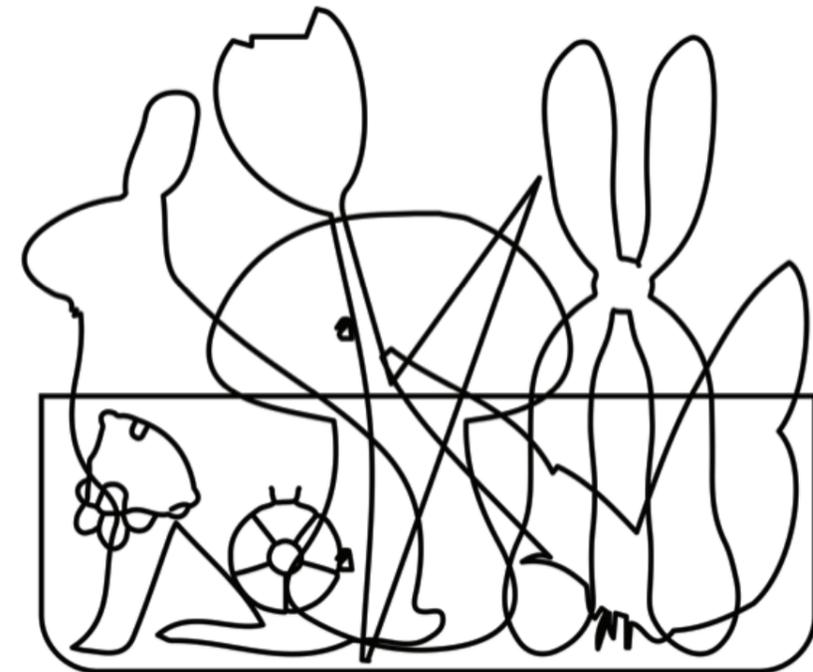
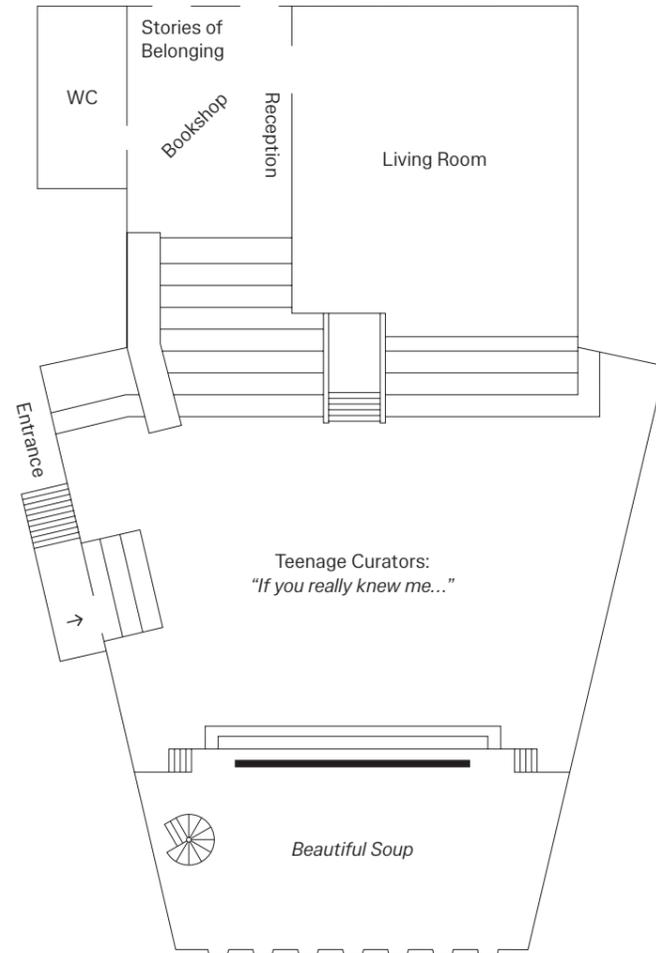


03-25.03.2023

Beautiful Soup

de Appel
Amsterdam



beautiful_soup

DutchCulture

ARTS COUNCIL KOREA



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De Appel is delighted to host *Beautiful Soup*. The presentation showcases seven curatorial practices. It is based on the theme of inclusion tactics for curators, and it addresses five keywords: empowerment, support, cooperatives, being open, and fairness. The participating curators are: Jeanette Bisschops, CHANG Eunha, Sofia Dourron, Manique Hendricks, MOK Honggyun, Ong Jo-Lene, and YUN Minhwa. The project is supported by the Dutch-Korean International Arts Joint Fund, in celebration of 60 years of diplomatic relationships between the two countries.

Jeanette Bisschops is an independent Dutch curator, art critic and writer residing in New York. Interested in expanding and challenging dominant narratives within the art world, her current work researches how artists' practices are challenging our social imagination. She was Curatorial Fellow at the New Museum, New York between 2019 and 2022 and served as Curatorial Assistant for Time-Based Media at the Stedelijk Museum Amsterdam between 2016-2019.

Eunha CHANG is an independent curator and researcher based in Seoul, working between contemporary art theory and ecology. She has recently graduated with distinction from an MA in Contemporary Art Theory at Goldsmiths, University of London. She has worked as a director, curator, programme coordinator in various projects across Europe and Asia.

Sofia Dourron is an independent curator, researcher and writer based in Buenos Aires. Her current work researches the relationships between Latin American decolonial perspectives and post-humanist philosophy, the notion of the decolonization of the unconscious, ecological thinking, and artistic practices and imaginations.

Art historian Manique Hendricks works at the Frans Hals Museum as curator of contemporary art. As a freelance curator, writer and researcher she specialises in contemporary (media) art, visual- and digital culture. In her practice she touches upon themes as identity, representation, the body, camp and club culture. Manique’s writings have been published by Stedelijk Studies, NXS Magazine, Mister Motley, The Institute of Network Cultures, Tubelight and The Hmm. Additionally, she acts as an advisor for the Mondrian Fund and part of the boards of Nieuwe Vide and Jong VNK.

Honggyun MOK is an independent curator. She was working as a curatorial director for the 2021–2022 Korea-Netherlands Arts Joint. She directed the curatorial research project The Great Museum (KOFICE,2021), curated Private Song I (DOOSAN Gallery, 2020), The City of Homeless (ARKO, 2016), co-curated The Manual: Parts & Labour (Culture Factory Osan, 2014). She was a research fellow at de Appel, 2018/2019 and a researcher at Tokyo Art and Space and V&A London.

Jo-Lene Ong is a curator in Amsterdam of Malaysian-Hokkien heritage. Her practice engages with all manners of counter-colonial ways of speaking, sensing, and organising. She is currently in-residence in Delfina Foundation pursuing a constellation of research on diaspora experiences of language, Cold War violence in dislocating communities, and assimilation as metabolising boundaries.

Minhwa Yun is an independent curator. Yun is currently studying for a doctorate program in Posthuman Studies at Ewha Womans University. She has curated and organized many exhibitions, including Translate into Mother Tongue (Doosan Gallery Seoul/New York, 2013), Seoul Mediacity Biennale 2018 (SeMA, 2018), Earthbound(Amado Art Space, 2020), Panorama Object (d/p, 2020), Anthrophony (Mullae Art Space, 2021).

Simnikiwe Buhlungu is an artist based in Amsterdam. Keenly interested in how knowledge is produced, by whom and how it is disseminated, Buhlungu locates socio-historical and everyday phenomena by navigating these questions and their inexhaustible potential answers.

Alvin Tran is a choreographer and artist based in Seoul. His recent collaborations as a choreographer include the K-Pop band BTS, visual artist Diane Severin Nguyen and the Vietnam National Opera & Ballet.

Kang Seung Lee lives and works in Los Angeles. His multi-disciplinary practice places emphasis on marginalised individual experiences and personal histories challenging singular mainstream history/ knowledge, which is often narrow, biased and first-world oriented.

Goeun Bae is a multimedia artist based in Amsterdam. Her practice spans from performance, film, object, photography, to drawing. Her work tackles historical and political issues, always departing from what might seem like trivial personal experiences.

Yeong Ran Kim is the Andrew W. Mellon Digital Media Fellow and an affiliated faculty member in Filmmaking and Moving Image Arts at Sarah Lawrence College.

Eunsong Kim is associate professor in the Department of English at Arizona State University. Her practice spans poetry, critical theory, translation, visual culture and critical race and ethnic studies.

Alaa Abu Asad is an artist, researcher and photographer. He develops alternative trajectories in which (re)presentation, translation, looking, reading and understanding can intersect. His work takes form in writing, image-making, and interactive installations, in which he visualises his research and methodology of exploring the boundaries of languages.

Mooni Perry is a visual artist based in Berlin and Seoul. In recent years, she has explored the concept of “double-fallen” beings who do not belong to either A or B. Using video as her medium, she weaves together stories vertically and horizontally based on research and philosophy, connecting seemingly unrelated events.

Chulayarnnon Siriphol is a filmmaker and artist who employs moving images and his body as his main medium. His work spans a range of genres, including short films, experimental films, documentaries, performance videos, and video installations.

TJ Shin is an interdisciplinary artist based in Los Angeles. Inspired by decentralised ecologies and queer sociality, they create living installations and imagine an ever-expanding self that exists beyond the boundaries of one’s skin.

Hwang Miyoyo is a feminist film researcher who has studied film theory, cultural studies, East Asian studies, and comparative literature. She teaches feminist film criticism and East Asian film studies at Korea National University of Arts and works as a programmer for the Seoul International Women’s Film Festival and the Seoul Animal Film Festival.

Yun Choi is a Korean artist from Seoul, currently living and working in Amsterdam. Choi’s work focuses on transnational fluidity, verbal play, belief systems, different forms of communal display, and mediated bodies. Her practice comprises a hybrid of multiple mediums which oscillate between the digital and corporeal.

Soffia Durrieu is an Argentinian artist based in Basel, Switzerland and Buenos Aires, Argentina. She spent her early years in France where she trained to become a ballet dancer. She studied Fine Arts at Prilidiano Pueyrredón, Philosophy at the University of Buenos Aires, and Graphic Design at the Faculty of Design of Buenos Aires. Later she became interested in ceramics, sculpture, yoga and performance.

Ana María Gómez López is a Colombian interdisciplinary artist and researcher living and working in Amsterdam. Her projects aim to expand the understanding of corporeal selfhood and forms-of-life in relation to a surrounding environment. Much of her practice is based in archival research in history of the life sciences, as well as self-experiments using medical equipment, prosthetic implants, and biological specimens.

Chaveli Sifre is a Puerto Rican artist based in Berlin. Sifre’s work centers around healing practices, the sense of smell, botany, and belief systems constructed around them. Interested in intersensorial entanglement as knowledge production, she creates installations, scents, paintings, and performative rituals that recover the long-lost intersections between science, spirituality, perfumery, medicine, magic, and care.

Landa Hernández Martínez (she/her) is an architect, she has developed her professional activity in the fields of publishing and communication on architecture. Her work seeks to critically comment on architecture in order to understand how its representation constructs and materialises discourses of power, imposing subjectivities and forms of action on the bodies that inhabit it.

PHILTH HAUS is a collective of 6 member-clients currently represented by ANDRA. Each member-entiy instructs ANDRA on how to produce art installations, performance, and sonics which ephemerally embody one or-less frequently-multiple collective members. This process gives sanctity to post-anthropomorphic materials, objects, and systems as capable of holding the intelligences of each entity.

Bin Koh is a visual artist based in Amsterdam. Her work plays with dominant ways of seeing to the Other, seeks to appropriate this gaze through methods of reversal, refraction and aversion in order to open up new perspectives that typically go unseen and invisible.

Art Goss is a platform for high effort art gossip, founded in November 2020 by artists/writers L. Artimer and M. Gossamer. Art Goss publishes critical narratives and observations on institutions, structures, and phenomena within the Dutch cultural sector and materialises them through Instagram, performance and exhibition making.

Young Joon Kwak (they/them and she/her) is a LA-based multidisciplinary artist and educator whose work spans sculpture, performance, music, video, and community-based collaborations, creating connections that bridge communities across a wide variety of socio-cultural, institutional, and alternative art contexts.

Kim Ye (all pronouns) is a Chinese American interdisciplinary artist whose research-based practice encompasses performance, sculpture, video, installation, text, and community organising.

Charlotte Rohde is a (type) designer, artist, and writer, researching on visualised language as a medium of dealing with hyper-femininity, pop/ internet culture and (self-)control. She is currently the Guest Professor for typography and type design at Bauhaus Universität Weimar.

EMIRHAKIN (/ˈɛmər əˈkɪn/ {born}[ⓘ]) Given Name(s): Emirhan Surname: Akin / 20 JUN 1992, Turkey / Non-European / Gender: M / A Rh+ / Verblī/Æstitel: Identiteitsbewijs / NLD17938698: valid – until 23 JUN 2023 / TR Identity No. 39035242464 / Document No. A02E57593: valid – until 04 MAR 2027/ Passport No.U74200142: date-of-expiry 17 APR 2027) is an arti/signer inquires about the Self as an illusion [via text/performance/video-art] that is armed by a constellation of characters given by others to answer the question: who is EMIRHAKIN?

Haitian Ma is a translator and note taker of ephemeral art forms. Her research and writing sits at the borders of archiving, translation and performance. Haitian likes to tussle with the arena of loss in documentation practices and how it opens up a different way of witnessing and remembering.

Zippora Elders is a curator and writer, involved in several organisations, collectives and platforms, working in Amsterdam and Berlin.

Ka-Tjun Hau, or 家駿 meaning 'well-minded family' in Chinese, is a curator based in Amsterdam. He was part of de Appel Curatorial Programme in 2022 and is currently active as one of their research fellows. Within his practice, he is interested in the dynamics that create a collective consciousness, exploring the hidden threads that connect us to places, people, and stories.

Seungjun Choi has been interested in complex phenomena that can emerge from simple principles, and has been working to reveal through new media and codes that such things happen in various relationships.

Lee Wonho: "Based on my thoughts on objects and spaces that I encounter on a daily basis, I have been deconstructing the concepts surrounding them and presenting them as situations of a completely different dimension."

Ha Saet-byul: "I like the facial expressions and gestures of workers who are proud of their work. In 2012, I started on-site media activities by visiting the protesting site of laid-off SsangYong Motor workers, and my recording and solidarity have continued since then"

Gabriela Golder is a visual artist, curator, professor in Argentina and abroad and the co-director of the Bienal de la Imagen en Movimiento in Buenos Aires. Golder has done her undergraduate studies at the University of Cinema and a Master in Hypermedia at the University of Paris VIII, France. She works in video, installations, performance and site-specific interventions.

Kim Haemin explores the relationship between the properties of media and human visual perception and has been working on media that discerns and gains insight into the relationship between images and the real world. He is an early Korean media artist who has been presenting media works since the popularisation of video media in the mid-1980s.

Werker Collective is an experimental publishing initiative at the intersection of labour, ecofeminism and LGBTQI+ movements. Their goal is to analyse what is made visible and what remains hidden or silenced in different political contexts. Initiated by Marc Roig Blesa and Rogier Delfos in Amsterdam in 2009, they released ten issues of a publication called Werker Magazine.

Francis Annagu writes out of Nigeria. He is a curator, poet and investigative journalist. His works have been published in The Times, London Grip, Panorama Papers and many others.

Klega graduated at HdK Berlin and has a PhD from Goldsmiths College, London. His work is concerned with the surreptitious influences of everyday objects and images on our understanding of the world and ourselves. In installations, images and animations he investigates our manipulative environments.

Nam Woong (he/him) writes about art and visual culture criticism. He studied aesthetics and art and is currently engaged in human rights activities for LGBTQ, HIV/AIDS, and minority refugees.

Nina Djekić is a Slovenian artist and choreographer based in Amsterdam. Having formal training in choreography, her practice revolves around notions of movement and embodiment as entangled with language. Spanning various mediums; performance, print, installation, video and sound, Djekić’s practice approaches language as more than just a vessel to propel choreographic thought but as what actively shapes such thought as well.

Jesse Chun is an artist living and working in New York. Chun’s video poems, short films, abstract scores, sculptures and installations ruminate on language, translation, and historiography. Traversing found institutional narratives and documents as a site for (mis)translation, rupture, and abstraction, Chun’s work uncovers new immersive poetics for non-linear passages of meaning, time, and untranslatability.

Okui Lala is an artist and cultural worker. Her practice spans from video and performance to community engagement. Her work explores themes of identities, diaspora and belonging through the performances of vocational labor. Okui also facilitates photos and video workshops with nonprofit organizations, unions and different communities in Malaysia and Japan.

Nasrikah is an Indonesian migrant worker who has been living in Malaysia since 1997. She is an advisor for PERTIMIG and a field facilitator for IDWF (International Domestic Workers Federation). Her advocacy focused on campaigning for migrant domestic workers to be treated with the same respect, status and access to justice as workers. Nasrikah is also a poet and coordinator for arts and cultural events.

PERTIMIG (Indonesian Migrant Domestic Workers Association in Malaysia), is an independent organization fighting for the rights of migrant domestic workers. PERTIMIG’s vision is to advocate for decent work and welfare for the domestic workers and their families in Malaysia. At this moment, PERTIMIG has 140 members and is an affiliate of International Domestic Workers Federation (IDWF).

Liz Ferrer and Bow Ty’s collaborative work spans filmmaking, photography, video and performance art. Through a queer and comedic lens, their work together has been building a reputation for critiquing American and Latin pop. Their most recent projects together are feminist reggaeton band Niña and new media collaborative LIZN’BOW.

Finn Maätita a Moluccan-Dutch artist and researcher, born and raised in the Netherlands. He recently graduated in Photography from the University of the Arts in Utrecht. Maätita explores the interspaces of his cultural identity, resulting in multilayered media installations, where drawing, sound, moving image and performance coming together.

Jerrold Saija focuses on unlearning cycles of harm caused by colonial history and its impact on the Moluccan body. In his artistic practice he draws upon grief, oral history, lived experience, archives, memory and pleasures of the Moluccan body.

Sung Hwan Kim uses film and video, drawing, architecture, and historical and marginal literature as well as his own writing, which often become a part of installation, performance, radio play, or book. Using cinematic language, Kim’s work incorporates intimate views of the spatial patterns in architecture and psychological traces of the relationship in it.

David Michael DiGregorio is a composer and musician based in New York, who writes music for film and video, solo concert, and performance works in chamber-style settings and for the larger stage.

Isola Tong (b. Libra, Fire Rabbit, Pasay City and Samar Island, Philippines) works in architecture, sound, photography, performance, video, publishing, and installation focusing on counter-memory that involves socially engaged methods, ecopoetics, and pedagogy.

Insook Bae has been performing and exhibiting works by altering existing systems or devices, and creating new instruments with sound and music as a material. Expressing complex technologies or principles of machines in a simple way, the artist recreates a musical device or invents a new object.

CHU Mirim represents web and urban landscapes using modules that combine square pixels, the smallest unit of a digital screen. She consistently experiments with formalities through various genres such as painting, installation, and video, seeking to observe and record the everyday emotions and movements people experience in the physical environment of the city and the internet-connected online world.

Hyejin Jo’s work begins with her observation on everyday ‘objects,’ and then expands to discovering and analysing the social phenomenon that lies in it. Mainly focused on the personal narratives that come from objects or the background of the origin of the objects, She contemplates on the attitude and role of the artist.