo-nam Foundation, iaspis,
Institut Français de République de Corée, British Council, Goethe Institut,
Government of Western Australian Department of Culture and the Arts,
NAVER, CJ E&M





2. Introduction: SeMA Biennale *Mediacity Seoul* 2014

Mediacity Seoul is an international biennale of media art and contemporary art hosted by Seoul Museum of Art (SeMA). Initiated in 2000 under the title 'Media_City Seoul,' the biennale reflects the media-frenzy characteristics of Seoul and confers the identity of Seoul Museum of Art. Since its conception, the operation of preparing and realizing the Biennale had been commissioned to external agencies. In 2013, the Museum established a structure to organize the Biennale directly.

Celebrating its 8th rendition this year, *Mediacity Seoul* is the making of 14 years of its history, aiming to introduce mostly contemporary media art works based on the idea of exchange and convergence of science, humanities, and technology, to the citizens and international viewers.

SeMA Biennale *Mediacity Seoul* had invited different artistic directors for each Biennale held over the years to introduce a diverse range of media art and establish its specific field of art. This year's artistic director is artist/film director Park Chan-kyong, who conceived the exhibition's theme as 'Asia' with the title 'Ghosts, Spies, and Grandmothers.' More than 452 teams of artists from 51 countries have participated in total in the past exhibitions. This year, 42 international artists (teams included) from 17 countries are presenting their works.

As a well-established multidisciplinary art festival without the borders of genres, *Mediacity Seoul* shares the trajectory of the 'post-museum' vision of Seoul Museum of Art, pursuing the double-faceted values of regional and global, authentic and alternative, traditional and contemporary values.



3. SeMA Biennale *Mediacity Seoul* 2014: Ghosts, Spies, and Grandmothers

Exhibition Title/Theme

Ghosts, Spies, and Grandmothers

The main theme of *Mediacity Seoul* 2014 is 'Asia.' The continent of Asia has shared experiences of intense colonialization and the Cold War, rapid economic growth and social change in such a short period, but rarely have there been any exhibitions with such a theme as the main subject. Hence, through the keywords of 'Ghosts, Spies, and Grandmothers,' this exhibition will retrospect on contemporary Asia. Ghosts stand for the forgotten history and tradition of Asia, spies symbolize the memories of the Cold War, and the grandmothers are metaphors of 'women and time.' The exhibited works, however, could transcend such themes or make a detour around them to present themselves in the state of ample possibility vis-à-vis the viewers. Thus, the three keywords are three passages entering into the exhibition.

The term 'Ghost' refers to calling upon lonely ghosts omitted from recorded history, to whose sorrow the current exhibition intends to carefully listen. Through such a calling, the Biennale will look upon the modern and contemporary history of Asia, mainly of the regions that have seriously suffered. Ghosts are also linked to 'tradition.' Asia is the birthplace of Buddhism, Confucianism, Shamanism, Taoism, and Hinduism, and it is a continent still under deep religious influence. The exhibition focuses on how contemporary artists newly discover the traditions of such spiritual culture, and how they invent new culture in such an atmosphere. We wish for the ghosts that had been chased away by modern science to return through media, the alliance of media (art) and medium (psychic).

The term 'Spy' is the keyword chosen to bring attention to the particularly serious experiences of colonialization and the Cold War lived by Asia. The immense violence experienced together by East Asia and Southeast Asia resulted in war as well as extreme mutual social distrust, and this situation is still greatly influential in the region. The 'Spy' theme is explored in the vast range of taboos, asylum, hacking of bank computer networks, successful movies, etc. Furthermore, we will be able to



witness how the creations of media artists applying code interpretation, information, and communication methods look similar to the 'spy' actions and how they would totally reverse the related values.

'Grandmother' is the witness who has endured and lived the 'Era of Ghosts and Spies.' The recently resurged conflict among Asian countries concerning the issue of comfort women reminds us once again of the fact that women exist at the core of the harm suffered by colonialization and war. On the other hand, in Korean traditional culture, 'grandmother in the old days' has the image of praying to the Divinity of Heaven and Earth for the benefit of her posterity, with a bowl of fresh water in front of her. 'Grandmother' is probably a powerless being against authority, but the endurance and compassion represented by the 'grandmother in the old days' can be reflected upon as an active value surpassing such power in the moral sense.

Spies seen in the movies look attractive, but 'spies' are terrifying. One should worship god but stay far away from ghosts. Grandmothers should be respected but in reality, they are expelled outside of the huge wave of praise for the young. You can notice them sometimes, but they are generally difficult to spot, or one does not wish to see them, or should not see them. They are skilled in silence and possess top-level information. They are paradoxical beings.

We often comment that we get a glimpse of certain hope for change from the paradox of the rare ecosystem being preserved by the DMZ of the Korean peninsula. As such, *Mediacity Seoul 2014* is the platform of collective intelligence which strives to cultivate new hope of the human community from the hints of spells, codes, and dialect used by ghosts, spies, and grandmothers.

Park Chan-kyong, Artistic Director, *Mediacity Seoul 2014*



Artistic Director
Park Chan-kyong



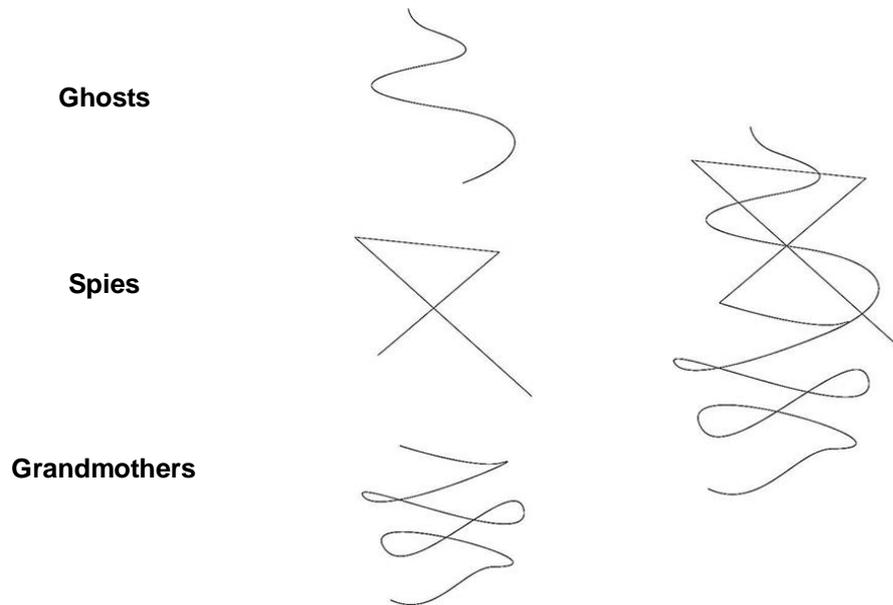
Park Chan-kyong (b.1965) is a media artist, filmmaker, and curator based in Seoul, South Korea. He has been exploring a diverse range of themes from the Cold War to traditional Korean religious culture. His major films include *Sindoan* (2008), *Anyang, Paradise City* (2010), *Night Fishing* (2011), and *Mansin: Ten Thousand Spirits* (2013).

His works have been exhibition in numerous museums and international venues including REDCAT, Los Angeles; Leeum, Samsung Museum of Art, Seoul; Frankfurt Kunstverein; De Appel Arts Center, Amsterdam; the National Museum of Modern and Contemporary Art, Korea; and Gwangju Biennale.

As an artist and film director, Park was recently awarded the Grand Prize at Muju Film Festival (2014). He was also awarded the Golden Bear in the short film section of the Berlin Film Festival (2011), the Grand Prize in the competition section of the Jeonju International Film Festival (2011), and the Hermès Korea Misulsang (2004).



Identity



The visual identity of SeMA Biennale *Mediacity Seoul* 2014 is about creating and combining basic structural lines inspired by the respective traces, manners of existence, or forms of attitude regarding the themes of 'ghost,' 'spy,' and 'grandmother.' To be precise, the ghost is expressed by its swift appearance/movement; the spy, by sharp angled lines drawn as a traitor's attitude of betrayal; the grandmother symbolizes accumulation of time and wrinkles.

Once these triple forms of existence are assembled, we can discover the archetypal shapes of the origin from this exhibition theme. Additionally, the assembled form looks like a modern talisman, with a knot becoming loose, thread by thread.

This identity would be played in variations, as a platform-embracing image, or indicative symbol mediating the artworks during the exhibition period.

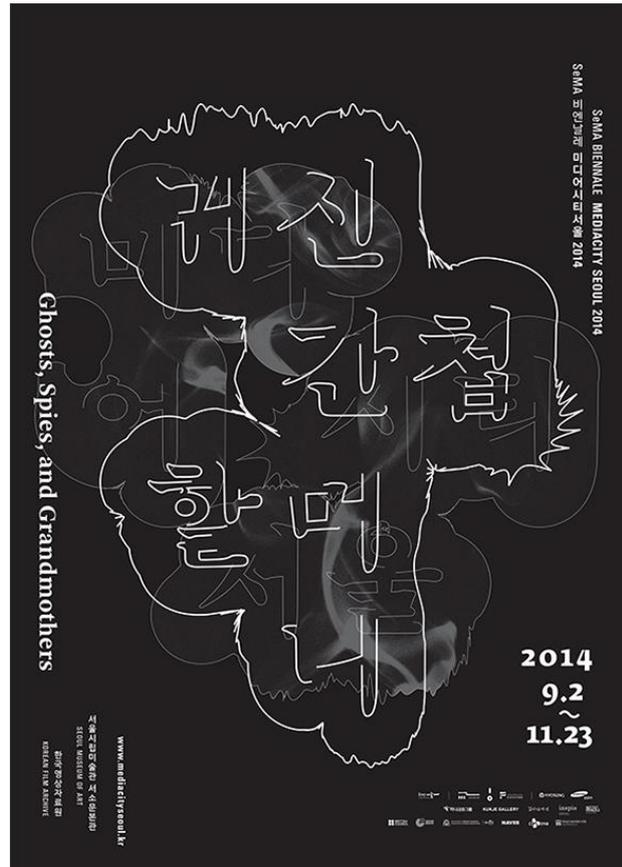
Design: Jung Jin Yeoul (Graphic designer/Assistant Professor, Dept. of Visual Design, Kookmin University)

Majored in graphic design in Kookmin University, Yale Graduate School of Art. Participated in various projects such as Platform 2009, Gwangju Biennale (2010), and worked with Nam June Paik Art Center, National Theater Company of Korea.

귀신 간첩 할머니
Ghosts, Spies, and
Grandmothers



Poster

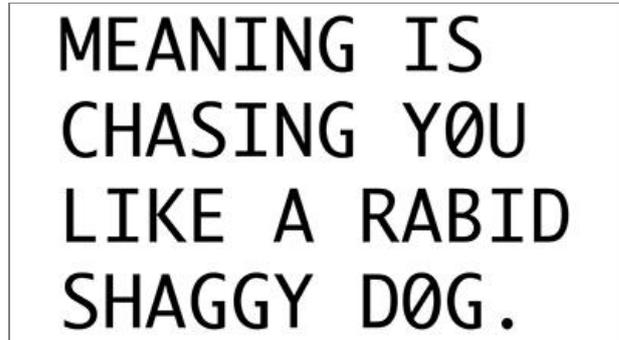
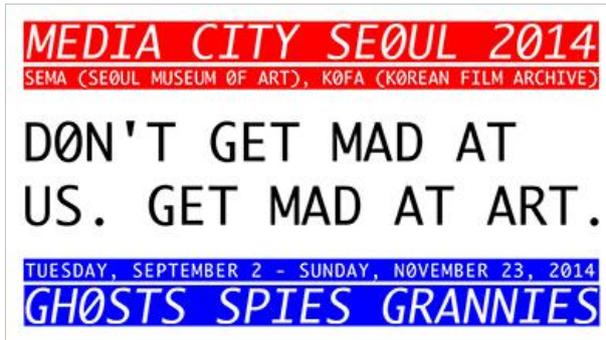


Mediacity Seoul 2014 presents two versions of its poster; one with the identity logo design, and the other with the stylized keywords of the title: Ghost, Spy, Grandmother (in Korean).



Trailer Project

YOUNG-HAE CHANG HEAVY INDUSTRIES



(Left) *IS DOKDO OUR LAND?*
2014
Original text and music soundtrack
HD QuickTime movie, 15 sec
[Commissioned by SeMA Biennale Mediacity Seoul 2014](#)

(Right) *MAKING SENSE WHEN THERE'S YOU, NONSENSE, AND LONELINESS*
2014
Original text and music soundtrack
HD QuickTime movie, 90 sec
[Commissioned by SeMA Biennale Mediacity Seoul 2014](#)

The trailer for SeMA Biennale *Mediacity Seoul* 2014 is made by the media artist group YOUNG-HAE CHANG HEAVY INDUSTRIES. There are two versions with different durations—15 sec. (*IS DOKDO OUR LAND?*) and 90 sec. (*MAKING SENSE WHEN THERE'S YOU, NONSENSE, AND LONELINESS*)—and they will be shown through various methods using different media.

Based in Seoul, YHCHI have done their signature animated texts set to their own music in over 20 languages and shown many of them at major art institutions around the world, including Tate, London; the Centre Pompidou, Paris; the Whitney Museum; and the New Museum, New York. Young-hae Chang (Korea) and Marc Voge (United States), the two principals of YHCHI, were 2012-2013 Rockefeller Foundation Bellagio Center Creative Arts Fellows.

※YouTube (Korean) <http://youtu.be/1vGRDr89vXQ> (English) <http://youtu.be/UalO2hKa-4>

※YOUNG-HAE CHANG HEAVY INDUSTRIES: www.yhchang.com



Opening Performance * September 1, 2014, 2pm at Seoul Museum of Art

Seoul Sae-Nam Gut (Shamanistic ritual of Seoul)



Seoul Sae-nam Gut (Important Intangible Cultural Property No.104, designated in 1996) is the major shamanistic ritual for the dead, the largest of its kind in Seoul. It is based on the tradition of *Jin-o-gi Gut* (form of ritual to guide the dead to the ways of Heaven). This shamanistic ritual is a colorful mixture of Buddhistic elements and royal culture in high society.

Seoul Sae-nam Gut follows the religious belief of worshiping ancestors, which is the basic shamanistic idea. At the same time, it is to console the souls of the dead, who are on the waiting list of ancestors. The main feature of this ritual is that several gods enter the ritual so the shaman wears several costumes on top of each layer to realize the idea of plural gods. Each god costume signifies a certain divinity and to wear them at the same time expresses the adjacent state of these divine entities. Furthermore, the artistic feature of *Seoul Sae-nam Gut* is in the elegant and neat moves (dance) which are choreographed in harmony with the lyrics and tune, shaman song, folk song, and the rhythm of Tang dynasty music.

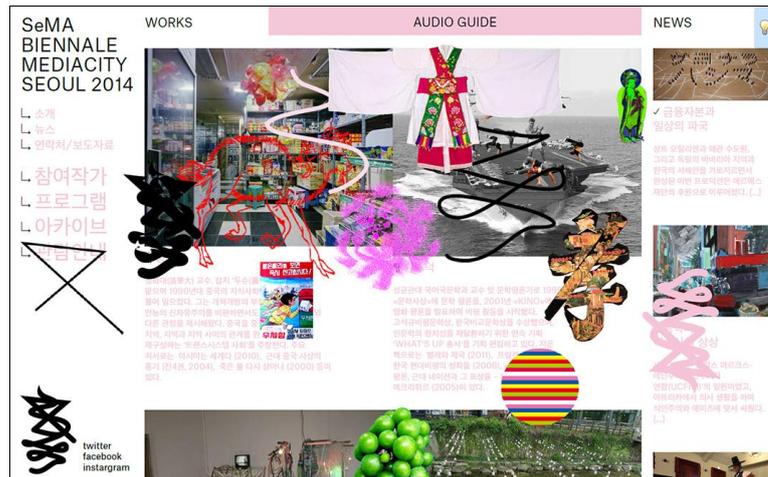
The ritual of the opening performance has significant meaning in our context in many ways. First of all, it is to celebrate the commencement of the exhibition and to cleanse any history of agony or tragedy left behind at the site of Seoul Museum of Art, originally used by the Court of Justice and the Supreme Court. At the same time, it is to console the poor souls who have lost their lives due to recent tragic accidents in Korea.

Shaman: Lee, Sang Soon (Designated performer of Important Intangible Cultural Property)

Born in 1950, Seoul. Lee has been possessed by the shaman god since the age of 15 and worshipping the god for 50 years. She was designated as the performer of Intangible Culture Property, *Seoul Sae-nam Gut*, in July 2005. Published the book *Seoul Sae-nam Gut, New Song Collection*, and recorded the albums *The Old Songs of Seoul*, *Shaman Song for House Ritual*, and *Princess Bari*.



Website www.mediacityseoul.kr



The website of SeMA Biennale *Mediacity Seoul* 2014 is another 'venue' of the exhibition with its own system, under the theme of **Ghosts, Spies, and Grandmothers**.

Ample information on the Biennale, such as basic information on the exhibition as well as the catalogue, audio guide, educational materials, and forum documents, are available for viewing and downloading. The website will be the online passage where the viewer can satisfy any intellectual curiosities and interest. We hope it will grow as a platform of new discourses and discussions.

Additionally, via the website of *Mediacity Seoul* 2014, the audio guide service is provided as in the venue, so that you can select the version desired. Especially this year, it was recorded in the familiar voices of the actors Hae-il Park and Moon Choi. You would be able to better understand the exhibits and enjoy your view accompanied with their explanations. The service is also available for smartphones.

Web designers: Hong Eunjoo, Kim Hyungjae

Graphic design duo active in diverse fields. They have been issuing *Gazzazapzi* together since 2007. Have co-organized projects such as *Next Step* in 2009, *GZFM: 90,0 91.3, 92.5, 94.2* in 2010, *Beautiful Books in Korea 2010* in 2011, and *A Tale of Three Cities* in 2014. Hong and Kim have been participating in the publication of nonperiodic culture magazine *DOMINO* since 2011.



SeMA–Hana Media Art Award

Seoul Museum of Art establishes the 'SeMA–Hana Media Art Award' in partnership with Hana Financial Group, upon the opening of the 8th SeMA Biennale *Mediacity Seoul* 2014.

Through the newly created award system, the winner of the top prize will be selected among the participating artists to receive 50 million Korean Won (50,000 USD).

- ※ Date Thursday, October 30, 2014
- ※ Venue Seoul Museum of Art
- ※ Hosted by Seoul Museum of Art
- ※ Organized by Seoul Museum of Art, Hana Financial Group



4. Exhibition * The Biennale exhibition is held at two venues: Seoul Museum of Art and Korean Film Archive

List of Participating Artists (Final)

Total 42 artists/teams from 17 countries

* In alphabetical order by family name written in English

No.	Name	Nationality	Year of Birth
1	Bae Young-whan	Korea	1969
2	Eric Baudelaire	France	1973
3	CHE Onejoon	Korea	1979
4	Choi Gene-uk	Korea	1956
5	Choi Sunghun + Park Sunmin	Korea	1970, 1971
6	Choi Min Hwa	Korea	1954
7	Sang-il Choi, Jiyeon Kim	Korea	est. 2014
8	CHUNG Seoyoung	Korea	1964
9	Nina Fischer & Maroan el Sani	Germany	1965, 1966
10	Nilbar Güreş	Turkey	1977
11	Ho Sin Tung	Hong Kong	1986
12	Haejun JO & KyeongSoo LEE	Korea	est. 2005
13	Jesse Jones	Ireland	1978
14	Joo Jae-hwan	Korea	1941
15	siren eun young jung	Korea	1974
16	Mikhail Karikis	Greece/UK	1975
17	Kim Soo-nam	Korea	1947
18	Kim In-who	Korea	1938
19	Dinh Q. Lê	Vietnam	1968
20	Jawshing Arthur Liou	Taiwan/USA	1968
21	Joanna Lombard	Algeria	1972



22	Basim Magdy	Egypt	1977
23	Pilar Mata Dupont	Australia	1981
24	Min Joung-Ki	Korea	1949
25	Naito Masatoshi	Japan	1938
26	Jakrawal NILTHAMRONG	Thailand	1977
27	The Propeller Group	Vietnam	est. 2006
28	Rho Jae Oon	Korea	1971
29	Lina Selander	Sweden	1973
30	Sean Snyder	USA	1972
31	SU Yu-Hsien	Taiwan	1982
32	Tamura Yuichiro	Japan	1977
33	Truong Cong Tung	Vietnam	1986
34	Otty Widasari	Indonesia	1973
35	Haegue Yang	Korea	1971
36	YAO Jui-chung	Taiwan	1969
37	Yoneda Tomoko	Japan	1965
38	YOUNG-HAE CHANG HEAVY INDUSTRIES	Korea, USA	est. 1999
39	Mahardika Yudha	Indonesia	1981
40	Zero Dimension/Kato Yoshihiro	Japan	est. 1963
41	Unknown (<i>Honchunjeondo: The Complete Map of the Celestial Sphere, Replica</i>)	Korea	19C
42	Unknown (<i>Yojjyundo: Immortals's Feast on Yoji Pond</i>)	Korea	Latter part of the Chosun Dynasty



Selected Works

CHE Onejoon
(1979, South Korea)

Mansudae Master Class

2014, 3 channel HD video, archive installation

Archive installation: [Commissioned by SeMA Biennale Mediacity Seoul 2014](#)



Mansudae Art Studio plays a central role in enhancing North Korea's national image by producing statues and portraits of the Dear Leader. The Mansudae Overseas Projects is an international commercial division of the studio. Starting with erecting the Tigrachin Monument in Ethiopia in 1974 without charging any cost, it constructed public buildings and monuments in a number of African countries such as Madagascar, Togo, Guinea, and Ethiopia, all without asking for the cost of production. The North Korean-made buildings and monuments in African countries are public buildings and monuments related to the history of their respective countries. However, they are the only places for South Koreans to see North Korean large-scale monuments in reality, since South Koreans are not allowed to visit the North due to division of the two Koreas. The monuments and buildings in African countries actually display more of North Korean socialist realism than African qualities. Strongly presenting the Juche art of North Korea, the buildings and monuments can be deemed as North Korea represented through Africa. For *Mediacity Seoul 2014*, CHE Onejoon presents a video and an archive that show the development of such history. Part of the work was introduced at the Korean Pavilion at this year's Venice Architecture Biennale, which won the Golden Lion for its extensive research and presentation.

For the last few years, CHE Onejoon has been focusing on the relationship between African countries and North Korea, experimenting with different attempts to interpret the ongoing Cold War in the Korean peninsula from a new geopolitical perspective. CHE has participated in a number of exhibitions at venues such as Atelier Hermès and PLATEAU in Seoul and Palais de Tokyo and the Musée du quai Branly in Paris. In 2010, CHE received the Ilwoo Photography Award. In 2014, CHE participated in the Korean Pavilion at the Venice Architecture Biennale.



CHUNG Seoyoung
(1964, South Korea)

From Moon to Moon

2014, Inkjet print, 200x300cm

Commissioned by SeMA Biennale *Mediacity Seoul* 2014



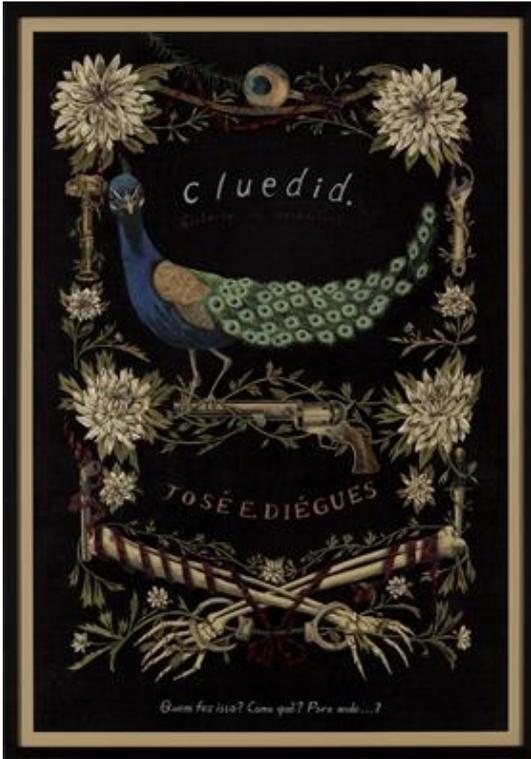
CHUNG Seoyoung describes her work with poetic language.

“A gathering that cannot be summarized through anything. A secret cannot be created only because people and objects resembling moon are gathered together. One cannot classify them only because they are visible. The reality is always full of problems, so it can be classified, but it usually does not contain parts that are unrecognizable.

CHUNG Seoyoung has been dealing with the issues of formativeness and formality to reflect on objects and their surrounding space. CHUNG has participated in a number of international exhibitions that include Venice Biennale (2003) and Gwangju Biennale (2002, 2008). She had solo exhibitions at different institutions such as Art Sonje Center, Ilmin Museum of Art, Atelier Hermès, and Portikus.



**Ho Sin Tung
(1986, Hong Kong)**



From Hong Kong Inter-vivos Film Festival. Cluedid

2012, Ink and color pencil on paper, 101.5x68.5 cm
Courtesy the artist and M+, West Kowloon Cultural District Authority (Hong Kong)

The Hong Kong Inter-vivos Film Festival presents 28 imagery films as an exhibition by artist Ho Sin Tung. It consists of paintings of fake or imagined film stills and movie posters, imaginary written film synopses, and the screening of movie trailers filmed by Ho Sin Tung. The result is an imaginary film festival, which happens to coincide with the real Hong Kong International Film Festival 2012. Each of these 28 films belongs to different categories including *Masterpiss*, *Classic Restoriette*, *The Advance Guard*, *Mocumentary*, *Czech Republic Goes Public*, etc. Within these categories, Ho tries to challenge classic authority and present the power of association in order to discuss the phenomenon of the Film Festival and to reflect on her own mentality. Each imaginary film signifies a real situation, such as the fulfillment of an unfulfilled desire or the denial of perfection. The Latin term *Inter-vivos* can be directly translated as “between the living”—because only the living can be the audience of the Film Festival, but it is only in the imaginary and dead world that things are possible.

Ho Sin Tung lives and works in Hong Kong, China. The artist has participated in numerous exhibitions held at institutions such as Hong Kong Museum of Art (2010, 2012) and Palais de Tokyo (2012). Tung also participated in Shanghai Biennale (2012) and was awarded the Hong Kong Contemporary Art Award and the Hong Kong Arts Development Award.



From Hong Kong Inter-vivos Film Festival. You are the Sucker of My Eyes

2012, Pencil on paper, 19x34.5cm
Courtesy the artist and M+, West Kowloon Cultural District Authority (Hong Kong)



siren eun young jung
(1974, South Korea)



Le Nouveau Monde Amoureux

2014, Performance, 45 min.

Commissioned and Produce by Asian Culture Complex-Asian Arts Theatre
Supported by Ministry of Culture, Sports and Tourism Office for the Hub
City of Asian Culture and *Mediacity Seoul* 2014

Le Nouveau Monde Amoureux depends on the unique aesthetics of tradition and performativity in pansori, a genre of traditional music in Korea. The work appropriates the content and form of *Chunhyang-ga*, the most well-known piece of pansori among the five songs left today. However, it reveals that the development of the typical romantic narrative is embedded with a constant struggle against the class consciousness of the period. Unfortunately, the class struggle in *Chunhyang-ga* sustains distance by assuming the patriarchal hierarchy forced on women. Moreover, it captures the fundamental dilemma and division of the protagonist of the performance, *Chunhyang*, which manifests through a series of constant, bitter laments made by the character. The five characters who appear in the performance—the joker, drummer, academic, singer, and Gukgeuk performer—are incarnations of important formal features in pansori performance, which are respectively narrative, rhythm, the hidden side (meaning), singing, and performance. The features of each character, acquired through a formal division of pansori, are transformed and reorganized through the individual performances of each character.

siren eun young jung lives and works in Seoul, South Korea. The artist analyses and criticizes the political dynamics of gender ideology by following female performers in *Yeosung-Gukgeuk*, a genre of theater that faded away after it reached a peak in the 1950s. jung has participated in a number of exhibitions that include *Learning Machine* (2013), *The Song of Slant Rhymes* (2013), *Dongducheon: A Walk to Remember*, and *A Walk to Envision* (2008). The artist was awarded the Hermès Foundation Missulsang in 2013.



Mikhail Karikis
(Greece/UK, 1975)



SeaWomen

2012, HD video, stereo sound, 16 min.
Courtesy the artist

SeaWomen focuses on the work and unique sonic sub-culture of a community of elderly female sea laborers called haenyeo who live on the isle of Jeju. The majority of these women are between 60 and 80 years old and practice an ancient breathing technique—the sumbisori—which was passed on from one generation to another. At once alarming and joyous, and often mistaken for birds or dolphin whistles, the sound of the sumbisori is as sharp as a blade marking the horizon between life and death in the dangerous daily life of the haenyeo.

Mikhail Karikis's audiovisual installation creates an immersive experience. Through sound and image it depicts the old women's day at work, their collective activities, and the reverberant noise of their communal spaces. The dangers of the work of the haenyeo become vivid in Karikis's recording of a sudden violent thunderstorm during a pearl-diving expedition, which is followed by a lively traditional work-song recorded in the women's camp.

Mikhail Karikis's artworks have been exhibited in esteemed institutions and biennales internationally including the 19th Biennale of Sydney (2014), Aichi Triennale, Japan (2013), Manifesta 9 (2012), and the 54th Venice Biennale (2011). His recent exhibitions include "Children of Unquiet" at Villa Romana Florence, Italy (2014), and touring exhibition in the UK titled "SeaWomen" at TATE St Ives, Nottingham Contemporary and Hayward (2013-15).

Mikhail Karikis pays attention to human voice as sculptural matter, exploring the issues of community, the political nature of labor, and difference. Mikhail Karikis's artworks have been exhibited in esteemed institutions and biennales internationally including the 19th Biennale of Sydney (2014), Aichi Triennale, Japan (2013), Manifesta 9 (2012), and the 54th Venice Biennale (2011).



Jawshing Arthur Liou
(1968, Taiwan/USA)



Kora

2011–2012, 3K video, sound composition by Aron Travers and Melody Eötvös, 14 min.
Courtesy Chiwen Gallery (Taipei)

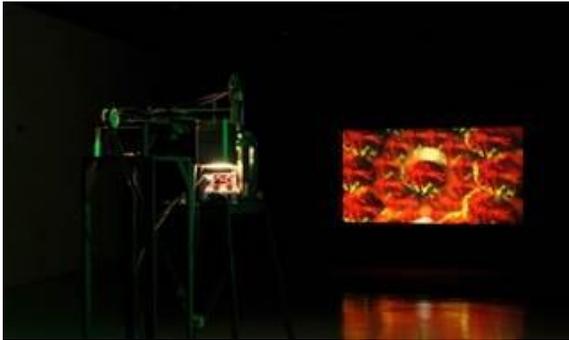
Video artist Jawshing Arthur Liou embarked on a 2300-kilometer filming expedition that started from Lhasa, traveled through the Tibetan Plateau, and ultimately made sojourns to Mount Everest and Mount Kailash. The trip included a four-day kora—a walking circumambulation around Mount Kailash at an elevation between five and six thousand meters. The work traces the steps of pilgrims while presenting unique mountain landscapes, reverence for nature, and a space of spiritual sanctuary.

The slowly unfolding composition of expansive electronic sounds and string instruments gradually brings one's attention to the present moment of the solitary hike. While the moving image is revelatory of the grand symphony of the natural scenery, the sound conveys the expansive interiority of one's being. Following Tibetan Buddhist tradition, the gentle pitch of prayer bells flows into the sonic scape as a wake up call to slumbering minds. Prayer flags strung between the rocks create multi-colored fluttering carpets. The wind carries their blessings skyward then scatters them across the world as an offering from the Tibetan Buddhists for the good of all.

Jawshing Arthur Liou is a Taiwan-born artist who currently lives and works in Bloomington, USA. Liou is also a professor at the Department of Digital Art at Indiana University Bloomington. Liou works with photography, video, and electronic imaging to create video installations depicting mental and surreal spaces. The artist participated in a number of exhibitions held at a number of venues including Taipei Fine Arts Museum (2014), Tokyo Metropolitan Museum of Photography (2014), and the National Taiwan Museum of Fine Arts (2014).



Jakrawal NILTHAMRONG
(1977, Thailand)



INTRANSIT

2013, 35mm film transferred to 16mm film, 5 min. (loop)
Courtesy the artist

INTRANSIT consists of three scenes: a scene of a planet floating in space, a scene of a planet's surface with mountains and an uncanny landscape, and a close-up scene of a liquid substance, which looks as if it might belong to another universe. The film pays homage to sci-fi film techniques in the 60s and 70s when filmmakers experimented with "Organic Effects" to depict life in space, as well as American experimental filmmakers who explored film media as a conceptual art form.

The fading of the film era and increased use of developments in moving image technology have led to the gradual disappearance of physical materials that can be seen and touched, from celluloid film to magnetic tapes and now digital files. The artist employs organic material or create models while producing movies using 35mm film and exploring the special effects technology of the sci-fi movies from the past.

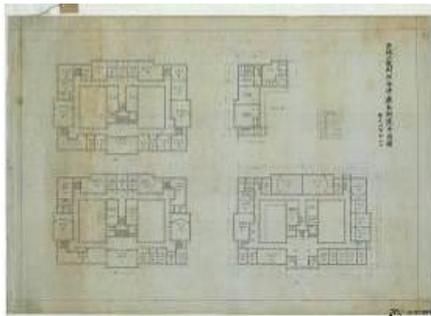
Born in Thailand, Jakrawal NILTHAMRONG's work ranges from short film and documentary to video installation and feature film. *Unreal Forest* (2010) became his first feature. The project was initiated by the Rotterdam Film Festival and was shot in Zambia. In 2007, NILTHAMRONG was an artist-in-residence at the Rijksakademie in Amsterdam. His recent short film *Stone Cloud* (2014) was selected for the 2014 Berlin Film Festival.



Tamura Yuichiro
(1977, Japan)



2014, photo by Tamura Yuichiro



Floor Plan for the New Court Annex in Gyeongsong, circa 1926-27
(Courtesy National Archives of Korea)

世話料理鱸包丁 *Suzuki Knife, Social Cooking*

2014, Mixed media installation

Commissioned by SeMA Biennale *Mediacity Seoul 2014*

Tamura Yuichiro's new work for this year's SeMA Biennale is a piece of a puzzle that is laid with layers of meaning on the relationship between Korea and Japan. The Joseon Tongsinosa ("communication envoys") were sent to Japan 12 times during the Edo Period. When the 11th envoys were staying in Osaka during their visit to Japan in 1764, the Joseon envoys' entourage Choi Cheon-jong was killed. The murderer turned out to be Suzuki Denjo, an interpreter and low-level warrior of Tsushima. As for the murder weapon, there is information that it was a kitchen knife made in Japan (15 centimeters long) by the blacksmith Kanesada in Seki. This case attracted the attention of the public in those days, and soon it was dealt with as a subject of kabuki or kyogen. One of the earliest kabuki performances was *Suzuki Knife, Social Cooking*. In the title *Suzuki Knife, Social Cooking*, Suzuki ("sea bass") refers to the name of the murderer Suzuki Denjo and the knife indicates the murder weapon, the kitchen knife. Tamura met an old blacksmith who still makes the kitchen knives in a traditional way in the very same city of Seki and requested he make a kitchen knife for cutting and trimming sea bass. Today, the old Korean Supreme Court building established by the Japanese Government-General of Korea has been changed into the Seoul Museum of Art, where *Mediacity Seoul 2014* is being held. To cut or trim a fish is 'saboku' in Japanese. The pronunciation is the same as the word that means a trial. Tamura caught sea bass on Tsushima island and cleaned it at the Seoul Museum of Art.

Tamura Yuichiro graduated from the Tokyo University of the Arts and is currently a Ph.D. candidate at the Graduate School of Film and New Media. He has pursued the possibilities of the moving image, taking photography as a point of departure while straddling various media including film, installation, and performance. The artist has been participating in a number of exhibitions and film festivals in different venues including Tokyo Metropolitan Museum of Photography (2014), Setouchi Biennale (2013), Museum of Contemporary Art, Tokyo (2012), and Oberhausen International Short Film Festival (2011).



**Truong Cong Tung
(1986, Vietnam)**



Magical Garden

2012–2014, Found photographs, reprinted on C-print,
30x40 cm (each), 8 pieces © Truong Cong Tung

Truong Cong Tung studies Vietnamese people's beliefs in suffering, fate, and ideas of the supernatural. Like an anthropologist, he has carried out field trips and research in 'Magic Garden' in Long An Province (a private garden open to the public believed to have healing powers), where he looked into people's spiritual beliefs and rituals, practices yet to be verified by science as a cure. In his research, he discovered belief—or, rather, delusion—is like a dream and is used as an effective tool to treat patients by psychiatrists. Cong Tung also expands his research to rituals of worshipping sacred objects believed to grant people wishes. His half-fictional, half-documentary artworks reveal layers of belief resulting from collective suffering or individual misery.

Truong Cong Tung lives and works in Ho Chi Minh, Vietnam. Tung is interested in spiritual culture, oral history, folklore, spells, and evil spirits with strange and mysterious nuances. His works are a combination of video, installation, paintings, and found objects that reflect his personal thinking, changes of society and issues of race, religion, and politics.



**Haegue Yang
(1971, South Korea)**



***Sonic Dances*, 2013**

***Sonic Rotating Ovals*, 2013**

©Installation view of Ovals and Circles, Galerie Chantal Crousel, Paris, France, 2013

Photo: Florian Kleinefenn

Appearing on both the ground floor and the third floor of the museum, Yang's latest works, are a continuation of her series of 'Sonic Sculptures' that primarily consist of bells. While the artist's previous creations have focused on light, visibility, penetrability, and gravity, this newly conceived ensemble of works additionally engage with different sensorial elements such as movement, sound, and wind, waging a strong opposition to the mechanical determinism of the modern age.

The countless bells that constitute the work resonate with an unexpectedly delicate metallic rattle, the aural reverberation enlarging the physical space occupied by the sculptures. Empowered by anthropologically significant meanings of the bell across different eras and regions, each sculpture draws us out of the aural and physical space, eventually ushering us into a deeply imaginative journey traversing venerable time and ancient civilizations.

Haegue Yang is based in Seoul, South Korea and Berlin, Germany. Her practice often results in a unique and autonomous language of abstraction underlying the actuality of historical figures or events. The artist had a number of solo exhibitions at international institutions including Walker Art Center, Minneapolis (2009), Kunsthaus Bregenz (2011), Modern Art Oxford (2011), and Haus der Kunst, Munich (2012). The artist also participated in the 53rd Venice Biennale (2009) and dOCUMENTA (13) (2012).



**Yoneda Tomoko
(1965, Japan)**

From the Series Cumulus. Hiroshima Peace Day

2011, Photographed on 6th August 2011

(The day the atomic bomb was dropped)

Chromogenic print, 65x83 cm, Courtesy the artist and ShugoArts



“In the aftermath of an unprecedented tsunami and a series of aftershocks that followed the Eastern Japan Earthquake were an uncountable number of victims and a nation that was once again horrified by the unseen atom and the unfolding of disaster at the Fukushima Daiichi Nuclear Power Plant. It became a daily horror that still haunts all of us. We frail humans were witness to a horror that could not have been foreseen even with all of our knowledge and imagination, and to the existence of a phenomenon so immense that individuals were powerless to resist it.

“Through this tragedy we also saw anew the local community and the nation to which we belong and in which we take part as individuals; our eyes opened and we questioned our submission to unseen authority as we recognized the emergence of this new challenge. Since the Meiji Restoration, Japan has striven through democratization to take its place among the most powerful nations of the world and in the past has approved of numerous wars fought across the world. Now, during my stay here in Tokyo, I have tried to examine the meaning of these things. Ultimately, in my mind, these events call into question the very meaning of human existence, and force me to seek answers to my doubts. Is there objective evidence that shows human existence to be driven by desire? Is there some polymeric biomaterial inherited from our ancestors that forms the mechanisms that induce it? Everything has been invisible.” (Written by the artist)

Yoneda Tomoko is a photographer based in London, UK. Yoneda's photographs address everyday places and subjects both in terms of their contemporary reality and the dramatic memories and history associated with their locations. She participated in a number of international exhibitions that include *Platform in Kimusa* (2009) and the Venice Biennale (2007).



5. Screenings

List of Screenings

* The films will be shown at Korean Film Archive, the co-organizer of the Biennale.

* The viewing of films will be on the B1 floor of Korean Film Archive, at Cinematheque KOFA. Information on reservations and other details will be posted later on. This list of film showings is subject to change.

Medium / 2 – 5 September

The words media and medium (psychic) have the same origin. This section consists of films that capture sorcery with filming technology or films that discuss at least the memories of sorcery. Although modern technology tries to remove elements such as shamanic rites, mystery, fantasy, and horror, these provide alluring narratives from the basis of culture. They sometimes reveal the past that people don't want to remember, indicate places that cannot be conquered even in modern times, and maximize the value of imagination.

1	<i>Andrea's Sky</i>	Natacha Nisic	60', France, 2014
2	<i>Genre Sub Genre</i>	Yosep Anggi Noen	12', Indonesia, 2013
3	<i>Hold your breath for four minutes – The Cemetery</i>	Sangdon Kim	4', Korea, 2008
4	<i>leoh Island</i>	Kim Ki-young	110', Korea, 1977
5	<i>Mae Nak</i>	Pimpaka Towira	33', Thailand, 1995
6	<i>Medium Earth</i>	The Otolith Group	41', UK, 2013
7	<i>The Radiant</i>	The Otolith Group	65', UK, 2012
8	<i>Scenes of Between</i>	Haejun JO & You Hee	28', UK, 2013
9	<i>Pea</i>	Tamura Yuichiro, Krissakorn Thinthupthai	9', Japan/Thailand, 2012
10	<i>Trip to the Wound</i>	Edwin	7', Indonesia, 2007



Asian Gothic / 11 – 17 September

Neo-gothic novels are known to reveal modern anxiety about industrialized society and technology while dealing with fantasy, outer space, trauma, mystery, horror, and sublimity, frequently in Western late Romanticism literature. Ghost stories and horror movies in Korea, Japan, and some Southeast Asian countries, as well as countless stories of the aforementioned themes from different Asian regions, share a lot with the “neo-gothic” world, but they are still different. The difference lies in everything such as the way ghosts appear and talk, historical origins of fantasy, the relation between past and present, and imagination customs about the outer world. Therefore, actually, might it not be better to call this “Asian Gothic?”

11	<i>The Bohemian Rhapsody Project</i>	Ho Tzu Nyen	7', Singapore, 2007
12	<i>Earth</i>	Ho Tzu Nyen	42', Singapore, 2009
13	<i>Ghost of Asia</i>	Apichatpong WEERASETHAKUL	9', Thailand/France, 2005
14	<i>Haunted Houses</i>	Apichatpong WEERASETHAKUL	60', Thailand, 2001
15	<i>The Man with Three Coffins</i>	Lee Jang-ho	104', Korea, 1987
16	<i>Memories of Over-Development</i>	Kidlat Tahimik	132', The Philippines, 1980-2014
17	<i>Shakespeare Must Die</i>	Ing K	172', Thailand, 2012
18	<i>Thousand Years Old Fox</i>	Shin Sang-ok	89', Korea, 1969
19	<i>Utama: Every Name in History is I</i>	Ho Tzu Nyen	23', Singapore, 2003
20	<i>Vampire</i>	Apichatpong WEERASETHAKUL	19', Thailand/France, 2008

Cold War Theater / 14 – 19 October

They say that the Cold War era is over, but it is questionable if it is truly over. The influence of the Cold War seems to still be powerful not only in the Korean peninsula, but also across Asia. Originally, the Cold War was considered to be the confrontation between powers in the Western Bloc and powers in the Eastern Bloc, but now most of its ideological aspects have disappeared and it is changing into a competition of political cultures and memories. In that sense, the Cold War can be a metaphorical “theater.”

21	<i>731: Two Versions of Hell</i>	James T. Hong	27', USA/China, 2007
----	----------------------------------	---------------	----------------------



22	<i>The Act of Killing</i>	Joshua Oppenheimer	159', Denmark/Norway/UK, 2012
23	<i>Apologies</i>	James T. Hong	56', Taiwan, 2012
24	<i>The Border City 2</i>	Hyung-sook Hong	104', Korea, 2009
25	<i>Cutaways of Jiang Chun Gen – Forward and Back Again</i>	James T. Hong	10', USA/China/Taiwan, 2012
26	<i>The Last Witness</i>	Lee Doo-yong	158', Korea, 1980
27	<i>Mismatched Nose</i>	Im Kwon-taek	110', Korea, 1980
28	<i>The Missing Picture</i>	Rithy PANH	90', Cambodia /France, 2013
29	<i>Moranbong, une aventure coréenne</i>	Jean-Claude Bonnardot	90', France, 1958
30	<i>Piagol</i>	Lee Kang-cheon	106', Korea, 1955
31	<i>Special investigation headquarter A life of Miss Kim Su-Im</i>	Lee Won-se	102', Korea, 1974

Her Time / 4 – 9 November

Films in this section prove the value of oral statements and testimonies. Mostly through the words of grandmothers, we will get closer to a modicum of truth about what happened in the past. However, what is more important would be the long and invisible time that has passed until these testimonies are delivered to an audience through film. Before those grandmothers stood in front of cameras, many people had to go through what these women had gone through. But some people are newly-born and live in the same era while knowing nothing about them.

32	<i>Habitual Sadness 2</i>	Byun Young-joo	56', Korea, 1997
33	<i>How to Disappear Completely</i>	Raya Martin	80', The Philippines, 2013
34	<i>Legend of Miryang1</i>	Park Bae-il	74', Korea, 2013
35	<i>Rainy Season</i>	Yu Hyun-mok	114', Korea, 1979
36	<i>Tour of Duty</i>	KIM Dong-ryeong, Park Gyeong-tae	150', Korea, 2013



Documentary Lab / 18 – 23 November

This section presents documentaries recently made in Jakarta and Hanoi where alternative videos are actively produced. The collection of films '10 Years of Video Art in Indonesia' and Hanoi DOCLAB's works are the results of activities that closely relate to local video education or community activities. In response to these, we selected four experimental documentaries that were recently produced in Korea.

37	<i>10 Years of Video Art in Indonesia</i>	OK. Video and ruangrupa	77', Indonesia, 2001-2009
38	<i>DOCLAB's Works</i>	DOCLAB	78', Vietnam, 2010-2013
39	<i>A blanket area</i>	Wonwoo Lee	9', Korea, 2008
40	<i>Pictures at an Exhibition</i>	Hwang Sun Sook	22', Korea, 2013
41	<i>Searching for Dead Dogs</i>	Sook Hyun Kim	31', Korea, 2010
42	<i>Unfinished Work</i>	Hye Jeong Cho	31', Korea, 2011



Selected Works

Medium / 2 – 5 September

NatachaNisic



Andrea's Sky

France | 2014 | 60min | Color | Digital File

Andrea's Sky deals with the unusual circumstances which led Andrea, a young Bavarian woman, to become a Korean shaman. It is a personal and cultural revolution with a life and death issue. Andrea speaks about herself and tells her own story. Her initiation in Korea in 2007 was filmed. Her story will echo in the places where she went, filmed once again with or without her.

Asian Gothic / 11 – 17 September

Short films by Apichatpong WEERASETHAKUL

Ghost of Asia

Thailand/France | 2005 | 9min | Color | Digital File

Haunted Houses

Thailand | 2001 | 60min | Color | Digital File

Vampire

Thailand/France | 2008 | 19min | Color | Digital File



Apichatpong WEERASETHAKUL was born in 1970 in Bangkok, Thailand. Since 1994, WEERASETHAKUL has produced short films using both analog and digital media. His first feature film *Mysterious Object at Noon* (2000) received worldwide recognition and critical acclaim. With *Blissfully Yours* (2002), *Tropical Malady* (2004), and *Syndromes and a Century* (2006) WEERASETHAKUL became one of the most renowned directors of our time. In 2010, he was awarded the Palme d'Or at the Cannes Film Festival with *Uncle Bunmee Who Can Recall His Past Lives*. The artist is also actively creating short films and installation works, participating in a number of exhibitions. This year's SeMA Biennale *Mediacity Seoul 2014* introduces WEERASETHAKUL's short films.



Cold War Theater / 14 – 19 October

Joshua Oppenheimer



The Act of Killing

Denmark/Norway/United Kingdom
2012 | 159min | Color | HD

Cinema has traditionally been dominated by films about good versus evil, the good fighting against the bad. However, the good and the bad only exist in stories. In reality, every evil act in history has been committed by human beings like ourselves. In *The Act of Killing*, I ask you to see a part of yourself in Anwar. Empathizing with a killer does not mean empathizing any less with the victims. The moment you identify, however fleetingly, with Anwar, you will feel, viscerally, that the world is not divided into the good and the bad—and, more troublingly, that we are all much closer to the perpetrators than we would like to believe. What does it mean to have a past? How do we create our reality through storytelling? And how, as a crucial part of this, do we use storytelling to escape from our most bitter and indigestible truths?

Jean-Claude Bonnardot



Moranbong, une aventure coréenne

France | 1958 | 90min | B&W | DigiBeta

At the beginning of the Korean war, the love story between a young worker and the daughter of a musician unfolds in the city of Kaesong. *Moranbong, une aventure coréenne* is intriguing and extraordinary as much for its form as its background of production. It was a film that was almost made by accident. The director Bonnardot and the writer Gatti joined a delegation of journalists and artists including Chris Marker and Claude Lanzmann who were invited to North Korea in the spring of 1958, only five years after the end of the Korean War. Their initial plan was to make a short film during their trip, but they changed their plan and decided to make a feature film with the full support of the local authorities.

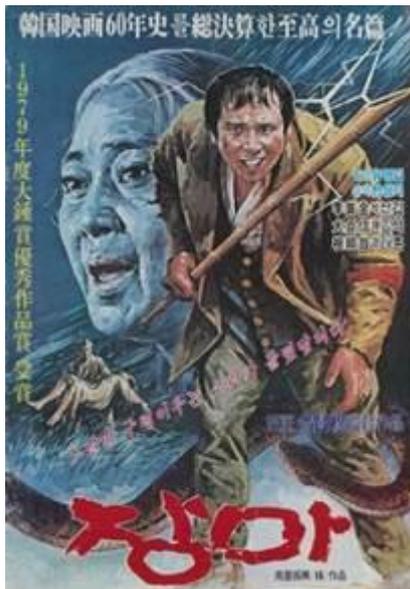


Her Time / 4 – 9 November

Yu Hyun-mok

Rainy Season

Korea | 1979 | 114min | Color | 35mm



During the Korean War in the early 1950s, a mother's family comes and stays at Dong-man's house. His uncle on his father's side is a North Korean partisan and his uncle on his mother's side dies while fighting as a South Korean soldier. This is why his grandmothers don't get along well. When all of the North Korean partisans who attacked downtown were killed, Dong-man's father thinks that Dong-man's uncle is dead. However, his grandmother does not believe it and visits a fortune-teller, who says he is still alive and will come back home soon. Based on Yun Heung-gil's medium-length story, this film is Yu's most well-known work produced late in his career. The film deals with shamanism and the barbarous time of Korean history—struggles and suppression of armed guerrillas, massacres of civilians due to mutual revenges, and the division of the Korean peninsula along with extreme ideological conflicts—and pursues true reconciliation between people.

Documentary Lab / 18 – 23 November

Sook Hyun Kim



Searching for Dead Dogs

Korea | 2010 | 31min | Color/B&W | HDV

My grandmother's home has a mystery. Whenever my grandmother takes care of a dog, it dies. This project explores essayistic personal documentary film as an artful and moving humanly rich form, following the track of grandmother's life story. It starts in a funny, mysterious and fictional situation but suddenly meets political and historical issues with a different kind of logic.



6. Program

Screenings & Lectures

At the screenings & lectures program, participating artists and directors talk about their art world and artworks in their own words.

Tuesday, September 2, 2014 at the Seoul Museum of Art (SeMA) and the Korean Film Archive (KOFA)

10am	Screening Zero Dimension Documentary Film The White Rabbit of Inaba	SeMA Annex 1F Press Room
11am	Artist Talk Zero Dimension / Kato Yoshihiro (Japanese-Korean consecutive interpretation)	SeMA Annex 1F Press Room
1pm	Artist Talk Tamura Yuichiro (Japanese-Korean consecutive interpretation)	SeMA Lobby
2pm	Artist Talk Jesse Jones (English-Korean consecutive interpretation)	SeMA Lobby
4pm	Artist Talk Ho Sin Tung (English-Korean consecutive interpretation)	KOFA Cinematheque KOFA 3
5:30pm	Artist Talk Rho Jae Oon (Korean)	KOFA Cinematheque KOFA 3
7:30pm	Screening & GV Andrea's Sky, Natacha Nisic (English-Korean consecutive interpretation)	KOFA Cinematheque KOFA 1



Conference

Miracles, Violence, Disorders, and Spirits

This conference is held as part of *Mediacity Seoul 2014* and extends its theme of “Ghosts, Spies, and Grandmothers.” In publishing exhibition book 2 of *Mediacity Seoul 2014*, attendants can freely discuss Asian culture, the experience of colonization, and women’s experiences together with the main contributors to the book and participating artists.

In the *Analects*, Confucius never talked of the supernatural, of “miracles, violence, disorders, and spirits.” However, in modern society where violence and disasters have become part of everyday life, the supernatural naturally becomes a major topic of conversation. Participants include Heonik Kwon, who has contemplated the Cold War from a new, anthropological perspective; Li Ang, who wrote a novel with a female ghost in Taiwan as a main character; Pak Noja, who deals with the Soviet spy Richard Sorge; artist Haegue Yang and curator Doryun Chong; and MBC’s radio producer Sang-il Choi, who is well known for his program Korean Traditional Folksongs. ‘Miracles, Violence, Disorders, and Spirits’ is jointly held by the Seoul Museum of Art and the Gyeonggi Cultural Foundation.

- ※ Hosted by Seoul Museum of Art
- ※ In cooperation with Gyeonggi Cultural Foundation
- ※ Period October 23–30, 2014
- ※ Venues Seoul Museum of Art, Kaywon School of Art and Design
- ※ Panelists Haegue Yang, Doryun Chong, Li Ang, Heonik Kwon,
Pak Noja, Haejun JO, Sang-il Choi, Jiyeon Kim (and more)

* Detailed program information will be posted on the website. www.mediacityseoul.kr



7. Visiting Information

SeMA Biennale *Mediacity Seoul* 2014: Ghosts, Spies, and Grandmothers

Venue Seoul Museum of Art (SeMA), Korean Film Archive (KOFA)

Duration Tuesday, September 2 – Sunday, September 23, 2014

SeMA

Opening Hours	Tuesday – Friday 10:00 – 20:00 Weekends and national holidays 10:00 – 19:00 (September and October), 10:00 – 18:00 (November) Closed on Mondays / The last admission will be one hour before the stated closing time. Museum Day: The museum opens until 22:00 on Tuesdays of the 1 st and 3 rd week of every month.
Admission	Free of charge
Audio Guide	Korean and English, free of charge, limited supplies, identification required
Docent Program	Everyday at 11:00 / 14:00 / 16:00 *Starts at the lobby of the museum
Contacts	SeMA Biennale <i>Mediacity Seoul</i> 2014 SeMA (Seoul Museum of Art) 61 Deoksugung-gil, Jung-gu, Seoul, Korea 100-813 T. +82.2.2124.8800 (SeMA), 8988 (SeMA Biennale) E. press@mediacityseoul.kr / www.mediacityseoul.kr

KOFA: Korean Film Museum

Opening Hours	Tuesday – Friday 10:00 – 19:00 Weekends and national holidays 10:00 – 18:00 Closed on Mondays and Chuseok holidays / The last admission will be 30 minutes before the stated closing time.
Admission	Free of charge

KOFA: Cinematheque KOFA

Screening Schedule	Please visit www.mediacityseoul.kr and www.koreafilm.org
Admission	Free of charge (entrance tickets are issued for seat designation)
Contacts	KOFA (Korean Film Archive) 400 Worldcupbuk-ro, Mapo-gu, Seoul, Korea 121-904 T. +82.2.3153.2001, 2072 / E. kofa@koreafilm.or.kr / www.koreafilm.org



8. Contacts

SeMA Biennale *Mediacity Seoul* 2014 Office

Communication Manager

Shim, Ah-Bin
abs@mediacityseoul.kr
+82.2.2124.8979

Communication Coordinator

Kim, Hyejin
jin@mediacityseoul.kr
+82.2.2124.8988

Seoul Museum of Art

Curator in Charge

Yoo, Min Kyung
minkyungyoo@seoul.go.kr
+82.2.2124.8973

SeMA PR Curator

Byun, Jihye
bsjihye@seoul.go.kr
+82.2.2124.8928

Images can be downloaded from the following link

(* only available in Internet Explorer)

<http://webdisk.eseoul.go.kr/ohd/pm/home/login.php>

Guest log in → ID: bsjihye PW: sema2013 → [Mediacity Seoul 2014] folder

For high-resolution images, please contact: press@mediacityseoul.kr

Website www.mediacityseoul.kr

SNS

Twitter twitter.com/mediacityseoul

Facebook www.facebook.com/mcs2014

Instagram instagram.com/mediacity_seoul