

as an artist but also as an activist, writer, and curator.

Selander's *Open System – Silphium and Other Works*, curated by Lisa Rosendahl, comprises three recent films by Selander, together with a selection of materials from the artist's working archive. Characteristic of Selander's work is the use of film to build dense layers of images and meaning, through which contemporary society is connected with history and the pre-historic. At the core of her enquiry lies a continuous questioning of the concept and materiality of the image. Selander's work repeatedly asks us to reconsider the status of the image—as representation, memory, object, imprint or surface—and our relationship to it.

*Silphium* (made with Oscar Mangione, 2014) begins by telling the story of the ancient plant Silphium and the connection between the fate of the now extinct plant and the Greek colony Cyrene. The story serves as an entry point into an open-ended visual journey. In the film, methods of power and their symbolic representation are put into question through moments of vulnerability and the loss of visual control.

*Model of Continuation* (2013) is based on the invisible core of the visible inscription; the image as an interior object and its relationship to seeing and reproduction technologies. A camera is disassembled in a studio in front of another camera whose images are then projected in the same studio, and re-filmed. The film stages a circular encounter between experience and technology, which interferes with that which the camera does not contain: the images.

*Anteroom of the Real* (2011) takes its starting point in the deserted town of Pripyat, located within the zone of the Chernobyl nuclear disaster. A pair of hands flip slowly through a pile of photographs comprising: images of a model



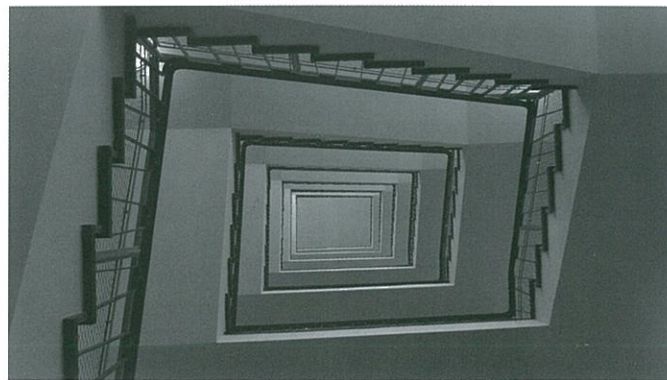
Park Chan-kyong, *Sindoan*, 2007, film still.



Above left: Park Chan-kyong, *Manshin*. Photograph by Lee Jin-whan. Above right: Park Chan-kyong, *Sindoan*, 2007.



of reactor 4, buildings in Pripyat, books in deserted offices, trashed interiors, and pictures of a TV monitor showing a documentary about Chernobyl. As the timelines of the still and moving images intersect, the film raises questions about what an editing room is and



Lina Selander, *Silphium*, 2014, film still. All images: Courtesy of the Artists and Iniva.

can be, and about narrativity, time, and images.

Lina Selander (b.1973) lives and works in Stockholm, Sweden. Her work has been shown at *Index – The Swedish Contemporary Art Foundation*, Moderna Museet Stockholm, Kunsthall Trondheim and in

international group shows such as *Seoul MediaCity Biennale 2014*, *Manifesta 9* in Genk, Belgium, the *Bucharest Biennale 2010*, and at Haus Kulturen der Welt, Berlin. Selander will represent Sweden at the *2015 Venice Biennale*.

Park Chan-kyong (b.1965) is an artist and a filmmaker based in Seoul. His subjects have extended from the Cold War to traditional Korean religious culture, from 'media-oriented memory' to 'regional utopian imaginations.' He is currently working as an artistic director of *MediaCity Seoul 2014 (International Media Art Biennale)*. He has produced media-based works such as *Sets* (2000), *Power Passage* (2004), *Flying* (2005), *Sindoan* (2008), *Radiance* (2010), *Anyang Paradise City* (2011), *Night Fishing* (2011, co-directed with Park Chan-wook), and *Manshin* (2013). His works have been exhibited in international venues such as *Gwangju Biennale* in Korea, *De Appel* in Amsterdam, *RedCat Gallery* in Los Angeles, *Kunstverein* in Frankfurt, and many others. He has won various prizes including *Hermès Korea Mulsang* (2004), *Golden Bear Prize* for short films of the *Berlin International Film Festival* (2011), and *Best Korean Film of the Jeonju International Film Festival* (2011).

*Practice International* is an initiative of Casco-Office for Art, Design & Theory (Utrecht), Iaspis (Stockholm), and Iniva (London). The project aims to explore what internationalism might be based on practices of trans-national ethics and politics with the legacy of various colonial periods, in the context of contemporary art, introducing new terms and practices into the discourse and into institutional habits.

Iniva (Institute of International Visual Arts) works at the intersection of society and politics. It engages with new ideas and emerging debates in the contemporary visual

arts, reflecting in particular the diversity of contemporary society. It works with artists, curators, creative producers, writers and the public to explore the vitality of visual culture. Iniva is supported by Arts Council England.

Iniva is at Rivington Place, London, EC2A 3BA. E-mail: info@iniva.org. Website: www.iniva.org.

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KOREA

New Annual Exhibition Series

The National Museum of Modern and Contemporary Art is presenting the inaugural MMCA Hyundai Motor Series 2014: Lee Bul, through March 1, 2015. MMCA Hyundai Motor Series is a 10-year project that supports one prominent Korean artist every year. By sponsoring artists whose works represent the pinnacle of ambition and innovation, the series hopes to fuel their creativity thereby offering them the opportunity to explore a new trajectory in their work. The series is presented by the National Museum of Modern and Contemporary Art, Korea, sponsored by Hyundai Motor Company.

Since the start of her career in the 1980s, Lee Bul (b.1964) has always questioned and explored the universal context of society with an extraordinary artistic sensibility. Her unconventional performances, installations, and sculptures, early in her career, shared issues such as beauty and destruction. Then starting from the mid-1990s, she became an international sensation with her *Cyborg* series, which focused on the half-human and half-machine hybrid. Since the mid-2000s, Lee has been working on *Mon Grand Récit*, a project that overlaps personal memories and experiences with historical events:

the work invites both introspection and criticism.

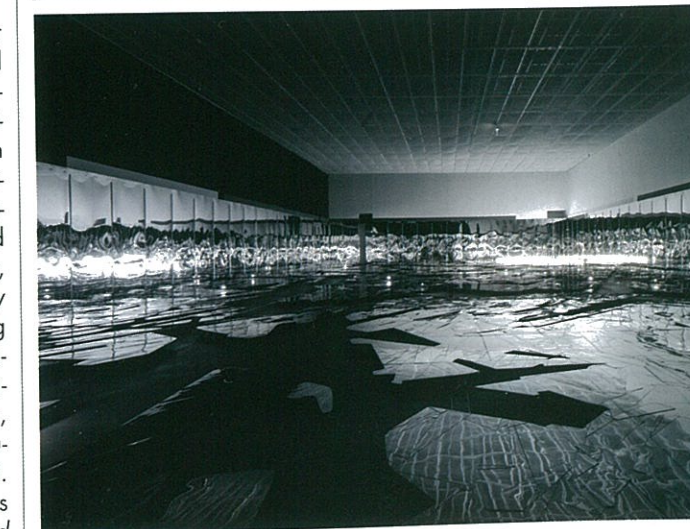
An artist in the international spotlight who has spent more time abroad than in Korea, Lee, in this show, presents her recent large works that have rarely been shown in Korea. Shown in the exhibition are *Civitas Solis II* and *Aubade III*, two large suspended installation works that were pro-

duced as part of *Mon Grand Récit*. Through these recent works, the artist further develops her metaphorical thought and introspection on history.

*Civitas Solis II* is in a maze form, consisting of mirrors that fill the walls and floor of the space measuring 7 x 33 x 18 meters. Refractions and reflections fill the entire space, and bulbs installed at the top



Lee Bul, *Aubade III*, 2014, aluminum structure, polycarbonate sheet, metalized film, LED lighting, electronic wiring, stainless-steel and fog machine, dimensions variable. Photograph: Jeon Byung-cheol. Courtesy: National Museum of Modern and Contemporary Art, Korea.



Lee Bul, *Civitas Solis II* (installation view), 2014, polycarbonate sheet, acrylic mirror, LED lighting, electronic wiring, 30 x 3325 x 1850 cm as installed. Photograph: Jeon Byung-cheol, Courtesy: National Museum of Modern and Contemporary Art, Korea.

of the work reflect infinitely and flicker through the mirrors, shedding light on the title *Civitas Solis*. The viewer experiences a mysterious sense of time and space in the magical space that seems to expand infinitely through the reflections in the mirrors.

Symbolic forms such as German architect Bruno Taut's *Monument des Neuen Gesetzes* (1919) and the Hindenburg from the early 20th century inspired *Aubade III*. Such forms integrate into each other in Lee's work, constructing a large vertical installation in the form of a lighting tower that occupies a lofty space measuring 15-meter-high. The title of the work, which conveys a contemporary reinterpretation of a love poem that was popular in the Middle Ages in Europe, expands the meaning of beauty of life and the inevitability of human death. The tower's flickering LED lights and fog fill up the entire space and vanish in fixed interval, thus generating complex meaning.

Exhibition-related programs will include Meet Lee Bul, a talk conducted between the artist and professionals in the art and culture sector, as well as an academic talk On Lee Bul featuring in-depth discussion on Lee Bul's oeuvre.

National Museum of Modern and Contemporary Art is at 313 Gwangmyeong-ro, Gwacheon-si, Gyeonggi-do, Seoul, 427-701; Tel: (82-) 3701 9500.

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SINGAPORE

Connections

Chan Hampe Galleries will present *Ataraxy*, an exhibition of new work by Ruben Pang, from January 16 through February 8, 2015. *Ataraxy*, Pang's fifth solo exhibition, extracts creative energy from entropy, thus realizing the state of tranquility that the term implies. In