

# The One Work

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Sojung Jun (b. 1982) has dedicated her artistic practice to perceiving and recontextualizing the conditions of personal and societal lives, particularly focusing on themes of diaspora, migration, nomadism, and exile. She delves into the realms of the ‘other’ and the senses, aiming to evoke new perspectives on the present. Jun’s body of work spans various mediums including video, installation, sculpture, sound, performance, and publishing, consistently crafting non-linear narratives of time and space. Beyond conventional boundaries, she explores alternative realities and spaces, drawing from interviews, historical archives, literary writings, and acoustic experiences. Jun endeavors to create an imaginary space that integrates the past, present, and future, while challenging the boundaries of sensory perception. Furthermore, she has collaborated with critics and experts from diverse fields to produce experimental texts, raising questions about the relationship between artistic creation and criticism. Jun’s creative endeavors extend to music, where she contributed as a lyricist, vocalist, and instrumentalist for the project band *Black Night* alongside visual artist Jungju An. Committed to collaboration, she continues to engage with fellow artists and collaborators in pursuit of solidarity and collective creativity through a series of publications and projects.

Sojung Jun has showcased her work in numerous solo exhibitions and participated in various group exhibitions at esteemed institutions worldwide. Her work has been presented at prominent venues such as the National Museum of Modern and Contemporary Art, Korea; Seoul Museum of Art, Seoul; Kunstmuseum Bern, Bern; Nam June Paik Art Center, Yongin; Atelier Hermès, Seoul; ARKO Art Center, Seoul; Palais de Tokyo, Paris; Villa Vassilieff, Paris; the 11th Gwangju Biennale, Gwangju; Leeum Museum of Art, Seoul; the National Museum of Art, Osaka. Jun received the 14th SongEun Art Award in 2014, the Gwangju Biennale Noon Art Prize in 2016, and the 18th Hermès Foundation Missulsang in 2020. In May 2021, she participated for the first time as a Korean artist in a global public art project CIRCA promoted by British curator Joseph O’Connor. She was a candidate for the National Museum of Modern and Contemporary Art’s Artist of the Year Award in 2023. Her works are permanently collected by prestigious art museums and institutions such as the Han Nefkens Foundation, the Uli Sigg Collection, National Museum of Modern and Contemporary Art, Seoul Museum of Art, Leeum Museum of Art, National Museum of Art, Osaka, Ulsan Museum of Art, Busan Museum of Contemporary Art, Gyeonggi Museum of Modern Art, Doosan Art Center, and SongEun Art and Cultural Foundation.

## Research Overview

This publication, conducted as part of the ARKO's Artist Research-study-Critique 2022-2023, serves as a temporary refuge - a tent pitched within the vast expanse of Sojung Jun's art world. It guides readers and viewers into an open sea devoid of permanent anchorages, focusing on the creation of artworks and critiques that resist easy elucidation. The co-lead researchers decided on the direction of the research after a close discussion with the artist, and accordingly, two main researchers and five external writers participated in this project. The project aims to produce academically significant essays, as each researcher buries themselves in their studies on one work. Through this project, we tried to see how the artist's unique and radical aesthetic expressions or inventions, in which she condenses all the energy of her life and surroundings into a single work, arouse controversy at a critical contemporary moment and prove how it is possible to change the way we see and understand our world.

The research team navigated the vague contemporary time and space that one work can reach to trace back to a specific moment from the infinite time and space occupied by Jun's art and reviewed the path Jun's works took to weave the narratives of humanity and history. The team initiated its research in the middle of the coronavirus pandemic, a moment that became the biggest turning point in modern human history in the last 100 years Jung-yeon Ma and Seong Eun Kim, who joined as the principal researchers, each produced in-depth art critiques based on video and anthropology in the specific time and space of '2021', when restrictions on physical movement and the intersection of real space and online space accelerated. Their research was conducted focusing on two pieces, *The Ghost in the Machine* (2021) and *Green Screen* (2021). Through these two seminal studies, they were able to analyze how the coronavirus pandemic affected Jun's work and how the artist's work changed afterward.



*The Ghost in the Machine*, 2021

In "Reviews on Sojung Jun's Visual Media Practices: Focusing on *The Ghost in the Machine*" (2023), researcher Jung-yeon Ma analyzes the historical context of 'drones' used in *The Ghost in the Machine*, which was produced and released during the pandemic, and explores the ghostliness of contemporary images produced by this machine as a hybrid medium fused with living things. For *The Ghost in the Machine*, a joint work with collaborator Jungju An, she created a theatrical situation set in an art museum that was closed temporarily and whose operation was suspended frequently due to COVID-19. Jung-yeon Ma highlights the characteristics associated with a totalitarian state ruled by the military or war, drawing attention to the historical context of the National Museum of Modern and Contemporary Art in Seoul, where this work was installed, and whose building was previously used by the Defense Security Command.

In another work produced in 2021, *Green Screen*, Sojung Jun explores the (im) materiality of 'sound' that has deviated from visual-centered modern culture. A principal researcher Seong Eun Kim sees this work as a fantastic display of Jun's finesse in association with her previous work that dealt with sounds such as language and music. Kim noted that this video captures the scenery of the demilitarized zone, an area where human access has been restricted for a long time, using a 'listening-dominated method



*Green Screen, 2021*

of communication’; instead of a ‘showing-dominated method of communication.’ She theorizes on Jun’s work from the perspective of ‘sound anthropology.’

Additionally, in a series of works dealing with the music of North and South Korea, Jun highlighted the translation and communication of musical aesthetics between tradition and modernity, between cultures, and between eras, through the history of musical instruments and composition. Jeanette Bisschops, who joined as an external writer, describes the process of conversation, composition, and accompanied performance between a North Korean defector pianist and a South Korean pianist in “One More Time with Feeling” (2023), a critical essay analyzing Jun’s *Early Arrival of Future* (2015), taking note of the sense of solidarity and communication that passes between the two performers and the audience.

Jun successively released *Forest Ghost Flower* in 2022, and *Syncope* in 2023, mingling hybrid identities of destruction and regeneration, artificiality and nature, and machinery and ecology taking place in invisible areas with motifs of ecological relationships and entanglement. In an interview with Martin Germann, an external author of this study, Jun mentions that her media works are about proposing to overturn and reconsider thoughts on production and consumption and things perceived as homogeneous, quoting agricultural historian Tatsushi Fujiwara.

After the pandemic, Jun delved into issues of movement and the speed of

humans, plants, and data. She overlaps the speed of language crossing borders, the ecological speed of plants escaping the garden, the speed of trains, and the speed of data. Through this exploration, Jun captures the essence of ‘speed’ as a sensation that delineates the divide between pre-modern and modern eras, thereby exposing the underlying fabric of contemporary society fractured by these dynamics. The artist illuminates how people, plants, and invisible things like data that have departed from the modern pace traverse boundaries and manifest in various forms. This allows the audience to experience the physicality of those undergoing repeated transformations and metamorphoses through senses other than sight.

This artist research project carried out for two years is anchored in preexisting research by many critics with whom the artist has worked in a loose alliance for over 10 years. This publication includes critical essays on Jun’s cardinal works produced before 2021 written by Nam See Kim, Soyeon Ahn, and Hojeong Hur. Hojeong Hur’s unpublished manuscript “Stranger, from Voyage to Teleportation” (2019/2023), analyzes the sensuously repeated image of the stranger from Jun’s early work to recent pieces in linguistic, political, cultural, and geopolitical contexts. Nam See Kim’s “Media and the Order of Senses” (2017) analyzes the creative process of Sojung Jun, who achieved a new integration of the senses through manipulation and combination, from the perspective of media aesthetics. Soyeon Ahn’s “Withstanding Delusive Novelty” (2020) traces the point where Jun sought the possibility of escape by crossing different axes of space and time in her solo exhibition *AU MAGASIN DE NOUVEAUTES* (2020) inspired by a study on an early poem by Korean modern avant-garde poet Yi Sang. These are all articles that will be a primary guide in drawing a critical map of Jun’s work even after this publication.

Juhyun Cho  
(Comprehensive Planning/  
Co-lead Researcher)

- Sojung Jun
- 2006-2011 MFA, Graduate School of Communication & Art, Yonsei Univ., Seoul
- 2001-2005 BFA, Sculpture, Seoul National Univ., Seoul
- Selected Solo Exhibitions
- 2023 *Overtone*, Barakat Contemporary, Seoul  
*Green Screen*, Leeum Museum of Art, Seoul
- 2020 *Au Magasin de Nouveautés*, Atelier Hermès, Seoul
- 2017 *Kiss me Quick*, SongEun ArtSpace, Seoul
- 2015 *Ruins*, Doosan Gallery Seoul, Seoul
- 2014 *Forget this night when the night is no more*, Doosan Gallery New York, New York
- 2012 *The other side of the other side*, Gallery Factory, Seoul
- 2010 *As you like it*, Insa Art Space, Seoul
- Selected Group Exhibitions
- 2023 *Korea Artist Prize*, National Museum of Modern and Contemporary Art, Seoul  
*Ordinary People Splendid History*, Gyeongnam Art Museum, Changwon  
*It was the way of walking through narrative*, Frieze Film, Seoul  
*An Observation of the Yellow Sea*, Incheon Art Platform, Incheon  
*Not Paintings*, Daegu Art Museum, Daegu  
*Resonance of a Breathing Bowl*, Filmhuis Cavia, Amsterdam  
*All about Exhibition*, National Museum of Modern and Contemporary Art, Cheongju, Cheongju  
*Future Collection*, Ulsan Art Museum, Ulsan
- 2022 *Watch and Chill 2.0: Streaming Senses*, National Museum of Modern and Contemporary Art, Korea, Seoul; Sharjah Art Museum, Sharjah; ArkDes, Stockholm  
*Barakat Contemporary: Yunchul Kim, Chung Seoyoung, Sojung Jun*, No 9, Cork Street Frieze, London  
*Radiant Echoes*, Suwon Museum of Art, Suwon  
*Checkpoint. Border Views from Korea*, REAL DMZ PROJECT, Kunstmuseum Wolfsburg, Wolfsburg  
*Cernuschi Art Video #5*, Cernuschi Museum, Paris  
*On my way to the Museum*, Busan Museum of Art, Busan  
*The Poetic Collection*, Seoul Museum of Art, Seoul  
*Collection 2: Our Life*, The National Museum of Art, Osaka, Osaka  
*Negotiating Borders, REAL DMZ PROJECT*, Korean Cultural Centre, Sydney  
*The Brilliant Days: Ulsan Museum of Art Collection*, Ulsan Museum of Art, Ulsan  
*Facing the Movement: Crossing/Invading/Stopping*, Arko Art Center, Seoul
- 2021 *Wednesday is indigo blue*, Daejeon Museum of Art, Daejeon  
*CIRCA*, Piccadilly Lights, London; Coex K-POP Square, Seoul; Yureka Vision, Tokyo  
*MMCA Performing Arts 2021: Multiverse*, National Museum of Modern and Contemporary Art, Korea, Seoul  
*Border Crossings - North and South Korean Art from the Sigg Collection*, Kunstmuseum Bern, Bern  
*Tactics*, Nam June Paik Art Center, Yongin
- 2020 *They do not understand each other*, Tai Kwun JC Contemporary, HongKong  
*RhythmScape*, Ottawa Art Gallery, Ottawa  
*Art Plant Asia 2020*, Deoksugung Palace, Seoul  
*Collecting for All*, Seoul Museum of Art, Seoul
- 2019 *Now is the time: The Wuzhen Contemporary Art Exhibition*, The West Scenic District, Silk Factory, Rice Barn, and Wu Village, Wuzhen  
*In one drop of water*, Art Gallery of New South Wales, Sydney  
*Dear Cinema: Difference and Repetition*, Seoul MMCA Film&Video, Seoul  
*Wanderers: A Video Chronology*, MMCA Seoul Digital Archive, Seoul  
*A Day for Counting Stars: The Story of You and Me*, National Museum of Modern and Contemporary Art, Cheongju, Cheongju
- 2018 *Video Night, Black Night, d/p*, Seoul  
*Objectif Video Nice*, Festival d'art Video, Nice  
*Unclosed Bricks: Crevice of Memory*, ARKO Art Center, Seoul  
*Fictional Frictions*, HIAP-Gwangju Biennale Pavilion Project, Gwangju  
*re:Sense, space\*c* Coreana Museum of Art, Seoul  
*Synchronic Moments*, National Museum of Modern and Contemporary Art, Gwacheon  
*with weft, with warp*, Seoul Museum of Art, Seoul  
*The Lost World*, SeMA Buk-Seoul Museum of Art, Seoul  
*Flip Book: The Revolutionary Animation of 21th Century*, Ilmin Museum of Art, Seoul
- 2017 *Title Match, Tchah Sup Kim vs. Sojung Jun The Song of My Generation*, SeMA Buk-Seoul Museum of Art, Seoul  
*In search of global poetry: Videos from the Han Nefkens collection*, He Xiangning Art Museum, Shenzhen  
*Samramansang from KIM Whanki to YANG Fudong*, National Museum of Modern and Contemporary Art, Seoul  
*L'Art au centre*, Palais de Tokyo, Paris  
*Tell me the story of all these things. Beginning wherever you wish, tell even us.*, Villa Vassilleff, Paris
- Le monde Plié, La Générale, Paris  
*After the Mirror*, Shakespeare and Company, Paris
- 2016 *Living on the border*, Silencio, Paris  
*Travelling Rennes Metropole Film Festival*, Museum of Fine Arts of Rennes, Rennes  
*The Eighth Climate (What does art do?)*, 11th Gwangju Biennale, Gwangju  
*Historicode*, 3rd Nanjing International art Festival, Baijia Lake Museum, Nanjing  
*Degenerate Art*, Art Space Pool, Seoul  
*Who's Who*, Audio Visual Pavilion, Seoul
- 2015 *This Rose-garland Crown*, Atelier Hermès, Seoul  
 The 70th Anniversary of Liberation Day NK Project, Seoul Museum of Art, Seoul  
*Wirkkala Revisited*, Helsinki Design Museum, Helsinki  
*Single Channel Video*, Gyeongnam Art Museum, Changwon  
 The 15th Seoul International New Media Festival, Seoul
- 2014 *Why does the wind blow wherever we remember loved ones?*, The Cube Project Space, Taipei  
*A cabinet of exhibitions*, Arko Art Center, Seoul  
 The 4th Anyang Public Art Project: *Public Story*, Anyang HOME/WORK, Audio Visual Pavilion, Seoul
- 2013 *The Shadow of the Future*, National Museum of Contemporary Art, Bucharest  
*Interspace Dialogue*, Seoul Museum of Art, Seoul  
*What We See*, The National Museum of Art, Osaka, Osaka
- 2012 *PLAYTIME*, Culture Station Seoul 284, Seoul  
 Daegu Photo Biennale, Daegu Art Factory, Daegu  
*ArtSpectrum 2012*, Leeum Samsung Museum, Seoul  
 Seoul Marginal Theater Festival *Theater without Theater, Politics without Politics*, Seoul  
*Building Stories*, Pilar Corrias Gallery, London
- 2011 *EXIS, Experimental Film/Video Festival in Seoul*, Korean Film Archive, Seoul
- 2010 *EXIS, Experimental Film/Video Festival in Seoul*, Arthouse MoMo, FilmForum, Seoul  
 Off And Free International Film Festival, Arthouse MoMo, Seoul  
 Media-Archive Project, ARKO Art Center, Seoul
- 2009 *Cream: International Festival for Arts and Media* Yokohama 2009, Yokohama
- 2008 *Platform in KIMUSA*, KIMUSA, Seoul  
*Between the Lines*, Project space SARUBIA, Seoul