



1. Seung-hye Hong, *Organic Geometry*, 2020, 29 interactive images; *Autoportrait*, 2020, flash animation with the music Exercise 03 by the artist, 1 min 10 secs
2. Goldin+Senneby, *Notes on a Condition: Delay*, 2020, single channel video, 6 mins 30 secs
X-ray: Hans Hertz Lab
Soundtrack: Zhala
3. Liam Gillick, *Object Related Mapping*, 2020, single channel video, 4 mins 5 secs
4. Young-gyu Jang, *Untitled*, 2020, 5 mins 12 secs
5. Jin and Park, *Still Life*, 2020, single channel video, 1 min
6. Hyunseon Kang, *A Sleeping Monument*, 2020, interactive 3D object, infinite duration
7. Jidon Jeong, *Nothing remained but a direction to all sides*, 2020, novel-essay
8. Hyunjoon Yoo, *Selected drawings for the virtual gallery*, 2020
9. Daum Kim, *24/7 Ambient Radio - Music To Space Out*, 2020 - ongoing, internet live stream channel

1. In his “The Question Concerning Technology”(1954), Martin Heidegger introduces the term *Gestell* to describe how the position of the subject is artificially constructed by modern technology. According to him, technology creates the framing, or *Gestell* that allows one to position as a subject and experience the world as an object, as an image.

What if our current situation will never be “normal” again? What if it becomes commonplace that one watches exhibitions and or views art on a monitor or in a book? How should we experience a work of art in the era of the “untact” when we cannot experience its *aura*? Have online exhibitions and viewing rooms replaced the experience of art in the White Cube? If not, isn’t it the time to explore the *Gestell* (apparatus),¹ the way in which our experience of art is framed by technology, and produce a new way of presentation which could shift how we perceive art?

Due to an outbreak of COVID-19, museums and galleries in South Korea were shut down three times this year: in February, May and September. The situation is similar all around the world. As of November 2 2020, while I write this introduction, new lockdowns have been announced in Germany, France and the United Kingdom, in order to control the spread of coronavirus. In such circumstances as these, we are constructing the new infrastructure needed for virtual engagement. There is no vernissage, but rather a host of online gatherings or events. One can watch a filmed exhibition entirely online. International art fairs have launched their online viewing rooms, or even entire VR art fairs. The change has been rapid, to the point where you can begin to feel the strain of these online events. Although they seem to find a way to cross boundaries of time and space, most of them are provided merely as a substitute for the “real,” or as a temporary solution which has quickly ballooned to fill a void.

If the situation will be “normal” again, we may have similar living standards like the past. Alternatively, life may never be “normalized” in a world of near-future pandemics. Or, perhaps we may be unable to return to our “before,” as the pandemic has resulted in us experiencing and perceiving different ways of living. That being so, as per my questions above, I would like to suggest that this is the moment that we should start to question, examine, and develop the framings; the presentations of presenting art; the way in which art can be experienced.

The exhibition *Your Floorplan* starts from the premise that artists, architects, designers, writers and musicians have their own floorplans in mind. Whether it be an installation, a painting, an image or blueprint on a monitor, text in a book, or a note on manuscript paper, it supposes they conceive of an idea while postulating that their creations will be staged in a spatial and temporal space. *Your Floorplan*,

on the contrary, asks the participating art practitioners to imagine how they can transpose their work from the “real” stage into a two-dimensional monitor, not just as a digital reproduction of the artwork, but as the work itself. By suggesting that participants envisage the online, or the screen, as a conceptual and abstract space, the exhibition has commissioned new works from the art practitioners, who are flexible thinkers and can present a vision of a new world: Liam Gillick, Goldin+Senneby, Seung-hye Hong, Jin and Park, Hyunseon Kang, Daum Kim, Young-gyu Jang, Jidon Jeong, and Hyunjoon Yoo. As a response to my curatorial proposal, these art practitioners presents an artwork showing how they interpret a space, how they set and frame the presentation of art, and how they represent the floorplans in their mind, which are the basis of their creations.

In addition, *Your Floorplan* is an investigation of the concept of aura, which I attempt to reappraise and develop a decade later. Eleven years ago, I co-curated the exhibition *Flexible Aura* with Christine Takengny in a bid to reconfigure the notion of aura beyond its material boundaries. Back in 2009, we revisited the concept of *aura*; a concept that has been interpreted by many theorists and practitioners including Walter Benjamin,² André Malraux³ and Brian O’Doherty.⁴ We suggested that, in the age of the internet, a work of art has flexible auras that are accessible in multiple places, that can exist in manifold formations, be it in the physical or in the virtual space, and that can be translated and transformed from one place to another, from one cultural setting to another.⁵ *Your Floorplan* poses a question why we cannot replace an experience of art with an online exhibition or a viewing room, even if we do adopt the idea of *multiple* flexible auras. The exhibition aims to examine whether a work of art could have its own aura and one can really be flexible when perceiving art, in case an artwork is created and produced committed for a monitor, not as a digital representation.

Lastly, the exhibition *Your Floorplan* is an experiment regarding the open platform. The title plays with the name of an online platform, which attempts to be open to everyone. By paradoxically naming itself after a term used in architecture and building engineering to conceive of tangible and three-dimensional space, the Floorplan aims to reconsider the meaning of space in contemporary art, and seeks to uncover the possibilities of solidarity beyond the parameters of time and space in order to vary established artistic practices based on the online platform.

Therefore, as well as participating artists, architects, designers, writers and musicians, this exhibition invites the audience to participate, encouraging them to share their own “floorplans” to the open platform of the “Board.” In his essay *Curating in the Post-Internet*

2. Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, (London: Penguin Books, 2008).

3. André Malraux, *The Museum Without Walls*, (St. Albans, Herts: Paladin, 1974).

4. Brian O’Doherty, *Inside the White Cube*, (Berkeley and Los Angeles: University of California Press, 1999).

5. Hyunjoon Byeon and Christine Takengny, “Being Flexible! The Aura of the Artwork in the Age of Digital Reproduction,” Exhibition Catalogue of *Flexible Aura* (2008).

Age, Boris Groys argues that the non-selective character of the internet is an illusion. According to him, the actual functioning of the internet is based on non-explicit rules of selection, through which users select only what they already know or are familiar with. By including the audience's contributed works in the second part of *Your Floorplan*, which will be presented in the format of publication, as a way to limit the selective attribute, this exhibition aims to explore whether a genuine "open" online platform is possible: if the platform can be democratic, if the audience will become active participants or remain spectators, and how the gesture of withdrawal within a curatorial project paradoxically reveals the framings, and the presentations of presenting.

By interpreting online space as a conceptual and abstract space, as opposed to a substitute for the offline, *Your Floorplan* questions the contemporary definition of framing art, and how our perception can evolve when it comes to experiencing art. The exhibition also explores the concept of *aura* in an age when it has become increasingly common to view an artwork online or on the social media, and how these new technologies may have emancipated the audience by eradicating the traditional spatial and temporal limitations. This exhibition may be helpless to change our ways of seeing, and this attempt to encourage our audience to be aware of their surroundings may only ever be a failed experiment. However, if art cannot allow us to have a new perspective on reality without boundaries, then what can?

Liam Gillick
Object Related Mapping,
2020, single channel video,
4 mins 5 secs

In *Object Related Mapping*, Liam Gillick traces the lived experience of work by contrasting a mixture of sensical and non-sensical statements, relating to current working jargon, with an endless “tracking shot” of mostly shuttered night-time offices. While reminding us of the pandemic by showing the now-empty spaces of former constant function, the series of statements delivers an incisive message to the system to which we belong. In addition, the work simultaneously demonstrates the sense of space and structural understanding that is often presented in the artist’s sculptural and architectural work by mixing the vertical words with the horizontal tracking shots of the office spaces. The result is a presentation of Gillick’s floorplan as an endless “elevation,” which is confronted by a film-like “title sequence.” Also, the background music, perfectly played MIDI music, seems to add an illusionary ambience; a perfection unattainable in real life but which can exist in a virtual world.

Liam Gillick is an artist based in New York. His work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus, and extends into a structural rethinking of the exhibition as a form. He has produced a number of short films since the late 2000s, which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure. Gillick’s work has been included in numerous renowned exhibitions including documenta and the Venice, Berlin and Istanbul Biennales - representing Germany in the 2009 Venice Biennale. He has had solo exhibitions at the Museum of Contemporary Art in Chicago, the Museum of Modern Art in New York and the Tate in London. Over the last twenty-five years, Gillick has also been a prolific writer and critic of contemporary art – contributing to Artforum, October, Frieze and e-flux Journal. He is the author of a number of books, including a volume of his selected critical writing.

Goldin+Senneby
Notes on a Condition: Delay,
2020, single channel video,
6 mins 30 secs
X-ray: Hans Hertz Lab
Soundtrack: Zhala

For this exhibition, Goldin+Senneby presents *Notes on a Condition: Delay*, which is reconstructed from their lecture-performance that was performed accompanied by the exhibition *Insurgency of Life* at the e-flux in New York in 2019. Unlike the first performance, the artists’ lecture is deleted, and the work consists of the lines of the interferer who has interrupted their talk and a video of CT scans.

Prompted by the struggle of one of the collective, Jakob Senneby, with an autoimmune disorder, Goldin+Senneby’s interest in virtual space has shifted into a more bodily experience of living and its biological limits. The talk describes their experience on delay while the

video demonstrates the process of a nymph cicada being infested by a fungus and decaying into mushrooms, which are used as traditional Chinese medicine as well as being a partial source of medication used to treat multiple sclerosis. Through the movement of the body of the fungi-infested cicada, it draws on their spatial understanding of the concept of floorplan, and how corporeal or virtual bodies interact with an imagination of movement in a space.

Goldin+Senneby is a Stockholm-based artist subject. Since 2004, their work has explored the structural correspondence between conceptual art and finance capital, drawn to its (il)logical conclusions. Recent works include a ghost-written detective novel about an offshore company on the Bahamas (2007-2015), a magic trick for the financial markets (2016) and a proposal for an eternal employment at a train station (2026-). Currently their practice is mutating: drawing on their bodily experience of an autoimmune disease, they are staging fiction with an “autoimmune tree” as the main protagonist. Solo exhibitions include *Insurgency of Life* (e-flux, 2019), *Standard Length of a Miracle* (Tensta konsthall, 2016), and *Goldin+Senneby: Headless* (The Power Plant, 2008). Their work has been exhibited at the 11th Gwangju Biennale (2016), 13th Istanbul Biennale (2013), Manifest 9 (2012), and the 28th Sao Paulo Biennale (2008).

Seung-hye Hong
Organic Geometry, 2020,
29 interactive images;
Autoportrait, 2020, flash
animation with the music
Exercise 03 by the artist,
1 min 10 secs

Organic Geometry is an ongoing series that portrays the relationships between forms based on the shape of a grid, a pixel, as well as the cycle of forms from their birth to transformation and proliferation. By using the tool Photoshop, which is the floorplan in her mind, the associated pixels are represented either in two-dimensional paintings, or in the forms of sculpture and installation by popping out from a monitor or paper, or by transforming into formless sound and video. This cycle of forms presents how the artist interprets their relationships and the world, repeated and connected. For this exhibition the artist produces her first interactive work, encompassing forms, time, and the beings, which are only begun or operated by the viewer’s clicks. While this work is connected to a flash animation work *Autoportrait*, these paired works question where the *aura* of an artwork belongs to.

Born in Seoul in 1959, Hong Seung-Hye achieved her BFA from Seoul National University in 1982, and Le diplôme from École Nationale Supérieure des Beaux Arts, Paris in 1986. Since then, her work has been presented at many solo exhibitions and in numerous group shows both in Korea and abroad. Starting with her first solo show *Organic Geometry* at the Kukje Gallery in 1997, Hong has been exploring various ways to interface with a real space based on her pixels, created

and constructed in a computer. In addition to the geometric figure, which uses a pixel as its unit, the artist extends her examination into the multi-dimensional realm by producing video and music which adds a layer of sound and movement.

Jin and Park
Still Life, 2020, single
channel video, 1 min

Jin & Park, whose practice is focused on representing their spatial understanding in both plane and three-dimensional forms by using various media, present a still-life image for this exhibition. Their still-life seems to be possible only in a virtual space, yet is somehow more three-dimensional and real than any real object. Their assembled figures, which represent the “standard type,” reveal their materiality when light is beamed on them, and embody “perfectness” with the sound that imitates real piano performance. Yet, while the flickering lights on their surface remind us of their virtuality, it examines the boundary between the real and the virtual, and questions the stance one takes in each space.

The art collective of Jin & Park has been attempting to microscopically observe and reconstruct society and the cultural attitudes that define universal principles and phenomena in the visible world, while at the same time demonstrating their positive intuition about the coexistent invisible world through diverse mediums, such as two-dimensional art, video, installations, performances, and documentaries. Jin& Park’s work, which emphasizes the abstract and obsessive scene that eliminates clichés, stimulates individual latent senses and memories through the medium of empirical and comparative time, allowing the audience to look at the order, time, and space of the world with active thoughts and insight.

Hyunseon Kang
A Sleeping Monument, 2020,
interactive 3D object,
infinite duration

In *Your Floorplan*, Hyunseon Kang exhibits an interactive media work that can be exploited by the audience. Lucy, an artificial character created by a 3D casting of the artist herself, is laid down in a space. The viewer can move around Lucy using their mouse, and can explore her space, which delivers a sense of isolation and unboundedness as well as spatial impression that reminds us of the infinite cosmos.

As her work often questions how our viewpoints inform the formation of space and examines the boundaries between real and virtual, this work invites the viewer to be part of Kang’s own virtual yet abstract space, constructed from the artist’s desire to be connected beyond spatial and temporal restrictions, and questions how one can experience and view a space.

Hyunseon Kang is an artist based in Seoul. Her video and new media installation work questions the perspectives which form architectural

spaces, as well as psychological spaces. By using various media such as painting, video, sound, print and game, Kang presents emotions which range from humorous to lonely. In her work, the influence of digital media on the self and desire is often depicted as a creepy virtual space, vague objects and digital characters with blank faces. Her virtual space, realized by VR and game engines, is a space for emancipation from reality and the world desired by the self. Kang's work has been shown at various exhibitions including the Gwangju Design Biennale, Ilmin Museum of Art and Wooyang Museum of Contemporary Art. She has also collaborated with other genres such as fashion and pop music by producing videos for concert stages and music videos. Recently her 30-meter media facade installed at the Jaemin Falls, one of the UNESCO Global Geoparks, in Yeoncheon, Gyeonggi-do, has gained a great amount of attention.

Daum Kim

24/7 Ambient Radio - Music To Space Out, 2020 - ongoing, internet live stream channel

Daum Kim, whose practice investigates the interface of relationships, presents a YouTube live station as a way to interfere with each viewer's different time and space. The audience can listen to the music, which is being played on the artist's computer in real time, while being connected.

Born in Seoul in 1983, Daum Kim completed a BFA at Kookmin University in Seoul. His work deals with the various interfaces that occur between numerous relations in our everyday lives. His work has been shown in solo exhibitions including *RSVP* (Art Sonje Center, 2014), *By the Bamboo Forest* (Space Willing n Dealing, 2015) and *Blind Road* (Factory 2, 2019). He has also participated in many group exhibitions such as the 12th Gwangju Biennale *Imagined Borders* (2018), *Urban Ritornello: The Archives on Community* (Ilmin Museum of Art, 2017), *Activating the City: Urban Gastronomy* (National Museum of Modern and Contemporary Art, Seoul, 2016), and *Sound of Community* (Arko Art Center, 2015)

Young-gyu Jang

Untitled, 2020, 5 mins 12 secs

For this exhibition, Young-gyu Jang presents a sound work that envisages the online as a conceptual and abstract space without barriers or limitations. We recommend experiencing his soundscape, which the artist has built with multi-layered sounds, with your eyes closed.

Young-gyu Jang is a member of Uh Uh Boo Project band, along with visual artist Hyunjin Bek as well as a member of Leenalchi, an alternative pop band that combines with traditional Korean music Pansori. He has been creating music by cooperating with other genres such as theater, film, dance and visual art. Jang has also worked as a member of various project teams including *Domabaem*, *Be-Being*, and

Ssingssing; and as the music director of films and dramas including *The Wailing*, *Train to Busan* and *The School Nurse Files*.

Jidon Jeong
*Nothing remained but a
direction to all sides*, 2020,
novel-essay

Starting from the multi-layered linguistic space described in *Kotlovan* (1932) by the Russian writer Andrei Platonov, Jidon Jeong creates the novel-essay, which “a direction to all sides” unfolds a floorplan made of language and depicts how a “space of literature” is formed.

Jidon Jung studied Film and Creative Writing. He made his debut in the professional literature world as his short story *A Blind Owl*, which was selected for the New Writer’s Awards of *Literature and Society*. He was awarded the Best of 2015 Young Writers Prize for *Architecture or Revolution* and 2016 Moonji Literary Prize for *Pale Horses*. He participated in the Venice Biennale of Architecture in 2018 as an artist. He has published a collection of short stories, novels, critics, and essays such as *Like I Fight*, *We shall survive in the memory of others*, *The Pleasure of Literature*.

Hyunjoon Yoo
*Selected drawings for the
virtual gallery*, 2020

Hyunjoon Yoo’s drawings presented in this exhibition are made for preparation of the virtual gallery, which he designed and constructed. For the architect, virtual space is a space on the internet, existing in parallel with real space. In this virtual space, we can work, do the shopping and meet friends as if we do in real space, and our daily life is composed of the memories made in both real and virtual spaces. Hence, he supposes space, the setting for our daily life, is made up of our consciousness; in other words, space does not merely exist physically but also can be extant conceptually and abstractly as long as our consciousness can experience, whether that be real or virtual. If one understands a space not only based upon substantial and physical nature as Yoo does, the possibility for connection and cooperation between persons will be limitless.

Hyunjoon Yoo (A.I.A.) is a professor of Hongik University and a principal of Hyunjoon Yoo Architects and Space Consulting Group (SCG). He graduated from Yonsei University with a bachelor of architecture and continued his study at MIT and Harvard University where he received M. Arch and M.Arch with Distinction. After graduating Harvard University, he worked for Richard Meier & Partners Architects. As he established his own firm, Hyunjoon Yoo Architects, he has been recognized as an architect through many awards such as International Architecture Award Chicago Athenaeum and German Design Award. He has also published several books which helps to increase public understanding of architecture including *Space Created by Space* (2020), *Where Do You Want to Live?* (2018), *What Cities Live By* (2015), and *Modernism: Cultural Hybrid of East and West* (2008).