LIVE EVENT

Seed Vault, Minja Gu

4 pm, June 13th (Fri)

The experience of eating is at once a biological and personal act that passes through the body of an individual. At the same time, it can become a medium that evokes emotions connected to others, a sense of shared intimacy, and memories of daily life—especially through cooking for one another or sharing meals together. This workshop begins with stories about the artist's mother and grandmother, and the food associated with them. Participants are invited to gather and share their own personal memories—foods and people tied to emotional experiences or everyday rituals. Together, they explore ways to document these stories, leaving behind traces that will later form a collective repository: a food-memory-seed archive.

Minja Gu

Minja Gu has been devoted to performance and video works that address universal and fundamental human experiences such as labor, time, and love. Her projects prompt a rethinking of values we often take for granted as members of society. In one, inspired by Plato's "Symposiun", young people spend the night discussing love; in another, she re-enacts a statistically "average" life based on time-use data of Korean citizens. In a separate project, she devotes meticulous effort to preparing a dish that cannot be made from pre-packaged ingredients alone, as per traditional cooking methods.

Gu studied painting at Hongik University and philosophy at Yonsei University, and later earned her MFA in Fine Arts from the Korea National University of Arts. She has participated in residencies at SSamzie Space, Hangar (Barcelona), Gyeonggi Creation Center, and ISCP (New York). In 2013, she was selected for Emerging Artists 2013 at the National Museum of Modern and Contemporary Art (MMCA), where she organized a public hearing on Regulations for Appointing Artists as Public Officials, reflecting on the social utility and value of artistic labor.

Sacred Circle of Healing, Jean Rim

5 pm, 13th June (Fri); 4 pm, June 19th (Thu); 2 pm, June 22nd (Sun)

In one-on-one healing sessions, Jean Rim invites participants into a quiet space where the body takes precedence over language. Guests may sit or lie down in a softly held environment. Through breath, subtle touch, and conversation, they release stagnant energy and experience deep rest. With more than 20 years of experience, the artist scans the body with her hands, using tools like singing bowls, crystals, and Palo Santo to cleanse and harmonize the energy field.

Loving the Body — Movement into Meditation, Jean Rim

6 pm, June 17th (Tue)

This workshop offers a space to accept, honor, and reconnect with one's body. In a society that often prioritizes external appearance, Loving the Body proposes an alternative rooted in slowness, sensation, and self-love. Participants will engage in breathwork, stretching, meditation, and body-tracing activities accompanied by crystal sound vibrations.

Community Quilt of Touch, Jean Rim

4 pm, June 19th (Thu)

"Community Quilt of Touch" invites individuals to create fabric swatches, stitch together a communal quilt, and reflect on memories. Materials for embroidery and stitching will be provided, but participants are also encouraged to bring their own textiles—such as clothing, bedding, or fabric with personal significance. By embroidering names or words, writing or drawing directly on cloth, participants will honor invisible threads of memory and reweaves what has been lost, fragmented, or left unspoken.

In the United States, where the artist was raised, quilting is deeply intertwined with community and care. From early American patchworks to the improvisational quilts of Gee's Bend, quilting has long served as a form of resistance—preserving memory and offering healing. Women would gather in quilting circles, stitching together scraps of fabric while sharing their lives and emotions. In Korea, where the artist was born, the tradition of Western-style quilting is less common. Instead, jogakbo—the art of piecing together leftover cloth—plays a similar role. Combining function, spirituality, and beauty, jogakbo is often crafted by women using remnants of hanbok. Each bojagi carries a quiet strength rooted in care, intention, and renewal. Like quilts, jogakbo tells stories—of resourcefulness, tenderness, and ritualized everyday life.

Jean Rim

Jean Rim is a Brooklyn-based artist and licensed massage therapist, born in Seoul. Her paintings reinterpret ancient carving techniques through a contemporary lens—etched not with brushes but with sculpting knives, her works exist at the threshold between memory and material, ritual and healing. Drawing from Korean traditions such as najeonchilgi (mother-of-pearl inlay) and minhwa (folk painting), Rim continuously explores themes of origin and becoming, identity and transformation. Beyond her visual art practice, Rim creates gentle, inclusive workshops rooted in meditation, bodywork, artistic expression, and collective ritual. These experiential spaces foster embodied awareness, emotional release, and creative transition. Her work has been exhibited at institutions including the Montclair Art Museum (New Jersey), The Painting Center (New York), and Fine Paper Gallery (Seoul). Most recently, she was selected for the Red Corner Residency in Mongolia, where she continues her practice and research on identity, transformation, and intercultural narratives.

Sensorium, Melissa Steckbauer

2 pm, June 15th (Sun); June 20th (Fri);
June 21st (Sat); June 28th (Sat), July 1st (Tue)

"Sensorium" is a participatory workshop that explores interpersonal intimacy and bodily autonomy through tactile and non-verbal interaction. In each session, participants are invited to articulate the sensory conditions —such as temperature, scent, aural sensations, gesture, and degree of physical contact—they feel comfortable with. Fellow participants respond with sensitivity, creativity, and care.

Through this attentive exchange, individuals are encouraged to communicate their desires and boundaries clearly, which are respectfully honored within a temporary collective of mutual sharing. Engaging with everyday objects as mediators, "Sensorium" opens space for new, creative sensory encounters. All participants are expected to adhere to the Code of Conduct.

***Workshops on 20th and 28th June are for women-identifying participants only.**

Melissa Steckbauer

Melissa Steckbauer is an artist, a former member of the collaborative artist network ƒƒ, as well as the founding director of the Berlin exhibition space The Wand. Steckbauer's works are filled with the people in her direct proximity and their voices, bodies, and these consequent relationships like seeds. Yet, her work is not as much about intimacy as it is about an idea of sharing, in a physical, psychological, and silent way. She transforms the gallery into a sensory playground, an astronomical observatory, or a secret witch's hut—places where sensuality becomes a mode of thought. Through participatory workshops, she guides audiences to think through themselves and others via the senses.

Parallel to her curatorial and workshop-based work, Steckbauer interrogates the narrative and representational politics of desire through painting, raising questions about categorization, objectification, and eroticization of the body. Her recent solo show The Sonancy of Falling and Standing Repeatedly took place at Galerie im Turm (Berlin). Group exhibitions include Womankind (2025, Lisbon) and Pornotopia Revised (2022, Vienna).

Move Don’t Move, Ana Nikitović

5 pm, June 27th (Fri); 2 pm, June 29th (Sun)

“Move Don’t Move” is a workshop that weaves together my curatorial thinking and somatic bodywork. By recontextualizing Pilates within a contemporary-art framework, it opens a field of experimentation where attention to movement, stillness, and sensation becomes a way of attuning to the world—no longer confined to the logics of either aesthetic production or physical training.

The concept of the workshop lies in curating a guided tour through our own bodies. Grounded in anatomical and biomechanical knowledge, we’ll work with short video material—such as skeletal and muscular imaging—to explore the body from the inside out. The white-cube gallery is not a neutral backdrop but an active partner: a historically charged frame that shapes how bodies are seen, moved, and felt, and even how our nervous systems interact.

Our goal is to find a shared somatic vocabulary. By developing proprioception, naming what we feel, and refining specific movement skills, we begin to understand how our bodies hold and respond to the world around us. Embodied attention becomes another way to make art, to notice things, to be with others.

Ana Nikitović

Ana Nikitović is a curator and certified Pilates instructor based between Belgrade and the Netherlands. She participated in the de Appel Curatorial Programme in Amsterdam and has worked as a collaborative curator at institutions including the Museum of Contemporary Art in Belgrade and the Yugoslav Biennale of Young Artists. Having practiced Pilates for many years, she focuses on the human condition of inhabiting a single body and weaves together experiences of movement and presence based on bodily awareness and environmental perception.

Alongside teaching Pilates to the general public, she runs somatic programs specifically tailored for artists, designers, and cultural workers. Her sessions extend beyond Pilates, incorporating a range of somatic methods such as PNF (Proprioceptive Neuromuscular Facilitation), the Feldenkrais Method, the Alexander Technique, and Rolfing. Through this experimental and integrative approach, she offers customized sessions that foster a deeper connection between body and mind.

Dyeing Attitudes for the Future, Tingqi Liu

2 pm, July 5th (Sat)

The project “Dyeing Attitudes for the Future” begins with the recognition that seaweed—primary producers that serve as both habitat for marine life and absorbers of carbon dioxide—is a protist that, like humans, generates energy through photosynthesis. Observing how kelp (gompi), a brown alga, relies on fungi to retain moisture during the monsoon season, Liu began to imagine invisible forms of interspecies collaboration and future symbiotic relations between humans and microorganisms. The project focuses on gathering seaweed washed ashore, discarded shells from haenyeo divers, and invasive marine species such as sea urchins—extracting color, creating dyes, dyeing fabrics, burying and unearthing them to observe the transformations over time.

In the “Dyeing Attitudes for the Future”, Liu introduces processes for extracting dye from brown and red algae, as well as for producing pigments from abalone shells. By working with seaweed—a material that inhabits the ocean floor and absorbs carbon dioxide—the project explores the tactile and symbolic possibilities of regenerative, biodegradable materials.

Tingqi Liu

Tingqi Liu (Ting) is a bio-artist and researcher specializing in bio-led artistic inquiry. His practice critically engages with knowledge production and artistic creation at the intersection of biology and ecology.

Holding an MFA from the Royal College of Art, Tingqi has collaborated with interdisciplinary communities, biologists, and researchers since 2020 to address issues of environmental integrity and biological rights within the Asian context. Currently, he is collaborating with Tokyo University of the Arts on the publication of bio-neural art methodologies and the development of plant neurology art research.

Online Roundtable–The Haptic and Somatic: Intimacy in Contemporary Arts,
Suzana Milevska

5 pm July 11th (Fri)

We will hold an online roundtable to discuss and reflect on the lecture The Haptic and Somatic: Intimacy in Contemporary Arts by feminist art historian Suzana Milevska.

In the lecture, Milevska revisits the role of the sense of "touch" in performance art. While touch is generally prohibited in museum contexts, many artists have challenged this taboo through their performances—works that have often been subject to censorship by the state. Referencing specific works such as Dennis Oppenheim's Reading Position for Second-Degree Burn (1970), Marina Abramović's Thomas's Lips (1974), Sanja Iveković's Triangle (1979), Mona Hatoum's Foreign Body (1994), Tanja Ostojić's After Courbet (2005), and Annie Sprinkle and Beth Stephens' Green Wedding (2008), Milevska looks at these practices from an ecofeminist perspective.

The roundtable will raise questions about the limits of what is permitted in contemporary art institutions, and explore the potential of ecofeminist curating. Is it possible for artistic practice to transcend liberal feminism and traditional Marxist feminism to actively de-hierarchize society?

The lecture draws on Jean-Luc Nancy's The Inoperative Community, Petra Kuppers' Eco Soma, and Francesca Polletta's Solidarity Without Intimacy, and concludes with a discussion of Mia Mingus' concept of "forced intimacy"—the condition in which disabled people are expected to remain vulnerable in order to survive in an ableist world. In response, Milevska emphasizes the importance of equal interaction and the idea of "unity through difference," rather than relationships built on obligation.

Suzana Milevska

Suzana Milevska is an art historian and visual culture theorist from Skopje, North Macedonia. Her research and theoretical work spans postcolonial critiques of hegemonic representational regimes in art and visual culture, the construction of visual memory in photographic images, and the institutional or personal archive. From 2016 to 2019, she served as the principal researcher for the project "Transmitting of Contentious Cultural Heritages through the Arts at the Politecnico di Milano". She was also appointed as the first chair professor of Central and Southeast European Art History at the Academy of Fine Arts in Vienna.

Breath Orchestra, Act 4: Resonant Bodies, Yo-E Ryou

7 pm, July 25th

“Breath Orchestra” is a series of multi-sensory work that explore breath as a medium of archiving. Beginning with the rhythm of breath learned by artist Yo-E Ryou from “Haenyeo”, women divers of Jeju — the work listens closely to solidarities embedded in cycles of rest and labor.

“Breath Orchestra”, Act 4: Resonant Bodies is an oral workshop-performance that centers on breathing and listening, building trust through bodily attunement. Like mulbeot —the silent bond between Haenyo who rely on sensory signals underwater—this performance experiments with resonance beyond physical touch.

Yo-E Ryou

Yo-E Ryou is an artist, researcher and educator, currently based on Jeju Island, South Korea. Her practice explores alternative ways of listening, speaking, reading, and writing—rooted in hydrofeminist and decolonial methodologies. She delves into the intricate relationships between culture, environment, and memory, tracing fluid connections between bodies of water and bodies of women. Working across sound, moving image, performance, and text, she reimagines storytelling as a relational, embodied practice—one that resists extractive knowledge systems and instead embraces the mutability of water. She runs Unlearning Space, an experimental platform for artistic research and collective inquiry, where submerged histories and sensory knowledge are brought into shared awareness. She holds degrees from Yale University and the Rhode Island School of Design.

Connecting and Patching:

Images of Solidarity Passed from Body to Body, Memory to Remembrance,

Hyunjoo Kim x Kwanghee Cho With Camptown activists Park Sumi and Jung Gangsil

2 pm, July 26th (Sat)

Ppaepeol is a village which formed around the U.S. military base Camp Stanley as the Korean War was drawing down in 1952. Located at the village's entrance, Durebang community center has supported the self-reliance of women who had been forced to serve as "comfort women" for U.S. troops. It has stood in solidarity with them since 1986. Originally a venereal disease inspection center, the building was transformed in the late 1990s into a safe communal space, becoming a site of care and solidarity for these women.

Connection and Patching is a participatory art project that invites longtime activists from Durebang to share the stories of those who lived as U.S. military "comfort women," along with the layered memories held within this space. Participants engage in a process of cutting, sewing, and patching together garments worn by the "comfort women", as well as pieces brought by themselves, producing material expressions of solidarity.

Through this shared act, traces of individual lives and the collective history embedded in each fold of fabric are overlapped and bound together. The activity becomes an intimate space for touch and conversation, where dialogue and storytelling naturally unfold, stitching new solidarities into being.

Hyunju Kim × Kwanghee Cho

Hyunjoo Kim and Kwanghee Cho focus on ontological and social questions such as “Who am I?” while closely examining the landscapes shaped by loss, fragmentation, and the lives of individuals and communities that inhabit them. By invoking the voices of people tied to specific places or events and drawing on oral histories, they expand the field of empathy and understanding toward lives that have been forgotten or entangled.

Since launching their collaborative practice with the project “Ppaeppeol – Wrinkles” in 2019, they have been working as a duo. They transform neglected sites in local neighborhoods—such as former U.S. military clubs, gift shops, and Chinese restaurants—into art spaces, fostering visible and invisible transformations through direct and indirect exchanges between residents and artists.

Their recent work, 〈i?Land and Sea – Patterns of Entanglement”, exhibited at “Saeng Saeng Hwa Hwawr:Connecting the Dots of Trajectories” (Aram Museum of Art, 2024), explores parallel narratives between Okinawa and South Korea’s U.S. military camp towns, where conflicts rooted in war, colonization, and military occupation echo across borders. This project uses public readings to exchange stories across these two locales.

In “Ppaeppeol – Montage of Time and Space (Art Camp Black, 2022)”, they reflect on the fragmentation of space-time and the limits of naming in the documentation of place through virtual reality. Other notable projects include the audio tour performance “Memory Voyage / Ppaeppeol” (2023); “Bubble, Noise, Murmurs – since 1986, my sister’s place ‘Durebang’” (2025, ㅃㅃ Archive, Songsan Banjum, Durebang); “Temporary Interventions” (2022–2023, ARKO Art Center); “Tender Regeneration” (2021, Gangwon International Biennale); and ”Alternative Video Village Shop Museum” (2021, ARKO Public Art Project).

Book Talk on The Most Human Condition, Baruch Gottlieb

6 pm, August 1st (Fri)

Over the past several decades, the figure of human being and the related ideas of humanity and humanism have deservedly come under scrutiny. Emerging with colonialism, Enlightenment Humanism and rationalised all manners of inhumanity: slavery, patriarchy, capitalism, and the technologised extraction from subordination of women and nature. The figure of human being may seem to be irredeemable, but Gottlieb argues, it is also instrumental in any political action towards improving our conditions. In Most-human Condition, Gottlieb proposes feminist eco-communism as the only way to ensure the sustainability and prosperity of humanity within the affordances of the planet. This session will include discussions about what art institutions, curators and artists do to provide space for developing ecofeminism as a method, and eco-communism not as a goal but as a practice.

Baruch Gottelib

Baruch Gottlieb, trained as a filmmaker at Concordia University Montreal, has a doctorate in digital aesthetics from the University of Arts Berlin. Author of "Gratitude for Technology" (ATROPOS 2009), "A Political Economy of the Smallest Things" (ATROPOS 2016),and Digital Materialism (Emerald 2018) he currently is Prof3Dual lecturer in political philosophy of digital art the Potsdam University of Applied Sciences, and regularly gives seminars in digital aesthetics and transdisciplinary methods at the University of Arts Berlin. He is a practicing artist, curator and educator with a strong social practice. Working at West Den Haag since 2017 he has developed a rich transdisciplinary curriculum including summer schools, reading and discussion circles and a wide range of experimental public events, developing new institutional methodologies for address complex challenges related to climate change, legacy and present of colonialism, structural injustice and rapid technological transformation, He practices engaged pedagogy, strongly influenced by bell hooks, Paolo Friere and Jacotot, with a focus on embodied thinking and situated knowledge. With disnovation.org he has developed widely touring art-science projects which address question of sustainability, particularly through a concentration on energy, photosynthesis and metabolism.

He is a practicing transdisciplinary artist specializing in kunst am bau, digital art for public space, interactive and generative art, sound art and single channel video. He is the founder with Ji Yoon Yang of Sound Effects Seoul Sound Art Festival, and founder with Steffi Winkler of Flusser.Club and association dedicated to the thinking of philosopher of communication Vilém Flusser. He is a core member of the arts-science collective disnovation.org. He writes extensively on digital media, digital archiving, generative and interactive processes, digital media for public space and on social and political and ethical aspects of networked media.

Roundtable on Mary Mellor

2 pm, August 2nd (Sat)

We will discuss a video of Mary Mellor in which she reflects on her intellectual journey beginning with ecofeminist militancy at Greenham Common in the 1980's and her understanding of the necessity to combine ecofeminism with ecosocialism described in Breaking the Boundaries: Towards a Feminist Green Socialism (1992). Mellor explores how early activism shaped her critique of capitalism and patriarchy, leading to her current focus on the provisioning economy and the democratic potential of public money. This discussion traces the evolution of her thought toward building sustainable, equitable economic alternatives.

Mary Mellor

Mary Mellor is Professor Emerita at Northumbria University, where she served as the founding chair of the Sustainable Cities Research Institute. She has written extensively on alternative economics, combining perspectives from socialism, feminism, and environmentalism. A founding member of the newly established World Economics Association, she also sits on the editorial boards of several academic journals. Her major publications include “Feminism and Ecology” (New York University Press, 1998), “The Future of Money: From Financial Crisis to Public Resource” (Pluto Press, 2010), and “Debt or Democracy? Public Money for Sustainability and Social Justice” (Pluto Press, 2015).

Curator Talk / Closing Event, Baruch Gottlieb + Ji Yoon Yangb

2 pm, August 9th (Sat)

Baruch Gottlieb and Ji Yoon Yang will share their methodologies, curatorial strategies, and reflections on artistic practices that emerged throughout the project Touchy-Feely: Seoul. Going beyond conventional curating, Touchy-Feely; Seoul seeks to generate new synergies between artists, institutions, and audiences—proposing alternative formats for exhibition-making and collaboration.

Ji Yoon Yang

Ji Yoon Yang is the director of Alternative Space LOOP and Sound Art Korea. After completing the curatorial program at de Appel in Amsterdam, she worked as director of Corner Art Space and as chief curator at Mimesis Art Museum. Since 2007, she has co-directed Sound Effects Seoul: Seoul International Sound Art Festival with Baruch Gottlieb. Her curatorial work consistently explores the expanded field of visual culture and seeks to implement public-oriented communication through radio, internet, and social media platforms.

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