


12-2021

audience

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audience

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Art

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Abstract

My work, “audience,” reflects binary oppressions sensed and recognized in my private memory and psychological space of living as a transnational being. Linguistic and sensical cognition I (a vulnerable transnational individual) had, have easily been dis-esteemed and devalued by White-centric epistemology. By confronting the reality of history that shapes my thoughts, performance, names, and meanings, I emphasize transnationality as an opportunity to multiply visual tools, dialogues, and inter-connections of individuals. This work integrates moments of physical connection and accountability by utilizing multidisciplinary expression, including ceramics, writing, sound, and the movements of performers and of the audience.

Like an interfusion between artists and viewers (as object and subject or vice versa), which is invisibly bridged through artwork, it is my anticipation that this text transforms into an image of my work, “audience,” as the work transmits into the text. In this work, art becomes a way to communicate the dispersing emotion, thoughts, culture, and time of the maker in infinite ways, comparable to an endless parenthesis for every single vocabulary, space, and punctuation mark.

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Acknowledgement

I want to acknowledge transnational artists and scholars who speak out for the history of the unheard. They have provided me a path to explore and vocabularies to say.

I want to thank to my communities both in Korea and the States that have supported me mentally and physically. I feel grateful for my committee, faculties, and peers for their trustworthy, critical, and supportive thinking.

Lastly, I want to thank to my parents, sister, and loving people for sharing their history with me and supporting me.

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¹ Emmanuel Levinas writes, 'the real world appears in the image as it were between parenthesis'.

Introduction

This paper describes my thesis work, “audience,” which is a response to the binary epistemology of art-seeing and its White-centric background that often reflects the history of coloniality.² While expressing a visceral way of communicating an invitation to the space of the artist, the audience experiences, through listening, the sharpness and loudness of the sound they make while walking through the piece, as well as the aftermath of their walking.

Epistemology is a branch of philosophy that examines the essence of knowledge, including its construction, rationality, and legitimacy. Rationality and legitimacy, where they are fixed by dominant ideologies, contribute to the determination of which (or whose) knowledge is more valid. While this power structure shapes social beliefs on “common” knowledge, it also shapes individuals’ levels of rationality—even one’s own identity construction.

The term “audience” is specifically cultural and political, as the role of an audience is to listen to and interpret information and experiences in specific circumstances. Depending on the intention and context of communication, an audience will encounter different relationships with their experiences. Audience, therefore, is an organic and time-based concept of encountering art and its narratives and archives. From this perspective, “audience” questions how particular ways

² Tania Canas “Diversity is a white word,” Muck Rack. Artshub, 2020, <https://www.artshub.com.au/news/opinions-analysis/diversity-is-a-white-word-252910-2354833/> “The arts industry relies heavily on its reputation and expects engagement, upon and within the terms already set. These terms, protocols, and thus, curations of engagement remain within the terms of enunciation that reproduce enunciator–enunciated dynamics. In so doing it thus fails to shift power-dynamics and roles in the arts. The diversity discourse, when it sits within the same terms of enunciation, is ultimately superficial as it lacks collective, meaningful, decision-making as well as a vision for core industry change. The industry needs to critically check its intention, positionality and ultimately, its ego. Asking what are the aesthetic and epistemic assumptions it carries? It needs to be willing to be vulnerable, take risks, radically listen and surrender the ‘need for immediate affirmation of successful’ (Hooks, 1994). For the sector to rely solely on its reputation is in this case, to rely on colonial definitions of institutionalised culture, the very same ones that have historically and not only defined but systematically excluded ‘othered’ voices.”

of communication are deemed more natural in art and how to open a space that will hold the audience more accountable for their relationship to the historical backdrops of my works.

For me, postcolonial scholarship suggests a more relatable reality and opens multifaceted valves for history, creating spaces for voices that have historically been devalued and silenced. These memories become a lens through which one can come to perceive the larger public as a private reflection of self. Homi Bhabha, Theresa Hak Kyung Cha, and many other postcolonial theorists and transnational artists have provided insight into an alternative (yet independent) root of thought and respect for memories of individual histories.

This document is transmitted by the same means and through the same channel; the content is delivered in the same style, without distinction: the word, the image.

Information is often congealed into the bland and mundane in order to appeal to the masses, which renders them no longer able to transcend their own conspirator method, no matter how alluring the presentation. The response is pre-coded to perform predictably, however passively possible. It is neutralized to achieve a non-response, and to ensure that it can be absorbed and submitted to the unidirectional correspondence. So, why resurrect it all now? Why revisit the past—why touch the history, the old wound, the past emotions, all over again? I do so to attempt to relieve the same folly—to name it now so as not to repeat history in oblivion. I do it to extract each fragment from the word, and from each image another word, another image. This is the reply that will allow us not to repeat history. (Cha 2001)⁴

An author of “Dictee” and known as an Avant-Garde interdisciplinary artist Theresa Hak

⁴ Cha, Hak Kyoung Theresa, *Dictee* (California: University of California Press, 2001)

Kyoung Cha points out the uncomfortable feeling that arises from the repetition of neutralized history and reflects on the formation of identity as a liminal reality (Bhabha, 2004) that traverses past, future, and present. I relate to this, and from this I have come to doubt the naturalness of memory, history, convention, and loss of humanity. I have started from the question of what really matters to me and my work, which has led me to audiences both as 1. the physical encountered, those individuals who become audiences when they meet and engage with my work and 2. as a metaphor of having a temporal stance of specific position and performance. What they encounter and bring with them matters to me, and I have endeavored to provide an alternative way of “communicating” (instead of showing) the work, by inviting those who encounter it to physically respond to the piece in one space while listening to others reacting to the piece in the other side of the space. In order to break the “viewer seeing artwork” type of unidirectional interaction that encourages audiences to respond to the work as view-ers, it was critical that I use their (the audiences’) own performance and provide live feedback on it.

The following chapters will discuss the major medium and sensorial responses that shaped “audience” via methodological and theoretical perspectives. Through this journey of making, the practice concludes with further urgency of shared experience between the artist, the artwork, and the audience in order to crack the unidirectional epistemology on art-seeing and revealing the intention of internal connectivity, and further expand the space for transnational beings. .

“audience”

“audience” was installed at Faulkner Performing Arts Center, which is located on the University of Arkansas campus in Fayetteville, Arkansas. It comprised two mirrored hallways that were connected to the entrance of an auditorium. Since the auditorium is usually used for musical or theatrical rehearsals and academic orientation events, the space was not necessarily built for art exhibitions. While it is somewhat conventionally art-related, it does not quite provide the white-cube gallery function in terms of being a space in which “audience” is presented a “hallway” through which people pass.

In the hallway, porcelain pinchworks(see Figure 6) were created through regular and repetitive behavior between October 16th, 2020 and April 6th, 2021. I archived traces and residues of the labor process in multiple ways—through writing, photos, and video—in order to create a transcript, or receipt, of this constant action. This action expressed my desire to emphasize every action and process that was required to engage with the audience—this aspect of making isn’t always shared in an art-seeing space.

“audience” is a walking and listening space that is placed within two mirrored hallway spaces at a performing arts center. The major elements the audience are aware of when they experience the work are the reversed wall text that is written with powder residue from the ceramic, which are pinches covered with cobalt chloride, a floor full of blue pinches, two microphones that are placed in the front and back space, text written with powder on the forward wall, and six speakers that sit to the right of the space. “audience” offers three sentences of instruction to the audience:

- One person can walk on at a piece at a time.
- Your walking will be recorded and archived as an “audience” sound object.
- The recording starts from April 26th until May 4th.

While the audience walks across the blue pinch floor, they experience the live feedback of the crunching sound through the speakers in the other hallway. The walking audience cannot hear the sound of their own walking. Through such a visceral and palpable medium, clay and sound, the audience exercises a form of power and participates in labor, which stretches the conventional relationship between the artmaker and the viewer.

Theresa Hak Kyung Cha and Maxine Greene have described audience as the subject and the object that exist in an attentive moment, encountering the artist as both the subject and the object.⁵ Expanding from this perspective, my understanding of audience refers to an anonymous individual who seeks various types of art-related content and experiences it on multiple levels of intimacy. The individual’s experience depends on the audience’s understanding and knowledge of the artist and on how directly or indirectly the work of art presents the artist’s intention. The audience experiences the work, leaving the physical, mental, or virtual space, and revisits their memories and ideas after they leave. Their experience is determined by how they reciprocally resonate with the information they gain from the work they encounter. In other words, it was

⁵ Greene, Maxine, and William Ayers. *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York: Teachers College Press, 2018) pp.53–54. “They do not open themselves automatically, anymore than do apples and cherries on a fruit stand; they have to be achieved as aesthetic objects, and that has everything to do with you... My point is that, if the painting or the dance performance or the play is to exist as an aesthetic object or event for you, it has to be attended in a particular way. You have to be fully present to it—to focus your attention on it, and, again, to allow it to exist apart from your everydayness and your practical concerns. I do not mean that you, as a living person with your own biography, your own history, have to absent yourself. No, you have to be there in your personhood, encountering the work much in the way you encounter other persons.”

critical in my practice to consider how the context of the work can be expressed through its installation. Physical and ephemeral play in two spaces became the logistics of my expression, while ceramic pinches and sound that feeds back the interaction of the audience became my medium.

Resonating medium

Ceramic and sound are the major mediums that comprise “audience.” These became critical parts of my studio practice because of the strong sense of physical resonance both in its progress and in its completion. The importance of resonance connects with the concept of the audience (listener, in other words) in that it actively associates the physics and motion of actual action between maker and audience; this allows them to invisibly meet and communicate through the work’s presence. It was critical that I create this physical resonance in order to shake the understanding of the act of “seeing art” by using a different strategy to communicate my work to the viewer. In this work, the ceramic pinches act as porous speakers and microphones that feed the performance back to the viewer and record their participation (invasion). This blended language speaks about the uncomfortable feeling of a monolingual perspective in major art-seeing and reading. Resonance is multisensorial; it blends dynamics. It crosses listening, touching, and feeling, and extends beyond the surface, which enables empathy between the artist’s “thinking” (artwork) and those who “encounter the thinking” (audience).

According to Maknoi and Pennycook, this resonance is an effort to create a space from which I can communicate through more visceral and physical motions prior to building linguistic information or suggesting symbol. They write that “languages do not exist as real entities in the world and neither do they emerge from or represent real environments; they are, by contrast, the inventions of social, cultural and political movements” (Maknoi, Pennycook, 2).⁶

“audience” was created through my questioning the fundamental existence of language described by Maknoi and Pennycook and considering what it really means that art is oftentimes

⁶ Maknoi, Sinfree., Pennycook, Alastair. *Disinventing and Reconstituting Languages* (Buffalo: Multilingual Matters, 2007), p.2

read as alternative language and listened to as particular statements that exist within a political landscape. The two tactile materials, clay and sound, allow me to sense the context of the time and space with sensorial motion and movement, non-linguistic communication, and ultimately, the invisible yet sensible reflection of what it means to live as a transnational being. In other words, the collaboration of these two mediums became an organic process that reflects the way humans understand the areas that surround the hegemonic skeleton of communication.

Historically, religious and political power played a key role in shaping images and our ways of communicating about them,⁷ as well as what art is. The power of language constructs ways of reading and thinking about artworks, and they take part in shaping the political condition of communication. In other words, art has been understood to have a role in sacralizing the class of culture, concept, and economic and social power.⁸ While culture is transformed through geographical materials and sceneries, wars, generations, intercultural exchanges of ideas and symbols, craftspersonships, and historic reflection, the language that expresses cultural information is tied to the political landscape; it colonizes the language for communicating what is unspoken, unwritten, and under-esteemed—or unheard.⁹ This further dominates the epistemology; the power of language is the power of linguistic thoughts. The power of language certainly forms the architectural setting of thinking and reading, and therefore it easily recesses to colonial thinking and fate unless one realizes that the language has been invented for instrumental hypothesis—it does not necessarily reflect a wide range of transhistorical

⁷ Talal Asad, *Formations of the Secular: Christianity, Islam, Modernity* (California: Stanford University Press, 2003)

⁸ Marie-Laure Allain Bonilla, *Mapping Modernisms: Art, Indigeneity, Colonialism* (Durham: Duke University Press, 2018), p.432

⁹ Walter D. Mignolo, *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking* (New Jersey: Princeton University Press, 2012)

perspectives. In the paragraphs that follow, I will discuss the physicality of clay and sound as an expression of pushing this linguistic system away and how, in many ways, it activates to communicate a non-linguistic, yet visceral, resonance.

The tactility and the scale of ceramic works in everyday living is familiar and welcoming, especially when they are encountered in a familiar setting. The history of ceramics in civilization and culture allows them to be described as gentle and harmless. They accurately represent our daily rituals (i.e., kitchenware, accessories), the objects within our lives (i.e., bathtub, sinks, toilet), and the languages we trade among various cultures (i.e., artifacts and present arts). As a material of the everyday, they contain both historic care and a physical connection to contemporary culture. Their materiality and physicality that comes through our hands and bodily use embeds transmission between linguistic depiction and compression of function and sentiment.

Sound is also tactile, visceral, and even vulnerable. It exists through vibration and reflection. Kapchan writes using the term, ‘resound’;

The body begins with sound, in sound. The sound of the body is the sound of the other, but it is also the sound of the same. From the beginning, subjectivity emerges from intersubjectivity; the one is born from the many. We resound together. Psychoanalyst Julia Kristeva calls this the “chora”—the space of continuity in which sound, shapes, and sensations do not belong to anyone—they simply are; the mother’s voice, the child’s sonic home. (Kapchan, Sakakeeny, Ed. 33)

The sensated medium is a valve through which both imagery and sympathy about the idea of having a body that reveals the motion, process, and relationship to the medium is initiated. Could the success and failure of words (language) and art be applied to wording

(linguaging) and artmaking in the studio setting? Because there is more than one single reason for making art, I often feel limited and misunderstood when describing works I create and where they are coming from. Like the challenge of translating irreplaceable enunciation when trying to communicate the context of the work and the cultural context of the culture from which the work originates, language often reminds me of the non-linguistic context and the spaces that are left behind or that choose to remain unspoken. Non-linguistic communication like humming, groaning, screaming, breathing, pausing, or bombastic talking is powerful; it provides a direct gesture of emotion. Understanding “the other” is, in other words, identifying the otherness through individual translations that intersect diverse memory, language, learning, and much more. The complexity of the act of translation is understood and performed as linguaging in this practice of “audience.” The power of space in which the audience processes the work and how it is presented can also be the apparatus through which the latency between the audience and the maker is overcome, which brings them into the mind-space of the artist beyond the framework of producer and viewer.

Transnational being

As a multilingual person, it is inevitable for one to translanguage, to swim in intertwining channels of the sea of languages (or lands of language) instead of rapidly switching modes of mind and body between different cultures and nations. There are two different languages we speak for cultural and religious transmission. The first is the storyteller's shared imparting, the second is the embedded story.¹⁰ If we consider language as culture, the embedded story is not an outer, or vocal, shared language. Instead, embedded story relates our intrapersonal connectivity, chaos, and humanity in a more intuitive way. The border crossing of transnational individuals refers not only to their physical traverse from one nation to another—it also denotes the psychological transaction and exchange they experience in order to be understood. My desire is to express what I witness on that psychological border crossing: the intellectual by-product of cultural loss and disconnection throughout the colonial history. This experience has been minoritized and devalued by homophobic discourse and used as a tool for advertising cultural diversity. I reflect on the constant translanguaging that I, as a transnational being, view as swirling hybridity, confusion, and distance. Ironically, this abstract zone of transnationality that removes physical time among cultures allows me to sense the infinite distance to the actual space for communicating through language while strengthening the stronger desire to communicate my own vocabulary. As Theresa Hak Kyung Cha writes in her thesis,

...to translate the actual procedures involved in conception and realization of my work would encompass an entirely different set of vocabulary. (Cha 1984)¹¹

transnationality presents an opportunity to multiply visual tools, dialogues, and language use.

¹⁰ Christine J. Hong, *Decolonial Futures: Intercultural and Interreligious Intelligence for Theological Education* (Minneapolis: Lexington Books, 2021), p. 119

¹¹ Cha, Hak Kyoung Theresa, *Path*, MFA Thesis, UC Berkeley Art Museum and Pacific Film Archive. 1987.

According to Bhabha, it also allows exploration of the intrapersonal reality, even within the limits of a social frame, that makes it impossible not to see in them the healing of history¹².

The heterogeneous epistemology and its orientation of interpretation on otherness have been devoured by the languages and politics of reading art. One possible way to create a hole in this frame of otherness through my studio practice was to resist the pure action, non-stop performance and to mingle the grammar of the time and positions of a maker to create the transitional expansion of a delay of directional communication or immediate meaning-making.

Considering myself as an individual by-product of history who started to learn English at a very young age and thinking about how naturally my friends and I attended private academies to speak English just like a CNN reporter somehow reflects the reality and White-dominant ecology of history. It was an unnatural and uncomfortable feeling to finally be able to speak English so fluently— not because of the difficulty in learning it, but because I recognized that it changed my voice, the sounds I make, and even the way I think. I felt assimilated and expanded, but at the same time lost, in the language I could use to speak “about” myself, my memories, and my feelings. So, while my artworks rely on the immediate reality and the vulnerable of material that encounters the space and selves, excavating the colonial episteme and shaking its dormancy of neutralized language became a mean to communicate myself. As María Lugones says¹³, I see myself a *world-travelling self* who resides, pass, traverse through intersectional histories and time, through senses and names. The private memory, research and studio practice that built the work “*audience*” will continue in further practice. I do not have a conclusion for this writing, or piece “audience”.

¹² Bhabha, Homi K. *The Location of Culture*. (New York: Routledge, 1994), p.328

¹³ Lugones, María. “Playfulness, ‘World’-Travelling, and Loving Perception.” *Hypatia* 2, no. 2 (1987): 3–19. “As outsiders to the mainstream, women of color in the U.S. practice “world”-travelling, mostly out of necessity. I affirm this practice as a skillful, creative, rich, enriching and, given certain circumstances, as a loving way of being and living. I recognize that much of our travelling is done unwilfully to hostile White/Anglo “worlds”. The hostility of these “worlds” and the compulsory nature of the “travelling” have obscured for us the enormous value of this aspect of our living and its connection to loving.”

However, the aftermath of this work provides me another abstract layer of perception that let me understand the world in more various dimensions, scales, and histories.

)

in airplane, 14 hours missing, like dream

Impressive memories are engraved records and are often recall the detailed feelings of that time, space, people, and even other sensorial elements like smell. This feeling is difficult to describe in language, but it is similar to the deep impression of the unfamiliar presence inside or outside of a self. Impressive memories are, in other words, hard to forget. It functions as an internal archive of moments experiencing the drastic self-transcendence and mode change in understanding people and the world, especially through unexpected confrontation.

Impressive memories are embodied in senses and nerves. By depicting the detail of the appearance of memory to the best, what is delivered from the description is sensually related. Whoever is listening to the story of someone else's memory, words can never reach the memory the one is recalling and telling. Communication of memory is in that sense, endless stuttering and groping.

The cinematic video of memory is muted, the speed is retorted and exaggerated,

망원동 작업실을 가는 길에는 넓지도 좁지도 않은 빈터가 있었다. 그곳에는 항상 바둑을 두고 있는 나이 지긋한 할아버지들이 있었다. 날씨가 맑으면 늘 그 자리에 그들이 있었다.

바둑 두던 노인들이 한동안 보이지 않고, 그대로 두면 얼마 지나지 않아 폐처리장으로 옮겨져 버려질 의자들만 남아있었다. 이 기억은 소리가 나지 않는다. 멀리 떨어져서 봤기 때문이다.

The image of them is unforgettable. The image of her sitting in front of the television that day is unforgettable. The image of him lying on the floor is unforgettable. It was a snowy day. Another day. The weather was very hot and humid. I didn't have to pack my summer pants back into the luggage. They stayed in the closet for next summer. I have decided that I'm not going back home.

becoming slower and quieter. How do I want to be understood?

인상깊은 기억들은 각기 다른 이유들로 죽음을 닮았다. 너무 강렬해서 가시지 않고 종종 삶에 경종을 울리면서도 새벽처럼 조용하다. 가만히 떠올려볼수록 마냥 아름답거나 무섭거나의 이분법적인 구분이 어렵다. 문득 마주치는 새벽과 거울이 섬짓한 것처럼 인간이라면 누구나 공통적으로 감각하게 되는 감정과 신체의 날카로운 기억 모음이다.

The velocity of time performs differently (preferably slower) than physical time in the airplane. Impressive memory is somewhat tragic and superpower. This is because the memories you want to forget are also the most impressive memories which is the hardest one to forget. The time of memory stays quiet but activates its lively presence whenever looking into it.

The plane flew over archipelago of names that I can hardly read. It is dawn, closer to the morning while I headed toward the turquoise evening sky of Dallas, Texas.

Walking in mind,

Impressive memories are like deaths that never goes away. It is so strong that brings up images, smells, humidity, glance, gesture, sound, voice, heartbeats...

And slowly, more and more. Not quite like morning, day, or night when a clock ticking. Rather, like dawn when I can only hear the quietness.

비행기 안에 산란하는 독서등이 창에 어른거림에도 불구하고 여태껏 본 밤하늘 중 그날 밤이 가장 '칠흙'같이 어둡다는 것을 깨닫는다. 별이 하얗게 번쩍이고 있다. 마침표와 쉼표가 좌표처럼 찍혀있는 종이같다. 하늘이 바로 앞에 있는 것처럼 느껴진다.

비행기는 이름을 들어본 적 없는 수십 개의 군도 위를 날아가고 있다. 군도의 이름은 길고 복잡하다. 한글로 적힌 이름들이 정확한 이름인지 알 수 없어서 이름은 중요한게 아니야라고 생각해버린다.

군도들은 새벽잠을 지나 아침을 향해 서서히 움직이고 있다. 비행기와 수십개의 군도가 천천히 교차한다. 이 비행기는 이 캄캄한 밤이 오기 전의 청록빛 저녁에 도착할 예정이다. 비행기 바퀴가 땅에 닿는 시간이 편으로 고정된 것처럼 저녁 6시 23분일 것이다. 6시 23분이라는 장소에 도착하기 전까지, 어디에도 속하지 않은 이 시간은 사방으로 또 내부로 교차하고 순회한다. 이게 내가 상공에서 감각할 수 있는 가장 크고 가까운 모습의 시간이다. 움직이고 교차하는 비행기와 군도들.

The image of them is unforgettable. The image of her sitting in front of the television that day is unforgettable. The image of him lying on the floor is unforgettable. It was a snowy day. Another day. The cinematic video of memory is muted, the speed is retorted and exaggerated, the weather seems very hot and humid.

The moment it suddenly feels strange to be so natural as a habit, the moment you discover that it wasn't originally like that. The expression of being memorable is completely past tense. Even memorable moments sometimes seem like a lie.

Wanderlusting in words,

Bees don't answer but follow. Scout bees deliver the angle between the direction of dance and its vertical degree to foragers. The farther the prey is, the slower the bee dances. Dances, horizontal 8, or infinity. Simple but repetitive, livelihood behaviors tend to be mastered accurately with developing some skills. I have got no clear words of horizontal 8, or infinity.

물이 증발하면서 생기는 일에 대한 생각도 기억에 남는 일 중 하나가 되었다. 그리고 이 기억에 남는 일은 과거형이 아닌 현재진행형이다. 기억이 물질이라면 시간이 지나가면서 수분이 증발하고 얼마나 축축한 상태로 남아 있을 수 있는지 궁금해진다. 아무리 짙푸르고 아름다운 색의 페인트도 물기가 사라지고 나면 생경한 피부를 내비친다. 끈적이거나 매끈한 금속의 광물에 의지해 그 물기를 대신하거나 말라버린다. 하나의 겹이 된다. 타버린 과랑에는 물기가 없다. 대신 물길을 따라서 스며든 짙은 자국만 남아있다. 몸 전체에 스며든 과랑은 불길 속에서 한없이 타 들어간 결과물이다. 쉬어 없어지지 않아서 덮어져도 드러날 것이다. 물기 섞인 흰 색채로, 마르고 나면 다시 푸른 자옥들을 내비칠 건조한 흰 색채로.

인상깊은 기억은 환영일까.

물기 있는 것과 물기가 사라져버린 것. 물기가 사라져가는 동안의 시간은 되감기가 안된다. 그래서 계속 태운다. 증발시켜버린다. 하나의 겹이 되지 않고 새과랑게 타버렸다. 물기의 흔적은 그것이 표면과 닿았던 곳에 건조해진 음성으로 남아있다. 표면을 문질러봐도 없어지지 않는 그 물기의 흔적이 저항적이고 고집스럽다. 그 물기는 몸 자체가 되었다.

온전히 번역될 수 있는 말이라는 것이 존재할까?

Water. Moisture. Burn. Evaporate. ash of water –

There is no moist in burnt blue. Instead, only dark marks that seeped along the waterway remain. The blue that permeates the whole body is the result of burning endlessly in the flames. It won't go away so it will be revealed even if it is covered. A white color mixed with water, and a dry white color that will show off the blue spots again after drying. It is not lost in the in-between space. it stays in inwardness, Is evaporation a vision of water does it leave seeped darker mark very fine powder called ash a waste, or a cloud washed in rain and into a septic tank?

Is the impressive memory illusion?

I repeat to walk into memory, flying over the archipelago of names I can hardly read. I constantly find and lose words to explain how I want to be understood. I repeat the dance of infinity, mimicking the scout bees, the workers of factories, to sustain, the action, letting you know that I qualify the condition, the condition of communication, the desire of statement with no words...

A word that can be fully translated, does it exist?

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Figures

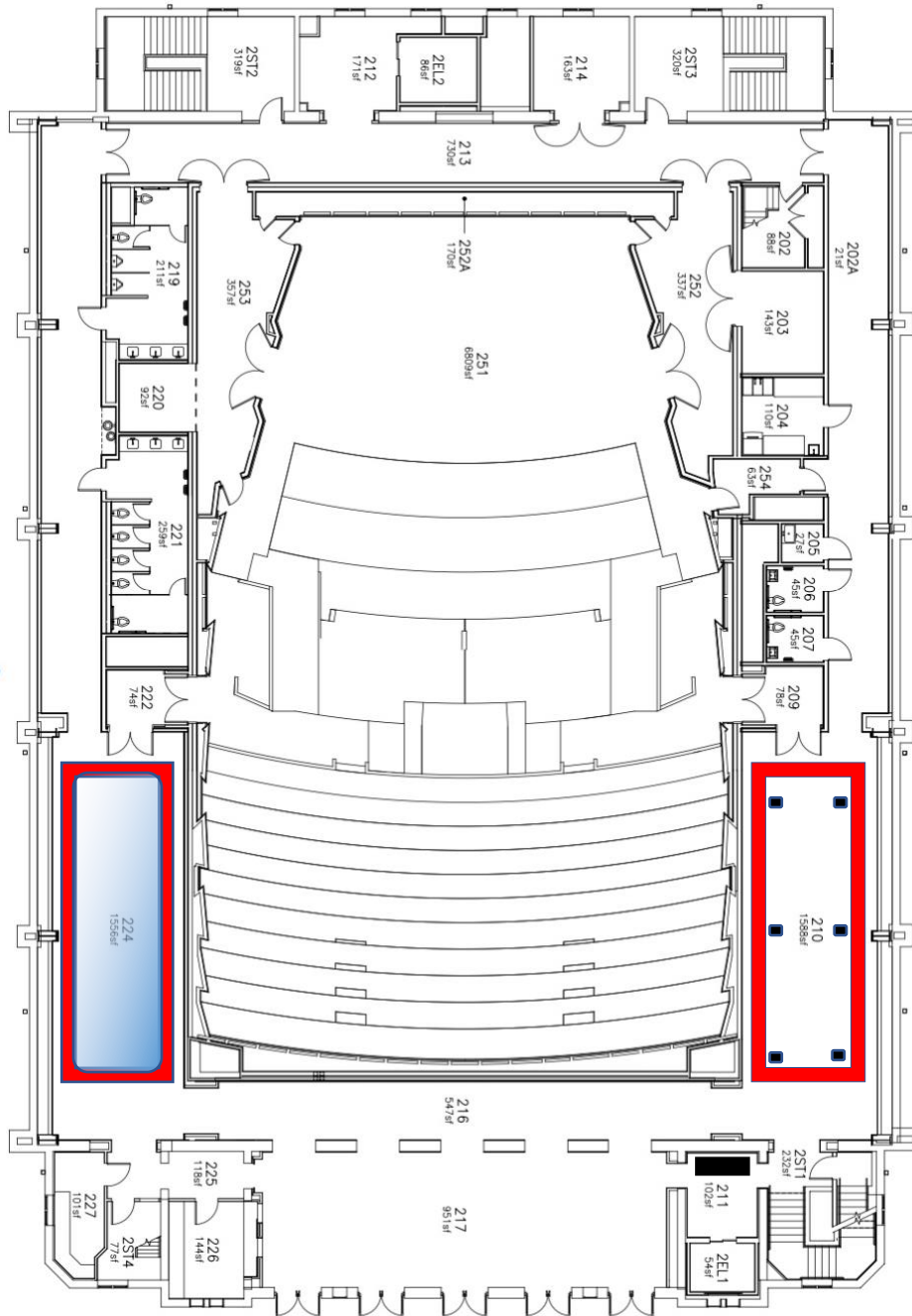


Figure 1. Minah Kim, Floor plan of Faulkner Performing Arts Center. Red square space represents the space where the sound of audience is activated and the blue pinch floor(left square) and the other space where the sound play live through six speakers(right square with six black dots). Technical hub is marked as black box at bottom right, 2021. Image provided by Faulkner Performing Arts Center.

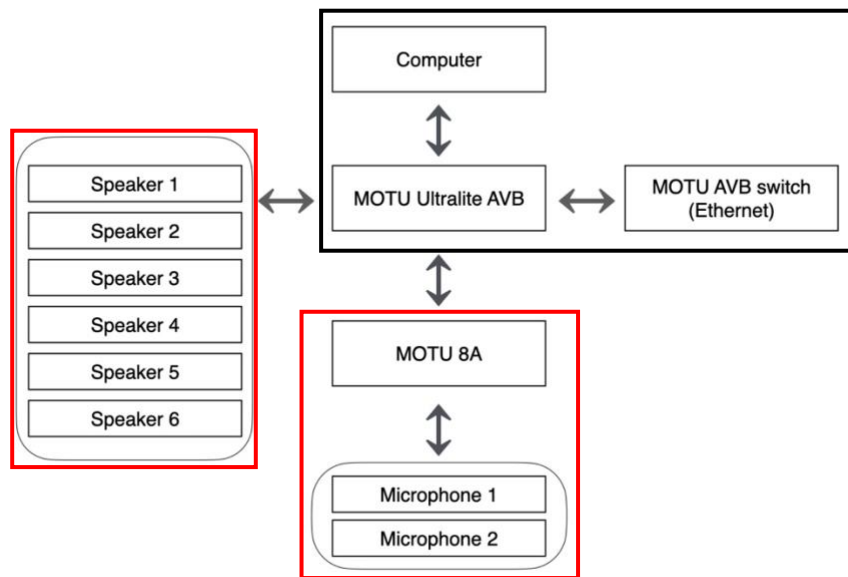


Figure 2. Minah Kim, Wiring diagram, 2021. Physical location from left to clockwise: right hallway, technical hub, left hallway with blue pinches(see Figure 1).

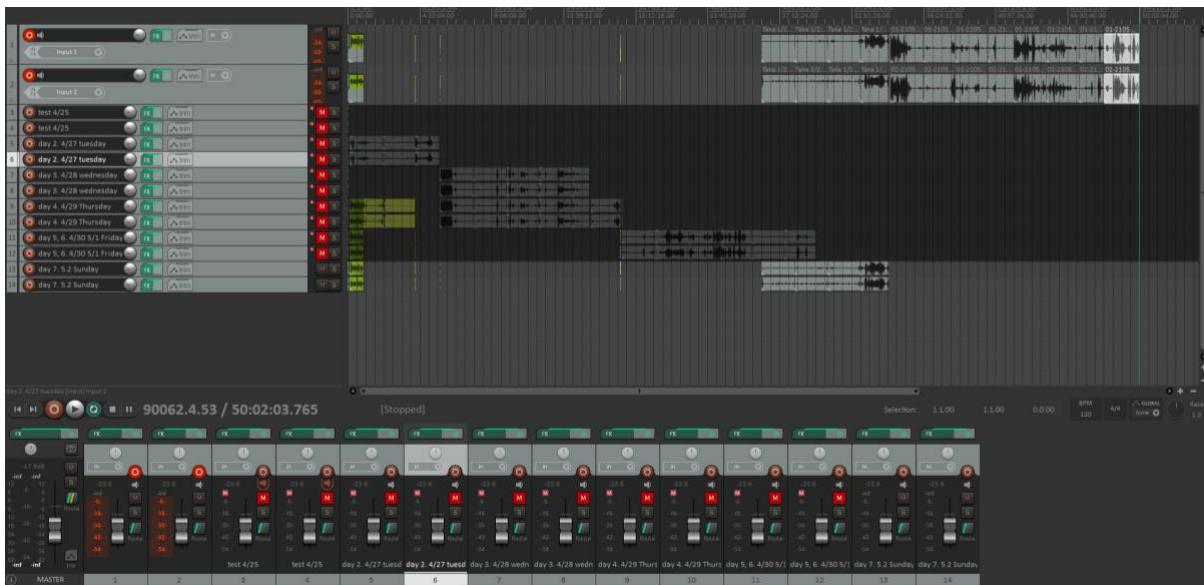
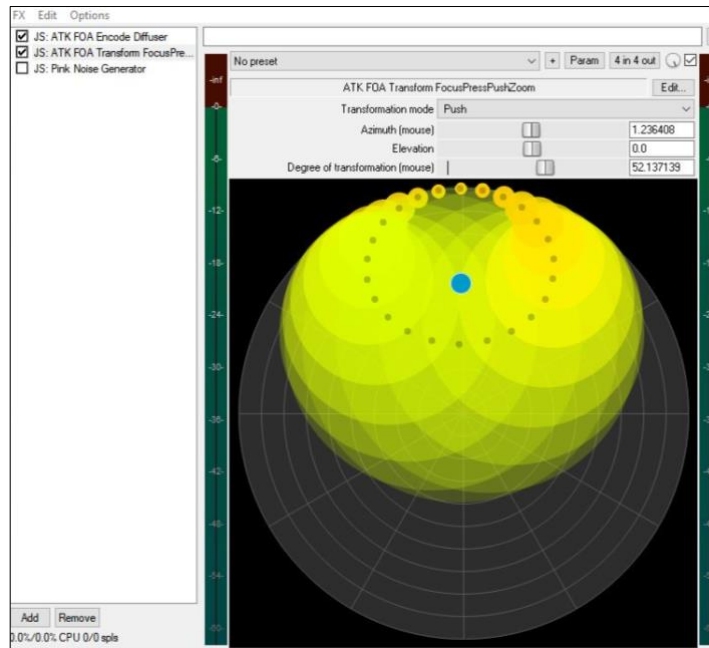


Figure 3. Minah Kim, Reaper encoder(top), multichannel tracks of audience(bottom), 2021.

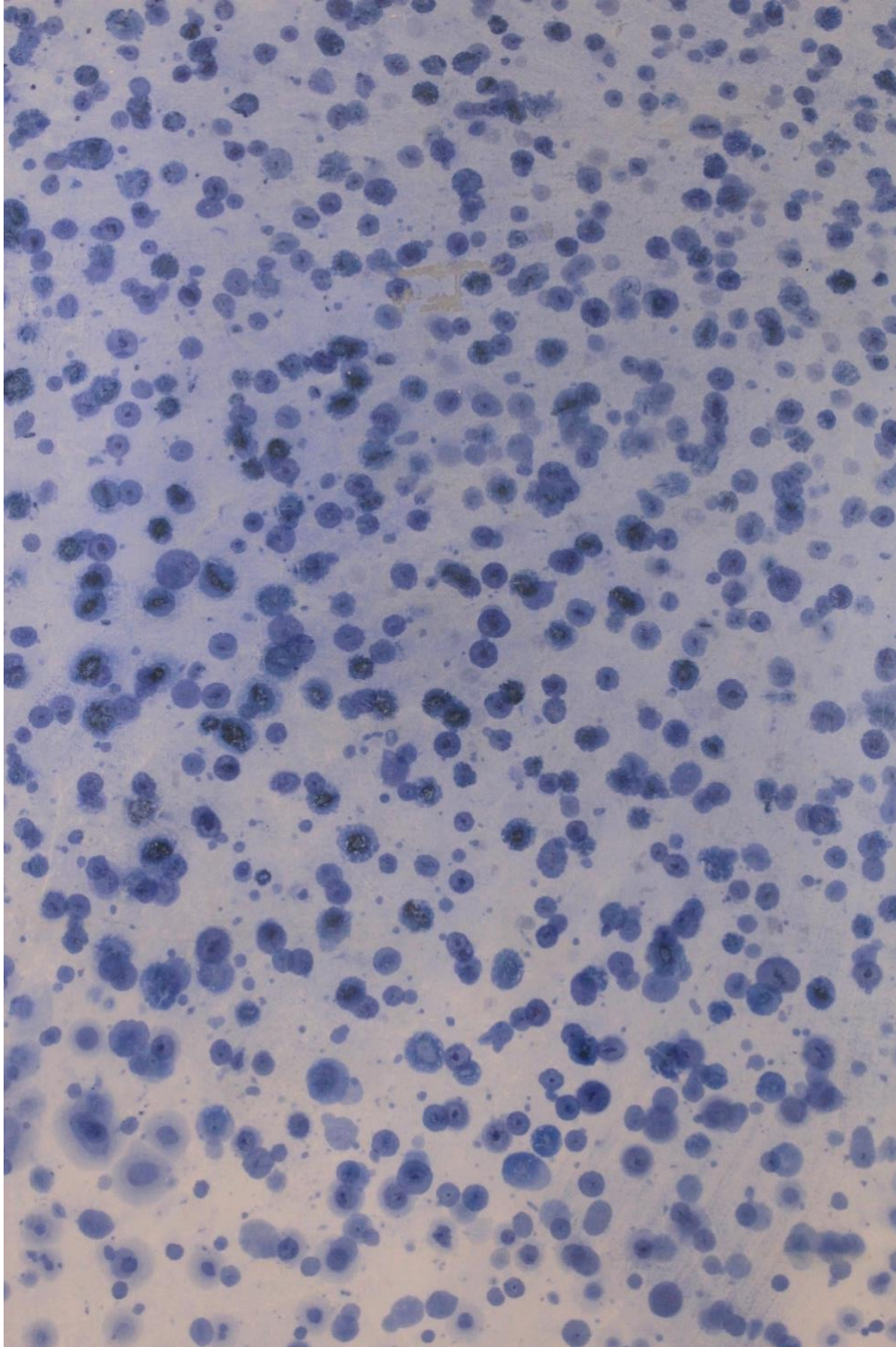


Figure 4. Minah Kim, Residual of firing, provided the powder for the wall text, 2021. Photo by author

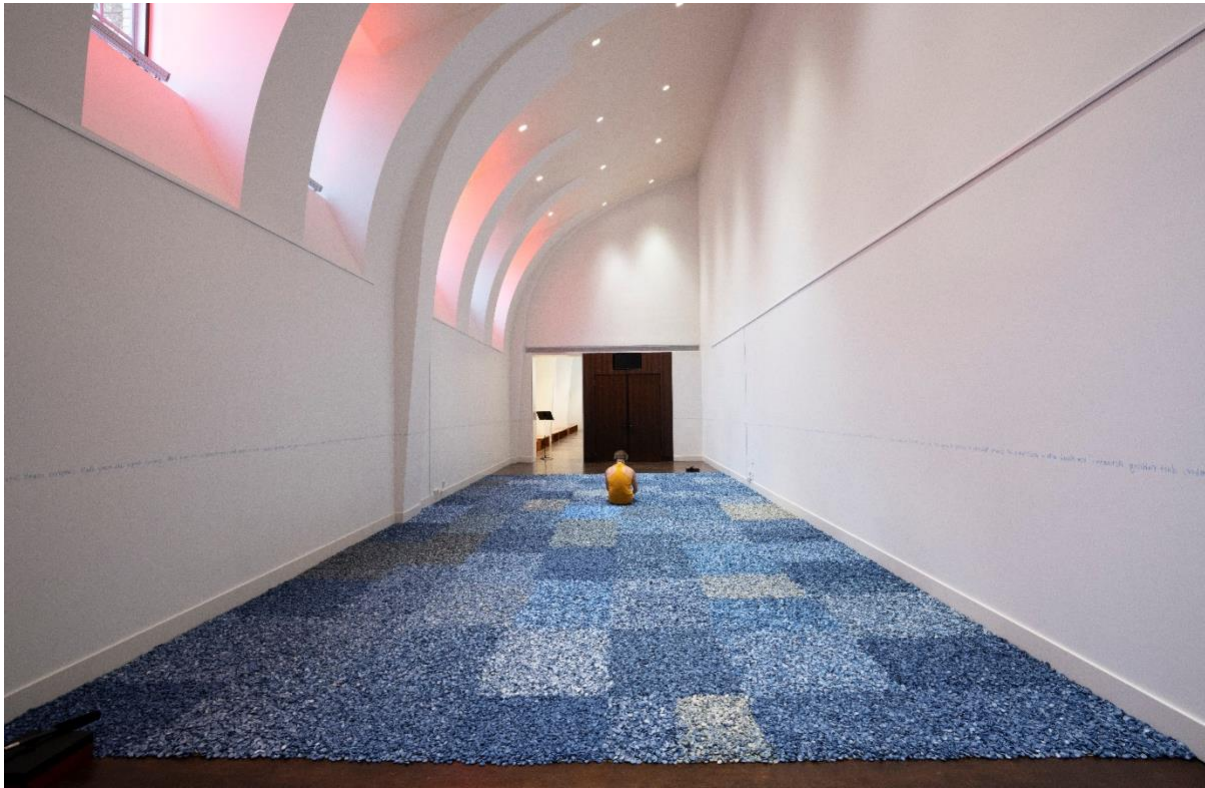


Figure 5. Minah Kim, audience, 2021 Photo by Andrew Camarillo



Figure 6. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo



Figure 7. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo



Figure 8. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo

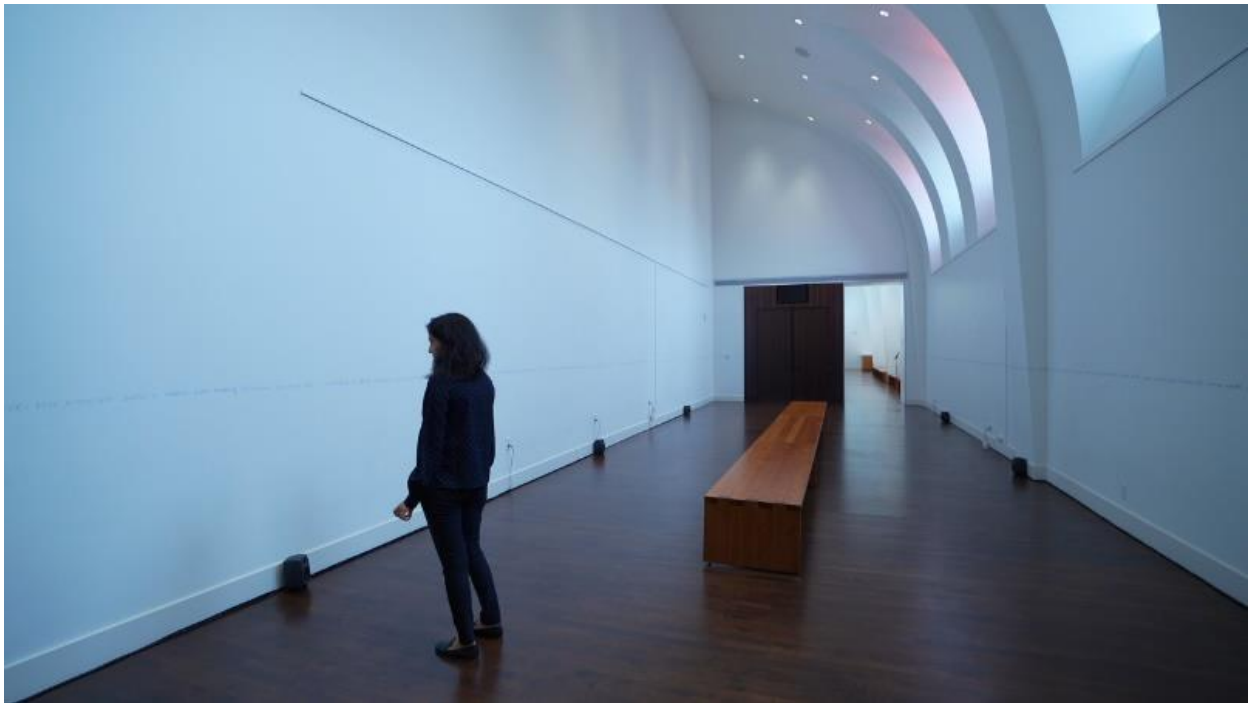


Figure 9. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo

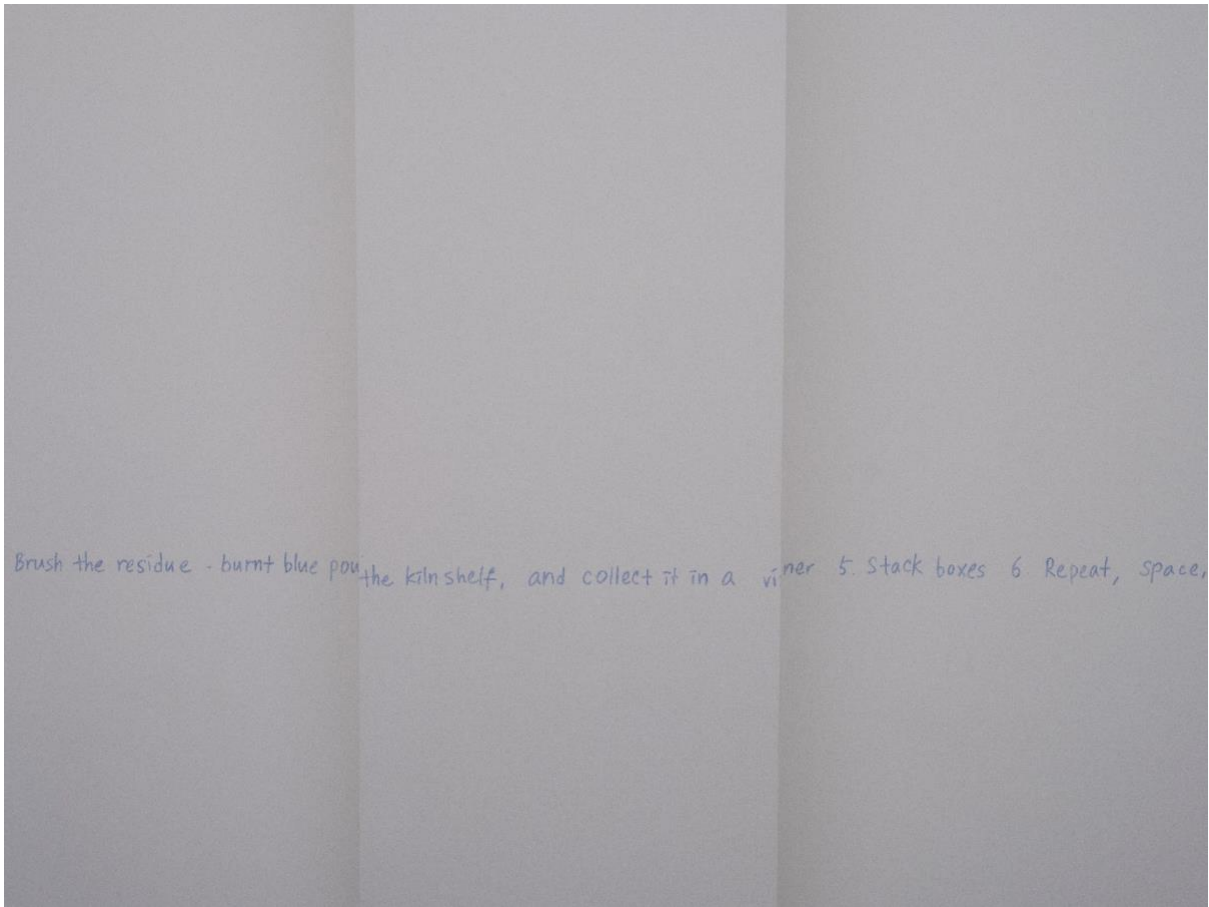


Figure 10. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo

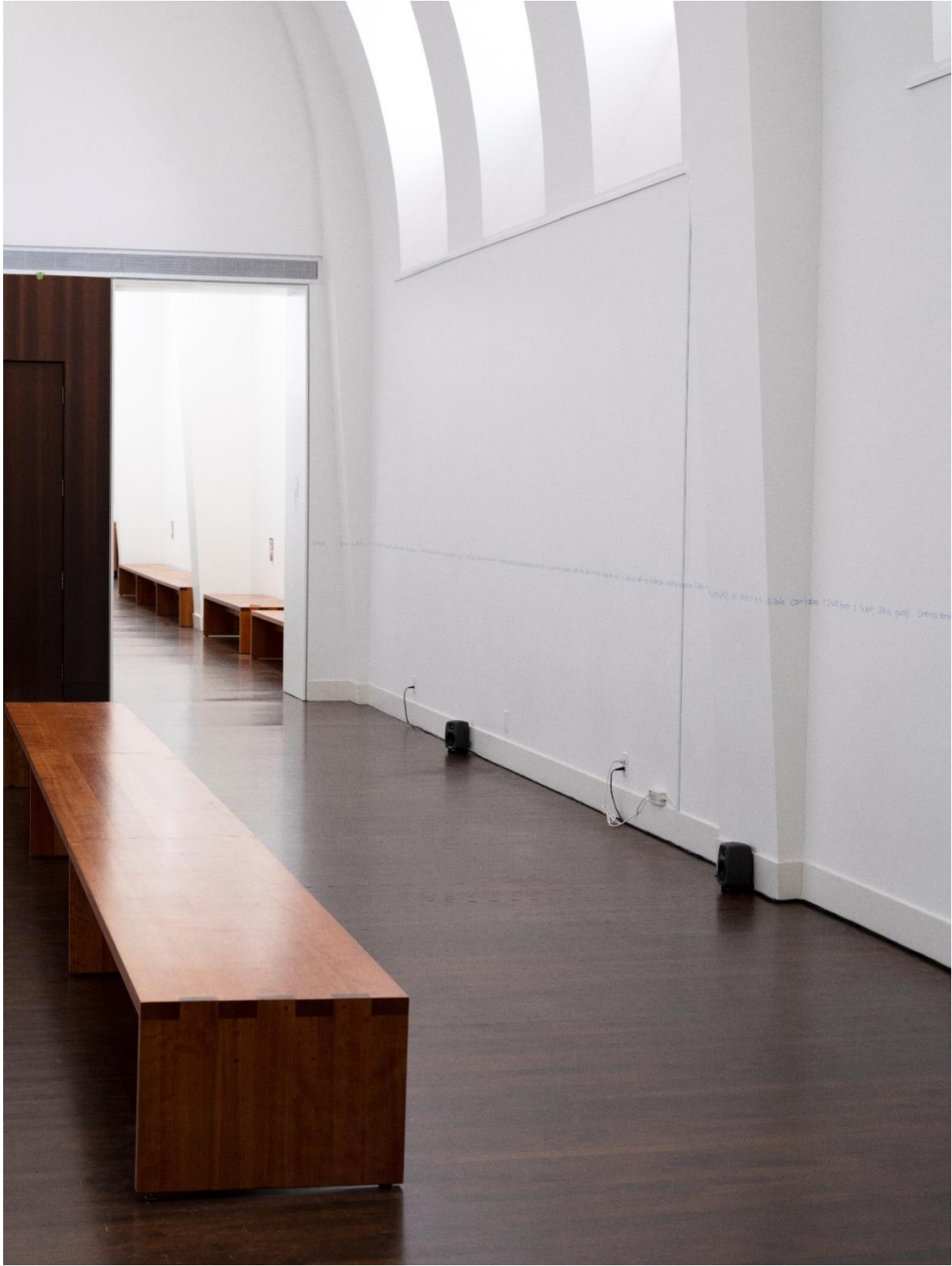


Figure 11. Minah Kim, audience, 2021. Photo by Andrew Camarillo



Figure 12. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo



Figure 13. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo



Figure 14. Minah Kim, detail of work, audience, 2021. Photo by Andrew Camarillo

Ingredient :
EPK, grolleg, feldspar, silica, molochite,
grog, cobalt chloride, water

Ingredient : contact microphone, speaker

Presence :
blue porcelain shells in ombre, dust rubbing

Presence : ambience, stimulus, soundwave

Activator: Minah Kim with assistant of
Shanta Mazumder in process of dying shells

Activator : audience

Date of production : 10/16/2021 – 4/15/2021

Date of production : 4/26/2021

Methodology :
presencing moving gesture (round)

Methodology :
presencing moving gesture

1. Mix ingredient with water
2. Tear off a little bit of mixed clay
3. Compress and pinch with thumb
4. Continue for 6-8 hours a day,
Collect them on wooden boards, let them
dry like bone
5. Clean the studio
6. Repeat

Varies depending on the memory and experience
with Artwork in personal and cultural past
Varies depending on emotion
Varies depending on accessibility
Varies depending on who are with

1. Stack pinch shells in the kiln
2. Fire in low temperature (1200°F)
3. When the kiln cools down, collect shells.
and pour them into 12"x12"x16" heavy.
duty boxes
4. Repeat

1. Take pinch shells out of a box
2. Dip pinch shells into diluted cobalt
3. Shake off moisture
4. Pour them into plastic bag in the box

1. Stack pinch shells in the kiln
2. Fire in various temperature.
(1800~2300°F)
3. When the kiln cools down, collect shells.
and pour them into boxes
4. Label the box with types of clay body and
temperature
5. Stack boxes
6. Repeat,

quietly. .
imprint the live motion and gesture of hands .
compress unhomely memory into many shells .
compress unsaid news into many shells .
compress engulfed voice into many shells .
compress invisible negations into many shells .
compress boundaries into many shells .
compress tongue into many shells .
compress perplexity into many shells .
compress uncertainty into many shells .
compress aesthetic distance into many shells .
compress weight into many shells .
compress vowels into many shells .
compress distance into many shells .
. .
Non error Error range : unformed / overformed Non error Error: unknown.

Appendix

Figures are photographed archive of the installation and auditorial digital archive of “audience”