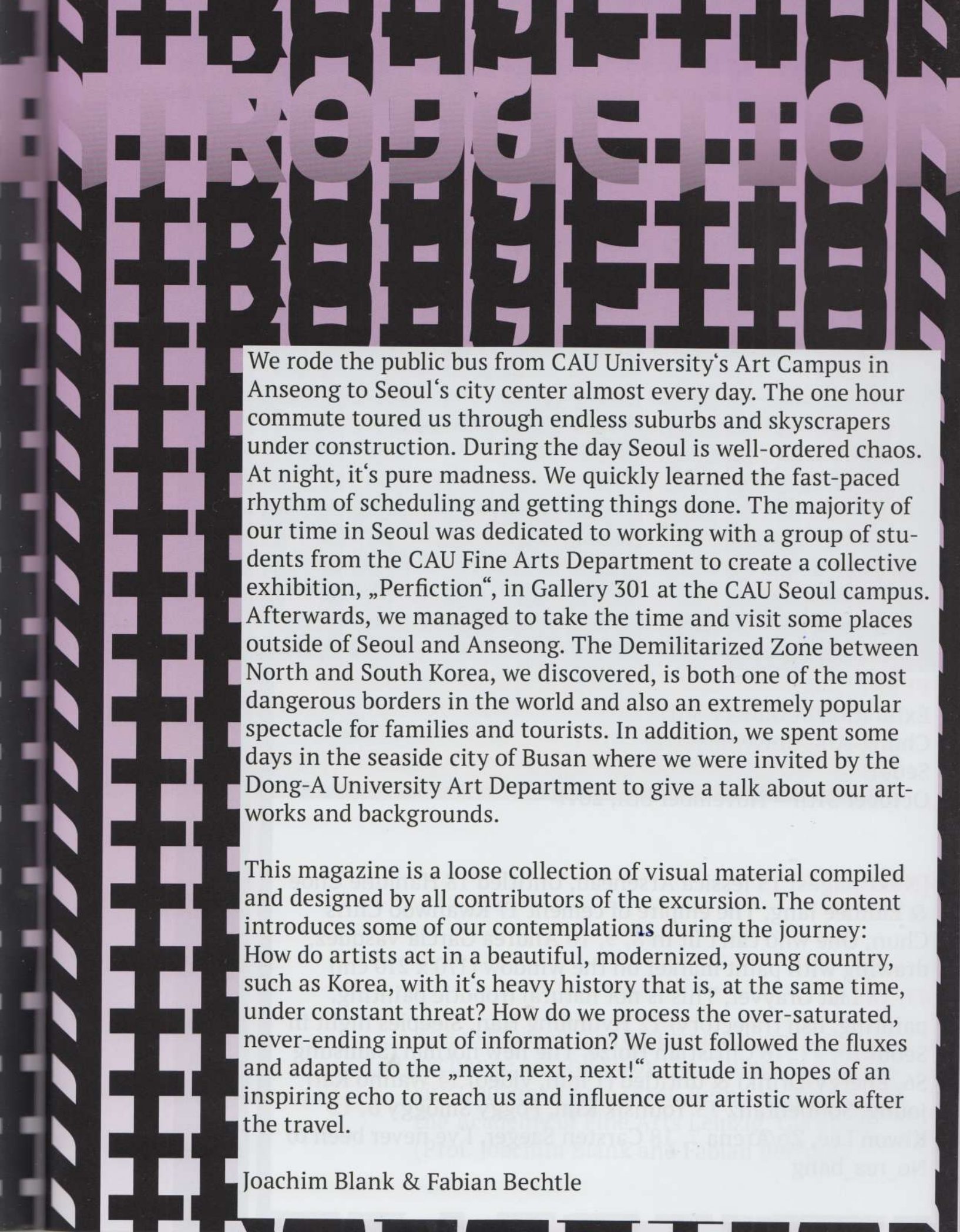


PERFECT 10

OCT, 24TH — NOV, 04TH 2017



Jessica Arseneau
Fabian Bechtle
Joachim Blank
Hanjune Choe
Kwanwoo Chris Chun
Andrea Garcia Vasquez
Liat Grayver
Bernd Halbherr
Hyunjung Han
Christian Holze
Eunhee Jang
Wanho Karl Joung
Younsik Kim
Kiwon Lee
Carsten Saeger



We rode the public bus from CAU University's Art Campus in Anseong to Seoul's city center almost every day. The one hour commute toured us through endless suburbs and skyscrapers under construction. During the day Seoul is well-ordered chaos. At night, it's pure madness. We quickly learned the fast-paced rhythm of scheduling and getting things done. The majority of our time in Seoul was dedicated to working with a group of students from the CAU Fine Arts Department to create a collective exhibition, „Perfiction“, in Gallery 301 at the CAU Seoul campus. Afterwards, we managed to take the time and visit some places outside of Seoul and Anseong. The Demilitarized Zone between North and South Korea, we discovered, is both one of the most dangerous borders in the world and also an extremely popular spectacle for families and tourists. In addition, we spent some days in the seaside city of Busan where we were invited by the Dong-A University Art Department to give a talk about our artworks and backgrounds.

This magazine is a loose collection of visual material compiled and designed by all contributors of the excursion. The content introduces some of our contemplations during the journey: How do artists act in a beautiful, modernized, young country, such as Korea, with it's heavy history that is, at the same time, under constant threat? How do we process the over-saturated, never-ending input of information? We just followed the fluxes and adapted to the „next, next, next!“ attitude in hopes of an inspiring echo to reach us and influence our artistic work after the travel.

Joachim Blank & Fabian Bechtle

PERFICTION

Exhibition at Gallery 301,
Chung-Ang University
Seoul

October 31th – November 3th, 2017

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Chun, One who can't fit in 8, 9, 10 Andrea Garcia Vasquez;
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Seoul 10, 11, 16 Christian Holze, The new normal (Samsung
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No_rea_bang



When giving something, the principle of loss is intrinsic to the gesture. Something less – no matter the form, nor type of belonging – in the archive of the material and immaterial possessions from the one who gives. It pierces the wheel of reciprocal gains and the household of our daily interactions. The form of the gift and the form of the action come both back and forth in a dialogue. It can be a repetition of the same act, repeated over time, to create said form.

Form, connected with the prefix Per, which signifies “through” or “all over”, becomes something else of a conception towards completion. Adding -ance, its etymology goes back to the notion of accomplishment. One definition of the noun performance is “the action or process of carrying out or accomplishing an action”. The word is commonly used to define a feat or a prowess, endowing an understanding of the processes.





Aristotle made the distinction of the two terms poiésis and praxis as follow: poiésis being the act of making towards a goal, determinate creation, anticipated production. The time of the action is so short or is so long that it thickens and stretches to dissolve into something that would be called an accomplishment. As for the praxis, being the action for the action itself, it is even something that can be left on the verge of completion.

To make something, is also about taking time. You take it, with both of your hands and carry it for the determinate moment the thing to make. You also give time. Again, with both of your hands and you give it (or maybe you want to throw it). Giving has to be transported through the body and this, from the friction between your vocal folds and the breath to your fingers dancing on a computer's keyboard.

A gap is implied, so narrow or so vast. Inside: the gifts, the continual, the rest and remnants, the obliged and the unwanted, the ones repeated for all possible ends. The interrupted. The form lost. Loss pure.







DMZ Visitor Center (2007) and the DMZ
 Museum (2007) are the main attractions of
 tourism related to the Korean War.
 with the hope that someday unification
 three-story Imjingak is surrounded by
 Unification Park and North Korea Center.