

Portfolio

Yoo Ra Hong

A room, a house, a skin, a shell and a word.

After observing what an individual feels and experiences in the place where they are located with a minute perspective, I begin my work by expanding it to a story that is on the border between documentary and fiction.

This story then evolves into another medium such as video, painting and sculpture, and is sometimes revealed or hidden on the surface of the work. In any case, witnessing and documenting are my driving forces and the individual and the place are my inspirations.

Through my experience in scriptwriting and filmmaking, specialising in film, I use cinematic grammar when working with images in the context of contemporary art. I am interested in the potential collisions and combinations that can take place between different videos and between video and other mediums. I like the time of performance which allows me to recreate a connection with spaces, but also the time of retransmission of these moments through my videos.

I have moved frequently during my childhood, adolescence and higher education: I matured in large urban centres such as Seoul, Paris and Zürich. These trips have greatly influenced who I am today: a person who thinks deeply about the physical and psychological place we occupy in this world.

I create with the hope that my work, which started from a microscopic perspective, can be extended to a macroscopic subject.

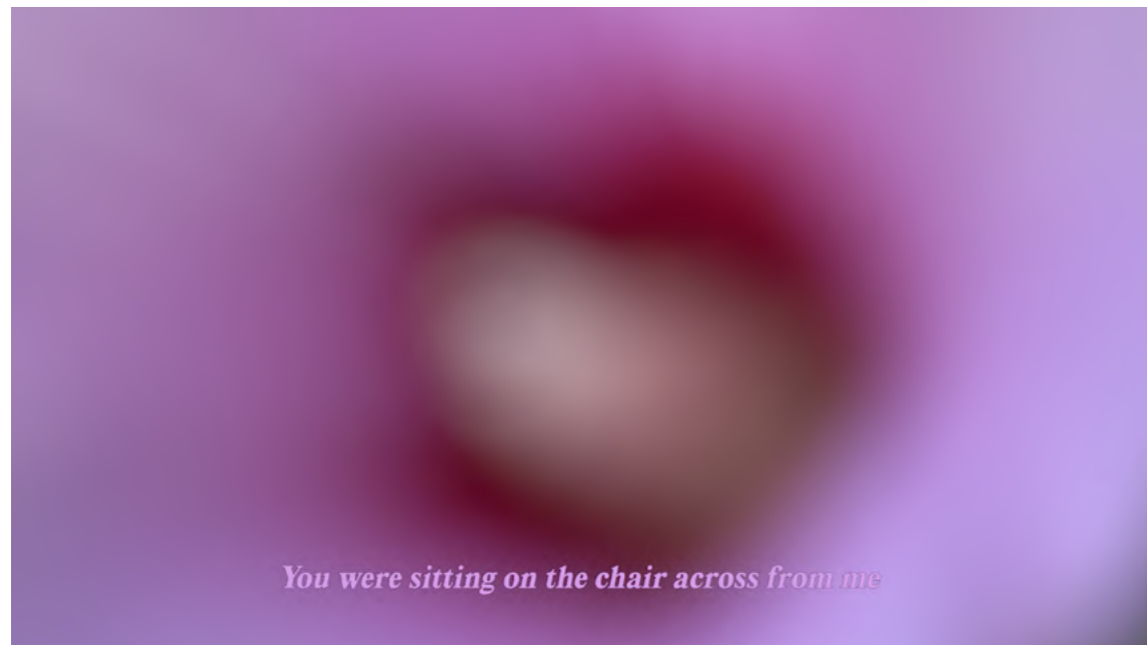
Here is a link to my website, if you would like to see more projects: hongyoora.com



A Letter to You
2023

Installation - video, clothes, censers, letter

<https://vimeo.com/889251131/415ad5b05a>

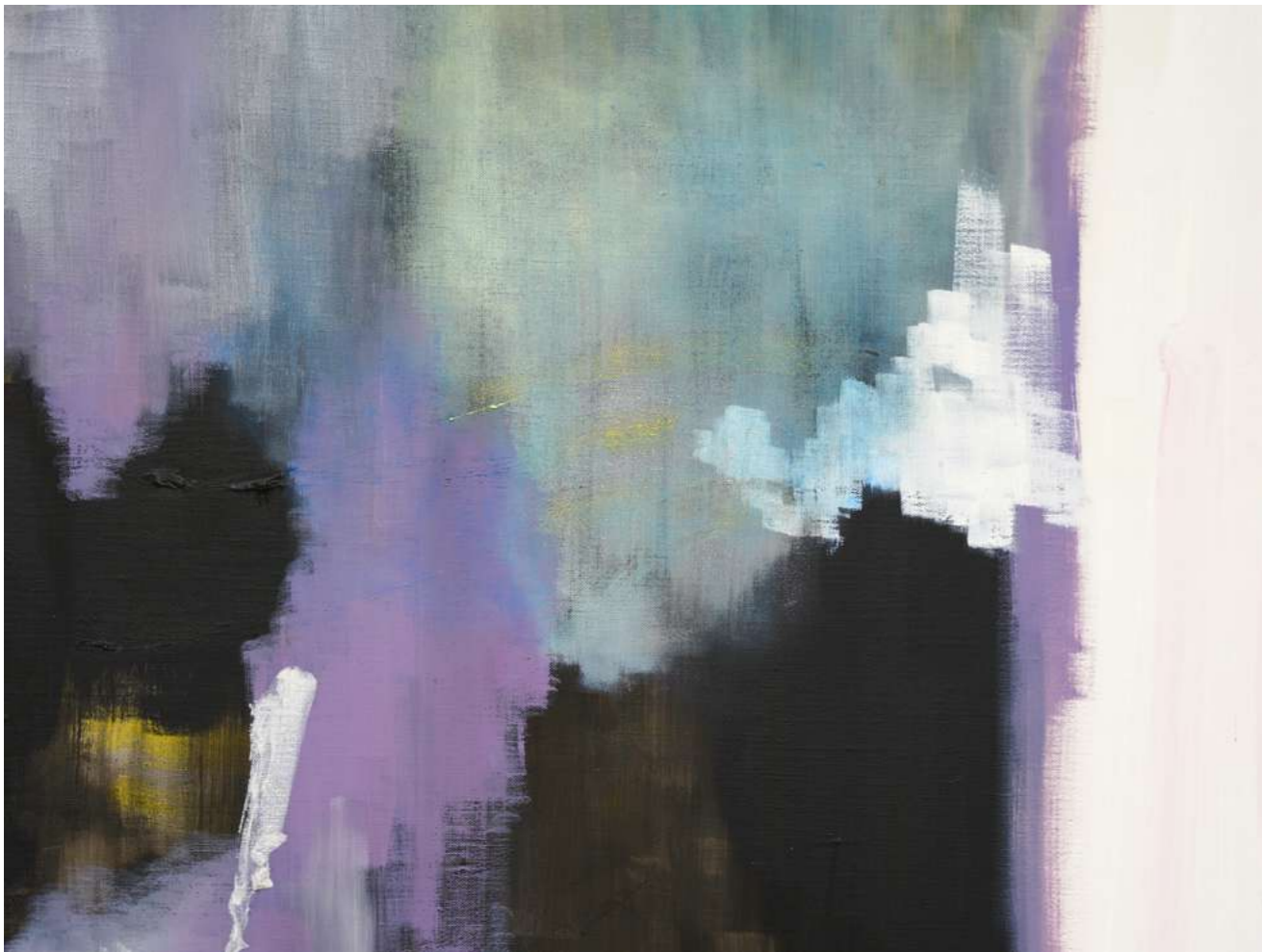


Before I went to Timișoara for the closing week of the Art Encounters Biennial 2023, I first studied the relationship between myself and the city. I could relate the most to the history of democratisation because South Korea, where I was born and raised, also found democracy in the late 80's just like Romania. With the word *revolution*, I naturally associate *love*, reflecting my personal history. This is how I started the work with the theme of the irony of ideology and love. I visited all the historical places of democratisation in Timișoara and filmed while imagining the stories and histories of the individuals and objects that I met, encountered, and collected.



Commitment to a Ghost
2023

Painting - oil paint, oil pastel
100 x 100 cm



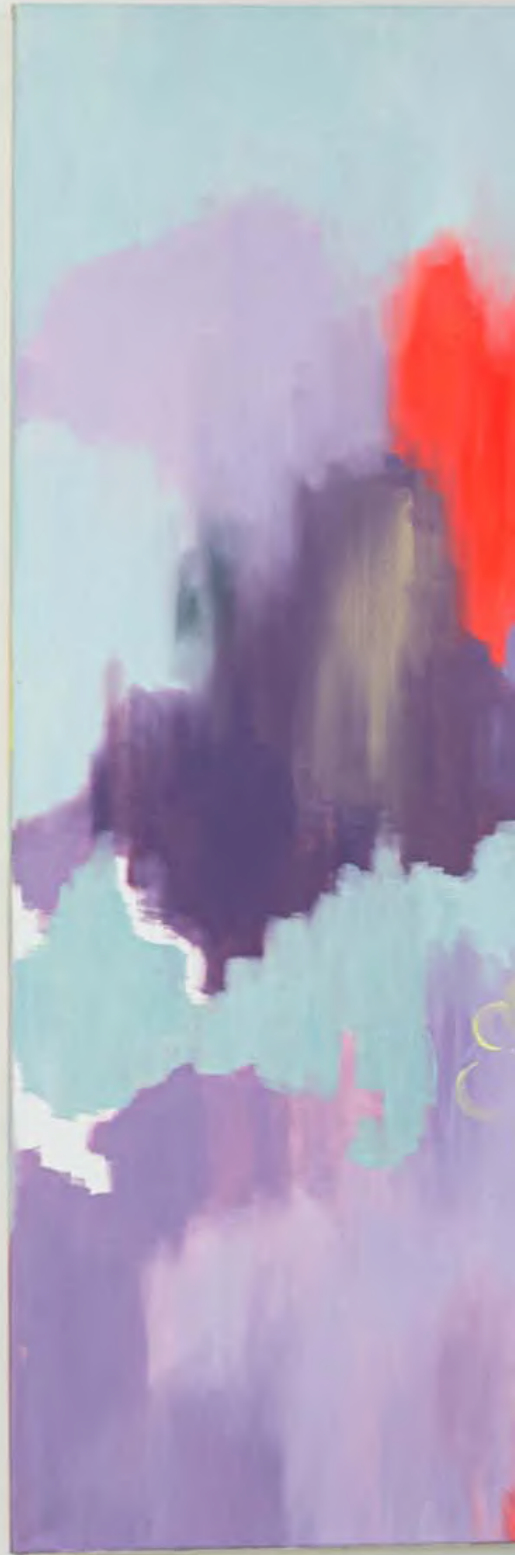
How is the vitality of a work determined? Will the meaning and value of a work that is not displayed or collected disappear? With these questions in mind, I added brushstrokes to Charlotte Schmid's painting. There is no information other than that it was a work from 1986, but the only story left is that no other exhibition space or even Charlotte's family could bring themselves to keep it. This is how the commitment to a ghost, the promise between Charlotte and me, begins.

Charlotte Schmid (*January 17, 1932, in Zurich; † September 26, 2018) was a Swiss graphic designer and artist. Together with her husbands Willi Walter and Paul Leber, she created significant works for Switzerland, especially for Zürich. The first Christmas lighting on Zürich's Bahnhofstrasse (in operation from 1971 to 2014), the radiant sculpture in the Swiss Pavilion at the 1970 Osaka Expo, and the murals at Zürich Airport train station.



Ripen until Afterlife
2023

Painting - oil paint, oil pastel
140 x 160, 160 x 140, 160 x 140 cm





Ripen until Afterlife explores the relationship between fig wasps and figs as a metaphor, dealing with how the social class contained in microscopic and precarious residences such as a maid's room in Paris and a semi-basement in Seoul is repeated in the architectural structure.

The size of the canvas was chosen to allow the body to create movement while painting, like a fig wasp working inside a fig.

Fictional images such as transforming and floating bodies are presented in a figurative yet abstract way. It refers to the moments when individuals cannot or do not escape from their residences filled with heat and rain.



La fleur et le flot (partie 1)
2022

Video - 1 min 5 sec, 4K, 16:9

<https://vimeo.com/724017881/451589909b>



La fleur et le flot (partie 2)
2022

Video - 1min 47 sec, 4K, 16:9

<https://vimeo.com/724022737/a34b209d43>



La fleur et le flot is a video installation that consists of two videos.

I opposed two projections to experiment with the use of space. The first video, *La fleur et le flot (partie 1)*, shows a lamp that was found online. It was described as Chinese or Japanese, terms that are often used to define the Asian community.

The visitors can also hear the sound of a river wave, which captures the idea that people depend on artificial light and plastic flowers as a desire and an imagination for nature. It refers to the desolation of urbanity and the alienation of people.

The second video, *La fleur et le flot (partie 2)*, shows me looking at myself performatively in the mirror. In big cities, it is difficult to maintain sovereignty over one's own identity. By opposing the two videos the viewers must locate oneself, and question their own stereotypes and attributions.



Its Place
2022

Installation - six videos and three printed fabrics (polyester)



A prefecture
2022

Printed fabric (polyester) -
three architectural plans, 297 x 210 cm

Its place is an installation that refers to one of my father's architectural projects that could not be realised fifteen years ago, because of the new norms of urban renewal in South Korean society.

Within this installation, there is the video *Where is its place* (page 16) and *The church* (page 17). These two videos allowed me to find a new form of expression through performance to bring my father's project to life in another way.



Where is its place
2022

Video - 8 min 10 sec, 4K, 16:9

<https://vimeo.com/687874199/5e0d1f260b>



The church
2022

Video - 3 min 29 sec, 4K, 16:9

<https://vimeo.com/687874920/5c6c9b6429>



I interviewed my father, Jin Pyo, about his life as an architect.
I also documented his office, his home, and urban renewal areas in Seoul using still
shots and natural light.

Jin Pyo - 1
2022

Video - 2 min 14 sec, 4K, 16:9

<https://vimeo.com/687875318/79bbfd1f08>



Jin Pyo's office
2022

Video - 1 min 19 sec, 4K, 16:9

<https://vimeo.com/687875560/a19e048c0a>



Jin Pyo's home
2022

Video - 1 min 13 sec, 4K, 16:9

<https://vimeo.com/687875662/1db2bad8f2>



To disappear
2022

Video - 4 min 13 sec, 4K, 16:9

<https://vimeo.com/687868604/19abb40e60>

EDUCATION

2022 - 2024	Fine Arts <i>Master of Arts</i>	Zurich University of the Arts (ZHdK)	Zürich, Switzerland
2020 - 2022	Art <i>Diplôme national d'art Mention - Réalisation</i>	École Nationale Supérieure des Beaux-Arts de Lyon	Lyon, France
2016 - 2018 2013 - 2015	Filmmaking / Art Theory (Minor) <i>Bachelor of Arts Congratulations from the jury Mention very good (A- : 94.4%)</i>	Korea National University of Arts (K-Arts)	Seoul, South Korea

FILM FESTIVAL, SCREENING AND EXHIBITION

2024 Feb	Ripen until Afterlife and more <i>Artist (Painting and drawing)</i>	Bahay Contemporary: <i>Another Paradise</i> Duo show with Naiwen Chou
2023 Dec	A Letter to You #2 <i>Artist (Sculpture)</i>	Visarte Zürich: <i>Einischten 2023. Visarte Zürich & Friends</i> Hotel Tiger
2023 Sep	Commitment to a Ghost <i>Artist (Painting)</i>	KED Gallery: <i>Commitment to a Ghost in the Prison</i>
2023 July	A Letter to You <i>Artist (Installation)</i>	Art Encounters Biennial: <i>My Rhino is not a Myth</i> Closing Weekend Presentation led by Dr. Marie-France Rafael
2022 Dec	La fleur et le flot <i>Artist (Video installation)</i>	Hotel Tiger: <i>An Exemplary Art Show</i>
2022 Nov	Does a seed know that it will become a plant? <i>Artist (Sculpture)</i>	ZHdK Foundation: <i>ZHdK Winter Auction</i> ZHdK DFA
2018 - 2023	Snowball <i>Screenwriter, Director, Editor</i>	Korea TV (2023), Korean Broadcasting System (2022), Seoul Guro International Kids Children Film Festival (2019), Seoul International Senior Film Festival : SISFF (2019), Seoul International Women's Film Festival : SIWFF (2018), GwangHwaMun International Short Film Festival : GISFF (2018), Women's Film Festival in Incheon : WFFII (2018), Women's Film Festival in Gwangju (2018)
2018 - 2019	Slumber <i>Screenwriter, Director, Editor</i>	Daesung Video Exposition of Chungbuk Cultural Foundation of South Korea (2018), Wednesday at K-Arts Cinema (2019)

AWARD, FUND AND SCHOLARSHIP

2024	Maid's Room - a space where collision and combination coexist	International Dossier of ZHdK
2023 - 2024	Swiss Government Excellence Scholarships	Swiss Confederation Federal Commission for Scholarships for Foreign Students (FCS)
2022 - 2024	Excellence Scholarship	ZHdK Foundation
2021	Its Place	DMZ International Documentary Film Festival : DMZ Docs Korean Film Council
2019 - 2020	Maid's Room	EBS International Documentary Festival : EIDF (2019, 2020) Korea Creative Content Agency : KOCCA (2020)
2017	Snowball	Seoul International Senior Film Festival : SISFF (2019) Korean Film Council (2017)

PROFESSIONAL EXPERIENCE

2023 Nov -	The Sky is Blue Except When It Isn't <i>Screenwriter, Cinematographer, Editor</i>	Institute for Contemporary Art Research - IfCAR William Davis
2020 Nov	Rolling (Mara) <i>Screenwriter</i> (Penname : MIN Kang San)	Released in South Korea (2022) and Japan (2024) London Korean Film Festival (2021), Seoul Independent Film Festival : SIFF (2021), Hawaii International Film Festival (2021), JEONJU International Film Festival : JEONJU IFF (2021) and more
2019 July - Aug	Maid's Room <i>Screenwriter, Director, Cinematographer</i>	Invited to a national program organized by Ministry of Science and ICT and Korea Radio Promotion Association : RAPA
2015 Mar - Sept	The World of Us (Urdeul) <i>Script supervisor</i>	Selected to a training program <i>Global Pitching Academy</i> at EBS International Documentary Festival : EIDF (2019) Released in South Korea (2016) and Japan (2017) Berlin International Film Festival (2016), ZLIN Film Festival - International Film Festival for Children and Youth (2016) - The Golden Slipper, Busan International Film Festival : BIFF (2016) and more