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BODY DOUBLE: SUNG HWAN KIM'S A RECORD OF DRIFTING ACROSS THE SEA

Janine Armin

In her book *The Mushroom at the End of the World*, anthropologist Anna Lowenhaupt Tsing investigates the matsutake. Known for centuries in Japan, the coveted mushroom's spread increased in the Edo period (1603–1868) and during the country's modernisation in the 1950s, following human-led deforestation. The matsutake grows in the wake of a forest's devastation. In the US, where much of Tsing's research has taken place, after fires required for larger trees to grow were extinguished, the red pines that took their place provided a porous atmosphere perfect for these mushrooms.¹ Potawatomi botanist Robin Wall Kimmerer mourns the end of these non-orchestrated burns that changed the ecosystem.² Tsing finds instead what she calls polyphonic assemblages born of human destruction. Sung Hwan Kim's *A Record of Drifting Across the Sea* (2017–ongoing) similarly addresses the polyphonic assemblages that emerge from disaster. His multi-part project explores overlapping Korean migration stories and their entanglement with Hawaiian sovereignty and the concept of *Aloha 'āina*, which according to the Office of Hawaiian Affairs, 'expresses our love for this land and beyond that, our love of country – the sovereign nation stolen away but ever in our hearts'.³

Much of the writing about Kim, born in Seoul in 1975, is written in dialogue with the artist.⁴ This is partly owing to the complexity of his long-term ongoing projects that involve film, installation, text, drawing and architecture, and to his terminology, a growing glossary embedded in his works over the last two decades. This dual complexity is well represented in his first large-scale solo retrospective at the Van Abbemuseum in Eindhoven (2 December 2023–26 May 2024). The title, 'Protected by roof and right-hand muscles', is a parenthetical lyric from a song by Kim's regular collaborator David Michael DiGregorio (aka dogr). In the track, DiGregorio's clear voice rings out above a 'wheezing harmonium',⁵ addressing themes that course through Kim's practice: the reliability of gossip, the protective solipsism of looking at one's own hand. At the Van Abbemuseum, strolling through the ideas the artist shares and protects, one is freed of the compulsion to consume others' knowledge, pressing instead on the limits of one's own.

Like his collaborations, Kim's works crosspollinate. The exhibition centres *A Record* alongside related works, including the drawing series and body of works *Small Metaphor* (2021/2023) in which a mythical figure with long black hair morphs from image to image. This entanglement occurs as well within single works that become installations. Frequently situated in domestic environments, the artist's use of urban myths and stories – such as that of a Korean president who cut power in the 1970s to conceal visits to his mistress in *From the commanding heights...* (2007) – estranges the work from the autobiographical. *From the commanding heights...* is part of *in the room* (2006–12), a series that draws on Kim's experience in his Seoul and Amsterdam apartments and manifests through performance, film, installation and more. *A Record* moves even further away from the autobiographical, taking its title from Korean official Choe Bu's 1488 record of his ocean voyage from Korea to China and his relations with Japan. Kim's retrospective premiered the second film chapter of *A Record of Drifting Across*

Previous page:
Sung Hwan Kim, *A Record of Drifting Across the Sea: Hair is a piece of head*, [Busan], 2022, mixed media, dimensions variable, Museum of Contemporary Art, Busan, Korea, Busan Biennale 2022: We, on the Rising Wave. Courtesy of the artist.
Photo: Suin Kwon

the Sea: By Mary Jo Freshley 프레실리에 의(依)해 (2023). The work is based on the artist's research into the migration of undocumented Koreans to the US by way of Hawai'i at the turn of the last century. Exhibition curator Yolande Zola Zoli van der Heide has identified this as another middle passage,⁶ the 'historicizing' of which, Kim notes, 'is often oblivious to the dwindling fate of another nation, that of Kānaka Maoli, Native Hawaiians.' Kim includes documentation from Kānaka Maoli protests in the 1970s against US bombing campaigns. In reviewing how migration discourse has structured representation and pitted migrant groups against each other,⁷ he acknowledges the role of undocumented Korean workers as plantation farmers and strike-breakers against Japanese workers in the region.

Kim holds fast to the experience of leaving home, with the understanding that the stories related to place, especially those in which the protagonists cannot speak, do not reach the listener simply by telling the truth. As art and performance scholar Tavia Nyong'o writes, 'To perform intransitive memories – memories that do not pass on in the codified rituals of collective memory – is to take what Brecht calls the "fabel" of the national story and to tell it otherwise.'⁸ Or as artist Geo Wyex puts it, relating their attempt to avoid repeating stories of the South in the US as a queer black artist: 'There are ways that we can pull at the mundane quality of our everyday life to find this inheritance, this narrative.'⁹ Similarly, Kim's philological method is unlike the 'classicizing acts of *placement* ... that are transhistorical and transcultural' and instead remains 'fully within the dimension of time'.¹⁰ As a lead-up to his solo exhibition in the Netherlands, Kim's open studio project 'Overhauled Stories' at Framer Framed in 2023 signalled his return to the country, which, after completing a residency at the Rijksakademie in Amsterdam, he had left for New York. He sifted through his own archive and its stories, reconfiguring works moved between Seoul, Amsterdam and New York. On display was *Dog Video* (2006), which stages a confrontation between the artist's father (played by Kim) and a dog (played by DiGregorio), contemplating the marginal spaces the latter occupies.

Marginal space carried into Kim's exhibition design at the Van Abbemuseum, which opened a month after 'Overhauled'. Drawing on his studies in architecture at Seoul National University and his bachelor's degree in maths from Williams College, he created thresholds among the ten galleries. In the exhibition, the transitions guide the visitor from one room to another, evoking Kim's position within his research on, and relocation to, Hawai'i, as inside, outside, and in motion – disrupting the binary and, following Lucretius, the 'sweet' feeling of being spared from a distant tragedy in addressing the suffering of others. Considering the historical period between the abolition of slavery and the introduction of Jim Crow laws in the US, academic and writer Saidiya Hartman writes of wayward girls trying to craft a new way of life 'on the threshold of a new era, one defined by extremes – the nadir of democracy and the Progressive Era... characterized by imperial wars, an epidemic of rape and lynching, the emergence of the legal and social apparatus of racial segregation'.¹² Kim asks, 'What about people born on a threshold, such as immigrants or their offspring?'¹³

BY MARY JO FRESHLEY 메리 조 프레실리에 의(依)해 (2023)
By Mary Jo Freshley 메리 조 프레실리에 의(依)해 focusses on Freshley, born in Ohio in 1934, an instructor of a form of Korean dance in

Hawai'i based on the teachings of Halla Huhm who died in 1994. The film opens with an account of Huhm's archive, which Freshley has partly integrated into the Center for Korean Studies at the University of Hawai'i at Mānoa, though some objects remain in the Halla Huhm studio. Entering the central gallery at the Van Abbemuseum, where the work is shown, the sound of one's footsteps in the tiled modernist foyer designed as a museum for 'everyone' grow soft in Kim's light-brown carpeted room. In one of the few brightly lit spaces among the ten galleries, a vinyl print of an archival photo fills up half the back wall. Its lengthy title reads: *Korean Waterfront Worker in Korea, Photograph of a Photograph by R. J. Baker, Bishop Museum Archives, Kalihi/Pālama, 2019, Hair is a piece of head 머리는 머리의 부분*, Book, p. 86–87. The video screened on a small monitor does not impose itself, but rather demands attention to that which is not imposing. Before it, the carpet stops, a border marked by a short wall not quite flush with the right side of the space, a wave that appears in Kim's other exhibitions and here swells when Hawai'i is at issue. Mounted above the part between carpet and vinyl is *Hairwaterbody* (c.2004–05/2023) – an early colour drawing of a parting in the hair made with a lady from the sea – a root system presaging *Hair is a piece of head* (2021), the first film chapter of *A Record*, already audible in the next room. On the wall leading up to the monitor on which *By Mary Jo Freshley* is screened are playful black-and-white pen and marker drawings from *Talk or Sing* (2014–15) featuring Kim's signature overlaid transparencies, acetate sheet or tape and masking tape. On the facing wall is *Turning Yoon Jin into an owl, an endangered species* (2010/2023), a blurred photo of Kim's niece Yoon Jin Kim. In the vicinity of the screen, the material displayed closes in on Hawai'i with didactically titled images that also appear in *Hair is a piece of head*, such as *David Michael DiGregorio's hair blowing in the wind (after Terrilee Keko'olani's hair photographed by Ed Greevy)*, *Mau'umae Trail (Pu'u Lanipo Trail)*, *Wilhelmina Rise* (2020/2022). Kim questions why one stands in front of trees to have a photo taken, with his assistant hiding among them in *Suin in ironwood, Wa'ahila Ridge Trail, St. Louis Heights* (2020/2022), hung perpendicular to the wall as though a stage curtain for *By Mary Jo Freshley*.

The video is narrated by Kim and DiGregorio's kumu 'Ōlelo Hawai'i (Hawaiian language teacher) Ahukiniakealohanui Fuertes – who also speaks Hawaiian in *Hair is a piece of head* (2021) – in 'Ōlelo Hawai'i with handwritten English and Korean subtitles. When the material concerns the Korean worker pictured on the back wall, the narration shifts to back to 'Ōlelo Hawai'i, with Korean and Hawaiian titles atop the English words in the archival call slip; Freshley speaks in English. Freshley is not ethnically Korean, a classification with which Kim plays in a larger treatment of who has authority over processes of subjectivation.¹⁴ This troubling of set identities extends to Kim's white-bodied collaborator DiGregorio voicing Korean lyrics, or asking why to some viewers a body is inextricable from its current political context.¹⁵ The artist first contacted Freshley in March 2022, whereupon he began learning Huhm's choreography of *Kībon*, which emphasises footwork and hand gestures accompanied by percussion. Interspersed with Freshley's instructions – 'stretch, bend and out, ... bend and reach' – are shots of film-maker and artist Sancia Miala Shiba Nash, who co-founded film initiative kekahi wahi in Hawai'i with Drew Kahu'āina Broderick who appears in a photo in the next gallery. In the windowed corner of an unfurnished room, dressed

in rainbow colours, Shiba Nash performs choreography; at other moments she fades in and out of focus among objects from Freshley's collection. She is dressed similarly to a second figure enacted by weaver Lise Michelle Suguitan Childers who briefly appears in a garden. As Shiba Nash dances, her image is briefly bordered by colours that match the physical support structures in the exhibition. A title card with 'Ö-yö-möri-hairstyle' appears on the screen, along with the explanation coiling braided hair around the head with a knot at the top, and segues into Freshley talking about wool being braided around her house. As Wall Kimmerer has written of braiding sweetgrass, a plant can benefit from human intervention wherein plant holder and braider become a bundle of responsibilities to each other, instead of a bundle of rights attached to properties.¹⁶

The installation's soundscape is dispersed, with the speakers positioned at a distance from the screen. The same dissociation between image and sound occurs in the film itself, with, for instance, Suguitan Childers's smile accompanied by a tone akin to that a mobile makes accepting a transaction, or a dropped coin. In another scene, a woman appropriated from a Korean historical drama is seen with her eyes whited out, a trope in Kim's work, through which one gradually makes out a screen set to snow. The video returns to Freshley teaching Kim a movement similar to brushing hair, then cuts to Shiba Nash's fluid motions, and back to Freshley dancing in her studio in a traditional costume similar to Shiba Nash's. The studio mirror reflects a shelf with framed images and stacked drums and props. As with Kim's other works in which familiar objects are used differently, what is at first inconspicuous gains presence. By doing so, Kim responds to the 'differences swept away by discourses – e.g., queer feminism in the US – in "marginal ethnicities".'¹⁷ The filming is spliced with items pulled from the archive: a piece of beige fabric swung by Freshley, later swung by Kim; a stick with a horse head like those used in romping around as a child; a rack for carrying heavy loads that resembles an old ladder, wider at the bottom. The sound of creaking floorboards comes at intervals. In the middle of the film, the scene turns to the image of the Korean worker from the back wall, translating the terms used on the catalogue card into 'Ōlelo Hawai'i (Hawaiian) – 'Author / Artist / Photographer', 'worker', 'collection' – hovering on those details that have to do with property: 'This image cannot be distributed.' The last scene appears to be in a home. There is a TV set, family photos on a bookcase, a window overlooking houses on a mountainside. Freshley sways. A curtain behind her pulled over an open door softens the full glare of the sun. The camera zooms in and out as Freshley responds to the environment from which she seems to take cues for this choreography, until the screen goes blank and the words appear: 'By Mary Jo Freshley.'

HAIR IS A PIECE OF HEAD (2021)

From this room in the exhibition, the viewer enters the film environment of its precursor, *Hair is a piece of head*, in an inversion of the order of their making. Leaving the light for the dark, in the adjacent and much wider gallery, a large screen stands angled in the corner, and finely cut strips of black carpet create delineations across the grey floor. Shadows are cast by two looming, silver, concave sculptures placed against the back wall and in the centre: *tip of a spherical form (cupped fingers)* (2021) and *tip of a spherical form (ear)* (2021). The aluminium and steel shell-like chambers,

slightly larger than the average adult, have their own supports, with accents of blue displacing the bright green of the previous room. On entry to the left are two gelatine silver print reproductions of photographs taken by American photographer Ed Greevy and Native Hawaiian activist and author Haunani-Kay Trask: *George Helm, founder, Protect Kaho‘olawe ‘Ohana, playing the Waikīkī Shell at a fundraiser for Kōkua Hawai‘i, 1973* (2022) and *Save Our Surf (SOS) demonstration at Wāwāmalu, on O‘ahu’s east end, 1972* (2022).¹⁸ The first image shows George Helm, a Hawaiian activist and musician at a protest playing guitar. In the second, Terrilee Keko‘olani, a Hawaiian sovereignty and anti-militarisation activist, speaks before a microphone at a surfer-led protest against the overdevelopment of Hawaiian shores.¹⁹ Her hair tossed by the wind mirrors DiGregorio’s in the photo in the previous room. As Elizabeth DeLoughrey, author of *Routes and Roots: Navigating Caribbean and Pacific Literatures*, writes: ‘Trask pinpoints 1976 as the moment that Hawaiian “concern had exploded over Kaho‘olawe Island”, which had been used as a U.S. Navy bombing practice site since World War II. The continued destruction of this island was seen as an affront to its sacred history..., so activists petitioned for its return to Kānaka Maoli guardianship.’²⁰

The film *Hair is a piece of head* departs from the story of Korean picture brides who, in the early 1900s, attempted to adjust their appearance to avoid having to endure the hate crimes experienced by the Japanese in the US. The address of these figures once more calls to mind Hartman’s reinscription of stigmas historically ascribed to Black American women in the early nineteenth century. She writes: ‘Stigma isn’t an attribute, it’s a relationship; one is normal against another person who is not.’²¹ Kim’s film opens in Mandarin, with Korean and English subtitles, by recounting that: ‘Choi Ik-Hyun of the Joseon Kingdom, present-day Korea, in resistance to the ordinance prohibiting topknots, declared in 1895 “you can cut my head off, but you can never cut my hair off”.’ As the artist notes, this phrase, issued shortly before Hawai‘i was annexed by the US, has since been co-opted by both the political right and left.²² In the film, words that surface on the screen – eye, head, mother, grave – are subsequently portrayed. The gesture of a person holding another’s head, hair blowing in the wind, is repeated and mirrored in images within the room. Vintage footage in Hawaiian on how to treat a guest is followed by Kim narrating a 1941 *Life* article on how to tell a Japanese (enemy) from a Chinese (ally) person, while his niece Yoon Jin sits surrounded by make-up, transparencies transforming her face. At the end, Kim addresses the viewer, who might wonder why he makes these associations. Listening to George Helm strum guitar, one learns that the island from which the activist went missing was used as a US bomb site. Alongside these historical entanglements, Kim attends to the ‘ineffable’, 말로 표현할 수 없는 *malro pyohyonhal ssu omneun*, which the artist writes ‘literally means 말로 (with words) 표현할 (express) 수 없는 (no possibility)’.²³ As in *By Mary Jo Freshley*, language is key and haunted by that which is elided – namely the US ban on Hawaiian language ‘Ōlelo Hawai‘i from 1896 to 1978.²⁴ Choe Bu’s *Record* – from which Kim’s project derives its title – was written in literary Chinese, or *hanmun*. Choe Bu, who would years later be executed in a literary purge, was commissioned to write this popular book by the Joseon monarch after he returned from a nine-month voyage from Jeju in hearing of his father’s death wherein he drifted off-course and ended up in China before returning to mainland Korea.²⁵

The complex environment in which the film installation is staged comprises a number of mounted images. On the other side of the central pillar supporting one of the metal structures, is the photo: *Unidentified woman standing next to a tree, photographed photograph at Palama Settlement Archive, Kalihi/ Pālama, 2019, Hair is a piece of head 머리는 _머_리의 _부분*, Book, p. 9 (2022). The image of a smiling woman is mounted on Dibond and wood, a presentation structure that Kim uses throughout and that often includes its own lighting. This portrait functions in a way similar to the images that for Hartman ‘coerced the black poor into visibility as a condition of policing and charity, making those *bound to appear* suffer the burden of representation’.²⁶ Kim performs photographs, plays them in different bodies, takes them into his own context while letting theirs stand on their own. Through negation, another life glimmers in his low-lit spaces.

‘Native scholar Greg Cajete has written that in indigenous ways of knowing, we understand a thing only when we understand it with all four aspects of our being: mind, body, emotion, and spirit,’²⁷ notes Wall Kimmerer. In Kim’s work, we are left to sense in the dark, but this is not to obscure the three-dimensionality of a lit reality, where ‘the complacent are bound to be mocked for convincing themselves of their superiority, for believing that their present self-image confirms their pre-eminence rather than being the result of [...] a mere effect of the sun’s light’.²⁸ Hamilton notes that ‘complacency thrives on inattentiveness’, and that one should not trust one’s own way of viewing things too greatly. ‘In avoiding negativity, the complacent subject also averts radical otherness, the *not-me*.’²⁹

Two further mounted images appeared on leaving the room, built out from the wall: *They carried the heads of theirs* (2022) in which a figure carries the head of another, and *O ka hua o ke kōlea aia i Kahiki The egg of the plover is laid in a foreign land* (2022), showing Kim’s fondness for cut-outs, cardboard and transparencies. Identity here is layered and unfixed. Writing to art historian and curator Harry C. H. Choi,³⁰ Kim said: ‘the photograph you saw in Honolulu Museum (*Drew Kahu‘āina Broderick carries the head of Maile Meyer, Sierra Drive, Wilhelmina Rise*, 2020) can be interpreted as indigenous legacy and genealogy. But the photo you will see in the Busan Biennale and its title show two different types of bodies in similar gestures and composition (*They carried the heads of theirs*, 2022).’³¹ In Honolulu, Kim situates his research in place; in Busan he exchanges the title of the same image with the addition of a small photo bottom left with different bodies to perhaps question what it means to become indigenous to a place.³² On the other side were two smaller images in white frames: *Standing with Silver Streamers* (2022) in which a figure holds shimmering streamers in front of their face and body extending into the foreground; and *Ironwood is a Whistling Tree* (2022), with tree fronds subject to the wind at night.

PROTECTED BY ROOF AND RIGHT-HAND MUSCLES

Throughout the exhibition one can see works spanning twenty years of practice. Passing to the next room, a large black space marks a separation between Kim’s latest endeavour and earlier ones. Mounted, paint and pencil drawings on tracing paper over Bristol paper with acetate and aluminium tape from *Metaphor drew herself* (2020–22) and *a metaphor carries another metaphor* (2020–21), made during *A Record*, are presented on metal poles supporting a large screen showing *Temper Clay* (2012). The film was made

in musical collaboration with DiGregorio for the opening of the Oil Tanks at Tate Modern in 2012, where the artist was similarly sensitive to the industrial environment turned into exhibition space. The six-channel work examines contemporary family structures adapting Shakespeare's *King Lear* to the Seoul apartment blocks in which Kim grew up. The connection between property and familial legacy is seen elsewhere in the many rooms of drawings and installations that follow, including in *From the Commanding Heights...* Of the latter, Binna Choi, drawing from design researcher Haecheon Park's work, noted how the apartment projects built during the dictatorship were like a military operation, targeting the middle class as control group.³³ The Hyundai apartments, however, as Kim points out in an email in June 2024, were targeted at upper middle to upper class in terms of income – though coming out of colonisation and the Korean War, and drastic economic growth, class had been shuffled.

Another possible start to visit the exhibition is the environment *From the commanding heights....* A lowered ceiling hangs over a backlit map of the world by NASA, facing a text inspired by Paul Virilio's *War and Cinema: The Logics of Perception* (1984) on architectonic surveillance. Around the corner light from the large projection floods the room. Walking on from there, one receives a primer in the artist's themes: performances that become films such as *pushing against the air* (2007) tied to *Drawing Video* (2008) later intercepted by the *Dog Video* installation (2013/2023) room with walls covered in green slips that drift up when passed; drawings negotiating phases in Kim's visual language; and support structures, like the tiny staircase leading up to the book *피/나는 노력으로 한* [*A Woman Whose Head Came Out Before Her Name*] (2015). Near the end of this route through the ten galleries, written on a wall, is a 1961 quote from James Baldwin: 'And who has not dreamed of violence.' It precedes the film *Love before Bond* (2017) that 'illuminates the relationship between two marginal identities (African American and Korean American)', installed in an environment for which Kim uses a rendition of architect and fascist Philip Johnson's *Pleasure Pavilion* to consider the 'ethics behind the aesthetics one is imbued with'.³⁴ Johnson's columns appear on screen, but also above a threshold, on a stage. In attending to impact at multiple scales, Kim queues up the platform in the last room, where DiGregorio had performed for the opening. There, the central film *Washing Brain and Corn* (2010) tells a Cold War story about a Korean boy, whose mouth, after uttering 'nan kong san tang ee sil eu yo' or 'I hate communists', is torn open by North Korean spies. The steel, maze-like support for the screen extends at a diagonal across the room, shifting from rippled wood to *dandy dandy curtain* to illuminated, human-scale wooden pages from the artist book *Ki-da Rilke*.

As Hamilton has written: 'If classicizing initiatives hoped to preserve a sacred precinct of traditional knowledge and continuity, philological activity constituted an innovation from outside the temple, noncomplacent and profane.' Kim's philological project is one of displacement and individuation towards a complex collective self. The attention here is to 'meaning formation'³⁵ as opposed to fixing in place, which, as Avery Gordon notes, is the most important theoretical statement of our time.³⁶ Gordon uses '*haunting*' 'to describe those singular yet receptive instances when home becomes unfamiliar, when your bearings on the world lose direction, when the over-and-done-with comes alive, when what's been in our blind spot comes into view.'³⁷ This softly relentless

exhibition has many entries, a fraction of which were introduced here. Kim's conceptual, spatial and political work offers an informed artistic reservoir of possibility. His archival impulse is not floating in space but is situated in place. Through his images the individual can meet their familiar, whose temple, as Alice Walker reminds her readers, 'is the temple of all existences'.³⁸

1 Anna Lowenhaupt Tsing, *The Mushroom at the End of the World*, Princeton and Oxford: Princeton University Press, 2015, pp.22–33.

2 See Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, Minneapolis: Milkweed Editions, 2015. See Office of Hawaiian Affairs, available at <https://www.oha.org/aina/> (last accessed on 2 April 2024).

3 A yearslong engagement with Sung Hwan Kim's work began in seeing his performance *Some Left* at If I Can't Dance, I Don't Want To Be Part Of Your Revolution, Amsterdam, 26 July 2011, available at <https://ificantdance.org/some-left/> (last accessed on 2 May 2024). His practice is the focus of my master's thesis at Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, 2012, and more recent academic work at the University of Amsterdam.

4 David Michael DiGregorio, 'Things are not more exciting than they are', *Korean Wilds and Villages*, sonig records, 2009, available at <https://www.toolboxrecords.com/fr/product/10860/rock-wave-punk/sonig-77-cd/> (last accessed on 3 April 2024).

5 Yolande Zola Zoli van der Heide, talk, Van Abbemuseum, Eindhoven, 2 December 2023.

6 From 1884–1910, undocumented Koreans emigrated to the US with most arriving in 1903 and ultimately residing in, primarily, Reedley, Riverside and Dinuba in California, and Butte in Montana. Many were undocumented until the 1952 McCarran-Walter Act. An earlier group came to study Christianity, attending prestigious East Coast schools and experiencing the systemic racism of the Reconstruction Era. The lack of awareness of such systemic racism in the imaginaries upheld within these communities, however, as Kim considers, might be related to modern ideas that came with Christianity and a focus on helping those back home transitioning from Confucianist monarchy to republic. The racial injustice faced by Black Americans was therefore not part of their cause, having neither citizenship nor property rights. The latter, too, is a reason for tensions between these communities. The 400 million dollars of damage caused during the 1992 LA Riots to Korean-owned businesses was never compensated, despite being also caused by racial capitalism. See Sung Hwan Kim, in conversation with Joan Jonas, Art, Culture and Technology Program, School of Architecture + Planning, Massachusetts Institute of Technology, Cambridge, MA, 3 December 2018, available at <https://act.mit.edu/event/joan-jonas-and-sung-hwan-kim-in-conversation/> (last accessed on 2 May 2024).

7 Tavia Nyong'o, *Afro-Fabulations: The Queer Drama of Black Life*, New York: NYU Press, 2018, p.205.

8 *Ibid.*, p.210.

9 John T. Hamilton, *Complacency: Classics and Its Displacement in Higher Education*, Chicago: University of Chicago Press, 2022, p.15.

10 Sung Hwan Kim, 'Sung Hwan Kim Project Statement: Hair is a piece of head', *Protected by roof and right-hand muscles* (exhibition guide), Van Abbemuseum, Eindhoven, 2023, n.p.

11 Saidiya Hartman, *Wayward Lives, Beautiful Experiments*, London: Serpent's Tail, 2021 [2019], p.31.

12 S.H. Kim, *Talk or Sing*, Seoul: Samuso, 2014, p.162. See also T.J. Demos, who explores some of the 'aesthetic negotiations of geographical mobility' in contemporary art 'to find forms adequate to express the ravaging spatial and experiential effects of displacement.' T.J. Demos, *The Migrant Image: The Art and Politics of Documentary During Global Crisis*, Durham, NC: Duke University Press, 2013, p.4. See also John Berger and Jean Mohr, *A Seventh Man*, London and New York: Verso, 2010 (1975).

13 Yuk Hui and Louis Morelle write on Gilbert Simondon's concept of individuation as that which aims at reconciling becoming and being. For Simondon, being and becoming are not opposed, but modulations wherein individuation or the continual process of becoming is determined by internal forces and in relation to the milieu. Individuation is governed by an alternative to speed – intensity, comprised of tensions and incompatibilities. Building on Simondon's idea, Hui and Morelle note that for Gilles Deleuze, intensity is synonymous with

difference. Kim operates within that intensity, bringing forms and feelings into his work. See Yuk Hui and Louis Morelle, 'A Politics of Intensity: Some Aspects of Acceleration in Simondon and Deleuze', *Deleuze Studies*, vol.11, no.4.

'It is difficult for a specific body or word to evade the connotations accumulated throughout years, whether they are true or not. I believed both art and history that I learned in the US carried on with this burden, which is not (never?) called upon by the present generation,' Kim writes of hands fading in a daguerreotype which Rainer Maria Rilke discusses in 'Jugend-Bildnis meines Waters' (1919). S.H. Kim, *Talk or Sing*, op. cit., p.156.

Wall Kimmerer credits Lewis Hyde's work on the gift, as taking part in an economy that holds a relationship with nature, instead of extracting from it. See Lewis Hyde, *The Gift: Creativity and the Artist in the Modern World*, New York: Vintage, 1983.

S.H. Kim, quoted in Y.Z.Z. van der Heide, *Protected by roof and right-hand muscles*, op. cit., n.p. Originally from an unpublished conversation with Harry C. H. Choi on 'Night Crazing' at Bakarar Contemporary, Seoul, 2022, n.p.

For Kim's extensive ongoing research see 'Lessons of 1896–1907 (2018–Present)' section of his website, available at <https://sunghwankim.org/study/main.html> (last accessed on 21 March 2024).

Sonny Ganaden, 'Save Our Surf', FLUX Hawai'i, available at <https://fluxhawaii.com/save-our-surf-hawaii-john-m-kelly-jr/> (last accessed on 15 April 2024).

Elizabeth DeLoughrey, *Routes and Roots: Navigating Caribbean and Pacific Island Literatures*, Honolulu: University of Hawai'i Press, 2007, p.122. On the 1976 action at Kaho'olawe island, see Noelani Goodyear-Ka'opua, *Nā Wāhine Koa: Hawaiian Women for Sovereignty and Demilitarization*, Honolulu: University of Hawai'i Press, 2018. 'Between the four of them [Terrilee Keko'olani and other women elders Loretta Ritte, Moanike'ala Akaka, and Maxine Kahalelio], they have protected freshwater supplies, Hawaiian burial sites, pristine rainforests, traditional fishing access trails, and more. They have resisted the use of toxic pesticides and weapons on Hawaiian lands, the construction of telescopes on sacred summits, and the eviction of multiethnic communities by wealthy developers. ... Each has offered visions of peaceful and sustainable ways of living that honor the self-determination of Hawaiians and the humanity of diverse but oppressed peoples in the islands.' Available at <https://fluxhawaii.com/hawaiian-activists-aloha-ainas-unwavering-wahine/> (last accessed on 3 April 2024).

S. Hartman, *Wayward Lives*, p.64.

S.H. Kim, notes on works, 2023.

Email from the artist, 22 June 2024. 'Ineffability (and ephemerality) is a frequently used trope in Korean literature as well. I was interested in the notion that in the US, a story of minority, stated by Queer, Feminists, and marginal ethnicities sweep away other subtle differences contained in another type of body.' S.H. Kim, 'Night Crazing' (text), op. cit., n.p.

The effect of US and other colonialisms on narration is well-known, as well as the resistance to it. 'By managing to impose themselves on the map of the Middle East in spite of the best efforts of Israel, the United States, and many Arab governments, Palestinians succeeded in reacquiring something long denied to them, what Edward Said called the "permission to narrate."' R. Khalidi, *One Hundred Years' War*, p.118. See also Stephanie Smallwood, 'Reflections on Settler Colonialism, the Hemispheric Americas, and Chattel Slavery,' *The William and Mary Quarterly*, vol.76, no.3, July 2019, 3rd series, pp.407–16.

See Karwin Cheung, 'Journeys to the Past: Travel and Painting as Antiquarianism in Joseon Korea', unpublished paper, Leiden University, Leiden, 2017, p.26; C. I. Eugene Kim, review of *Ch'oe Pu's Diary: A Record of Drifting Across the Sea*, trans. John Meskill, *The Journal of Asian Studies*, vol.25, no.1, November 1965, pp.145–46.

S. Hartman, *Wayward Lives*, op. cit., p.21. Emphasis original. See also Ariella Azoulay, 'The Imperial Condition of Photography in Palestine: Archives, Looting, and the Figure of the Infiltrator', *Visual Anthropology Review*, vol.33, no.1, 2017, pp.5–17.

R. Wall Kimmerer, *Braiding Sweetgrass*, op. cit., p.55.

J. T. Hamilton, *Complacency*, op. cit., p.6.

Ibid., p.10.

See S.H. Kim, 'Night Crazing' (exhibition), Barakat Contemporary, Seoul, 30 August – 30 October 2022.

S.H. Kim, 'Night Crazing' (text), op. cit., 2022.

See R. Wall Kimmerer, *Braiding Sweetgrass*, op. cit., p.207.

Binna Choi, 'Unhurried Efforts, Rehearsing Death', in *Talk or Sing*, op. cit., p.89.

S.H. Kim, notes on works, 2023.

J. T. Hamilton, *Complacency*, op. cit., p.54.

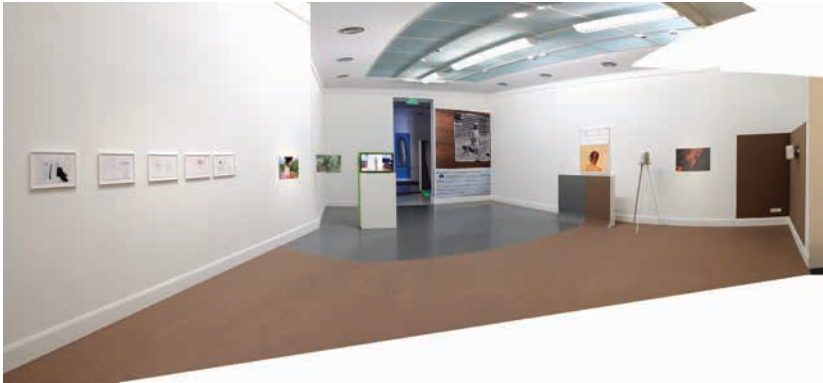
Avery Gordon, *Ghostly Matters: Haunting and the Sociological Imagination*, Minneapolis: University of Minnesota Press, 2008, p.3.

Ibid., p.xvi.

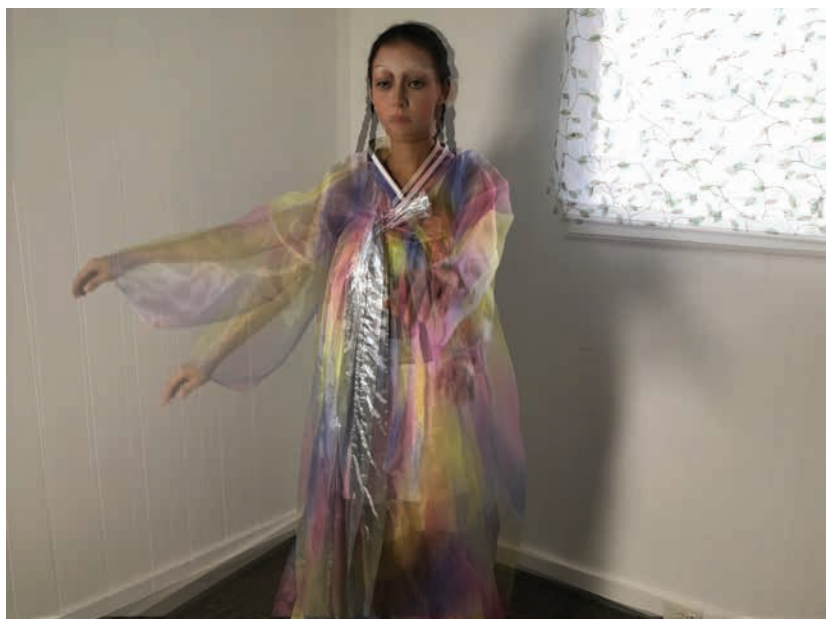
Alice Walker offers interweaving narratives with multiple protagonists across various time periods, questioning gender roles in recognition of the interconnectedness of things and species, and the fact that inner selves, the familiars, are connected too. She questions how histories are constructed through form namely concerning black identity among African Americans. Alice Walker, *The Temple of My Familiar*, London: The Women's Press Ltd, 1989.



Sung Hwan Kim, *Small Metaphor*, 2021/2023, pencil, acrylic paint, water-based poster paint, oil-based poster paint, tracing paper, paper, mounting board, acetate sheet, aluminium tape, hinging tape, document repair tape, double-sided tape, acetate tape, glue, 68.4 x 68.3 x 7.4cm. Courtesy of the artist. Photo: Suin Kwon



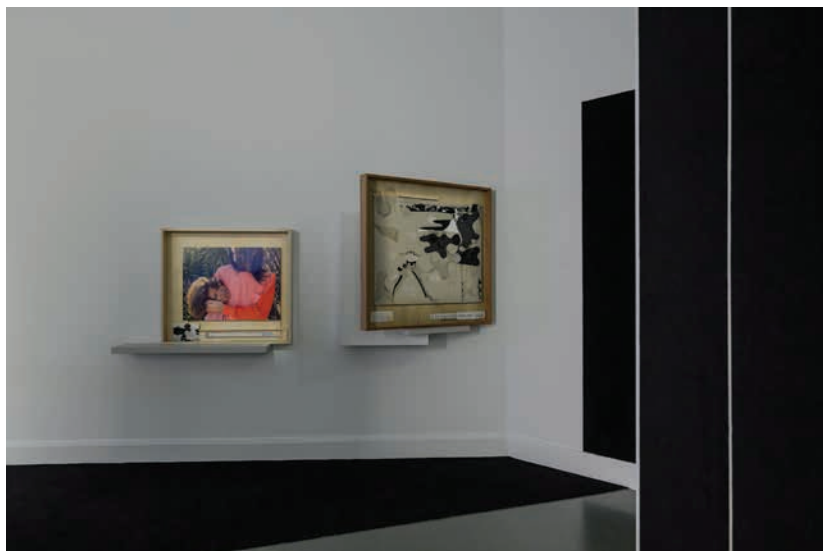
Sung Hwan Kim, *A Record of Drifting Across the Sea: By Mary Jo Freshley* 메리 조 프레슬리에 의(依)해 [Eindhoven], 2023, mixed media, dimensions variable, Van Abbemuseum, Eindhoven, 'Sung Hwan Kim touring solo exhibition: Protected by roof and right-hand muscles'. Courtesy of the artist. Photo: Suin Kwon



Sung Hwan Kim, *By Mary Jo Freshley*
 메리 조 프레실리에 의(依)해, 2023, video,
 col, sound, 14min 4sec, still



Sung Hwan Kim, *A Record of Drifting*
Across the Sea: Hair is a piece of head
 [Busan], 2022, mixed media, dimensions
 variable, Van Abbemuseum, Eindhoven,
 'Sung Hwan Kim touring solo exhibition:
 Protected by roof and right-hand muscles'.
 Courtesy of the artist. Photo: Suin Kwon



Top: Sung Hwan Kim, *Unidentified woman standing next to a tree, photographed photograph at Palama Settlement Archive, Kalihi/ Pālama*, 2019, *Hair is a piece of head 머리는 머리의 부분*, Book, p. 9, digital archival print mounted on Dibond and wood, 128.5 x 184 x 6cm. Courtesy of Mael Co, Ltd. Photo: Peter Cox

Bottom: (from left to right) Sung Hwan Kim, *They carried the heads of theirs*, 2022, mixed media, 105 x 94.5 x 10cm; *O ka hua o ke kōlea aia i Kahiki The egg of the plover is laid in a foreign land*, 2022, mixed media, 119 x 114 x 8.5cm. Courtesy of Mael Co, Ltd. Photo: Peter Cox



Sung Hwan Kim, *Love before Bond*, installation, 2017, mixed media, dimensions variable, Van Abbemuseum, Eindhoven, 'Sung Hwan Kim touring solo exhibition: Protected by roof and right-hand muscles'. Courtesy of the artist. Photo: Suin Kwon



Sung Hwan Kim, *Washing Brain and Corn*, installation, 2012/2023, mixed media, dimensions variable, Van Abbemuseum, Eindhoven, 'Sung Hwan Kim touring solo exhibition: Protected by roof and right-hand muscles'. Courtesy of the artist. Photo: Suin Kwon

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