

# MAKING LEMONADE 2.0

TOWARDS A SUSTAINABLE  
FUTURE FOR THE ARTS

April 19<sup>th</sup> – 21<sup>st</sup> 2022

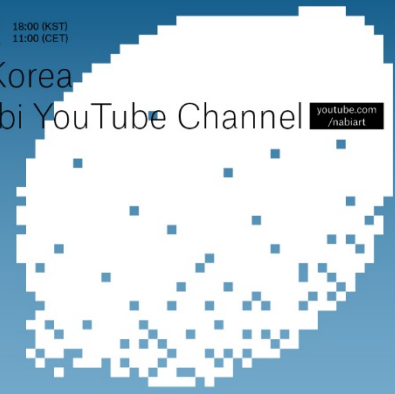
18:00 (KST)

11:00 (CET)

ONSITE Goethe-Institut Korea

ONLINE Art Center Nabi YouTube Channel

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art center nabi



DAY 1

Tuesday, April 19<sup>th</sup>

18:00 – 18:10 KST

**Greetings**

11:00 – 11:10 CET

***Towards a Sustainable Future for the Arts***

18:10 – 18:40 KST

**Keynote Conversation**

11:10 – 11:40 CET

***Technology of Climate Change and Art***

18:45 – 19:00 KST

**Artist Talk**

11:45 – 12:00 CET

***Ayoung Kim – Surisol Underwater Lab and Speculative Geoengineering***

19:00 – 19:55 KST

**Showcase #1: Best Practices**

12:00 – 12:55 CET

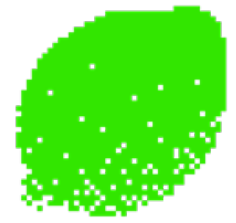
***Artists' Practices***

19:55 – 20:10 KST

**Artist Performance #1**

12:55 – 20:10 CET

***Stéfane Perraud – Sylvia***



## Towards for a Sustainable Future for the Arts



**Soh Yeong Roh** is the Director of Art Centre Nabi in Seoul. She pioneered the new media art scene in Korea by founding Art Centre Nabi in 2000. Her experience in the field goes back to 1991, when she served as head of Art and Technology Exhibition at Daejeon International Expo. She has worked on numerous exhibitions, productions, educational and academic programs, and on some business developments. She also serves as a board member of top universities and lectures both in Korea and abroad. Roh received a BA in Economics at the College of William & Mary and a MA in Education at Stanford University.



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Loredana La Rocca

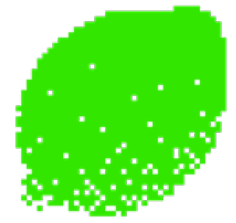
**Carola Lentz**, born in 1954 in Braunschweig, studied sociology, political science, German and education at the University of Göttingen and at Freie Universität Berlin. In 1987 she received her doctorate at the University of Hanover and in 1996 her qualification as a professor (*Habilitation*) at the Freie Universität Berlin. From 1996 until 2002 she was professor of anthropology at the University of Frankfurt, and from 2002 until 2019 at the University of Mainz, where she is currently senior research professor. She has served as president of the German Anthropological Association (2011-2015) and vice-president of the Berlin-Brandenburg Academy of Sciences and Humanities (2018-2020). Visiting professorships and fellowships have taken her to France, the Netherlands, the United States and South Africa. As a fellow at the Institute for Advanced Study Berlin, she led a focus group on “Family History and Social Change in West Africa (2017-2018)”. Her research interests include ethnicity, nationalism, colonialism, politics of remembrance, middle classes in the Global South and labour migration. She has conducted field research in South America and, since 1987, regularly in West Africa. Her publications include *Land, Mobility and Belonging in West Africa* (2013) and *Remembering Independence* (2018).



**Eva Nguyen Binh** is a French diplomat and graduated from the Institute of Political Sciences (Strasbourg) in 1994. In July 2021 she was appointed President of the Institut Français and Ambassador for the External Cultural Action of France. Previously she had served as France’s Ambassador to Cambodia and Director of the Institut Français in Vietnam. In the course of her career, she has worked in the departments of International Cooperation and Development, of Economic and Financial Affairs and of European Cooperation in the Ministry of Europe and Foreign Affairs. She was appointed Knight of the National Order of the Legion of Honour.



**Jongkwan Park**, Chairperson of the Arts Council Korea, has served as a member of the New Culture Policy Preparation Team, Director of the Korea Culture and Policy Research Institute, and Chairperson of the Chungbuk Folk Art Federation. He is currently a professor at Seowon University's College of Liberal Arts, a permanent director of the art factory Dure, and co-representative of the regional cultural network.



## Technology of Climate Change and Art



© Naver

**Jaesik Kwak** has a PhD in engineering and is Professor of Environmental Safety Engineering at Korea Soongsil Cyber University. Since his short story *Aria of the Rabbit* was adapted for MBC TV in 2006, he has been steadily working as a novelist. His books include the science fiction *The Earth Is Okay*, *We Are Problematic*, *Aria of the Rabbit*, *The Largest Bet on the Ground*, *The Pirate of Silla*, *The Scariest Story*, and the works on writing *Writing for You Who Always Quit after Writing* and *Korean Monster*. He is also active in mass media such as MBC's "Late Night Horror Talk" and SBS's "While You Are Falling".

### *Moderator*

**Kyoung-han Hong** is an art critic. He has served as editor-in-chief of several major Korean art magazines, including *Public Art*. He has also been director of the Gangwon International Biennale and DMZ Art Project. Currently, he is a regular columnist for *Kyunghyang* and *Metro Daily*. ong is the author of several books, including *Public Art*, *Drawing the City* (2017).



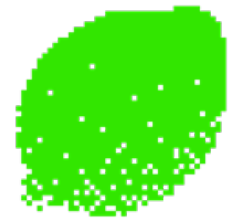
## *Surisol Underwater Lab and Speculative Geoengineering – Artist Talk*



© Min Gyungbok

**Ayoung Kim** adopts the devices of speculative storytelling, narrativity and rhetoric to evoke unfamiliar forms of reading, listening and thinking about the conditions of the world by focusing on unlikely encounters of ideas. Interested in the concepts of crossings, transmissions, transnationals, transpositions and reversibility, Kim seeks possible integrations, articulations and collisions of things between time, space, structure and syntax. The outcomes take the forms of video, voice, sonic fiction, image, diagram and text, and are presented as exhibitions, performances and publications.

Ayoung Kim has held many solo shows and events at various venues, including Videobrasil, São Paulo, Brazil (2021); Ilmin Museum of Art, Seoul, Korea (2018); Melbourne Festival, Melbourne, AU (2017); and Palais de Tokyo, Paris, France (2016). His group shows, screenings and performances include STRP Festival, Eindhoven, Netherlands (2022); Asian Art Biennial, Taichung, Taiwan (2021); Aargauer Kunsthau, Aarau, Switzerland (2021); IMPAKT Festival, Utrecht, Netherlands (2020); Busan Biennale, Busan, Korea (2020); Berlin International Film Festival, Berlin, Germany (2020); Korea Artist Prize, MMCA Seoul, Korea (2019); Gwangju Biennale, Gwangju, Korea (2018); and Venice Biennale, Venice, Italy (2015).

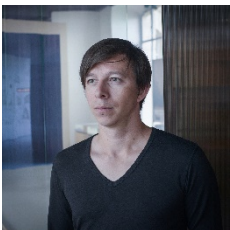


## Best Practices - Artists' Practices



© Bang & Lee

**Bang & Lee** are an artist duo that works with a wide range of new media, immersive space and site-specific projects in South Korea and abroad. They have been part of numerous projects in different venues, including media art installations, research-based experiments, social plays and commissions for heritage sites. Their works have been exhibited at Centre for Art and Media in Karlsruhe, Germany; MAXXI in Rome, Italy; La Friche Belle de Mai in Marseilles, France; Beijing Commune and MoCA Shanghai, China; Nam June Paik Art Centre in Yongin; Seoul Museum of Art, Arko Art Centre; Art Centre Nabi; Alternative Space Loop; Total Museum of Contemporary Art in Seoul, Korea; Digital Art Centre in Taipei; NTMoFA in Taichung, Taiwan; and Nafasi Art Space in Dar es Salaam, Tanzania. They also conduct artistic activities to tackle climate change on the "Gathering Moss" platform in collaboration with Art Centre Nabi, Korea's leading media art organization, and Watershed, Britain's first media centre. This project is a part of the British Council's global program "Climate Connection", which is linked to the COP26, 2021 United Nations Climate Change Conference that was held in Glasgow, UK. Bang & Lee plan to continue their artistic activities in climate action and practice in future.

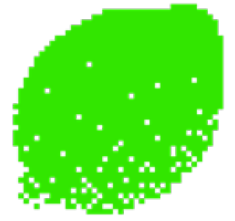


**Joanie Lemerrier** (born in 1982) is a French visual artist and environmental activist whose work explores human perception through the manipulation of light in space. Working primarily with light projection and computer programming, Lemerrier transforms the appearance of everyday objects and forms, bending reality to his imagination. In recent years, Lemerrier has become increasingly concerned with climate change and environmental degradation, lending his projection skills and artistry to activist causes and groups such as Extinction Rebellion and developing a new body of work, including The Hambach Forest and the Technological Sublime, which looks at the devastating effects of coal mining on one of Europe's oldest forests.

He has been working with projected light since 2006 and co-founded the acclaimed visual label AntiVJ in 2008. Represented by a New York based gallery since 2010, he established his creative studio in Brussels in 2013.

Lemerrier has focused his practice on installations and gallery work and has been exhibited at the China Museum of Digital Art in Beijing, Art Basel Miami, Sundance Film Festival and Espacio Fundación Telefónica in Madrid, and has also collaborated with several sound artists, including Murcof, Flying Lotus and JayZ.





## Best Practices - Artists' Practices



© Mara von Kummer

**Stefan Kaegi** co-produces works with Helgard Haug and Daniel Wetzel under the label "Rimini Protokoll". Using research, public auditions and conceptual processes, they give a voice to "experts" who are not trained actors but have something to say. Recent works include the multi-player-video-piece *Situation Rooms*, *100% São Paulo*, with 100 local citizens on stage, and the *World Climate Conference*, a simulation of the UN-conference for 650 spectators at Schauspielhaus Hamburg. Their *Utopolis* for 48 portable loudspeakers opened at the Manchester Festival. They are also increasingly creating works for museums: CCCBarcelona recently showed their eco-installation *Win < > win* and their immersive walkable movie *Urban Nature*.

Kaegi is based in Berlin, produces documentary theatre plays and works in public space in a diverse variety of collaborative partnerships. He has toured Europe and Asia with two Bulgarian lorry drivers and a lorry that was converted into a mobile audience room (*Cargo Sofia*). He has taken *Remote X*, an audio tour for 50 headphones, to dozens of cities, ranging from Taipei to Santiago de Chile, and toured with the interactive installation *Nachlass*, which portrays people who have little time left to live. Recent works also include *Uncanny Valley*, a monologue for a humanoid robot, and *Temple du présent*, a solo performance for a live octopus on stage.



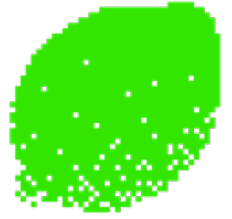
**Anna Kim's** exhibitions include the solo shows *Beyond Human*, Media338, Gwangju, South Korea (2021); *Neosurreal*, 7T Gallery, Daegu, South Korea, Total 12 (2019); and the group shows *Digital Resonance*, GMAP, Gwangju, South Korea (2022); *City-to-City: Play!*, UNESCO Creative Cities of Media Arts, online launch in 13 cities (2022); *Invisible Cities*, Platform L, Seoul, South Korea (2021); *NON-/ HUMAN ASSEMBLAGES*, 2021 Sea Art Festival, Busan, South Korea (2021); *Sustainable Museum: Art and Environment*, Museum of Contemporary Art Busan, Korea (2021); and numerous others.

She has been the recipient of many grants and awards, including the Young Artist of the Year, Daegu Arts Centre, Daegu (2018), Round 2 ArtSlant Juried Winner (2017), Winner of Daegu Art Factory Contest (2006), Medici Scholarship, The Medici Fund (2006), and Diversity Fellowship, University of California, Irvine (2004).

**Jungwoo Lee** is a story editor and narrator at ArtCulture4u corp (since 2018). She studied Fine Arts, at Sungshin Women's University (2015-2021).

### Moderator





## Sylvia – Artist Performance



**Stefane Perraud**, born in 1975, is a French artist. He lives and works in Paris. His area of research is light energy and substance, and he works regularly with writers and scientists. His work opens a dialogue, fictional at times, with the almost invisible and “inframince” (an aesthetic concept created by Marcel Duchamp to express an imperceptible phenomenon or a difference so slight that it can only be imagined) in the link between human souls and activities and the intimacy of the matter. His tools and preferred formats are hybrids, with which he digs into new media, the sciences and advanced technology. He has held solo shows in and out of France, in venues such as le 104 in Paris, Musée des Arts Décoratifs, Musée de la Chasse (Paris), NYU Abu Dhabi, Maison Particulière (Brussels) and Manoa Art Centre (Hawaii). Perraud has also participated in numerous group exhibitions and contemporary art fairs, including YiA art Fair, Drawing Now, Volta Basel and Art Paris and Choices Paris.

DAY 2

Wednesday, April 20<sup>th</sup>

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18:00 – 18:30 KST

**Keynote Conversation**

11:00 – 11:30 CET

***Examples to Follow! Towards a Fund in Aesthetics and Sustainability***

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18:35 – 19:10 KST

**Panel Discussion**

11:35 – 12:10 CET

***Artivism: The Role of the Arts in Climate Action***

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19:15 – 19:30 KST

**Artist Performance #2**

12:15 – 12:30 CET

***Chanil Jung (Random Group) – The Sheep Are Allowed to Roam Freely on This Land***

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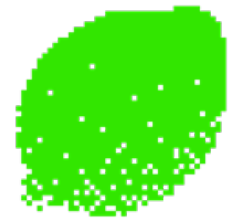
19:30 – 19:55 KST

**Showcase #2: Best Practices**

12:30 – 12:55 CET

***Civil Society, Cultural Institutions***

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## Examples to Follow! Towards a Fund in Aesthetics and Sustainability



**Adrienne Goehler** holds a degree in psychology. She has served as President of the University of Fine Arts in Hamburg, Senator for Science, Research and Culture of Berlin, Curator of the Hauptstadtkulturfonds, and has been an IASS Potsdam Fellow.

She is currently a freelance publicist and curator, theorist and activist, initiator and artistic director of Examples of Follow! Expeditions in Aesthetics and Sustainability, and an affiliate Fellow at IASS Potsdam.

Exhibitions that Goehler has curated include: *ART GOES HEILIGENDAMM*, an art intervention on occasion of the G8 summit, Rostock (2007); *Radius* – research-based-art, part of an EU - Middle East residency program (2008 – 2011); *Examples of Follow! Expeditions in Aesthetics and Sustainability* (2010 ff., venues: Berlin, Gartow, Hamburg, Bremen, Mumbai, Addis Ababa, Beijing, São Paulo, Essen, Puebla, Lima, Freudenberg, Mecklenburg-Vorpommern and Valparaíso, Bonn, Erfurt, Haifa, Jerusalem); *wallonwall*, photographs by Kai Wiedenhöfer, Westside Gallery Berlin and Foto Museo Cuatro Caminos, Mexico City (2013-2016); *Eviction*, installation by Ina Wudtke, Bethanien, Berlin (2016); *Beyond the Wall*, photographs by Stefan Roloff, Westside Gallery Berlin (2017).

Among her publications are *Verflüssigungen (Liquifications), Wege und Imwege vom Sozialstaat zur Kulturgesellschaft* (Campus Frankfurt, 2006); *1000 € for everyone, liberty\_ equality\_ basic income*, co-author (Econ, 2010); *Examples of Follow! Expeditions in Aesthetics and Sustainability*, editor (Hatje Cantz, 2010); *Fund for Aesthetics and Sustainability* (Open Source 2020); *Sustainability needs deceleration needs basic in/out/come* (Parthas, 2020).

Goehler has been a member of the following organizations:

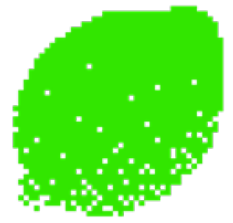
Supervisory Board Arsenal -Institut für Film und Videokunst, Berlin (since 2007); Board of Trustees European Capital of Culture Ruhr (2007-2010); Board of Trustees taz Panter Foundation (since 2009); Co-founder Institute for Social Choreography (2012); Supervisory Board Tempelhof Project GmbH (since 2017).

### Moderator

**Kyoung-han Hong** is an art critic. He has served as editor-in-chief of several major Korean art magazines, including Public Art. He has also been director of the Gangwon International Biennale and DMZ Art Project. Currently, he is a regular columnist for Kyunghyang and Metro Daily. hong is the author of several books, including *Public Art, Drawing the City* (2017).







## Artivism: The Role of the Arts in Climate Action



**Jade Kenunhye Lim** studied art theory, curatorship and museum studies in Korea and the UK. She currently works at ARKO Art Centre as general director after serving as head of exhibition at Seoul Museum of Art and the National Museum of Contemporary Art. She is the author of *United Creation: A Sensation in British Contemporary Art and After* (Bada Books, 2019) and has written numerous articles on contemporary art and art museums in Korea since the 1990s.



**Daniel Kapelian** is media artist, art director, producer and curator. He cultivates his eclectic creativity to initiate projects with a crossover of disciplines and transversal forms, ranging from art exhibitions to institutional events, film and television to interactive media, music, contemporary art, design and crafts to technology. Daniel has been living in Seoul for the last 11 years. In 2015, he began working as an international cultural advisor for Hyundai Card. In 2017, he became Art Director of OMA Space in Seoul. In July 2021, he executively produced the exhibition *Korea Cubically Imagined* at UNESCO Paris. In October 2021, he was appointed International Commissioner and Curator of the Tongyeong Triennale 2022 (March 18 to May 8), bringing together 35 artists from 12 countries for the exhibition *Take Your Time*.

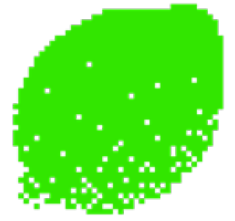
### Moderator

**Kyu Choi** is a festival director, creative producer and researcher. Currently he is artistic director of the Seoul Performing Arts Festival 2022-26 and creative director in the Performing Arts Market, Seoul.

With a focus on the major themes of contemporary art such as diversity and inclusion in art, art and the city and art and technology, Kyu has developed numerous projects, including creative research residencies, labs and workshops. His previous positions include Artistic and Creative Director of the UK/Korea Season Festival 2017-18 and the Chuncheon International Mime Festival and Ansan Street Arts Festival. In 2005 he founded AsiaNow productions, in which he worked for over 10 years for Korean theatres in the field of international exchange while also developing various international co-productions and residency projects as a producer and dramaturge. Since 2013, he has been working for the Asian Producers' Platform and APP Camp, a collaborative network of Asian producers for the development of various projects.



© Ok Sang-Hun



## The Sheep Are Allowed to Roam Freely on This Land– Artist Performance



**Chanil Jung**'s exhibitions include the group exhibitions, *Weaving Islands*, Tongyeong Triennale Residency Exhibition ( 2022) and *Migration to a New Earth Planet - 8 tactics to face the noisy summer*, ACC Creation Exhibition Hall 2 Curve, ACC Young Artists (2021). Among her work in dance are the films *Suspicious Looking Person on Excavator* (2021) and *Righteous Glory : Dance Film* (2020), and the contemporary dance performances *Righteous Glory: Second Life*, Chungnam Resources 5, 128 Dorim-ro, Yeongdeungpo-gu, Seoul (2019); *Righteous Glory*, Amphibian & Buddies, Chungnam Resources 5, 128 Dorim-ro, Yeongdeungpo-gu, Seoul (2019); and *Plus Ultra*, Sogang University Mary Hall ((2018).

Jung has also held residencies at the 2nd Tongyeong Triennale Residency for Artists in Islands (2022) and 2nd ACC Asia Plex Studio Young Artist Residency (2021).

## Best Practices – Civil Society, Cultural Institutions



**Eve Lombart** holds a degree in music and also studied intellectual property and cultural institutions management and human resources. She collaborated with Radio France Montpellier Festival from 2002 to 2005, before joining Ernst & Young. From 2007 to 2018 she was the Administrative Director of Aix-en-Provence Festival and was then appointed Administrator of Festival d'Avignon in 2019. She is one of the people in charge of the social and environmental responsibility strategy of the Avignon Festival.



**Hyewon Lee** is an associate professor in the Department of Art, Game and Animation at Daejin University. She received a BS in psychology from the University of Maryland in 1994, an MA in Art History from the University of Oklahoma in 1997, and a PhD in Art History from the University of Missouri-Columbia in 2006. She has been the curator of numerous projects, including most recently *Climate Citizens 3.5*, public art project, Art Council of Korea (2021); *Lunchcare for Climate*, Venice Architecture Biennale Korean Pavilion (2021); and *Climate Museum: Life and Death of Our Home*, City Museum of Seoul, Korea (2021).

### Moderator

**Jungwoo Lee** is a story editor and narrator at ArtCulture4u corp (since 2018). She studied Fine Arts, at Sungshin Women's University (2015-2021).



DAY 3

Thursday, April 21<sup>st</sup>

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18:00 – 18:30 KST

**Keynote Conversation**

11:00 – 11:30 CET

***Carbon Footprint of the Arts***

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18:35 – 19:15 KST

**Showcase #3: Best Practices**

11:35 – 12:15 CET

***Innovative Solutions***

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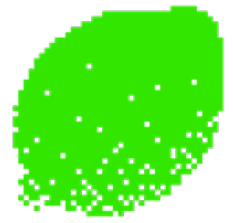
19:15 – 19:45 KST

**Artist Performance #3**

12:15 – 12:45 CET

***Hojun Song – Miyeok Graffiti***

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## Carbon Footprint of the Arts



**Samuel Valensi** has been in charge of culture at The Shift Project since 2020, and supervised the report “Décarbonons la culture” (Making culture carbon-responsible). He graduated from HEC Paris, and Sorbonne Paris IV University in philosophy and is now a writer and stage director. Valensi started his career with Philippe Tesson at Théâtre de Poche-Montparnasse, before founding his own company La Poursuite du Bleu in 2014. He has written and directed several plays and is currently working on a new play and on audio-visual creations. He teaches performing arts project management and environmental issues in the arts at HEC Paris and ICART.

### *Moderator*

**Kyoung-han Hong** is an art critic. He has served as editor-in-chief of several major Korean art magazines, including Public Art. He has also been director of the Gangwon International Biennale and DMZ Art Project. Currently, he is a regular columnist for Kyunghyang and Metro Daily. ong is the author of several books, including Public Art, Drawing the City (2017).



## Best Practices – Innovative Solutions

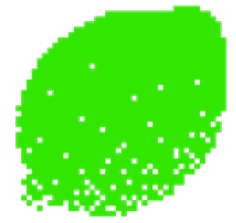


© Fabian Wildgrube

**Ulrich Haider** has been deputy first hornist with the Munich Philharmonic since 1993. He was instrumental in the creation of its mission statement, founded the orchestra council and developed numerous educational projects, including the successful family musical Ristorante Allegro. He also initiated a benefit march CD, performed by the brass section of the Munich Philharmonic and conducted by Lorin Maazel and Zubin Mehta. He regularly publishes articles in professional journals and is also the author of a book in which the teaching and principles of the martial art Taekwondo are applied to music. He founded the sustainability team of the Munich Philharmonic and is its representative in the Association Orchestras of Change Germany. Haider is also currently the press spokesperson of the Association.



**Louisane Roy** is a French space designer, specializing in urban alternatives and cultural project management. In 2016 she joined La Réserve des Arts, a third place dedicated to eco-conception and cultural circular economy, and in September 2020 she opened its first branch in southern France. Materials are the fundament of her work and reuse expertise is the main challenge of her research.



## Best Practices – Innovative Solutions



© Yolk

**Sung Un Chang** has developed Solar Paper, a paper-thin and light portable solar charger, and succeeded in raising more than \$1 million funding for it on Kickstarter. In order to devise a solution to the greater need for electricity, combined with the effort to enlarge educational opportunities for children, she launched the “Solar Cow Project” in African countries. Solar Cow was nominated as the most innovative product by *Time* magazine in 2019 and also selected as South Korea’s first official partner of P4G.

### *Moderator*

**Jungwoo Lee** is a story editor and narrator at ArtCulture4u corp (since 2018). She studied Fine Arts, at Sungshin Women’s University (2015-2021).



## Miyeok Graffiti – Artist Performance



**Hojun Song**’s work is about creating narratives and raising questions by making absurd objects like radiation jewellery, the strongest weapon in the world, or by setting up a semi-functional organization like Open Source Satellite Initiative. In 2013, he launched his own small satellite in Kazakhstan, Baikonur. His satellite project encompasses various activities, ranging from D.I.Y. engineering and selling T-shirts to challenging the stereotypical preconception of space programs, though it did not suffice to change the notion of the so-called “greatness” of space programs.

His recent work treats the ironical relationship between romanticism and deconstructionism, especially how society makes heroes and how those heroes destroy diversities, and makes use of references to new trends in science and technology like artificial intelligence, complexity system, and blockchain, which embrace uncertainties and decentralization.

He shares his work and its process by employing live streaming, sound performance, mass production, buying and selling and hard core engineering, so that it can function in society at large rather than only in museum or galleries, and seeks humorous ways to question conventional thoughts art, design and technology while linking these to our daily issues.