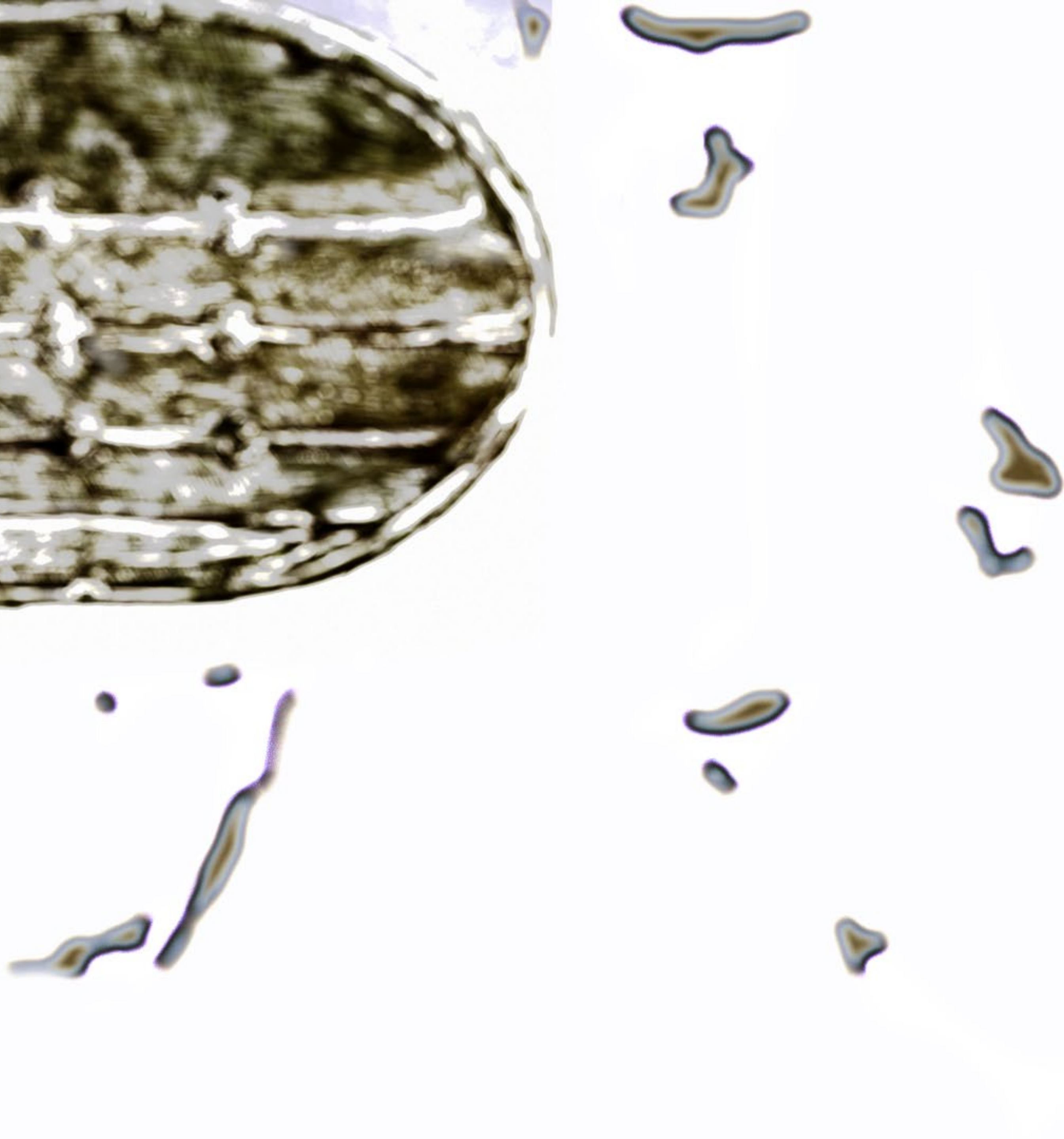
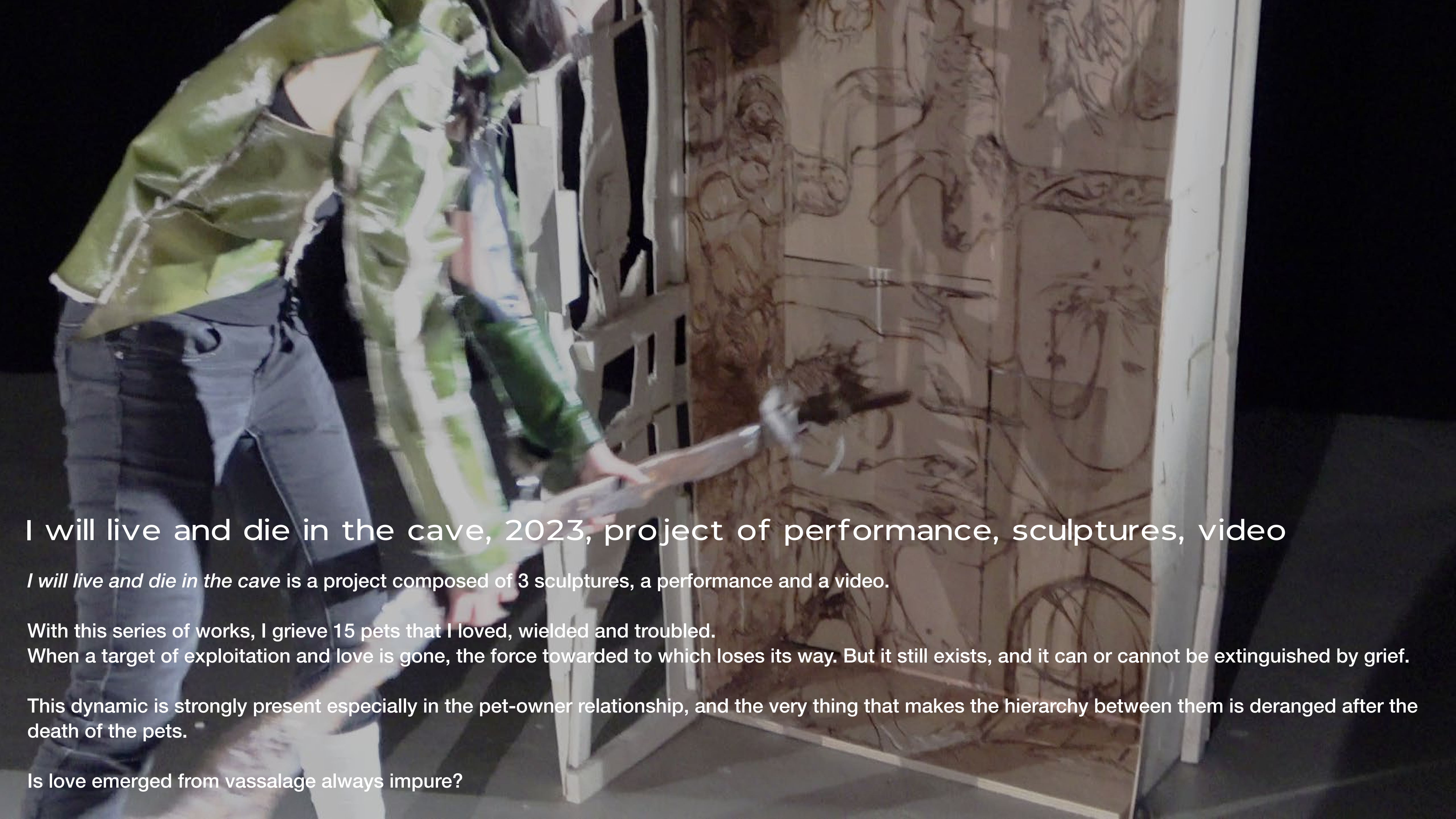


PORTFOLIO 2022-2024  
KYUNGEUN SON





## I will live and die in the cave, 2023, project of performance, sculptures, video

*I will live and die in the cave* is a project composed of 3 sculptures, a performance and a video.

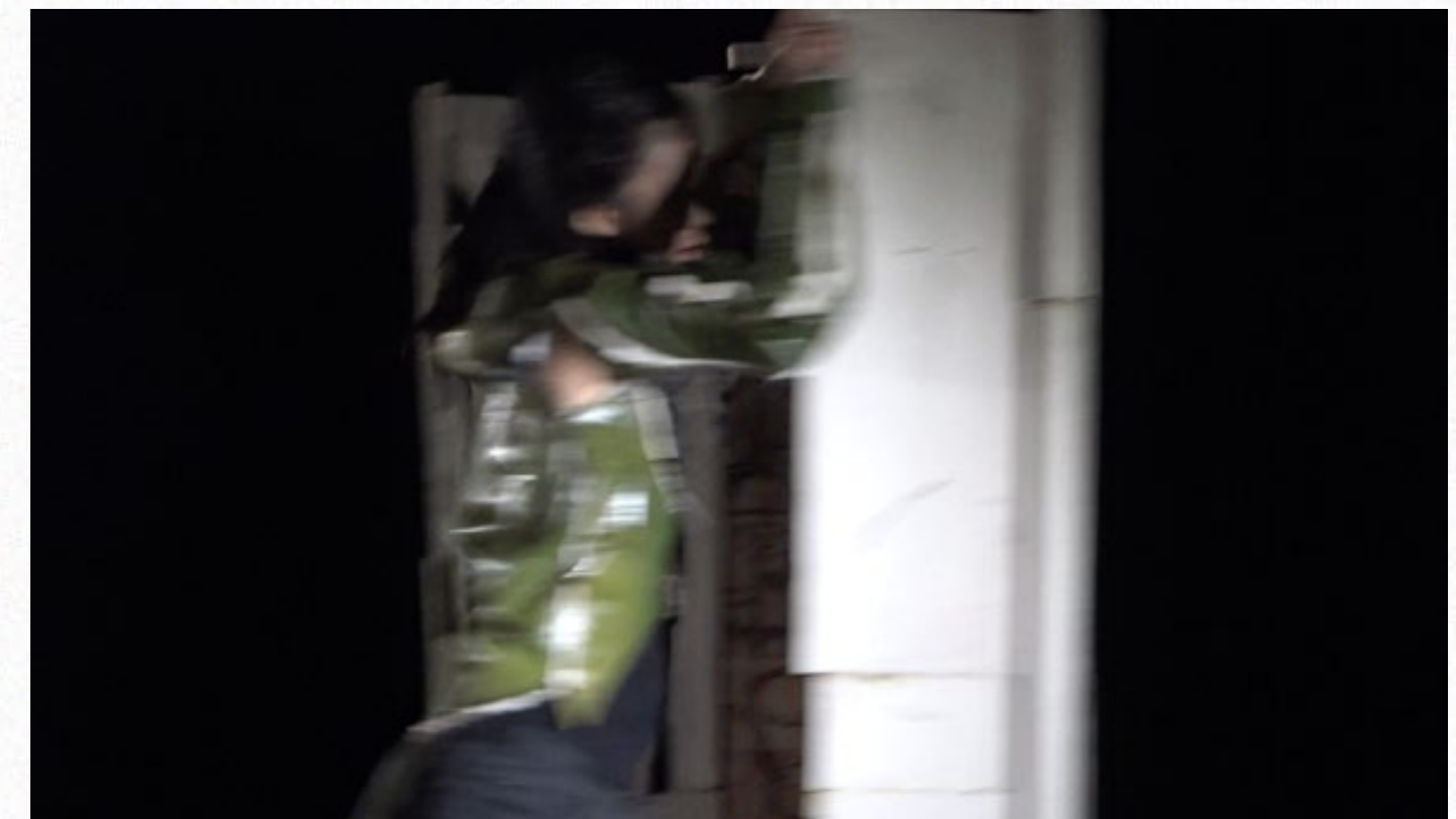
With this series of works, I grieve 15 pets that I loved, wielded and troubled.

When a target of exploitation and love is gone, the force towards to which loses its way. But it still exists, and it can or cannot be extinguished by grief.

This dynamic is strongly present especially in the pet-owner relationship, and the very thing that makes the hierarchy between them is deranged after the death of the pets.

Is love emerged from vassalage always impure?

*The hunter belongs to the prey,*  
2023, performance, 15min 30sec **LINK**



*Installation view of the sculptures used in The Hunter Belongs to the Prey in Skinny Dipping, ZH, CH*



*A cage; a closet; a coffin,  
2023, walnut verniers, pine plywood, plaster, paper board, staples, nails, 87x166x31 cm*

The sculpture was made and used in the performance, *The hunter belongs to the prey*.  
Scraps of materials are precariously held together with staples creating a box shape that evokes coffin, closet or cage.  
Dozens of deceased pets of mine are carved into the closet with burnt traces.



*\*rustle\**

*2023, Hand-sewn cow leather, broaches, buttons, acrylic colors, 40x110x10 cm*



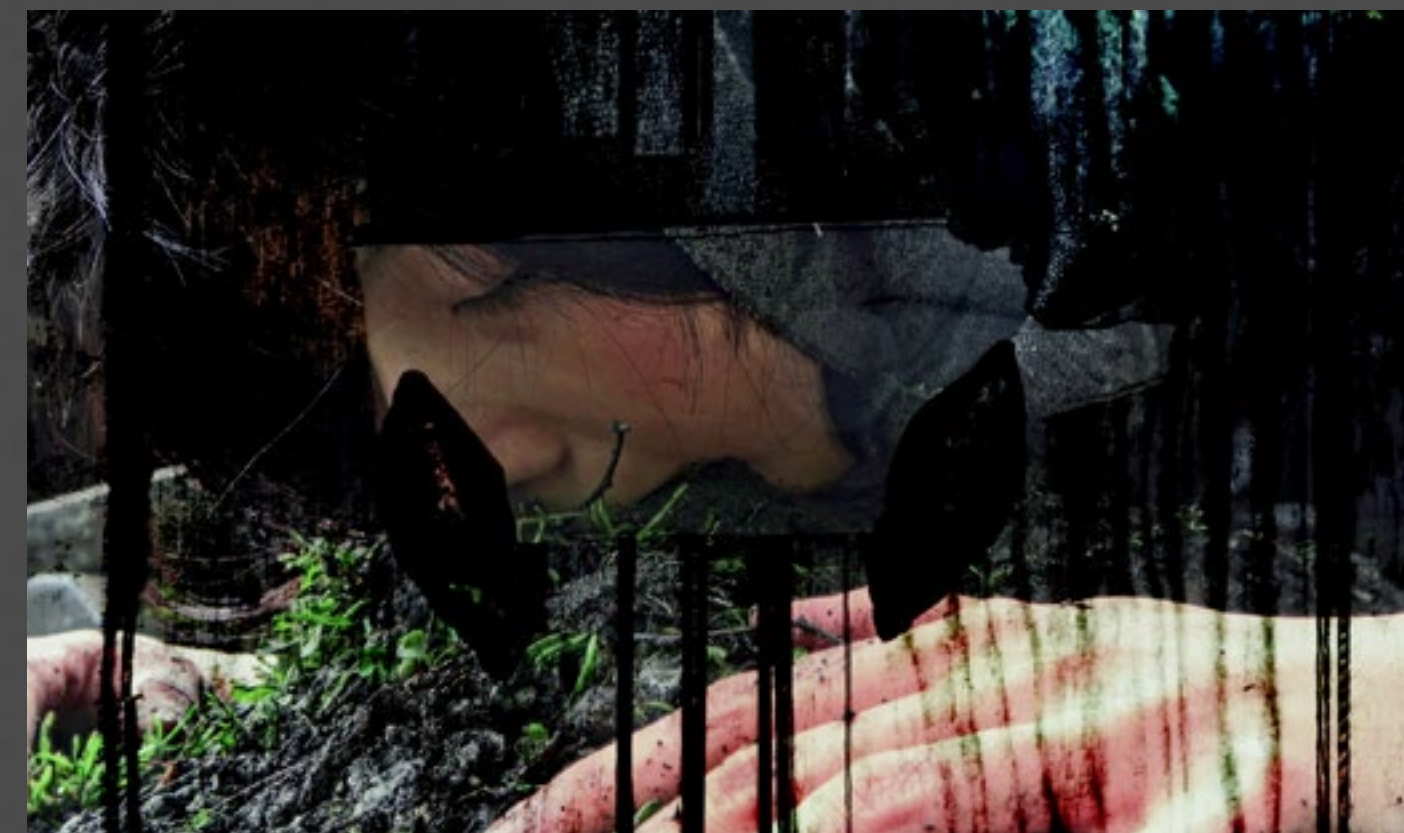
*\*pat pat\**

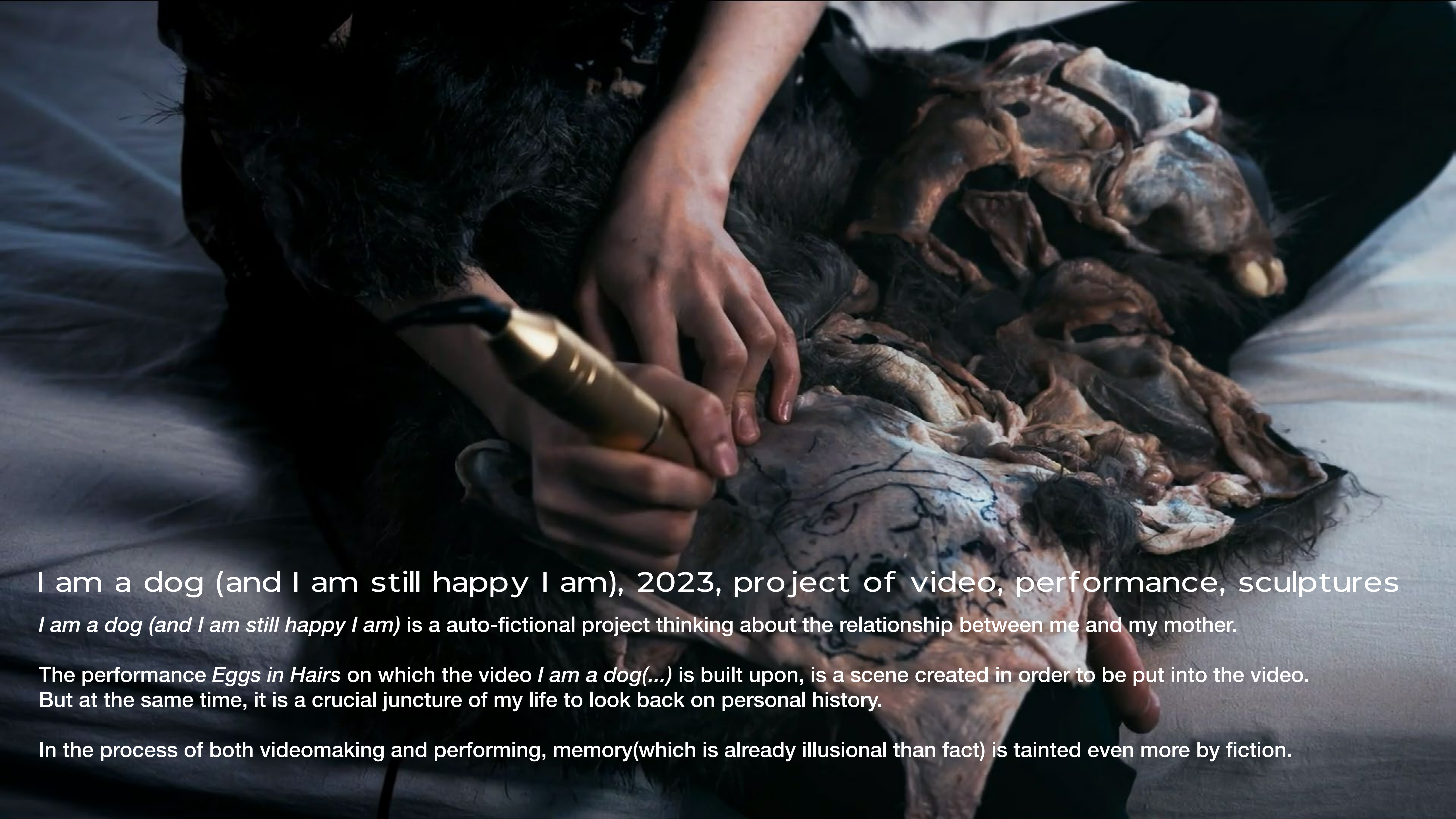
*2023, etching ground, rubber band, pine plywood, aluminum, rubber band, 160x20x2 cm*



*I will live and die in the cave*  
2023, HD video, 6min 26sec, single channel **LINK**

The work is about the past conversations we decide not to bring up again, which eventually come to our minds more often than the other memories. I realized that the “unspoken things” were mostly about the families, further, pets who passed away from me through the process of making this video. This understanding was subsequently followed up by the performance, *The Hunter Belongs to the Prey*.





I am a dog (and I am still happy I am), 2023, project of video, performance, sculptures

*I am a dog (and I am still happy I am)* is a auto-fictional project thinking about the relationship between me and my mother.

The performance *Eggs in Hairs* on which the video *I am a dog(...)* is built upon, is a scene created in order to be put into the video. But at the same time, it is a crucial juncture of my life to look back on personal history.

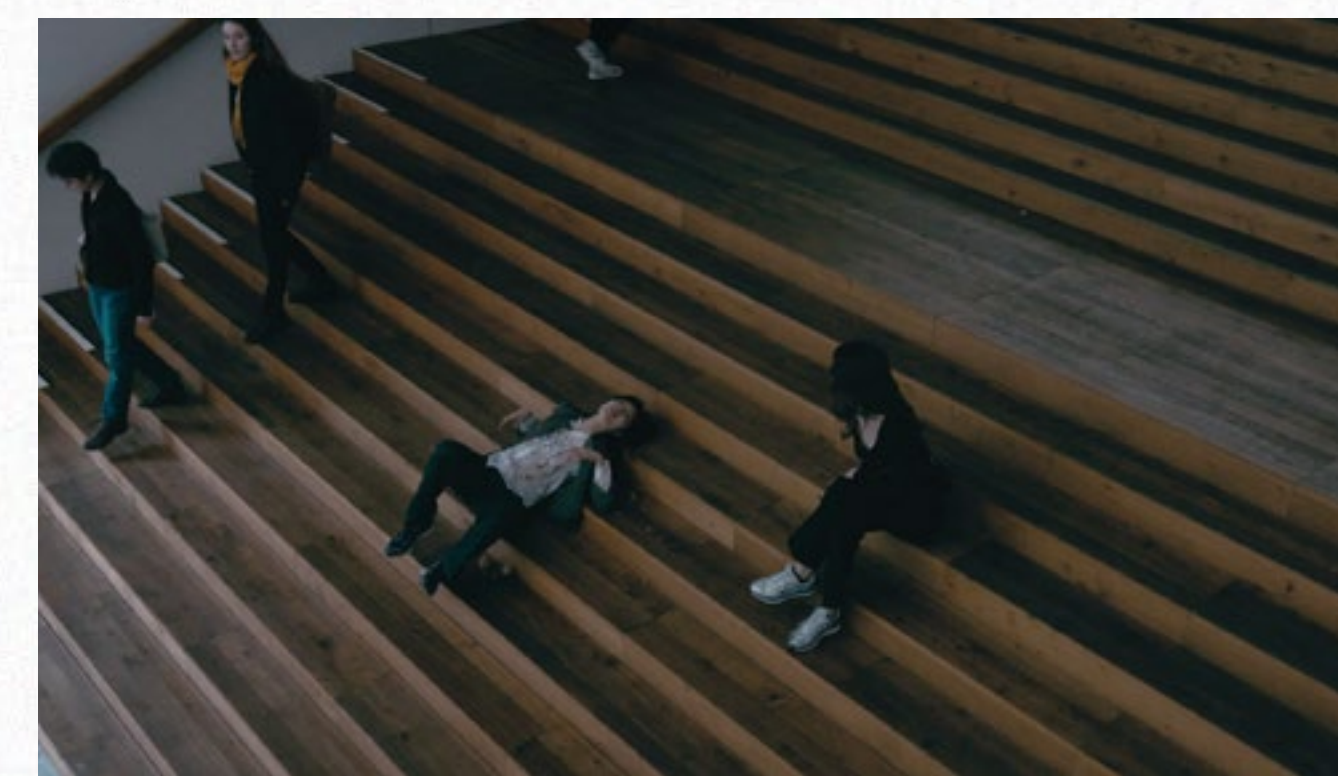
In the process of both videomaking and performing, memory(which is already illusional than fact) is tainted even more by fiction.



*I am a dog (and I am happy still I am)*  
2023, video, 20min 54sec **LINK**

SYNOPSIS

Dogs socialize by vocalization. "MOM" is a dead meat and Kyungeun, a 21 years old girl, keeps persuading people that she is a dog. She joins the group of canines with a deep empathy, trying to be one of them, since she has no place to feel the sense of belonging in her reality.



*Screening view of I am a dog (and I am still happy I am)  
at 143km, OUR WEEK SEOUL, Seoul, KR*



*Eggs in Hairs*  
2023, performance, 11min 10sec

*Eggs in hairs* suggests the traumatic home environment and the family relationships through monologues and off-normal daily behaviors. The performance blurs the borders between identities of animal's and human's, as well as the borders between habitual gesture and choreography. This work should be performed live, and is documented as a part of the film *I am a dog (and I am still happy I am)*.



*Doggo*  
2023, wool, sponge, newspaper, magazine and ceramics, 38 x 40 x 60cm



*Mommy*  
2023, black ink on chicken skin, plastic fur and polyester thread, 56 x 82 x 10 cm



*Prettier in Person,*  
2024, performance, 7min **LINK**

*Prettier in Person* is a ventriloquist show. The viewers already know which character is the Speaker, but still forced to have confusion about which utterances belong to whom. Whose voice is it and if it is one's, do the words actually come from the one? And they begin to question the relationship between the puppet and the puppetier when the slapstick zaniness comply with word games, slowly reaching exhaustion.



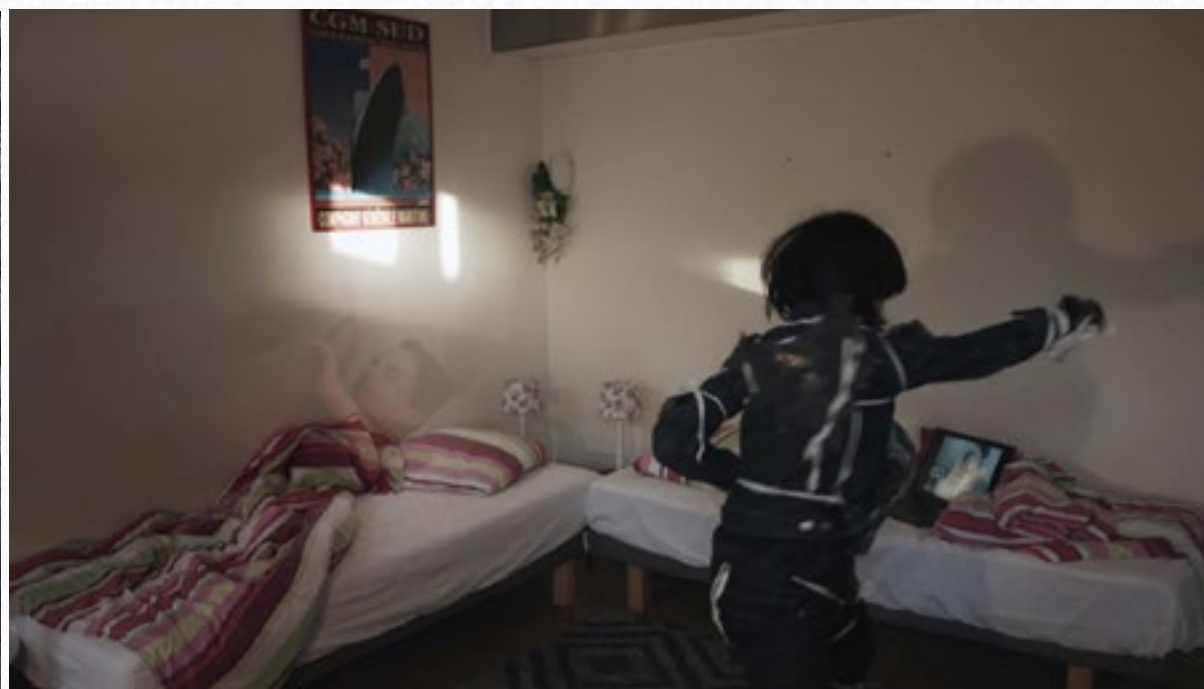
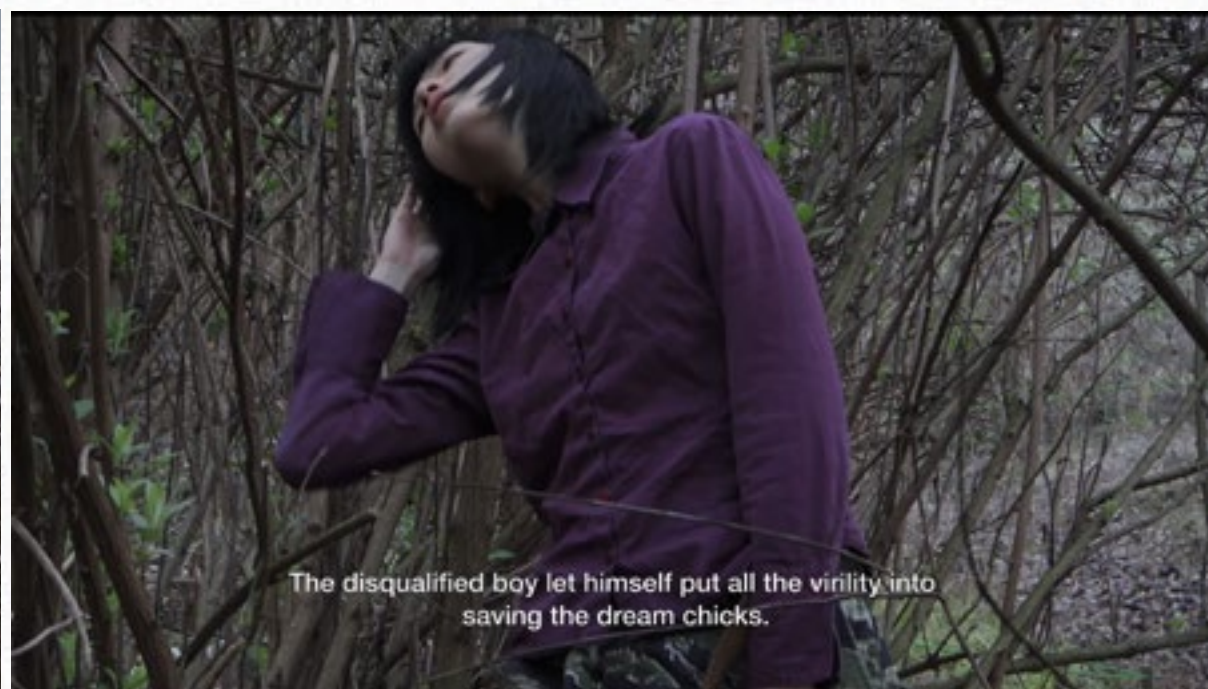
M

2024, cherry wood, wig, caramel, etching grund, metal pipes and organza



*Lolita the castrated racehorse*  
2022, HD video, 17' 36" **LINK**

A short remake of 'Lolita' (1997, directed by Adrian Lyne). In this film, the protagonist 'Lolita' moves around my female body portraying the character as a man. Performance shows both femininity and masculinity through dance, shadowboxing, military training and zoom dating. Throughout these actions, the sculpture, *Armor*, protects the body from invisible threats that are bestowed as immaterial, post-produced images. What comes onto surface with the junction of performance and found footages is queer and/or feminine rage that resembles incel rage.



*Screening view of Lolita the castrated racehorse at  
Barking screens eventually bite, Seoul, KR*





*Armor*  
2022, paper mâché, fabric ribbons, dimensions variable



*Dancing For*  
2022, video, 15' 53" **LINK**

Wearing centaur prosthetics sculpture on my lower body, I practiced waltz dancing alone.

The desire of becoming is double-layered: the desire of becoming animal, and desire of hence becoming one of them who pursues to be animals — the desire of belonging.

Shamefully hiding and running in the night, the practice of dancing and self-documentation happens at the same time.

The sculpture for the performance was destroyed in the process.



*(left) Screening view of Dancing for, 143km, OUR WEEK SEOUL, Seoul, KR  
(right) Screening view of Dancing for, Kill-time Trash, WESS, Seoul, KR*



*Phony*  
2024, performance, 20' **LINK**

*Phony* conveys two binary standpoints of perceiving injuries in visual language and social groups.

Sculptures, *John and Jane*, *Jane and John* evokes the two different-genders-dominated sports, figure skating and skateboarding— combined with a reading of gore fiction and horror fiction.

The clash between every element eventually creates the 'phony'. The phony who diddles viewers with illusions, and the phony that operates, layers and harmonizes.



I was born on 21st of September, 2001.

It's exactly 38 years after the fictional character, Carrie White was born. And 10 days after 9.11 happened.

I am invested in the idea of trauma. I believe personal traumas talked in encompassing ways could touch the realm of collective trauma, and other way around.

Traumas are accidentally fetishised in an attempt to overcome or ignore them.

So my works reconstruct, rewrite and remember my personal trauma and seek to bring affects out of people.

They are often mediated by performance because its physicality i.e. a sense of 'something is actually happening to me', is the most pertinent way to present the agitation that trauma imposes on people.

My sculptures are often props and backgrounds for my performances. Making them with my own body is necessary, as the sculptures interact with my body to form the core of my performances, becoming equally important actors as performers.

The sculptures adapts to my body to possess anthropomorphic senses, and my performances are choreographed according to the possibilities that my sculptures allow me to.

# **CURRICULUM VITAE\_KYUNGEUN SON**

born in Suwon, South Korea

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## **EDUCATION**

2024 - Städelschule, Freie Bildende Kunst, Klasse Hassan Khan, Frankfurt, DE

2022 - 2024 Zürich Hochschule der Künste, BA Department of Fine arts, Zürich, CH

2020 - 2022 Hongik University of Arts, BA Department of Painting, Seoul, KR

## **SOLO EXHIBITIONS/ PERFORMANCES**

2023 The Hunter Belongs To The Prey, Toni-Areal, Zürich, CH

2023 Eggs in Hairs, Toni-Areal, Zürich, CH

## **GROUP SHOWS & FILM SCREENING**

2024 Bridge to the castle (group show and individual performance), Ruf\_Wien, Vienna, AT

2023 Skinny Dipping (Group show), Toni-Areal, Zürich, CH

2023 143km- II (Group screening), OUR WEEK, Seoul, KR

2023 Playing with trouble (Group show), Watch tower of Aspropyrgos, Aspropyrgos, GR

2023 Common Ground (Group show), Sic Space, Athens, GR

2023 Kill-time Trash, WESS, Seoul, KR

2022 Via Kreis (Group show), Toni-Areal, Zürich, CH

2021 Dissonance (Group show cur. SNU curatorial club), Yongsan Chungnyun Jeeum, Seoul, KR

## **PARTICIPATION IN COLLABORATIVE PROJECTS**

2024 Performer in video “Thilda & Kyu“, “Carlo, Kyu, Olivia and Nici” (by Tereza Glazova) with support of plattformplattform, Kunstmuseum Appenzell, AR, CH

2024 Voice acting in sound work “الأمن من خلال الغموض, אבטחה באמצעות עמימות”, Security Through Obscurity” (by Guy Benamou)

with support of Art cube Artists’ Studios, Jerusalem

2023 Performer in performance “No matter where you put us in the globe” (by Lorena Almario Rojas)

in Union what? international:No corners or edges, Pan café, St. Denis, FR

2023 Resident in Shared Campus “Remote Guide on Extractivism” (by UAL, MONASH, Geidai, TNUA, and ZHdK), Athens, GR

2023 1st performer in Film “In the backseat-quake” (dir. Jimin Hah), with support of Staatliche Akademie der Bildenden Künste Stuttgart, DE

2022 1st performer in Film “Language” (dir. Hiona Choi), Seoul, KR