

L for Liquid, Liquid for water
L for Liquid, Liquid for fluidity
L for Liquid, Liquid for liquidation
L for Liquid, Liquid for living organisms
L for Liquid, Liquid for the dead
L for Liquid, Liquid for the drowned
L for Liquid, Liquid for circulation
L for Liquid, Liquid for every timeline in history
L for Liquid, Liquid for all living matters
L for Liquid, Liquid for all dead things in the cosmos
L for Liquid, Liquid for all things not solid
L for Liquid, Liquid for body
L for Liquid, Liquid for region

C for Crystal, Crystal for rocks
C for Crystal, Crystal for quartz
C for Crystal, Crystal for lithium
C for Crystal, Crystal for gems
C for Crystal, Crystal for diamonds
C for Crystal, Crystal for ice
C for Crystal, Crystal for very hard things
C for Crystal, Crystal for reflections
C for Crystal, Crystal for reflective materials
C for Crystal, Crystal for precious metals
C for Crystal, Crystal for capitalism
C for Crystal, Crystal for neo-liberalist solutions
C for Crystal, Crystal for quantitative easing
C for Crystal, Crystal for hidden structures

D for Display, Display for liquids
 D for Display, Display for solids
 D for Display, Display for semi-conductors
 D for Display, Display for amorphous behaviors
 D for Display, Display for visco-elastic states
 D for Display, Display for cyborgs
 D for Display, Display for trans-humanic strategies
 D for Display, Display for remembering
 D for Display, Display for history
 D for Display, Display for co-existence
 D for Display, Display for co-evolution
 D for Display, Display for co-extinction
 D for Display, Display for
 t e c h n o - t h i s
 a n d
 t e c h n o - t h a t

Notes on Liquid, Crystal, Display :

Practice as location

Liquid, Crystal, Display is initiated as an attempt to set up a location of an artistic practice; a map of coordinates, and axes.

By location, it refers; a place where disparate timelines overlap, an area where different forces are in play. The intention in attempting to construct such site is to seek escapement of works being manifested as objects (of individuality) but rather to actively propose a network(group) of relations; a constellation, a swarm, a flock that amplifies, divides, and reflects one another.

Such constructions do not necessitate to be served as a work on its own, rather it is proposed as an invisible yet critical strategy in the mode of operations.

The form of

L for Liquid, Liquid for ...

C for Crystal, Crystal for ...

D for Display, Display for ...

does not remain static. It is a question, and should continue to remain as so. The structure is opt to change as words and contexts are added and erased, crisscrossing formation and deformation.

LCD is also the abbreviation for *Liquid-Crystal Display*.

Liquid-Crystal Display is a screen device that uses the intermediate properties of liquids and solids. In other words, the screen operates in the subtle in-between space of materiality. The world of screens is the world of the amorphous.

This attribute allows for a certain position; to look at histories, events, imagery and stories in the perspective of a state. What flows, and what hardens? What is the story of liquids and what is visible through the solid? What does the world of screens mediate? How do worlds reform through screens?

Of course, even the letters *L*, *C*, *D* do not have to remain confined.

It could metamorphose into such followings:

Laboratory of Critical Data(base)

Locating Concepts of Destabilization

Legislative Citizens of Desire

.

.

.

the *List Continues to Diversify*

How do non-fixed states such as camouflage, distortion, time warp and transformation perform in the cosmos of space and temporalities, of descriptions of narratives, of histories and/of technologies?

These inquiries are in proximity to:

„that makes you afraid to fall asleep,,

„that wakes you up from dreams,,

„that disturbing the silence,,

„the haunting,,

„the targeted,,

„the hybrid,,

„the accumulated,,

„residues,,

„fragments,,

„the invisible,,

Liquid, Crystal, Display utilizes stretching and leaping, as thinking and narrative modes, to be cultivated as resources for potential scenarios.

A region with many gaps and holes.

A house of cavities.

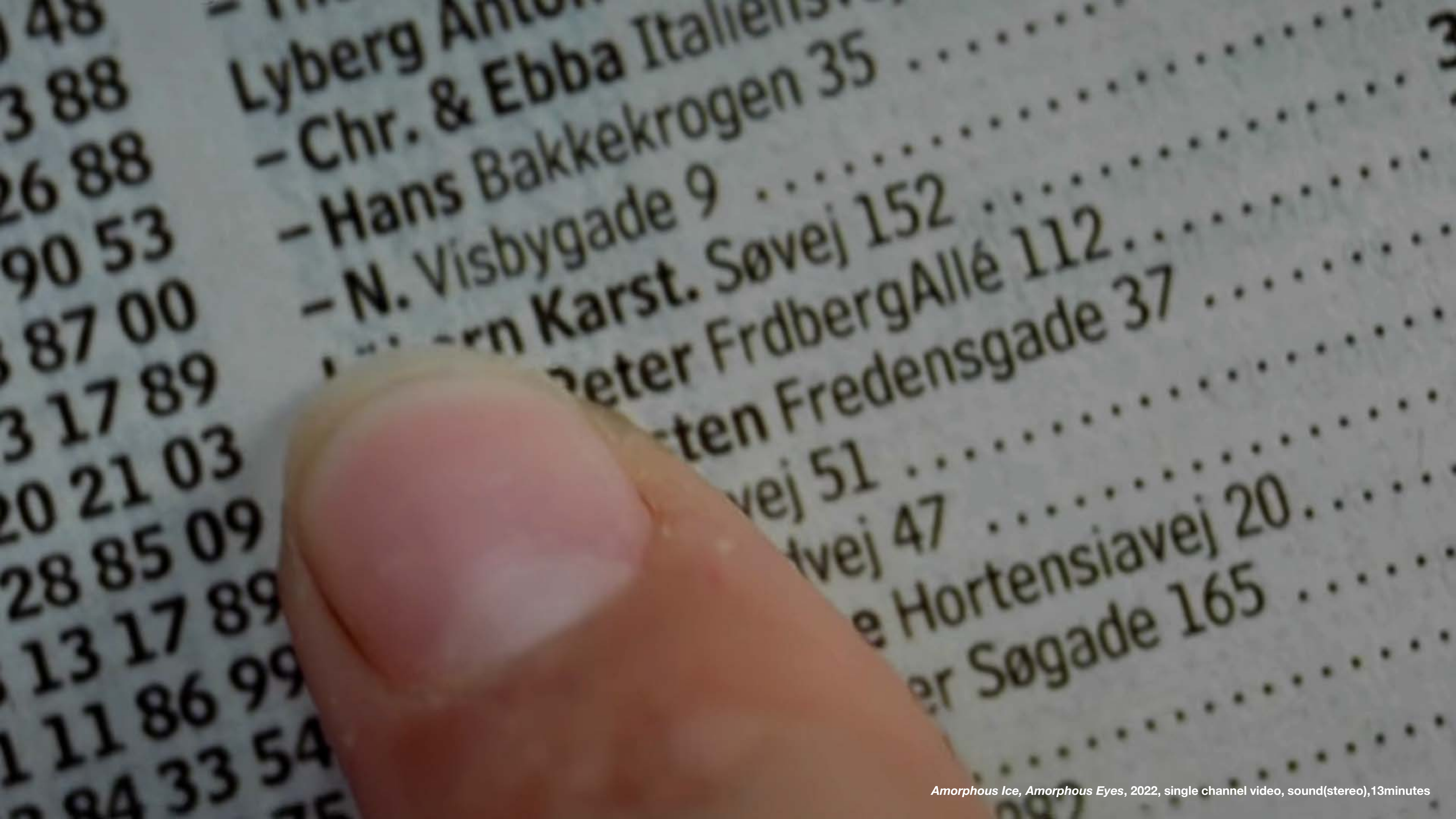
Amorphous Ice, Amorphous Eyes is a work about Camp Century, a secret US Army base operated in Greenland during the years of 1959-1966. It was constructed under the Greenland ice-cap, making it hidden from the surface. Camp Century was official defined as a research station facilitated with a nuclear reactor, later to be revealed that the end goal was to install a vast network of nuclear missile launch sites, known as Project Iceworm.

It draws from military reports, scientific researches and Watsuji Tetsuro's book, *A Climate: A Philosophical Study*(1935), to sketch the interconnection between human existence, historical events, and geographical situations.

Amorphous Ice, Amorphous Eyes takes the form of a photo essay, bringing together audio and visual materials from cinema; that either was filmed in Greenland, or attempted to depict it. It is accompanied by a narration performed by two voice actors.

Amorphous Ice, Amorphous Eyes looks at the stories of coldness and the Cold War in their metamorphic state; from solid to liquid, ice to water.

[Link to excerpt](#)



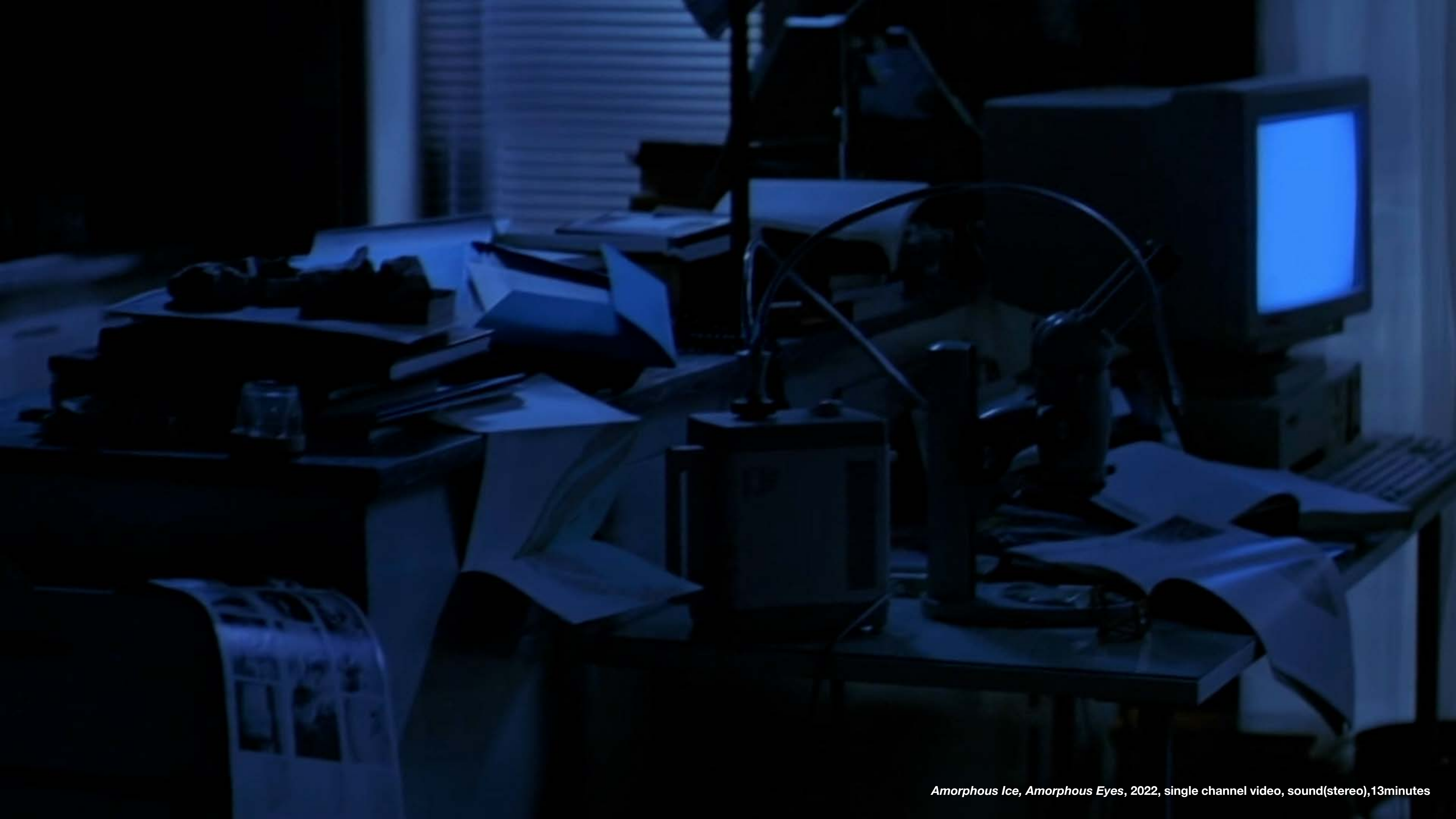
Amorphous Ice, Amorphous Eyes, 2022, single channel video, sound(stereo), 13minutes



Amorphous Ice, Amorphous Eyes, 2022, single channel video, sound(stereo), 13minutes



Amorphous Ice, Amorphous Eyes, 2022, single channel video, sound(stereo),13minutes



Amorphous Ice, Amorphous Eyes, 2022, single channel video, sound(stereo), 13minutes



Amorphous Guest, Amorphous Hand is a work about a man known as Chung Ling Soo, a Chinese magician who performed in the most prestigious theaters around London in the early 20th century. However, after his mysterious death on stage, it was revealed that Chung Ling Soo was actually a stage character for William Robinson, an American magician who had fabricated his identity as a Chinese man.

The death of Chung Ling Soo and/or William Robinson, took place while performing one of his most acclaimed magic, a bullet-catching trick called "Condemned to Death by the Boxers". It refers to the Boxer Rebellion, a movement in the late Qing Dynasty, whose members were known to have practiced Chinese martial arts (reported as Chinese Boxing at the time) to overcome the bullets of the foreign arms.

Amorphous Guest, Amorphous Hand brings together audio and video materials from cyberpunk genre games and virtual endoscopy simulators to revisit the moment of his death. It is accompanied by a narration conducted by a stage actor. Who was the execution for, and which body was it that the bullet penetrated?

**Voice by Choi Hee Jin*

[Link to excerpt](#)





Amorphous Guest, Amorphous Hand, 2022, single channel video, sound(stereo), 11 minutes





Amorphous Guest, Amorphous Hand, 2022, single channel video, sound(stereo), 11 minutes



Amorphous Guest, Amorphous Hand, 2022, single channel video, sound(stereo), 11 minutes

In 1927, the colonial administration of the Japanese Empire established the first radio broadcasting station in the Korean Peninsula, the Kyungsung Broadcasting Station.

In 1928, 1st of January, three orioles were brought to the studio, planned to be broadcasted live through the radio on this new year's day morning. However, the birds did not sing, resulting as silence being transmitted over the radio.

Oriole Tacet is comprised of two soundtracks, each being played by the respective megaphones, presented as a duet:

1. Simulated bird sounds from bird whistle instruments that enable the human mouth to imitate the sounds of birds.

2. Layered voices of whispers/songs/narrations.

Oriole Tacet looks at the history of airwaves implemented by colonial forces in thinking about silence as a mode of disobedience and subversion.

Communication technologies capable of transcending space and compressing time has long been

a pursuit of power.

*A pursuit of power.
an object of inquiry.*

*An object of inquiry.
a race of hegemony.*

*...
A race of hegemony.*

Radio broadcasting was a very important and successful tool of colonial administration.

*The state's apparatus in the maintenance of colonial power. In 1927, the colonial administration of the Japanese empire estab-
lished*

the first radio broadcasting station in the Korean Peninsula.

*Many local organizations made various efforts to establish and successful tool of
Radio broadcasting was a very important and successful tool of
broadcasting networks many years before and several attempts had been made since.*

However, colonial administration. all attempts were denied by The Japanese Government General of Korea . It was given an exclusive status

*during the colonial occupation.
The state's apparatus in the maintenance of colonial power
Completely under control by the colonial power.*

*A monopoly on airwaves. A monopoly on airwaves. A monopoly on airwaves.
It was given an exclusive status during the colonial occupation.*

*Completely under control by the colonial power.
Sounds of birds were materials highly coveted in the early days of radio.*

*On the morning of January 1st, 1928, three orioles were brought into the studio.
A monopoly on airwaves.*

*A monopoly on airwaves.
planned to broadcast live the sounds of orioles on this new years morning, three orioles were released in front of the microphone,*

*but only silence was transmitted.
A monopoly on airwaves.*

...

<<Audio Excerpt>>



Oriole Tacet, 2022, sound, megaphones, dimensions variable



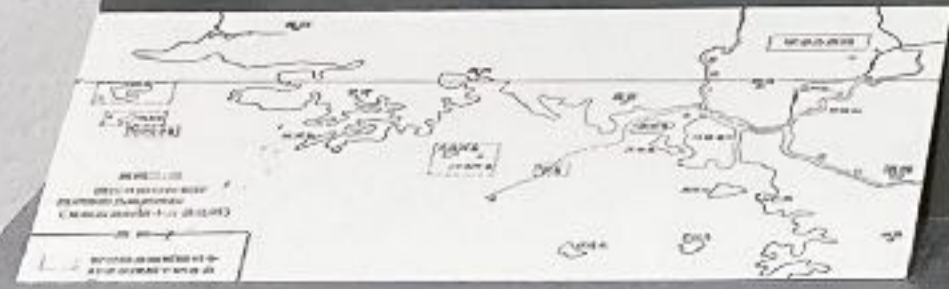
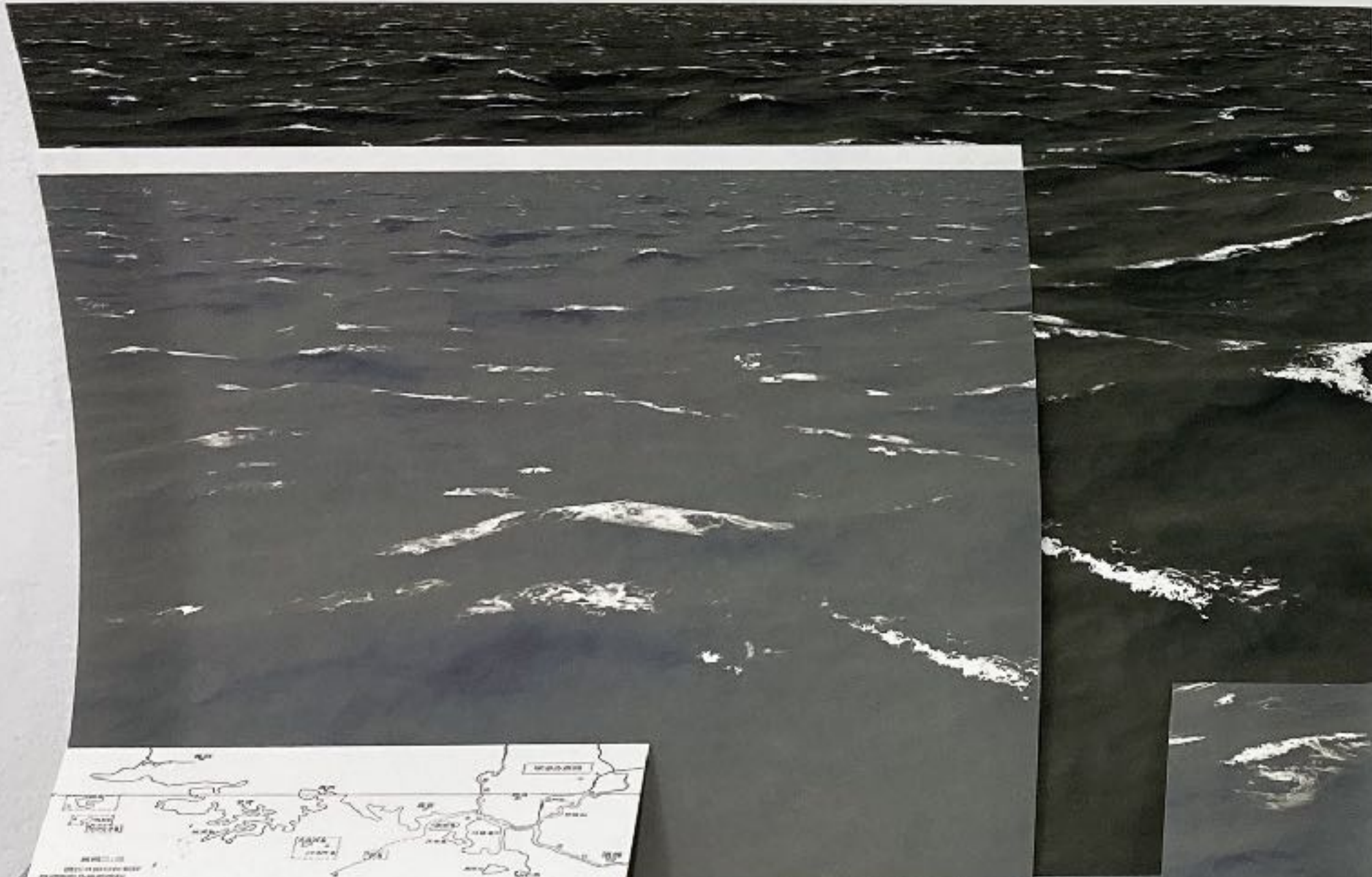
Since the signing of the Korean War Armistice Agreement on July 27 1953, the waters south of the Northern Limit Line(NLL) has been regarded to be the “unchanging territorial line”. However, unlike the land borders specified at the signing of the armistice agreement by the “United Nations Command” and the “Communist”, the Military Demarcation Line(MDL) of the waters was not specified on the map attached to the agreement and based on this, the Northern Limit Line in the “West Sea” was only a line declared by the United Nations and the South Korean Forces.

Through the negotiations regarding this border of the waters and control of the respective islands, the two parties conflicted on specific phrases on how it should be documented on the armistice agreement. There were disagreements on whether it should be written as “remain under control of” or “be under control of”. The negotiations around the border line of the waters were not only about geographical territories but more so on the domination of timelines; on who is in control of what from when?

Computer generated images of the ocean recreated accordingly to the weather forecast of the days of the negotiation are placed together with archival documents and maps. The shelves are made in accordance to the shape of the NLL borderline, serving as a reference point to the natural/artificial attributes in the histories of waters.



May it be History or Remain Drowning, 2021, inkjet Print, dimensions variable



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GENERAL HEADQUARTERS
UNITED NATIONS COMMAND
ADVANCE

15 March 1953

MEMORANDUM FOR THE BRIDGE:

SUBJECT: Report on Interpreter Meetings, Agaña Item 3, Held at Pan Mun Jon, 11-15 March 1953.

PERSONNEL PRESENT:

For United Nations Command
 LT J. C. Underwood, USMC
 SSGT J. E. Mc, USA
 Mr. H. W. Lee, SAC
 Mr. C. H. Lee, SAC

For Communist Forces
 Chiu, 40-42, CP
 MAJ Sol. Chou, 31A, PLA

1. Paragraphs 3f, 4b, 4c, 4d, and 4e of Communist draft were not discussed. Also paragraphs 13a, f, and g of United Nations Command draft of 5 February 1953 were not discussed.
2. On the Communist side, the Chinese version of the draft agreement and the Chinese interpreters dominated the Korean version and the Korean interpreter throughout.
3. The following points, in addition to the paragraphs listed above, were referred back to BRIDGE OFFICERS FOR SOLUTION:
 - a. The proper Korean term for "United Nations" and the proper Korean and Chinese terms for "Korea."
 - b. The Korean and Chinese versions use "United Nations Military Command" instead of "Military Armistice in Korea."
 - c. The Communists refused to insert the words "of Korea" in several places and insert "of the other side."
 - d. The Communists insist that islands "shall be under the command of Commander-in-Chief, United Nations Command", instead of "under the control", in two places.
 - e. Communist version: Communists refused to insert the word "between" between "the Soviet Army" and "under their military

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May it be History or Remain Drowning, 2021, inkjet Print, dimensions variable

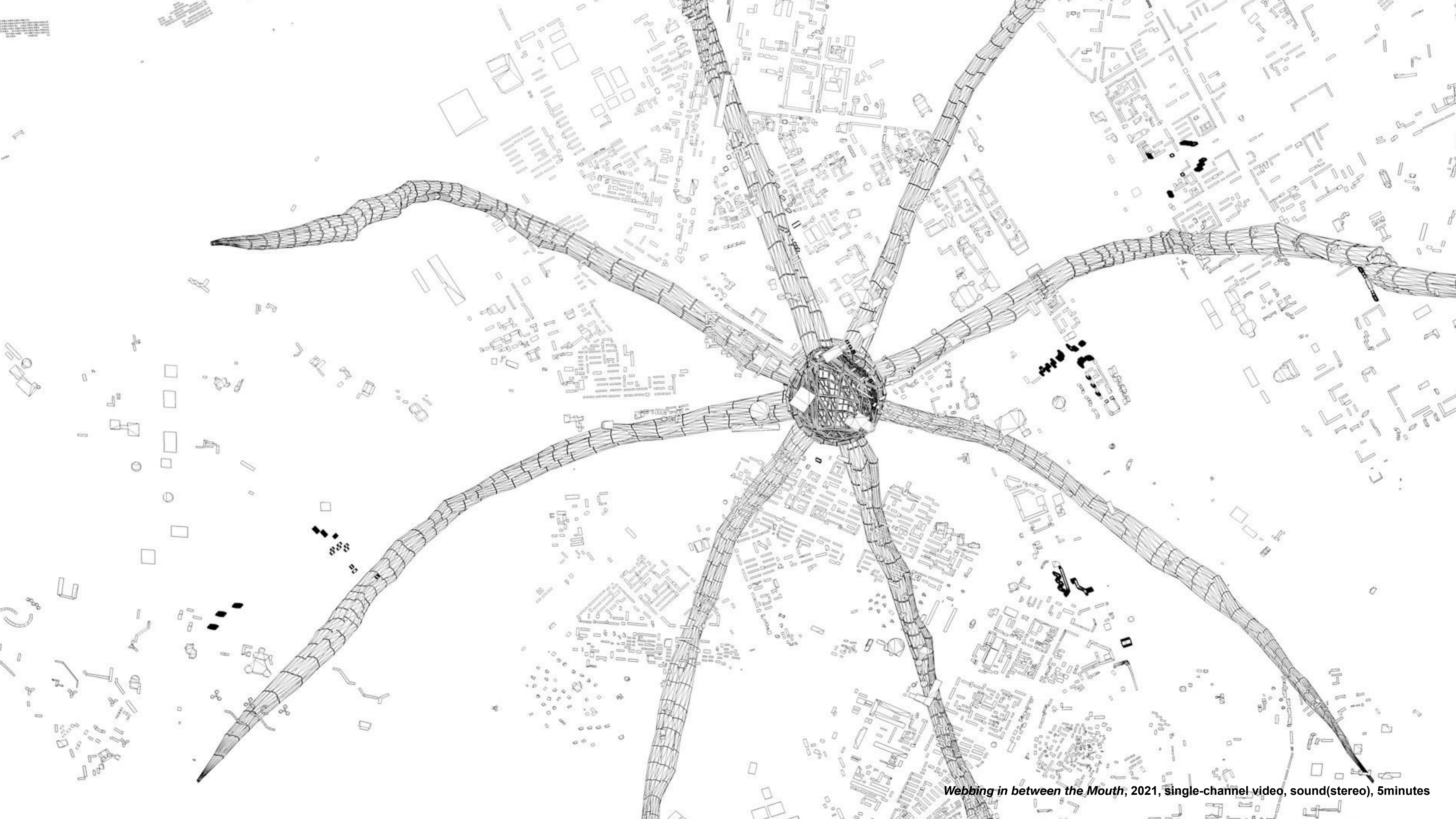
Webbing in between the Mouth weaves connections between private, hidden, or overlooked histories crawling through archival and online research by bringing together a vast array of media materials from disparate sources: extracted frames through algorithmic searches of an online movie database, 3d renderings, GIFs, VR footage, and data visualization.

Drawing from web crawlers, also called spiders: internet bots that systematically browses the World Wide Web for the purpose of Web indexing, the video engages with the act of crawling and weaving as a mode of operation that traverse between the online and offline in relation to liquidity and proximity of territories and histories in an era saturated by technology.

It is accompanied by soundtracks composed of fragmented words from voice recordings, intervening into the divergent imagery and narratives by utilizing language as way of producing sound.

Crisscrossing from web crawlers to Louise Bourgeois's sculptures to footage of North Korea, the video disassembles and reassembles, stitching together foreign narratives in probing for potential scenarios of re-imagining existing narratives.

[Link to excerpt](#)



Webbing in between the Mouth, 2021, single-channel video, sound(stereo), 5minutes



Webbing in between the Mouth, 2021, single-channel video, sound(stereo), 5minutes



I'm crawling around in my own debris.

Webbing in between the Mouth, 2021, single-channel video, sound(stereo), 5minutes



Spider, Spider, Spider.

Webbing in between the Mouth, 2021, single-channel video, sound(stereo), 5minutes

Traveling through Hollywood, Moscow and Seoul of the 1920s, the narrative follows the overlapping journey of 'I', 'The Doctor' and 'The General'. Transitioning between different realities, *The Roaming 20's* questions the story of authenticity and imported matters through anecdotes in cinema and communism.

The video narrates two sets of stories in combination.

Story A is based on the writings of a journalist from Korea who was sent to Moscow to report back on the changes that were taking place. Doctor Lee was to observe and experience 'the authentic' and it was in his interest to report back and persuade to the mass in how this could be imported and implemented in Korean political geography.

Story B is a story of a group of people, of a particular status, that left Russia in the 1920s and settled in Hollywood. These were people of higher ranks in the military and of noble status, but were stripped of all their aristocracy and power after the success of the revolution in 1917. Hollywood welcomed these emigrants and started hiring them as movie extras. Hollywood was very keen on matching the roles to the emigrants' specific backgrounds. A former general in the Russian army would be hired to act as an army officer on screen. Hollywood was very keen on the idea of 'authenticity'.

[Link to excerpt](#)



“THE ROAMING 20'S”

The Roaming 20's, 2020, single-channel video, sound(stereo), 23minutes





