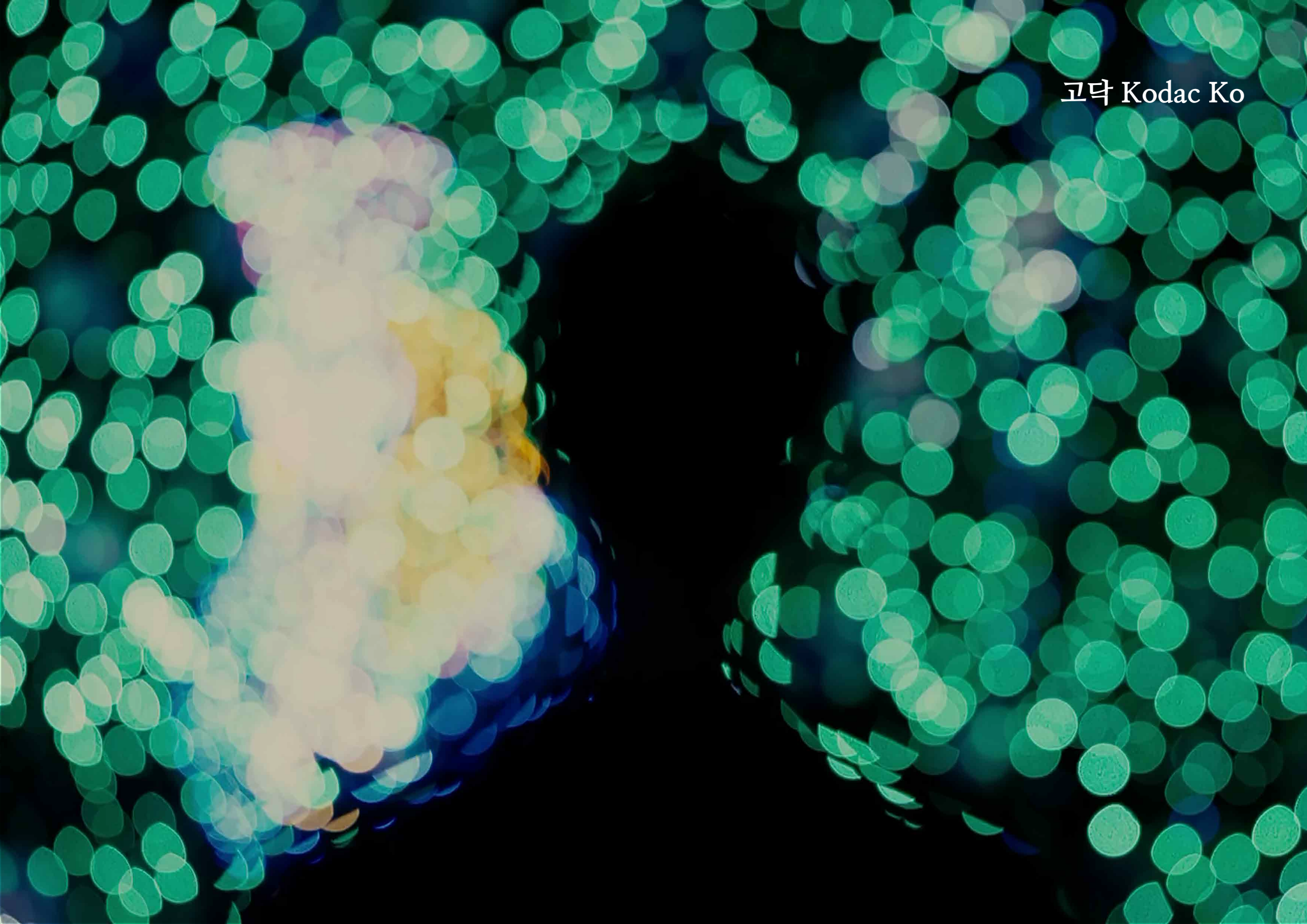


고닥 Kodac Ko





Bluehour is the threshold moment when day slips into night and the world turns blue. I draw on the myth of Seolmundae Halmang and the contemporary landscapes of Jeju in South Korea to examine how the boundaries between humans, machines, nature, and technology blur and intertwine.

Rivers, bridges, threads, and cables appear as extensions of human body—hybrid organs shaped by tools and mythic imagination. Moving from the volcanic highlands to the tunnels beneath modern structures, I weave multiple perspectives into a shifting field of vision.

The video work loops in a spiral-like form. In this brief bluehour, I use myth as a living device to look at the present and to reveal the uncertainty—and the possibility—embedded in our moment.

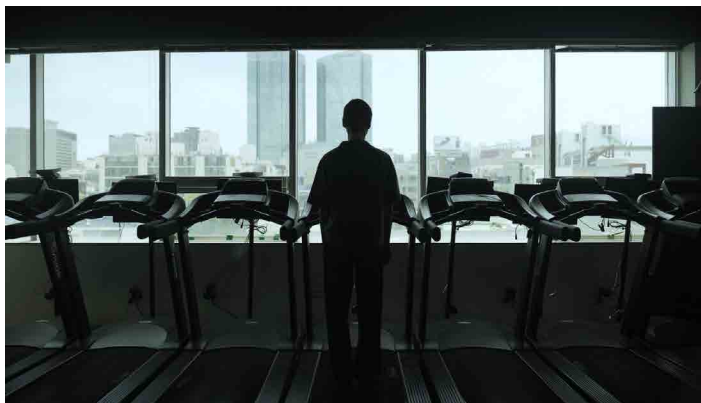
Photo_Hyun Jung Kwon



Installation view<Homo Migratio>(2023,Jeju Museum of Art. KR)

The video *Waves, Everywhere* capitalizes on the German media's use of the word "wave" to intimidate the public with terms like "migrant tsunami" and "migrant wave," creating a sense of threat. It suggests that the flow of migration is a natural part of man existence by comparing it to the movement and circulation of waves, which have always been everywhere.

The video explores migration from two different perspectives. Migration provides a new environment for migrants but also creates a void of separation from family and friends back home. Using this tension as a starting point, we collected stories from migrants in Berlin and Jeju, as well as text messages and letters from family and friends back home. Together with writer Jeff Wood, we reorganized and reworked these materials into a text that captures the inextricable union of leaving and staying.
Co-direct : Johannes Malfatti



Was I there at all, 2022, 2 channel video, 22'24"

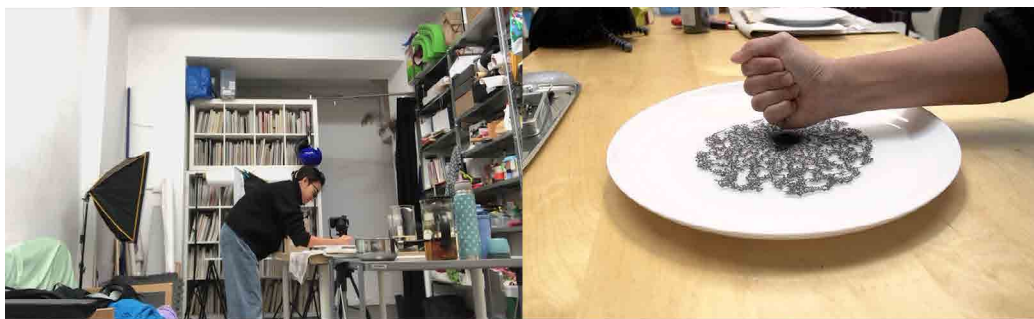
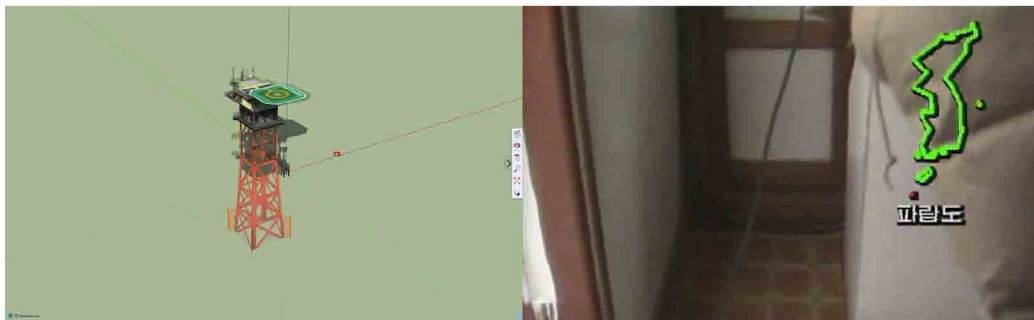
<https://vimeo.com/764599644/397b8c67d6>



Installation view <Was I there at all> (2022, Artspace Bingonggan, KR)

The two-channel video <Was I there at all> began with the question, “Where does the power of imagination come from, and what are the strong and blurred associations between imagination and reality?”

In the folk songs of the Jeju Haenyeo women, Eido was an imaginary island of blood, believed to be home to family members who never returned from the sea. But as South Korea reclaimed its sovereignty and solidified its territorial waters, Eido became a real place with geopolitical coordinates. With the construction of a marine research center on a rock 4.6 meters below the surface, it became a visible presence on the surface and is now at the center of political and diplomatic conflicts in the East China Sea. Based on research on the islands, the film explores the duality of the islands, which have different identities in imagination and reality.

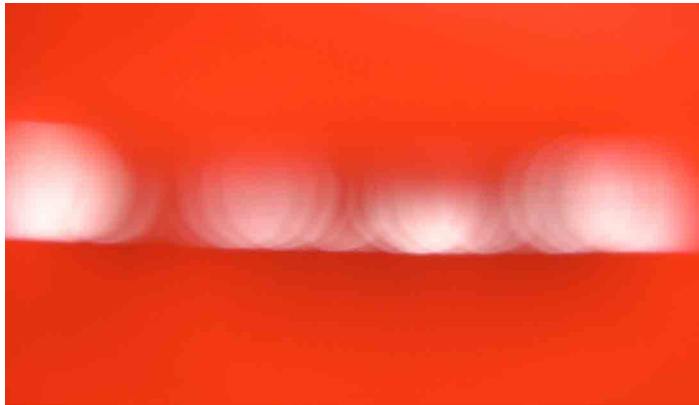
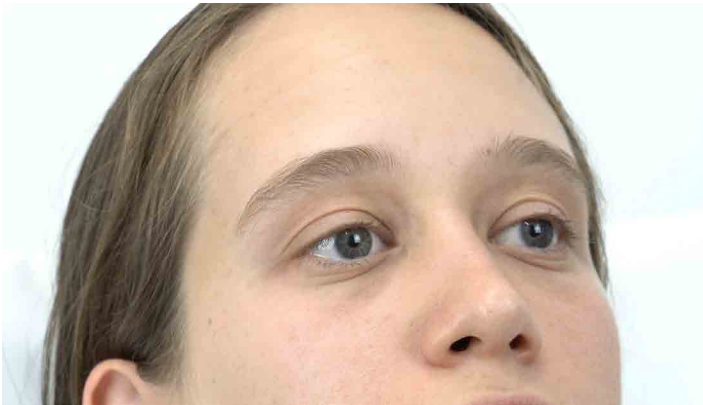




Installation view, <No It can assess an action>(2021, Raum On Demand-Alte Muenze, Berlin, DE)

The single-channel video *Room Between Rooms* explores the transitional state of conscious sleep (Hypnagogia) and its visual sensations. This space is reimagined as a dwelling for identities transformed by diaspora. When the eyelids close, a red room appears, created by light penetrating the skin and optical illusions. This red room represents the space between consciousness and unconsciousness, as well as between closing and opening the eyes.

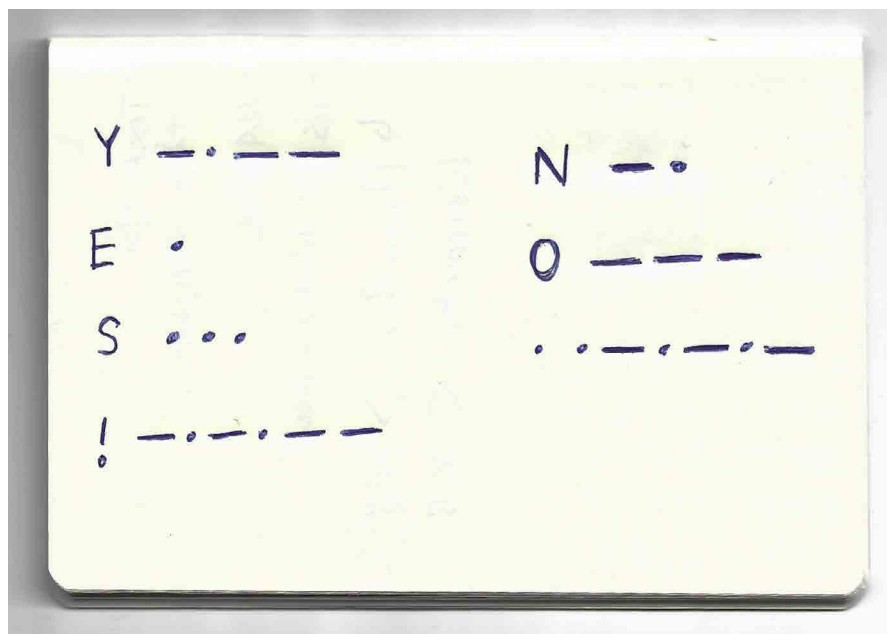
At the border of waking sleep, where reality and lucid dreaming collide, external stimuli transform into various sensory experiences. Acts of scraping, breaking, gathering, and accumulation occur in this space. Red Noise-Brown Noise, heard on an airplane overhead, evokes a state of floating between origin and destination, reality and dream, consciousness and unconsciousness.



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



The tongue is a muscular organ that produces speech. The two-head-ed snake symbolizes the personal feelings I have encountered while speaking two languages: my native language and a foreign lan- guage. The objects, which appear tied, broken, or melting, are made of epoxy resin and create relationships and narratives through their installation with materials collected from everyday life.



The single-channel video *Yes and No* is inspired by the concept of “doublethink” coined by George Orwell in his novel 1984. “Doublethink” refers to the simultaneous acceptance of two contradictory beliefs. Rather than a linear utterance of contradictory meanings, the video attempts a simultaneous and composite utterance through two eyes.

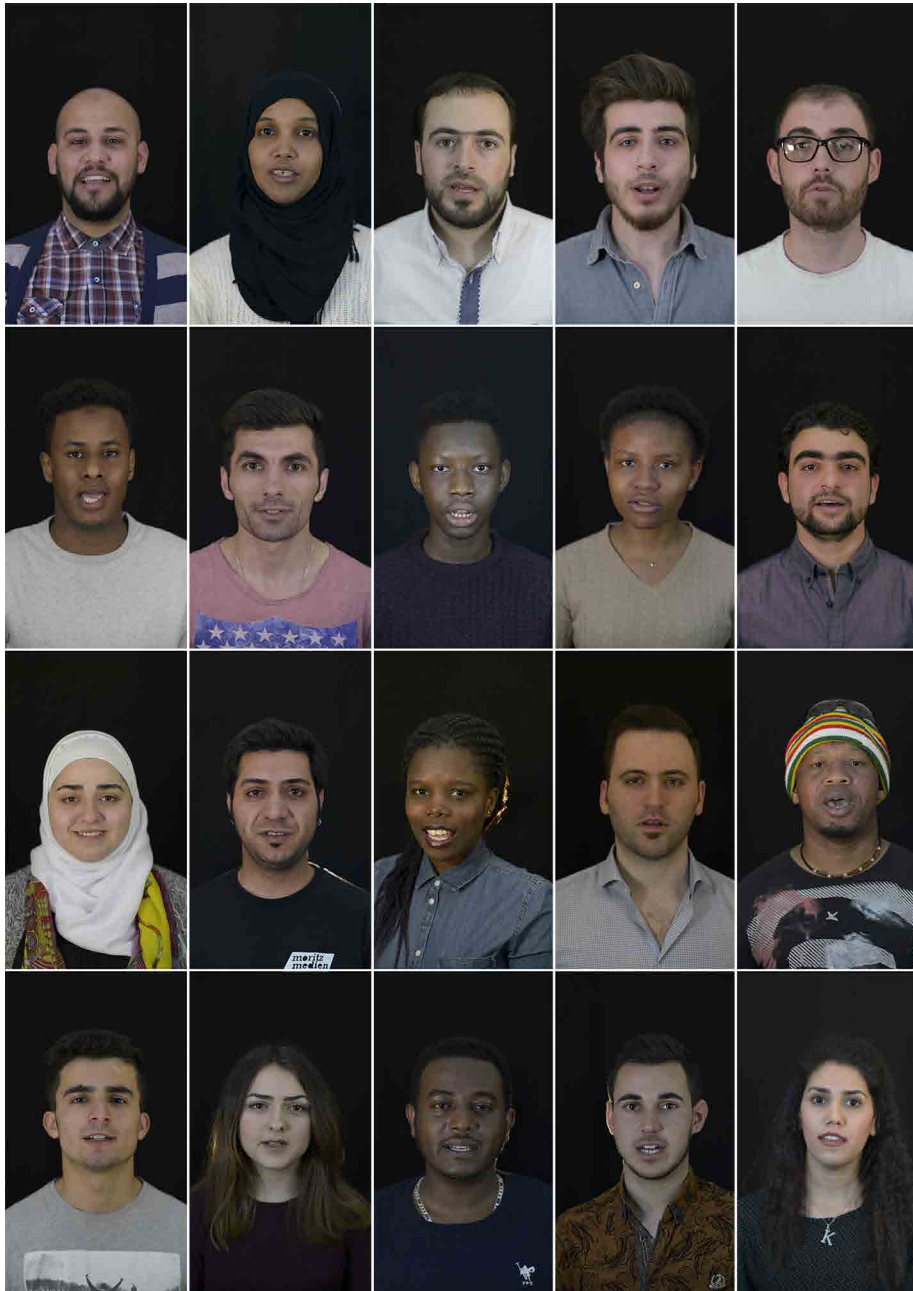
The video is split in half, with one eye signaling Yes! (·-·-· ..-·-·-) and the other eye signaling No! (-·-·- ·-·-) by blinking in Morse Code. The two eyes, which were looking at the same place, move their gaze in different directions. The two pupils move between yes and no with the ability to separate and coordinate. The gaze crosses and separates in contemplation, then returns to the viewer with a single gaze.





The title <P(re)-> is a combination of the words Pre- ('- before') and Re- ('- after', 'again') and is subtitled 'Preparing to prepare'. No outcome ends with a result, but rather a cycle that leads to the next step in the process. The video focuses on the cohesion of the power of 'process' by cutting out the moment between process and outcome, preparation and beginning, and lists the moments of preparation, and draws attention to where the process ends and the outcome begins in the time we live.





The video installation takes the form of video portraits of 20 people who have emigrated to Germany. They introduce themselves by saying their names in German, using the alphabet (A-Anton, B-Bertha, C-Cezar....), which helps to reduce pronunciation errors and ensure correct spelling over the phone and telegraph in Germany, and tell a story about the meaning or anecdote of their name. Names are a point of identity establishment that is linked to social acceptance, cultural traditions, personal experience, and family heritage. While language primarily functions as a social gateway, it is at the same time confronted with its limitations. The language transferred from the mother tongue creates gaps, shortened names, and differences in meaning that raise questions about plural identities.

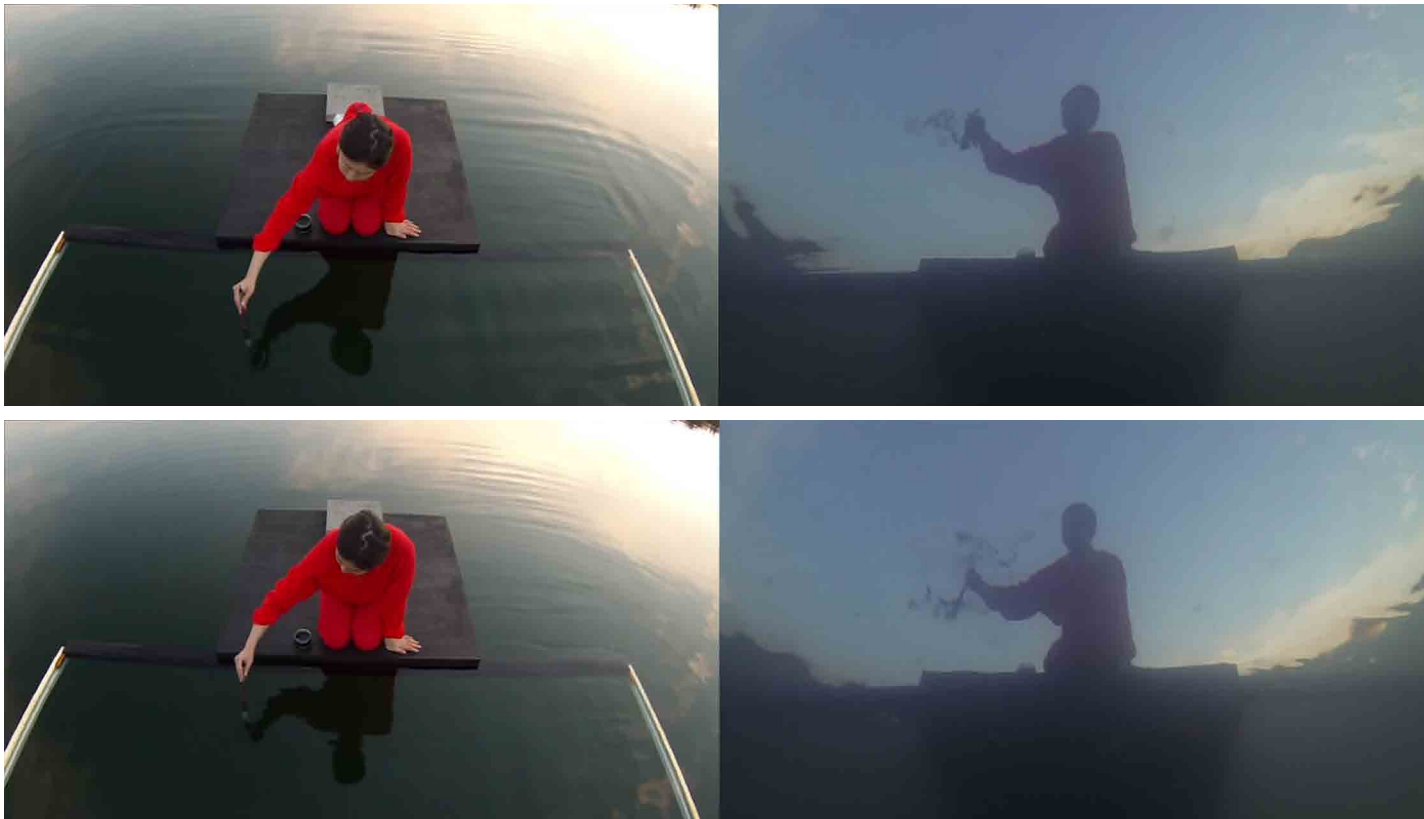




Installation view <Spiegelschrift> (2015, Artmax, Braunschweig, DE)

The two-channel video installation <Liebe Grueße> captures the act of writing a letter with ink on water from two different perspectives: above and below the surface of the water. The sender, 'I', from the above-water perspective, and the receiver, 'I', from the below-water perspective, face each other in a two-channel video installation.

The writing in the video is a letter from me in Germany to my family in Korea. I wanted to hide my embarrassing self in the letter, and I felt that the letter was arriving to myself. The words I want to hide are scattered in the water as soon as they are written and disappear like smoke.





The title of the work consists of the same word in two languages: Korean and German. In the work *Straw*(DE:Strohalm), I visually translate the experience of speaking another language in a different culture. My childhood curiosity about whether a bird knows that there is a fish in the water and whether a fish in the water knows that there is a bird outside the water became the link to visualize this work. The water and air in the video represent the two countries I live in, Korea and Germany, and my mouth speaks two different languages; my breath and water communicate and connect two different spaces.

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
 2020 BROCA'S GARDEN, Seetangraum, Jeju, Southkorea
 2018 MOUTHPIECE, Seetang Raum, Jeju, Southkorea
 2016 SPIEGELSCHRIFT II, Ex14, Dresden, Germany

Awards / Grants / Residency

- 2025 Goldrausch Künstlerinnenprojekt 2025, Berlin, Germany
 Best Concept SWD, FuoriFormato-STORIES WE DANCE 2025 International dance and dance film festival, Genoa, Italy
 2024 Nominated/ Förderpreis Junge Kunst, Kunstverein Centre Bagatelle, kommunalen Galerien des Bezirks Reinickendorf, Berlin, Germany
 2023 Research Grants, Berlin, Germany
 2022 Neustart Kultur Funding, Stiftung Kunstfonds, Germany
 Project funding, Jeju Culture and Arts Foundation, Jeju, Southkorea
 2019 Residency, Gepaeckausgabe, Glarus, Swiss
 2017 Project funding, Civic foundation Braunschweig, Germany
 Nominated/Preis der Darmstaedter 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, German
 2013 Erasmus-Scholarship, Erasmus Foundation, Germany

Group Exhibition / Screening (selected)

- 2025 Up Close, Galerie im Körnerpark, Berlin, Germany
 38 Festival Les Instants Vidéo – International encounters, Marseille, France
 Shared Kitchen, Rainbow Cube, Seoul, Southkorea
 FuoriFormato-STORIES WE DANCE 2025, Porticato Palazzo Ducale, Genoa, Italy
 .MOV – 3^a Edizione, Villa Lais, Rome, Italy
 2024 41. Kasseler Dokfest, Kassel, Germany
 Förderpreis Junge Kunst, Kommunalen Galerien des Bezirks Reinickendorf, Berlin, Germany
 Translocal, oMo artspace, Berlin, Germany
 12th Diaspora Film Festival, Inchoen, Southkorea
 Marcher à L'étoile, Hongik University, Seoul, Southkorea
 2023 Forgotten Places, Rome Art Week, Millepiani, Rome, Italien
 Homo Migratio, Jeju Museum of Art, Jeju, Southkorea
 CICA Experimental Film & Video2023, CICA Museum, Gimpo, Southkorea
 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 Muenze, 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 Muenze, Berlin, 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, Forli, 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 Darmstaedter Sezession for Young Artist, Kunstforum der TU Darmstadt, Germany
 OUT OF THE BLUE, Greylight Projects, Hoensbroek, Netherlands
 2016 International Contemporary Artshow, MDR Landesfunkhaus, Magdeburg, Germany Marl

