

PRESS KIT

Soun-Gui Kim: Lazy Clouds
September 10, 2022 – February 05, 2023



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September 2022

Exhibition
Soun-Gui Kim: Lazy Clouds

Exhibition opening
Fri, 09.09.2022

Exhibition period
Sat, 10.09.2022 – Sun, 05.02.2023

Location
Atrium 1+2, ground floor

Press contact
Felix Brenner
Phone: +49 (0) 721/1800-1821

E-Mail: presse@zkm.de
www.zkm.de/presse

ZKM | Center for Art and Media Karlsruhe
Lorenzstraße 19
76135 Karlsruhe

Founders of the ZKM



Baden-Württemberg

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PRESS RELEASE

For the first time in Europe, the ZKM | Center for Art and Media is showing a comprehensive solo exhibition of the Korean-French artist Soun-Gui Kim.

New exhibition
»Soun-Gui Kim: Lazy Clouds«
10.09.2022 – 05.02.2023

With »Soun-Gui Kim: Lazy Clouds«, the ZKM | Center for Art and Media Karlsruhe opens on 09 September 2022 the first comprehensive solo exhibition of Korean-French artist Soun-Gui Kim in Europe. The exhibition provides an overview of her work from the 1970s to the present.

Early on, Kim became interested in the deconstruction of painting, large-scale performances, photography, video works in public spaces, and multimedia art. Her works are distinguished by their highly participatory character and are influenced by comparative studies of Eastern and Western culture and philosophy, as well as by the exploration of language.

In the 1980s, Soun-Gui Kim travelled to various countries around the world, and intensively explored the culture and art of the East and West. In New York, she was in contact with a number of renowned video artists including Nam June Paik, Ko Nakajima, Ira Schneider, and Frank Gillette. During this time issues connected with the spread of global capitalism and the structural changes in society brought about by the Internet have become particularly important to her.

The title of the exhibition »Lazy Clouds« refers to a poem and a book of poems published by the artist in France. At the same time, it exemplifies her personal approach to life. Completely contrary to the capitalist-oriented productivity and performance regime, it is an approach based on the concept of leisure as an artistic, creative, and philosophical principle. Like the clouds, which are completely free to find ever new forms in the sky, Soun-Gui Kim dedicates herself to her art far removed from predetermined patterns and conventions.

Soun-Gui Kim's show of works is the first of four solo exhibitions that the ZKM | Karlsruhe is dedicating to female media artists in the coming months under the title of "Female Perspectives." The artists are Soun-

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Gui Kim, Marijke van Warmerdam, Analívia Cordeiro, and Ulrike Rosenbach.

Peter Weibel, artistic and scientific director of the ZKM, says: “In the upcoming exhibition season 2022–2023, the ZKM is presenting the work of four exceptional female media artists who have made a specific and enlightening contribution to our traditional worldviews by rearticulating the world of images. The difference between reality and representation, between reality and representation, is indeed the crux in the age of media, defined by Niklas Luhmann in 1996 as ‘what we know about our society, indeed about the world in which we live, we know from mass media.’ These four artists are not only concerned with the ontological difference between being and with anything that exists, with the semiotic difference between being and signs, or with gender difference. With extraordinarily meticulous work, the process of an image coming into being unfolds as poetry of freedom. In her works Soun-Gui Kim perfectly unifies this panorama of differences, augmented by the cultural differences of East and West, which she then dissolves into a vision that is cosmic as well as cosmopolitan.”

The exhibition at ZKM | Karlsruhe has been realized in collaboration with the National Museum of Modern and Contemporary Art (MMCA), where the retrospective was on view in 2019, and Arario Gallery in Seoul, South Korea. »Soun-Gui Kim: Lazy Clouds« was curated by Clara Runge, Soojung Yi and Philipp Ziegler.

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INTERVIEW WITH SOUN-GUI KIM

Your exhibition at the ZKM provides an overview of your work from the 1970s to the present. How would you describe the development of your art over the years?

Soun-Gui Kim: *I have the good fortune to live in several cultures, in the Orient and in the Occident, that is, in the East and in the West. In addition, I live in different time periods: the past, the present, and the future. Therefore, the wellspring of my work and experimentation is inexhaustible and I am always discovering new things.*

Since graduating from Seoul National University, I have been questioning and opening up the rules of art and philosophical reflection. This led to the deconstruction of languages and the search for a new medium; that is, the search for a new way of seeing and thinking.

You were one of the first artists working internationally to embrace video and media as tools. How did you discover video art for yourself and what distinguishes working with video for you?

Soun-Gui Kim: *I first devoted myself to the deconstruction of painting, which led me to installation and performance as though automatically. From that moment on, everything was possible. All of life became the field of my art. All kinds of spaces and time became possible places of presentation.*

All the elements that make up our life I rediscovered for this: the light, the wind, the sky, the sea, the mountains, the clouds, the dust, the smell, the sounds, the people, the city, the environment, the context... With this I want to say: Our everyday life became the subject of my possible investigations and my art. At first, I had to experiment with video. Video for me was above all an empty and open container, interwoven with light and with the capability to record everything.

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Time and poetry still play a major role in your work today. Do you combine your Korean culture with that of the West? You already traveled a lot in the 1970s and lived in Paris, New York and also taught at the Academy in Hamburg.

Soun-Gui Kim: For me, time runs vertically, every moment contains everything: the past, the present, and the future. This results in a "zero time". It is a place where all times "materialize" simultaneously in the tiny moment of the here and now. In the philosophical thinking of Zen Buddhism in Korea this is called "Tchala" – the moment Buddha awakes.

In poetry, there is a great deal of emptiness and silence. This gives rise to the free play of language. The best kind of philosophizing is to write poetry, wasn't it Ludwig Wittgenstein who said this? In the traditional Korean orchestra, all musicians are free to choose when the moment of silence comes, and how long it will last. It is really interesting in just one life to live in multiple cultures and thoughts. I am very fortunate.

Your exhibition at ZKM is the first of a series of four solo exhibitions featuring women media artists. In your experience, do female and male artists work differently?

Soun-Gui Kim: Is there one art for men and another for women? Art is androgynous. There is no gender in the Korean language. This makes it different to the French language and also the German language. "Difference" is actually an interesting concept that integrates the idea of meeting, sharing, cooperation, and harmony.

However, in our society, difference tends to evoke the idea of hierarchy and violence. A society ruled only by the one is dangerous.

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BIOGRAPHY SOUN-GUI KIM

Year of birth, place

1946, Buyeo, Korea, Republic of (South Korea)

lives and works in

Paris and Viels-Maison, France since 1971

Biography

The media artist Soun-Gui Kim was born in 1946 in Buyeo, Korea. After completing her art studies (department of Art) at Seoul National University, she received a scholarship by French Government as guest artist at the Centre Artistique de Rencontre International in Nice in 1971. Since then she has lived and worked in France.

Directly after her stay as a guest artist, Soun-Gui Kim taught at the École Nationale d'Art Décoratif in Nice and at the École Supérieure des Beaux-Arts in Marseille between 1974 and 2000. Further professorships followed, for example as a visiting professor at the Hochschule für Bildende Künste in Hamburg (1985) and as a long-standing professor at the École Nationale Supérieure d'Art Dijon.

Ranging from the deconstruction of painting to links between philosophy, art and technology the media artist develops experimental performances, video works and conceptual works.

Due to her growing interest in video and multimedia art, she has been in international exchange with renowned video artists such as Nam June Paik, Ko Nakajima, Ira Schneider and Frank Gillette since the early 1980s and also with John Cage.

Since the late 1980s, issues related to the spread of global capitalism and structural changes in society caused by the Internet have become particularly important for Soun-Gui Kim, and she has engaged in intensive discourse with the philosophers Jacques Derrida and Jean-Luc Nancy.

Solo Exhibitions (Selection)

2019 »Lazy Clouds – Soun Gui Kim«, National Museum of Modern & Contemporary Art (MMCA), Seoul

2013 »Beating the market, Soun-Gui Kim in dialogue with Cage, Derrida, and Nancy«, presented by Jean-Michel Rabaté & Aaron Levy, Slought Foundation, Philadelphia

2001 P.A.P., Galerie Lara Vincy, Paris

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2000 »Stock Exchange II«, Art Sonje Center, Seoul
 1996 »Station O Time«, Interactive multimedia installation,
 Korean Institute of Industrial Technology, Cheonan, Korea
 1991 »O Time«, Musée d'Art Moderne et d'Art Contemporain
 de Nice, Nice
 1988 »Soun-Gui Kim«, Galerie Donguy, Paris
 1983 »Bonjour Paik Nam-June II«, Performance with Paik
 Nam June, Paris
 1975 »Soun-Gui Kim«, American Cultural Center, Seoul

Group Exhibitions (Selection)

2021 »Another Energy: Power to Continue Challenging – 16
 Women Artists from around the World«, Mori Art Museum,
 Tokyo
 2010 »Media City Seoul 2010«, Seoul History Museum, Seoul
 2007 »Homage to Paik Nam June: Memories of
 Wuppertal«, MMCA, Gwacheon
 1999 »Sarajevo 2000«, Contemporary Art Museum of
 Sarajevo, Sarajevo
 1987 festival »Ars Electronica«, presented by Daniel Charles,
 Linz
 1986 »Video & Multimedia/Soun-Gui Kim et Ses Invités«,
 Vieille Charité, Marseille
 1982 festival »Infermental II«, Hamburg

Publications (Selection)

Encounters with Soun-Gui Kim: »Writings, 1975-2021«,
 Publication Slought Foundation, Philadelphia, 2022
 »Lazy Clouds – Soungui Kim,« Catalog of exhibition, MMCA-
 Seoul, Seoul, 2019
 »Kim Soun Gui, Art, or listen to the silence: Soun-Gui Kim in
 conversation with Jacques Derrida, Jean-Luc Nancy & John
 Cage,« DVD/Book, Jean-Michel Rabaté & Aaron Levy, Slought
 Foundation & Art Sonje Center & Institut français of Korea,
 Seoul, 2014
 »Montagne, c'est la mer / Tchouang-tseu et Wittgenstein,« La
 Main Courante, La Souterraine, 2003
 »Saveur du bruit,« reply to the text of Jean-Luc Nancy; »Les
 sens du sens,« Bonjour, Hong Design, Seoul, 2000
 »The emptiness of emptiness/dream of butterfly,« Art and
 Asia Pacific, vol.1, n° 4, Sydney, 1993
 »Eclat du vide / Temps et Espace dans l'art japonais,« Travers,
 n° 38-39, Centre Pompidou, Paris, 1986
 »Technology of art in East Asia today in East Asia,« Culture,
 UNESCO, Paris, 1982

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The ZKM | Center for Art and Media is a cultural institution that is unique in the world. With its art collection, publications, archives, and artistic, scholarly and scientific research on the electronic arts, the ZKM stands for a program of interdisciplinary projects and international collaborations. In its exhibitions, symposia, concerts, and workshops, the ZKM communicates the theoretical discourses of philosophy, science, technology, politics, and economics from a contemporary artistic perspective.

Address:

Lorenzstraße 19
76135 Karlsruhe
Germany
Phone: +49 (0) 721/8100-0
Fax: +49 (0) 721/8100-1139
E-Mail: info@zkm.de

Opening hours:

Wednesday-Friday	10 am – 6 pm
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Monday & Tuesday	closed

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