

Kodac Ko

고 닥



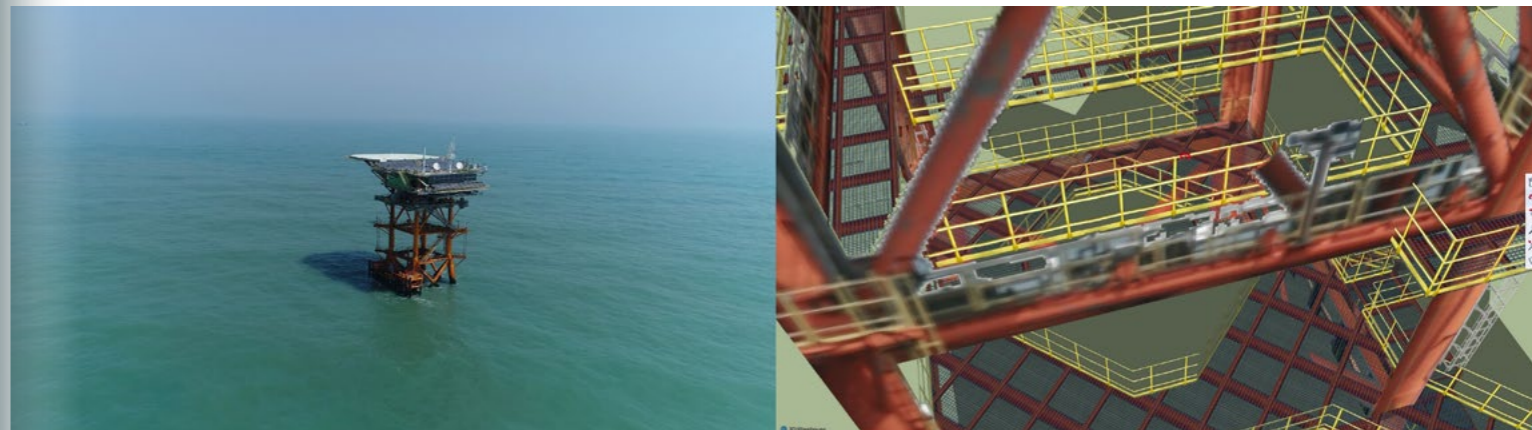
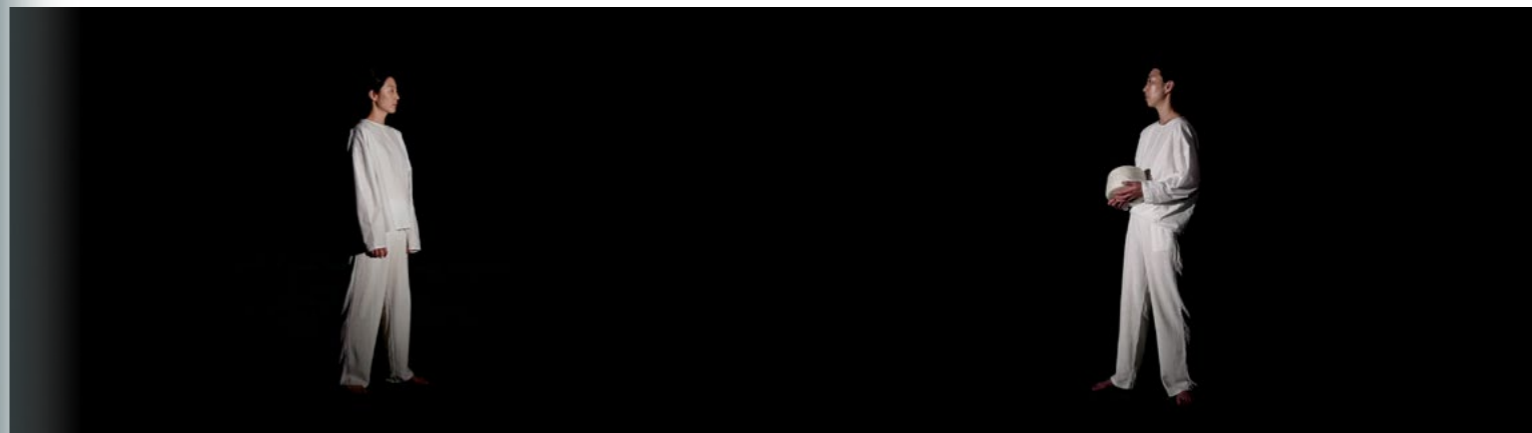
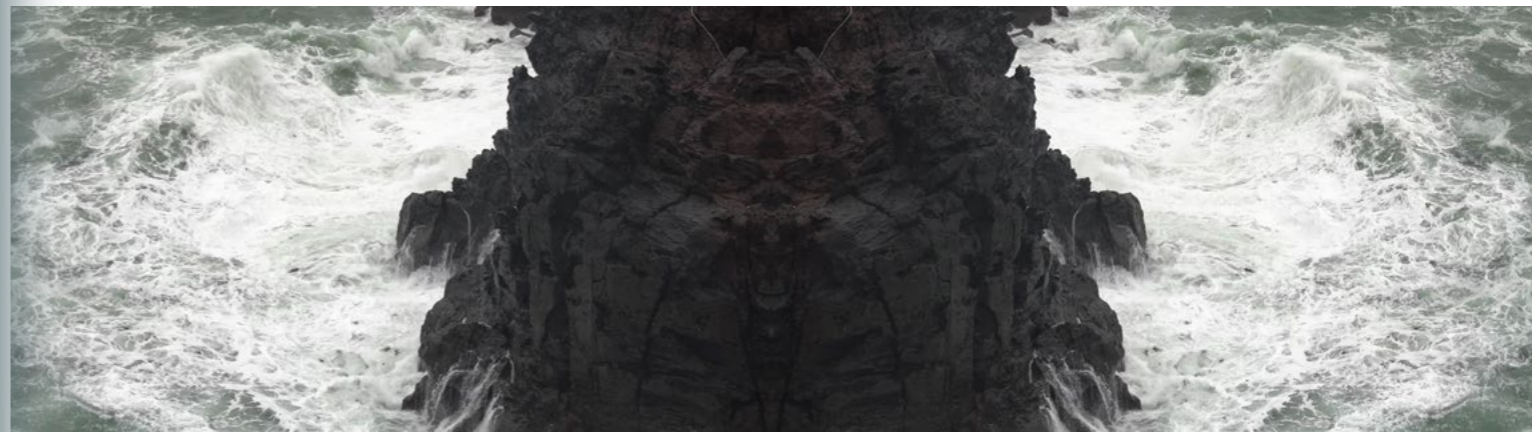
고 닥

Kodac Ko



Was I there at all

2 channel video, 22'24", color, sound, 2022



Link to Video
<https://vimeo.com/764599644/397b8c67d6>

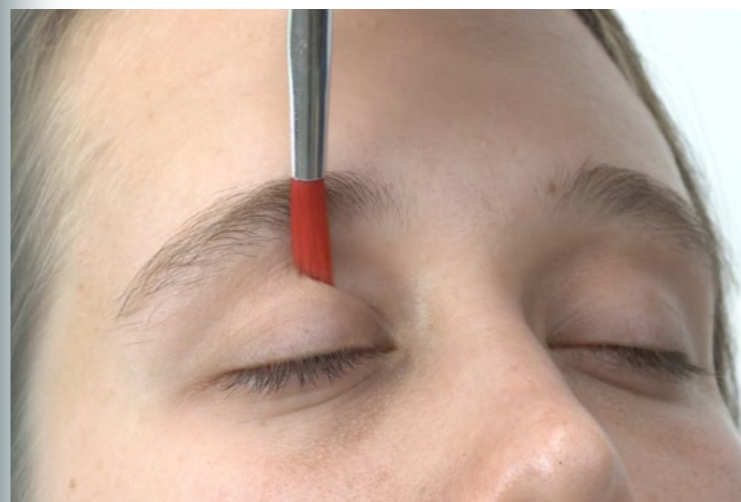
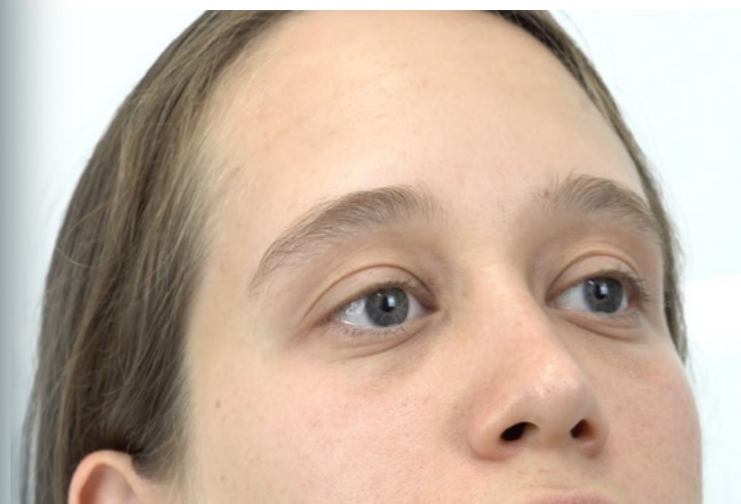
<Was I there at all> is a two-channel video by visual artist Kodac based on her research around leodo (also known as Socotra Rock). This submerged rock was first illustrated in Jeju Haenyeo(women divers)'s work song as a transcendental place. Later named as leodo, many fragments of both fact and fiction were gathered together to eventually give it a physical body above water-Ocean Research Station with geographic coordinates. The oral myth that has carried the region's collective aspiration now stands as a solid steel structure in the name of national interest, making it the center of a political and diplomatic controversy of the East China Sea. Paradoxically, as interest around leodo increases, its imaginative possibility declines. Kodac's work, Was I there at all, made in collaboration with a poet, a sound artist, and filmmakers, presents a story of leodo as one variation of a metaphor that has infinite deviations. By doing so, she invites the visitors to explore the space between the imaginative and real, being and non-being, attention and neglect.

Text_ Yujin Lee



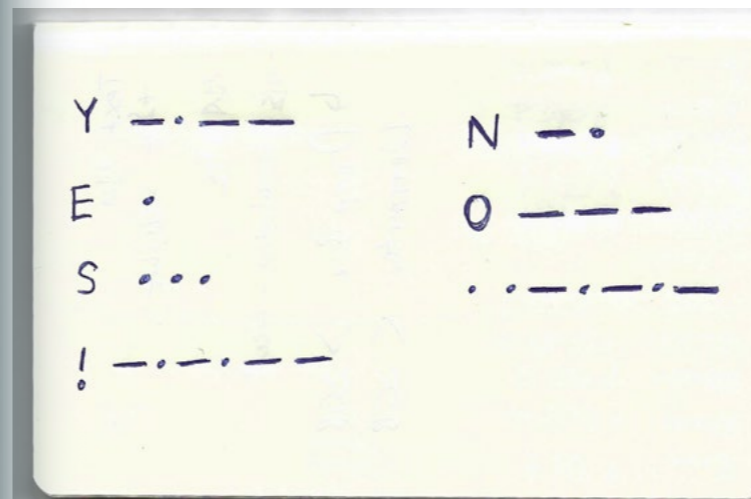
The Room In-Between

single channel video, 6'22", color, red noise, sound, 2021



Link to Video
<https://vimeo.com/599101829/461e6068c5>

A single channel video <The Room In-Between> deals with the border of visual sense and hypnagogia; the space where identity is created through the relationship between dream and reality, and the present between past and future. In this video there are two "interval spaces": a psychological space: between dream and reality, and a physical space: between closing and opening eyes. I try to solve the phenomenon of confrontation-inversion between dream and reality in the hypnagogic state, looking at the closed eyes and the eyes that we can not see.



Yes and No

single channel video, 5'42", color, sound, 2020

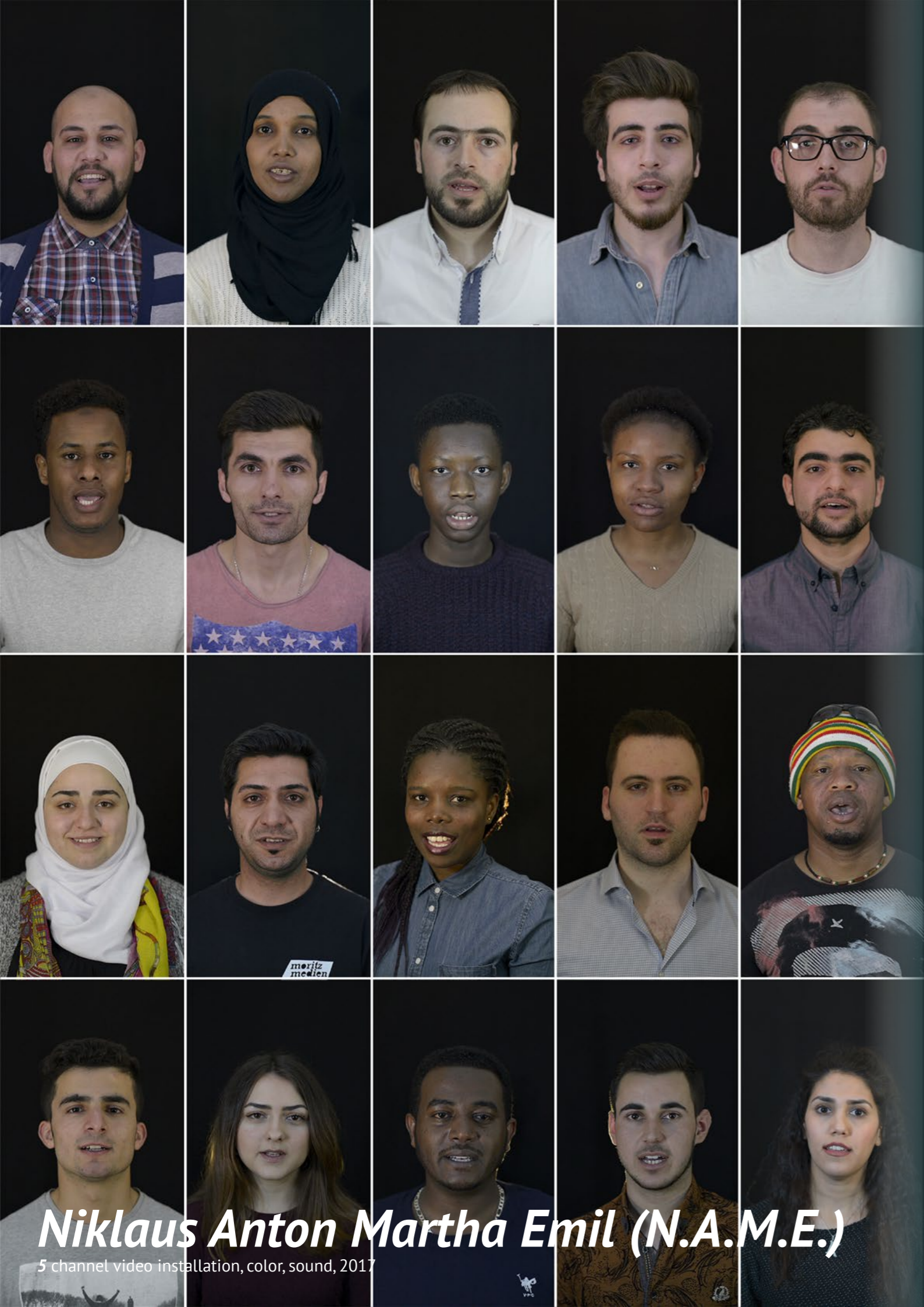
Link to Video
<https://vimeo.com/452922113/84a24cc29a>

The video work is inspired by the notion of “doublethink” created by George Orwell in his novel 1984. “Doublethink” means accepting two contradictory beliefs simultaneously: one side tells YES!, and the other side NO!; right/wrong; yes/no; will be/will not be; can/cannot; do/do not; may/may not. The thoughts are converted into morse signals and transfered by blinking eyes. Each eye works separately from the other one. Two eyes, facing one place, move their pupils in different directions, whereby the gazes cross, disperse and then unite again for a single gaze.



Double Tongues

Installation, epoxy resin, neon light, print on paper, fly curtain, wood, foam, chain, spring clip, steel pickaxe, dimensions variable, 2021



Niklaus Anton Martha Emil (N.A.M.E.)

5 channel video installation, color, sound, 2017

View of <CEEHILNPSSWZ.ACH MENSCH>
Museum for Photography Braunschweig, DE 2017



Link to
Single channel video version
<https://vimeo.com/300888219/cb3487d080>

The protagonists of the 5-channel-video-installation demand the full attention of their audience. The sound of voices pour out from different directions, infiltrates the space and mixes to a swoosh. Understanding requires a step forward, an active move and the intention to listen more carefully. This can be exhausting, it costs effort and takes concentration.

Beginning with the personal experience of learning a new language, the artistic project questions the concept of identity and tracks down cultural shifts. These manifest themselves on the meaning level of the spoken word.

Contained in twenty portraits of people who found a new home in Germany within a period of the last years, they introduce themselves to the audience. Reciting the spelling alphabet, they begin by speaking their names in German which gives an insight into the individual purport in their mother tongue. Their name creates and establishes identity. It is bound to acceptance, cultural tradition, personal experiences and family heritage. Language seems to encourage social opening, but at the same time it has its limits.

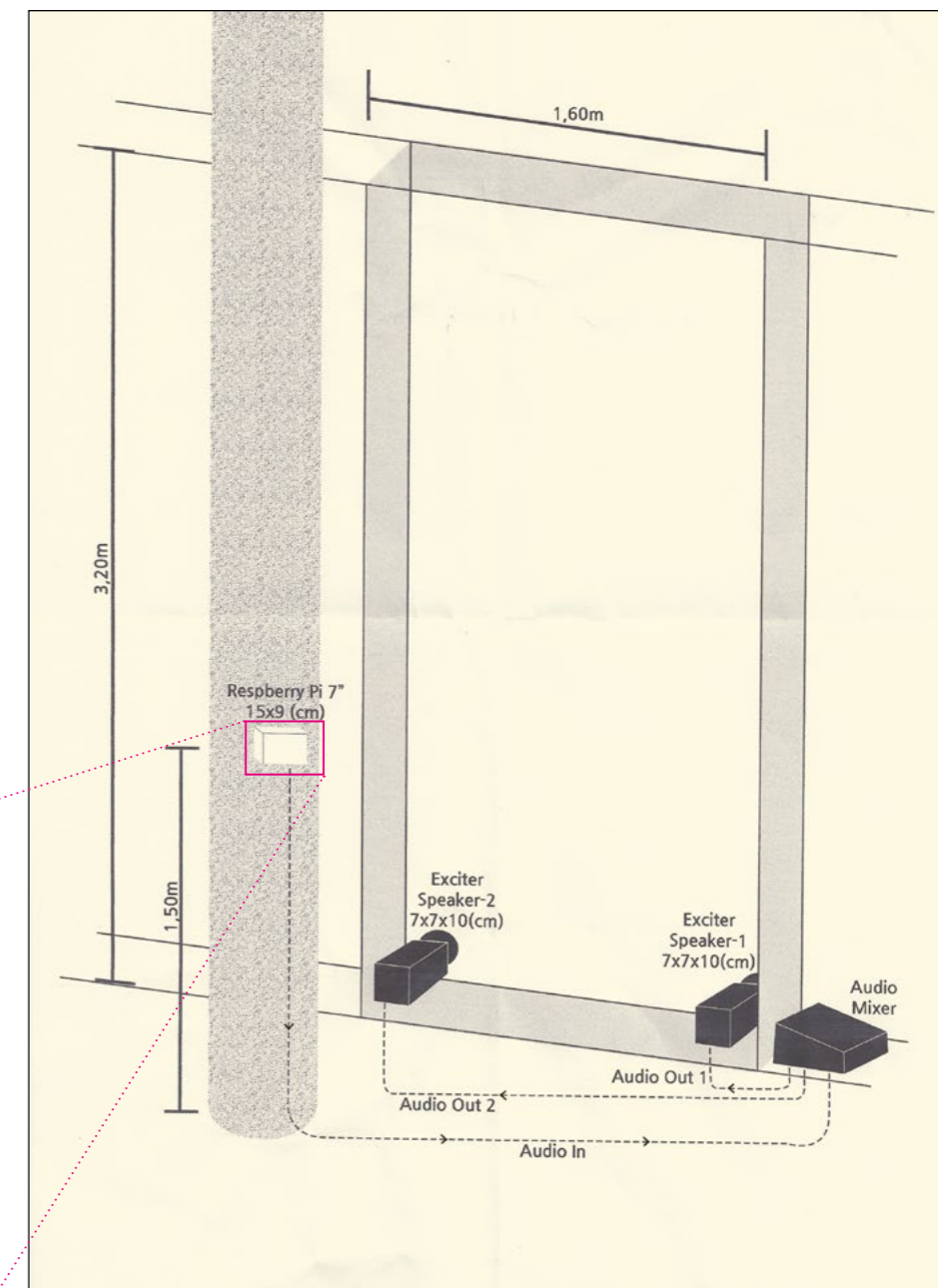
The transfer gives rise to vacancies, shortenings and differences which float the suggestion of the plurality of identity.

Text_ Klara Hülkamp



You are the best thing?

sound installation, Raspberry Pi, Bass Shaker, 24'00", 2018
audible inside and outside of glass pane



Link to Audio
<https://soundcloud.com/user-471518704-628048353/you-are-the-best-thing-2018>
<https://soundcloud.com/user-471518704-628048353/you-are-the-best-thing-2018>

Link to Video
<https://vimeo.com/359502622/d65aca8daf>

'You are the best thing?' is a 24 hours sound installation which runs within the tidal movements of the people on Rue de Rivoli – the midst of the shopping area of Paris. In this environment people become passersby, transient and anonymous.

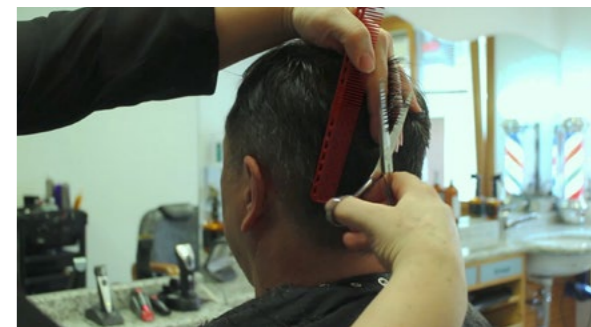
For this work, speakers were installed into the show window, allowing its expansion to the outside space. From the pane, a female voice gushes out sentences which are generated by Artificial Intelligence from a collection based on advertising descriptions of brands such as Louis Vuitton, Cartier, GAP, H&M, Lush, M.A.C. and BMW. The compilation constitutes positive phrasing to influence the behavior of the customers, and the A.I. learns an algorithm from the sample text. This enumeration of optimistic words and the constant repetition evoke the polarity of its meaning.

//Programming_Elias Najarro



P(re)-

single channel video, 5'42", color, sound, 2019



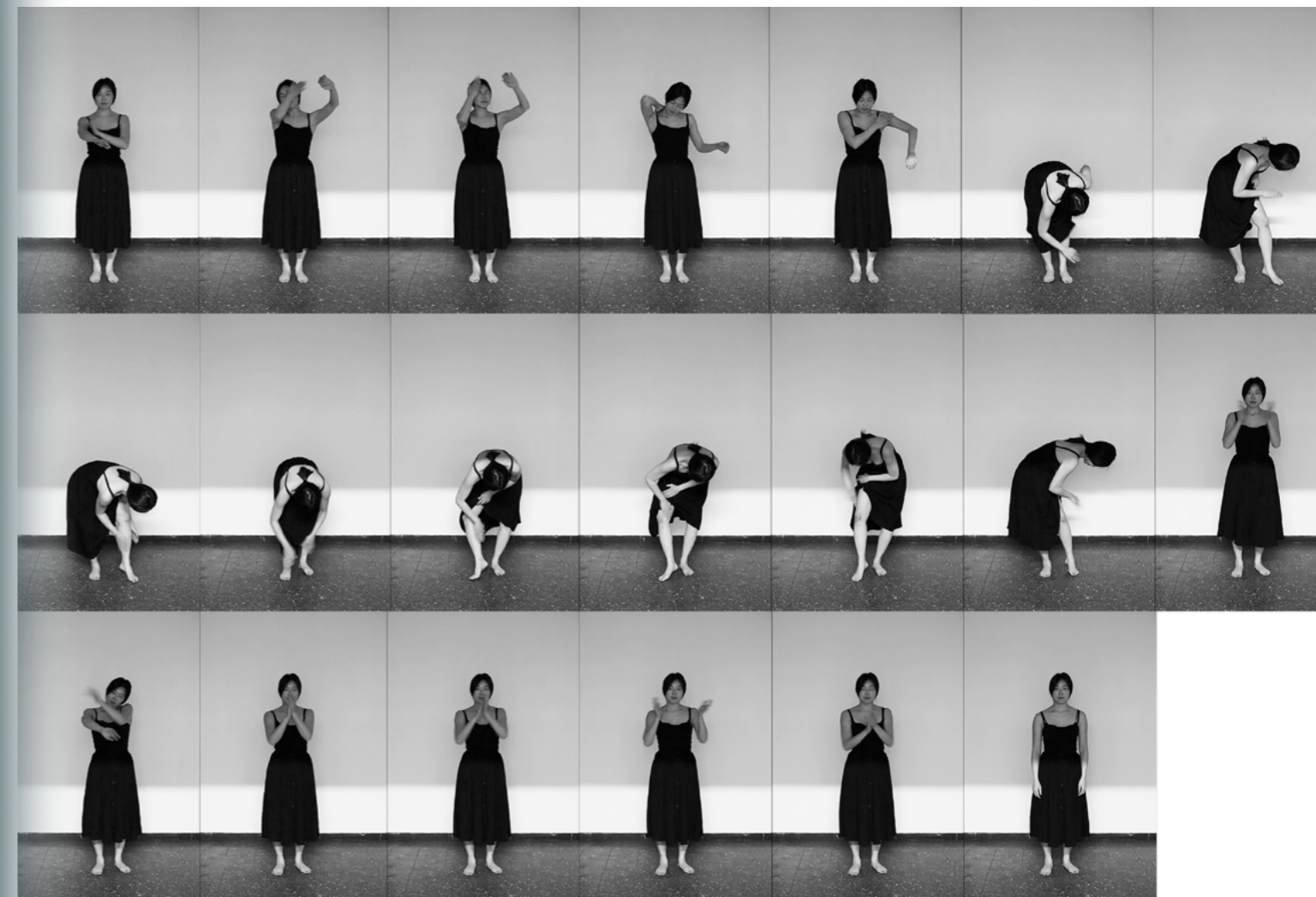
Link to Video
<https://vimeo.com/330338373/c4405060f5>

The video shows the preparation process before the beginning of 15 different settings. The video is cut shortly after each beginning and the screen becomes white. The 15 clips are daily recordings, taken in a church, gym, performance space, shop, bookstore and on a street in Glaus area in Switzerland. This video installation concentrates on the continuous repetitions of the action's beginning and the preparation of the preparation, while the process of the preparation for the beginning is listed in a row.



Bodyclap

single channel video, 1'55", black&white, sound, 2016



Link to Video
<https://vimeo.com/165678641/f7d4337c1b>

The rhythmic striking of both palms is commonly known as a gesture of approval. When the inner surfaces of the hands meet - touch each other swiftly - a cavity forms. And with it an echoing sound. It's a pleasure to our ears – gingerly jubilation or boisterous applause as an adjustable human expression of sympathy. The simple action of knocking two parts of the body against each other is an indispensable component of our communication and interaction. Clapping as a gesture of sound is consequently always assigned to a certain meaning.

For almost two minutes the reverberating sound of contracting and repelling skin lingers lone through the space. The flat hand hits repeatedly its symmetrical opposite, then the face, the upper arms, the thighs – again and again, repeatedly. In a split second the significance shifts. The applause becomes an introverted act: I hurt myself and my body. You witness a balancing act of given encouragement slowly transforming into violence.

Text_Klara Hülkamp



Truelove Series

sound installation, negative casting of vinyl record,
diameter 31cm, woodglue, 2016

The audio installation Truelove Series is based on the observation of the relationship between media and desire. The media reflects the wishets of the masses. They get an alternative satisfaction from the media. The work thematizes the word "love" and deconstructs it from the medium in order to retrieve the literal meaning by an abtract voice.

The vinyl record as a sound carrier is a mass medium. The surface of the records was moulded in wood glue and the cast with negative grooves was played on the turntable, which creates abtract melodies and the lyrics of the song therby lose their form.

Link to Audio
<https://soundcloud.com/user-471518704-628048353/truelove-mp3>

Link to Video
<https://vimeo.com/194425127/61c6534a60>



Truelove Series_Liebe

sound installation, negative casting of vinyl record,
diameter 31cm, woodglue, 2016



Truelove Series_True Love

sound installation, negative casting of vinyl record,
diameter 31cm, woodglue, 2016



Truelove Series_LOVE SONGS

sound installation, negative casting of vinyl record,
diameter 31cm, woodglue, 2016



LIEBE GRÜßE

2 channel video installation, 9'42", color, sound, 2015



Link to Video
<https://vimeo.com/145773687/1e9f6b8236>

When the brush hits the water, the message is already gone in this very moment. The ink becomes blurred and the letters fade. One after the other volatilizes on the water surface. As the medium of the written words, it encodes the content irretrievably.

Projecting simultaneously on the ceiling and the floor, the 2-channel-video- installation operates as a reflecting surface, seemingly provoking an interaction between both perspectives. Writing replaces speech as the communicative medium, but still the written words never get through. It seems to be a quiet monologue - a contemplative scene.

The sent message remains concealed from the observer. He is neither the addressee nor he becomes a secret associate. Remaining an outside observer, he finds himself in an undefined room between water and air that creates a productive space for thoughts, reflection and speculation.

Text_Klara Hülkamp



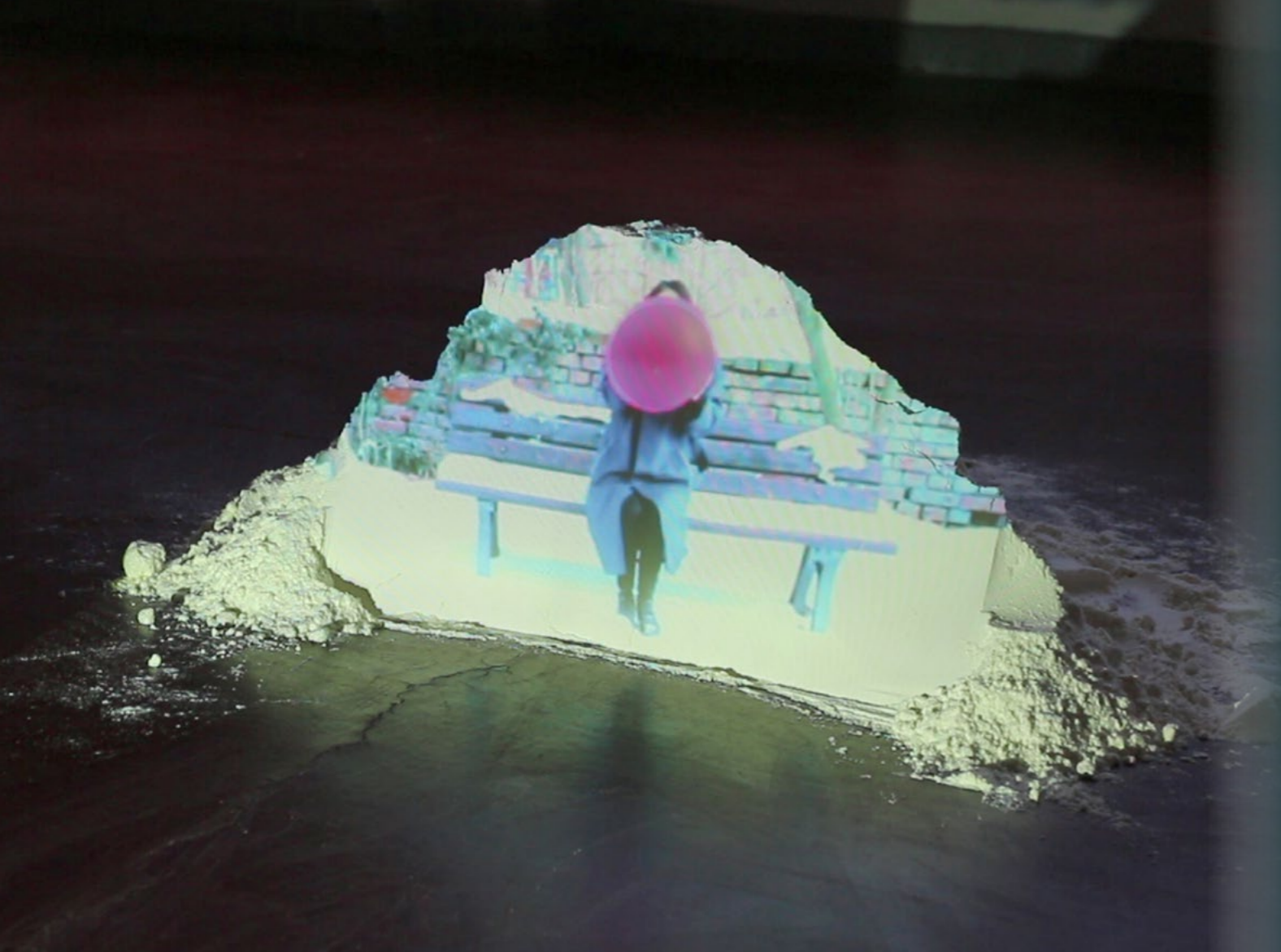
빨대 *Strohalm*

single channel video, 5'48", color, sound, 2013

The German and Korean title of the work both consist of two words in the same principle and composition. I translate my experience that I'm living in a different culture speaking a different language into a visual language of video. The basic idea about the background of the video comes from the curiosity I had in my childhood: Do the birds in the sky recognize the fish in the water? I bring this view of my childhood in this video in order to represent my present situation. I am on the line between the water and the air, in other words, between Korea and Germany. My performance connects these two areas.

Link to Video
<https://vimeo.com/67257568/97696cd5c8>





Red And Breath

single channel video installation, flour, 1'36", color, sound, 2013

The white object made of powder has two sides: the steep and rough side and the softly flattened side. The latter stands as a canvas where the video is projected, which shows the red balloon is blown up.

This is attempt to use incommunicative language with the help of human senses. As soon as someone hears language through the ears, he/she decides whether it is undertood or not, while the brain handles with the acoustic signals. The form stands exactly on the spot where the comprehension is made from the language; the form will be either recognised as a visible colour or not recognised as an "invisible colour" —the red hidden under the red (balloon).

Link to Video
<https://vimeo.com/662232959/f3184b4724>





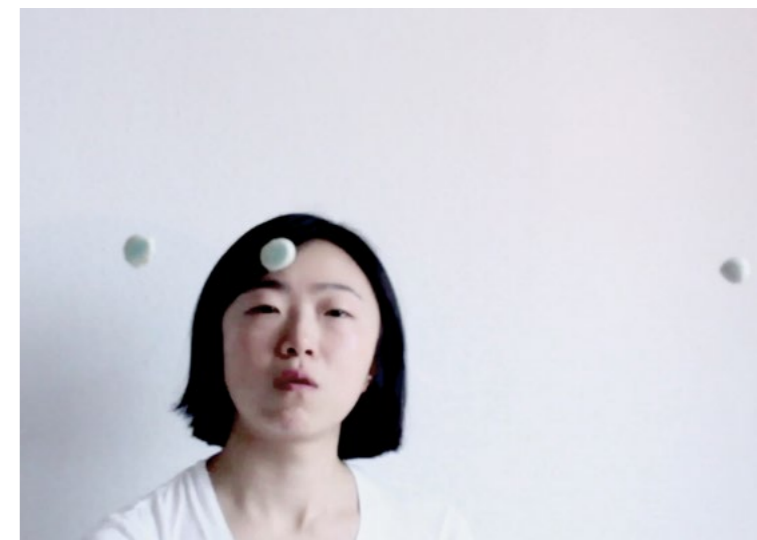
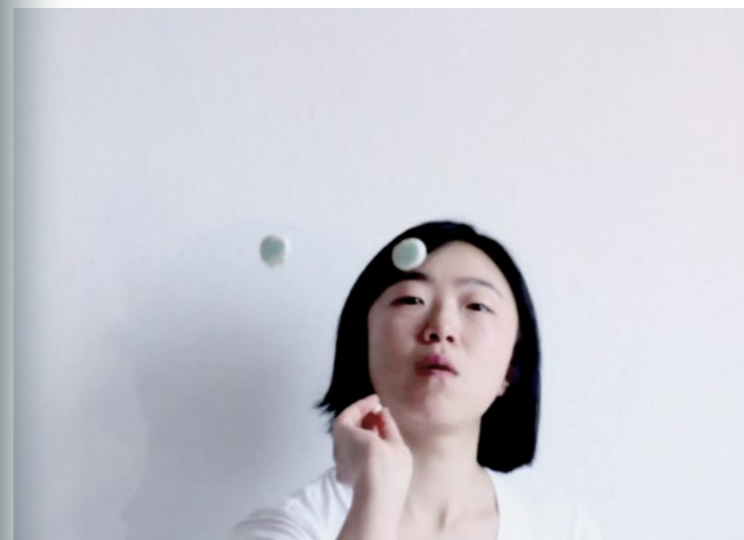
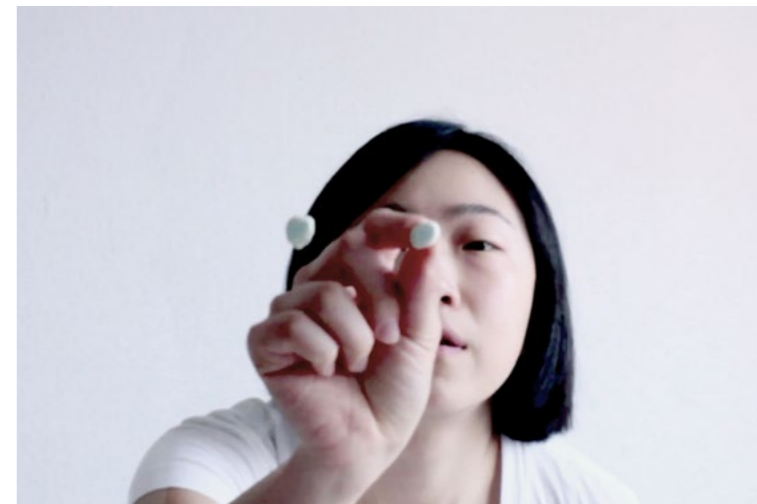
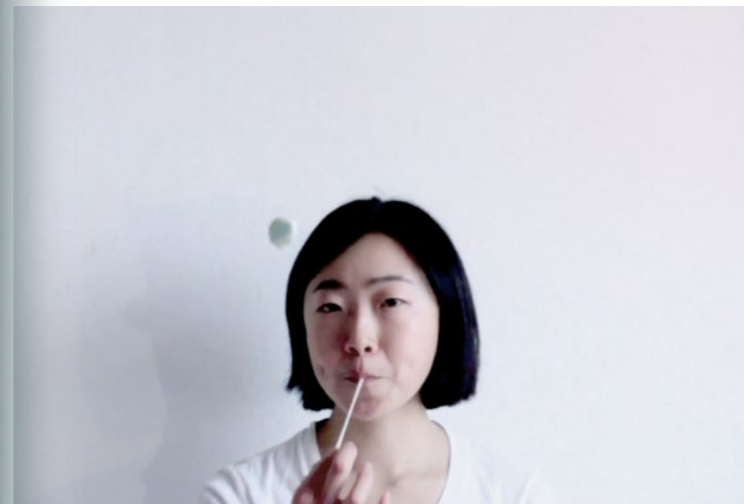
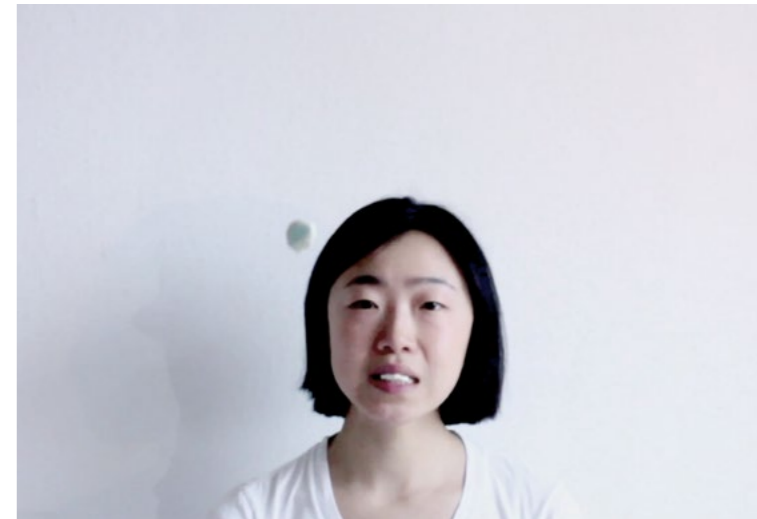
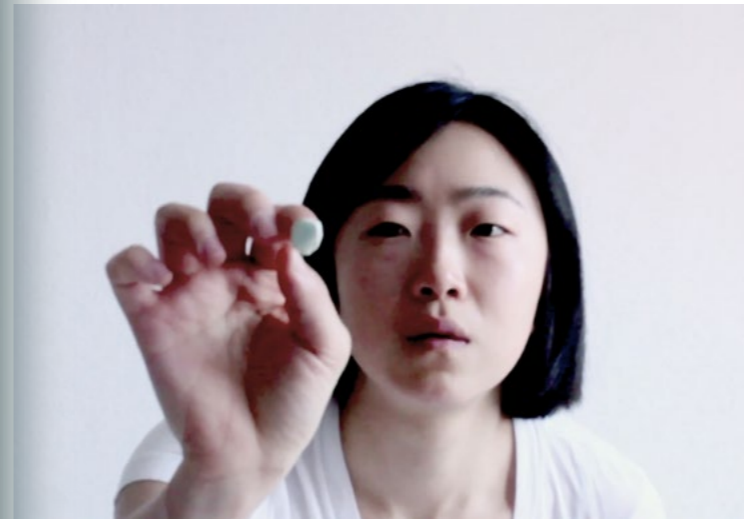
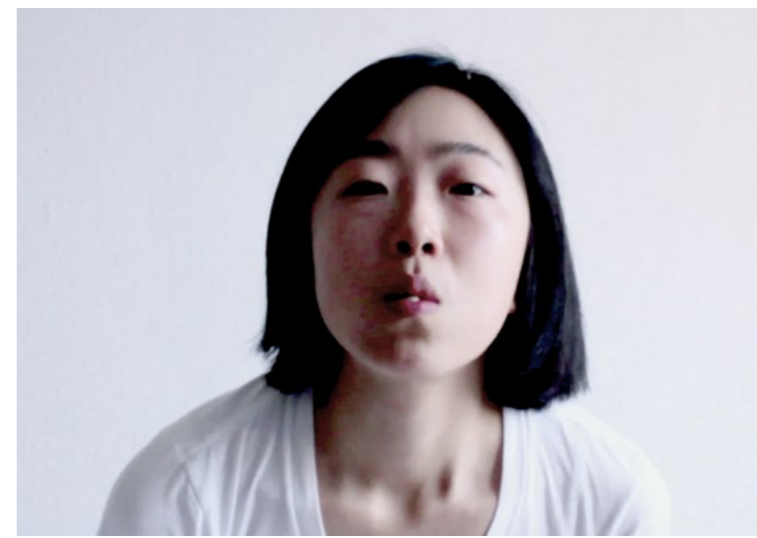
Three Dots

single channel video installation, transparent screen, 5'48", 2013

In the middle of the room, the transparent fabric moves freely together with the wind. On the video I, chewing gum, look at the audience in front of my work. If someone cannot understand my language, we can not communicate each other and my mouth movement becomes meaningless. At the end of the video the gum I attached on the invisible wall turns into the ellipsis mark -dot, dot, dot.

On the one hand, language is a mean to communicate, and on the other hand, it is a mean to divide the area. I represent through the slightly moving transparent screen and the sound made when the gum hits the glass plate to show ambivalent character of language.

Link to Video
<https://vimeo.com/61944609/32cc3c3401>





L-IST

each 40cmx30cm, 7 Photo series, print on Transparent Film , 2014

This photography series is a documentation of a posture which I made at a certain place in Istanbul. This place was chosen because of its symbolic meaning, namely because of the wall which functioned previously as a border. You see the the flag hoisted on the Taksim Square, the district court, the clock tower, the church, the mosque, and the university building where I studied for two semesters. All these buildings are gigantic and have been standing for a long time on the floor of this city. My work is developed from the interaction between the vertical and horizontal lines – visible and invisible – originated from the combination of the natural horizontal landscape and the vertical form of the civilisation built upon it.

Kodac Ko

born 1986 in Jeju, KR
lives and works in Berlin, DE and Jeju, KR



Photo © Alisson Schmitt

Contact
hjkodac@gmail.com
www.kodac.net

Education

- 2014-2017 Diploma Fine Art, HBK Braunschweig, Germany / Prof. Raimund Kummer
- 2013-2014 Exchange Semester, Mimar Sinan University Istanbul, Turkey
- 2011-2013 Prediploma Fine Art, HfBK Dresden, Germany / Prof. Christian Sery
- 2005-2010 Bachelor Fine Art, Printmaking, Hong Ik University Seoul, Southkorea

Solo Exhibition

- 2022 Was I there at at all, Artspace BINGONGGAN, Jeju, Southkorea
- 2021 A Sign in Space, Prenzlauer Studio/Kunst-Kollektiv, Berlin, Germany
BROCA'S GARDEN II, Diskurs, Berlin, Germany
Double Tongue, galerie asterisk*, Berlin, Germany (Online Exhibition)
- 2020 BROCA'S GARDEN, Seetangraum, Jeju, Southkorea
- 2018 MOUTHPIECE, Seetang Raum, Jeju, Southkorea
- 2016 SPIEGELSCHRIFT II, Ex14, Dresden, Germany
- 2015 SPIEGELSCHRIFT, Artmax, Braunschweig, Germany

Group Exhibition / Screening (selected)

- 2022 Hug:Nesting the Drifting World, Jeju Museum of Contemporary Art, Jeju, Southkorea
Uncanny Village, Lost Weekend meets Young Art 2022, Munich, Germany
- 2021 CONTEMPORARY OPPORTUNITIES PART V, Alte Münze, Berlin, Germany
10th Cairo Video Festival, Medrar for Contemporary Art, Cairo, Egypt
Wiedersehen, DISKURS, Berlin, Germany
23rd International Multimedial Art Festival - IMAF 2021, Odzaci-Novi Sad, Serbia
The voice of the locked, SULUV Gallery, Novi Sad, Serbia
No It can assess an action, Raum on demand-Alte Münze, Berlin, Germany
Wer "A" sagt, muss auch "D" sagen!, Raststätte, Aachen, Germany
schau.fenster, Schriill, Braunschweig, Germany
- 2020 Schaufenster screening, Hole of fame, Dresden, Germany
Dive in-V, Chosun University Museum of Art, Gwangju, Southkorea
- 2019 P(re)-, Gepaeckausgabe, Glarus, Swiss
Pirate Cinema, Plan B Projectspace, Seoul, Southkorea
SUPER META POST BORDERS, oMo artspace, Berlin, Germany
Plastic Love #2, Galerie 59 Rivoli, Paris, France
- 2018 24th Jeju Art Festival, special autonomy for Jeju the Arts Council Korea, Jeju, Southkorea
TARRATTARRAT, Archipel, Le Havre, France
Ibrida Festival of the Intermediate Arts, Forlì, Italy
- 2017 Hypnagogia, Keller Drei, Hannover, Germany
CEEHIILNPSSWZ. ACH MENSCH, Museum for Photography Braunschweig, Braunschweig, Germany
Hier stehe ich..., Marktkirche, Goslar, Germany
Angstfrei-Preis der Darmstädter Sezession for Young Artist, Kunstforum der TU Darmstadt, Darmstadt, Germany
OUT OF THE BLUE, Greylight Projects, Hoensbroek, Netherlands
- 2016 International Contemporary Artshow, MDR Landesfunkhaus, Magdeburg, Germany
Marl Media Art Awards 2016, Skulpturenmuseum Glaskasten Marl, Marl, Germany
- 2015 VIDEOKILLS – The Invisible City Symphonies, UT Connewitz, Leipzig, Germany
- 2014 DADA TY, Festspielhaus Hellerau, Dresden, Germany

Awards / Grants / Residency

- 2022 Neustart Kultur Funding, Stiftung Kunstfonds, Germany
Project funding, Jeju Culture and Arts Foundation, Jeju, Southkorea
- 2019 International cultural exchange funding, Jeju Foundation for Arts & Culture, Jeju, Southkorea
Residency, Gepaeckausgabe, Glarus, Swiss
- 2017 Project funding, Civic foundation Braunschweig, Germany
Nominated/Preis der Darmstädter Sezession for Young Artist, Kunstforum der TU Darmstadt, Germany
- 2016 Nominated/Marl Media Art Awards 2016, Skulpturenmuseum Glaskasten, Marl, Germany
Residency, HO Gallery & H2O Turmpark, Magdeburg, Germany
- 2013 Erasmus-Scholarship, Erasmus Foundation, Germany



고닥 Kodac Ko
www.kodac.net
hjkodac@gmail.com



Kodac Ko (c) 2023