고딕

Kodac Ko

2015

2025

Photo: Hara Studio

Installation view <*Bluehour*> (2025, SeetangRaum, Jeju, KR)

Bluehour
2025, 3-channel video, 25:11 , sound, color

<*Bluehour*> is a three-channel video installation that uses the Jeju Island legend of Seolmundae Halmang as a metaphor to draw a blueprint in which the structure of desire between gods and humans in mythic narratives is placed alongside the contemporary relationship between humans and machines. The video views the island's rivers as body and flesh, evoking an expanded body that extends through bridges and tunnels. Bluehour weaves myth, the body, and technology within the twilight between anxiety and anticipation, exploring the thresholds and transformations demanded by our present time.

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

Photo: Hyun Jung Kwon

Waves, Everywhere
2023, video, 18:42, sound, color
https://vimeo.com/865504964/2f5ba11d05

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.

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 human existence by comparing it to the movement and circulation of waves, which have always been everywhere.

Installation view <*Was I there at all*> (2022, Artspace Bingonggan, Jeju, KR)
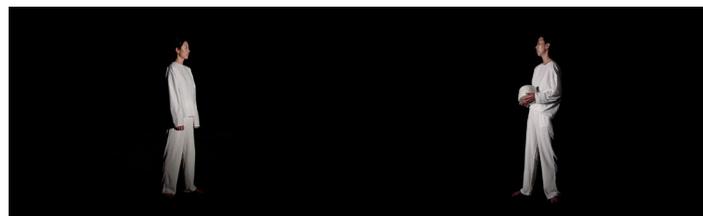
The two-channel video <*Was I there at all*> began with the question, 'Where does the power of imagination come from, and what are the strong and blurred associations between imagination and reality?' In the folk songs of the Jeju(Korea) Haenyeo women, Ieodo was an imaginary island of blood, believed to be home to family members who never returned from the sea. But as South Korea reclaimed its sovereignty and solidified its territorial waters, Ieodo became a real place with geopolitical coordinates. With the construction of a marine research center on a rock 4.6m 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.
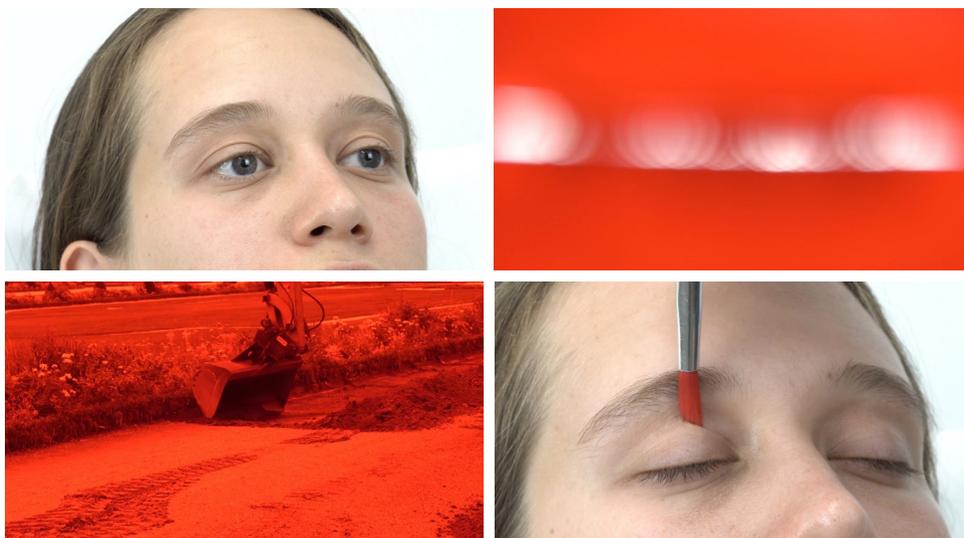
Installation view <No It can assess an actioN>(2021, Raum On Demand-Alte Muenze, Berlin)

Room In-Between
2021, video installation, 6:22, sound, color

https://vimeo.com/599101829/461e6068c5

The single-channel video <*Room In-Between*> 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
2021, installation, 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-headed 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.

Installation view *<BROCA'S GARDEN II>* (2021, DISKURS, Berlin)
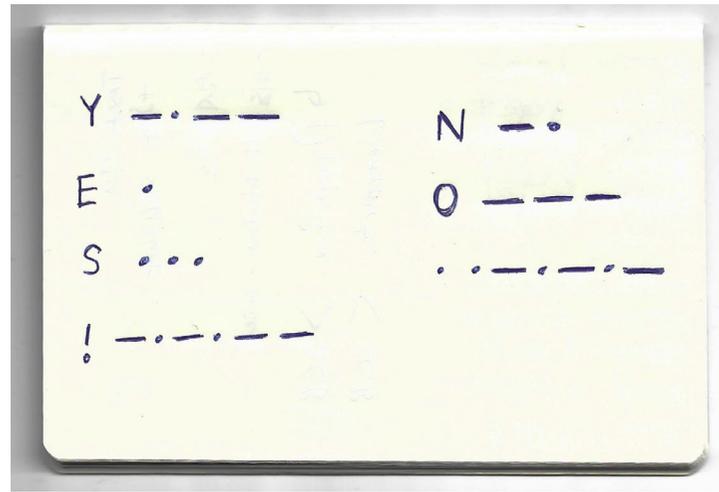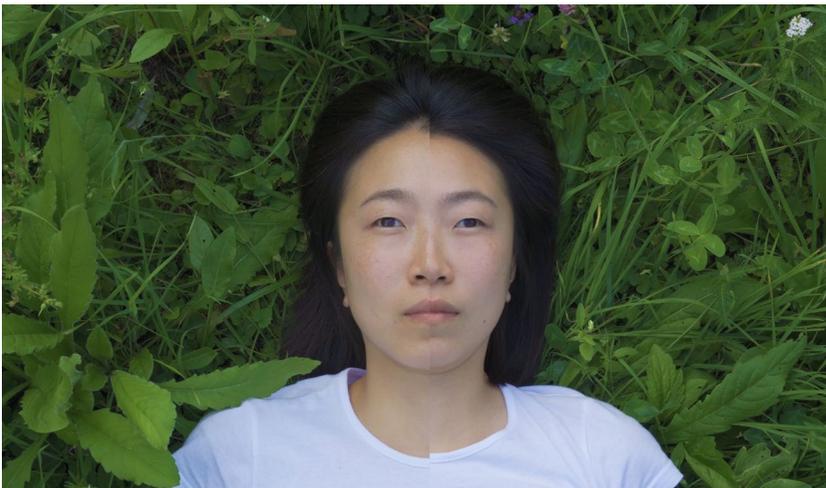
Yes and No
2020, video, 5:42, sound, color
https://vimeo.com/452922113/84a24cc29a

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 at- tempts 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.

P(re)-
2019, video, 9:11, sound, color
https://vimeo.com/330338373/c4405060f5

The title *<P(re)->* is a combination of the words Pre-
('- before') and Re- ('- after', 'again') and is subtitled
'Prepar- ing 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 out- come, 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.

Installation view *<CEEHIILNPSSWZ. ACH MENSCH>*
(2017, Braunschweig photo museum)

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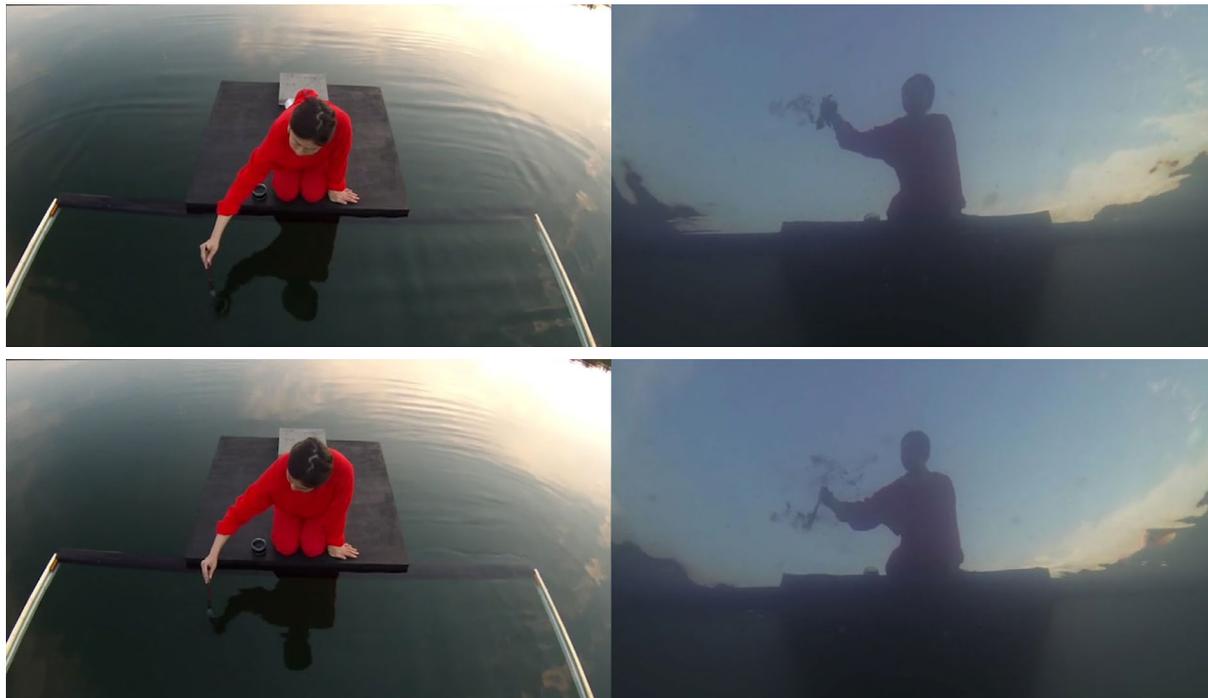
Installation view <*Spiegelschrift*> (2015, Artmax, Braunschweig, DE)

Liebe Grüße
2015, 2-channel video installation, 9:42, sound, color
<https://vimeo.com/145773687/1e9f6b8236>

The two-channel video installation <*Liebe Grüße*> 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.

Kodac Ko *1986, Jeju, South Korea

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Education

2014-2017 Diplom of fine art, HBK Braunschweig, Germany / Prof. Raimund Kummer
2013-2014 Exchange-Semester, Mimar Sinan University Istanbul, Turkey
2011-2013 Vordiplom of find art, HfBK Dresden, Germany / Prof. Christian Sery
2005-2010 Bachelor of fine art, Printmaking, Hong Ik University Seoul, South Korea

Solo Exhibition

2025 *<Bluehour>*, SeetangRaum, Jeju, South Korea
2022 *<Was I there at at all>*, Artspace BINGONGGAN, Jeju, South Korea
2021 *<A Sign in Space>* Window Project, Prenzlauer Studio, Berlin, Germany
       <BROCA'S GARDEN II>, Diskurs, Berlin, Germany
       <Double Tongue>, galerie asterisk*, Berlin, Germany (Online Exhibition)
2020 *<BROCA'S GARDEN>*, Seetangraum, Jeju, South Korea
2018 *<MOUTHPIECE>*, Seetang Raum, Jeju, South Korea

Awards / Grants / Residency

2025 Goldrausch Künstlerinnenprojekt 2025, Berlin, Germany
       Project funding, Jeju Culture and Arts Foundation, Jeju, South Korea
       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 Senate Department for Culture, Germany
2022 Neustart Kultur Funding, Stiftung Kunsfonds, Germany
       Project funding, Jeju Culture and Arts Foundation, Jeju, South Korea
2019 International cultural exchange funding, Jeju Foundation for Arts & Culture, Jeju, South Korea
       Artist Residency, Gepaeckausgabe, Glarus, Switzland
2017 Project funding, Civic foundation Braunschweig, Germany
       Nomiated/Preis der Darmstaedter Sezession for Young Artist, Kunstforum der TU Darmstadt, Germany
2016 Nominated/Marl Media Art Awards 2016, Skulpturenmuseum Glaskasten, Marl, Germany
       Artist Residency, HO Gallery & H2O Turmpark, Magdeburg, Deutschland
2016 Nominierung/Marl Media Art Awards 2016, Skulpturenmuseum Glaskasten, Marl, Deutschland
       Residency, HO Gallery & H2O Turmpark, Magdeburg, Germany
2013 Erasmus-Scholarship, Erasmus Foundation, Germany

Group Exhibition / Screening (selected)

2026 *<Mutual Orbits-CTMxVorspiel>*, Halfsister, Berlin, Germany
2025 *<Up Close>*, Galerie im Körnerpark, Berlin, Germany
       <38 Festival Les Instants Vidéo – International encounters>, Marseille, France
       <Shared Kitchen>, Rainbow Cube, Seoul, South Korea
       <FuoriFormato-STORIES WE DANCE 2025>, Porticato Palazzo Ducale, Genoa, Italy
       <.MOV – 3ª Edizione> Villa Lais, Rome, Italy
2024 *<41. Kasseler Dokfest>*-#11 Wege nach Hause, Kassel, Germany
       <Förderpreis Junge Kunst 2024>, Rathaus-Galerie Reinickendorf, Berlin, Germany
       <Translocal>, oMo artspace, Berlin, Germany
       <Marcher à L'étoile>, Hongik University, Seoul, South Korea
       <12th Diaspora Film Festival>, Inchoen, South Korea
2023 *<Forgotten Places>*, Rome Art Week, Millepiani, Rome, Italy
       <Homo Migratio>, Jeju Museum of Art, Jeju, South Korea
       <CICA Experimental Film & Video2023>, CICA Museum, Gimpo, South Korea
2022 *<Hug:Nesting the Drifting World>*, Jeju Museum of Contemporary Art, Jeju, South Korea
       <Uncanny Village>, Lost Weekend meets Young Art, München, 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
       <Now do I repay a period woN>, Raum on demand, Berlin, Germany
2020 *<Schaufenster screening>*, Hole of fame, Dresden, Germany
       <Dive in-V>, Chosun University Museum of Art, Gwangju, South Korea
2019 *<P(re)->*, Gepaeckausgabe, Glarus, Switzerland
       <SUPER META POST BORDERS>, oMo artspace, Berlin, Germany
       <Pirate Cinema>, Plan B Project Space, Seoul, South Korea
       <Plastic Love #2>, Galerie 59 Rivoli, Paris, France
2018 *<24th Jeju Art Festival>*, special autonomy for Jeju the Arts Council Korea, Jeju, South Korea
       <TARRATTARRAT>, Archipel, Le Havre, France
       <Ibrida Festival of the Intermediate Arts>, Forlì, Italy
2017 *<CEEHIILNPSSWZ. ACH MENSCH>*, Museum für Fotografie Braunschweig, Germany
       <Hier stehe ich...>, Marktkirche, Goslar, Germany
       <Angstfrei>, Kunstforum der TU 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