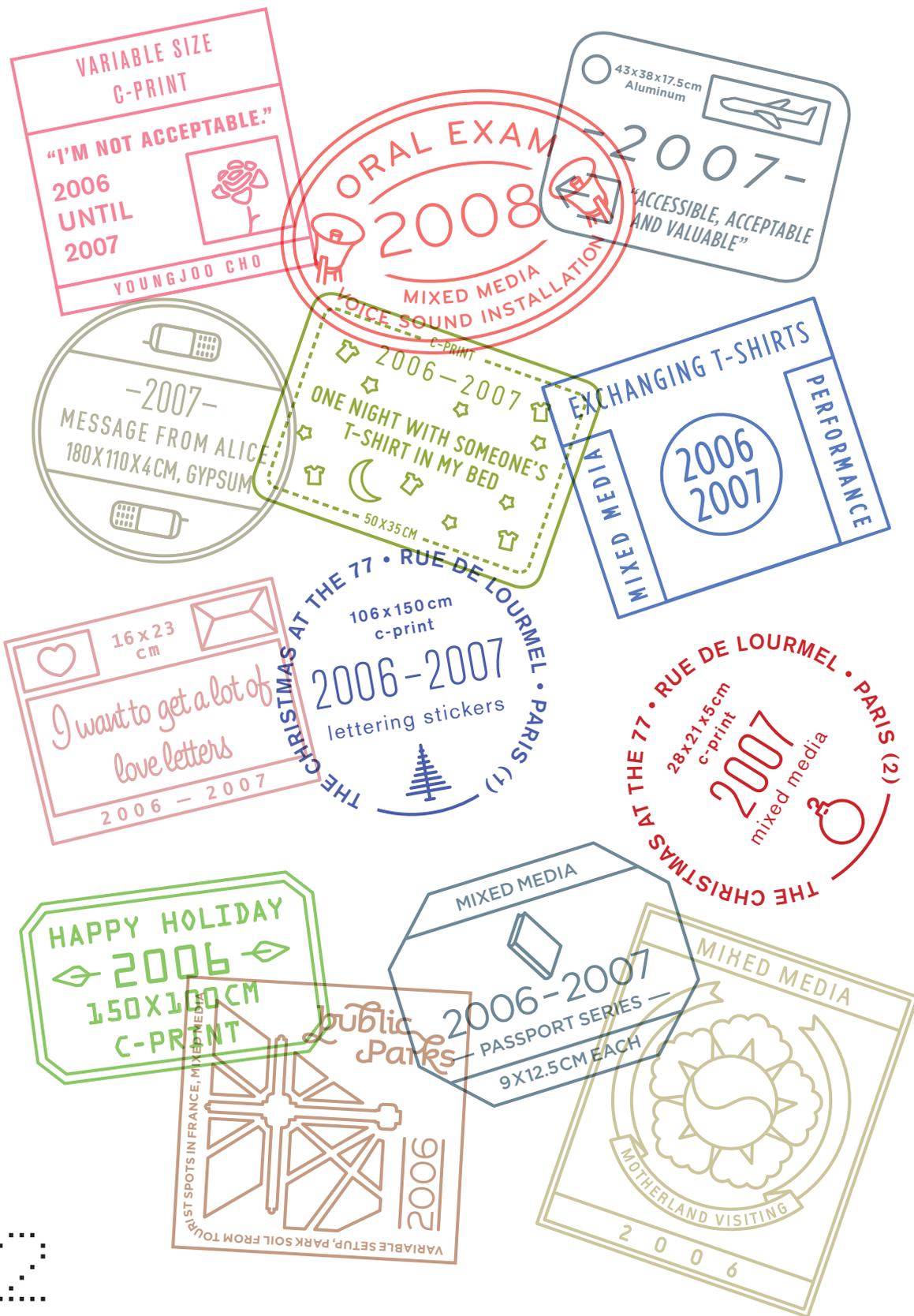


YOUNGJOO CHO



FULL NAME..... Youngjoo Cho
 DATE OF BIRTH..... 11/08/1978
 PLACE OF BIRTH..... Seoul, South Korea
 OCCUPATION..... Artist
 WORKING PLACES..... Berlin, Seoul, Paris
 EDUCATION..... 2001 BFA Fine Arts, University Sungkyunkwan, Seoul, Korea
 2003-05 Studies Maitrise en Art Plastique, Université
 PARIS 8, France
 2005 D.N.A.P. Ecole Nationale Supérieure d'Arts de
 Paris-Cergy, France
 2007 D.N.S.E.P. Ecole Nationale Supérieure d'Arts de
 Paris-Cergy, France
 ACTIVITIES..... Since 2005 Member of the international artist group
 "Global Alien" www.globalalien.net
 NOTE..... Her works deal with cultural integration and the social/
 interpersonal phenomena, which have been impacted by
 today's mobility through interactive performances, sound
 installations and videos. She is also interested in
 social systems, which result from political and econo-
 mical power.
 INFORMATION..... www.youngjoocho.com
 CONTACT..... info@youngjoocho.com





YEAR..... 2006-2007
TITLE..... I'm not acceptable.
FORMAT..... Variable size, c-print
DESCRIPTION..... This photograph caught and recorded the everyday affair
agreeing with the sentence "I'm not acceptable." Some-
times mis en scène or direction was used by intend, or
words like scribbling were added on the photo printed out.

VARIABLE SIZE
G-PRINT
"I'M NOT ACCEPTABLE."
2006
UNTIL
2007
YOUNGJOO CHO



YEAR..... 2008
TITLE..... Oral Exam
FORMAT..... Voice sound installation, mixed media

DESCRIPTION..... A room with three clocks that each displays the local time of different cities invites visitors to visit on the comfortable bench. From a megaphone one hears a voice asking questions that I have chosen from the Oral Exam in English course. The questions that may sound strange are open for a variety of answers and the answers change according to the different lifestyles, cultural and religious backgrounds of those being questioned. I want to see these differences as a basis for dialogue between different ways of life, so that this area transforms into an intercultural conference room.

12 questions (sound) - Oral Exam Level 3 and 4/Topic

1. Are your country's traditions or cultures more important to you? Or are you a global citizen?
2. Discuss the statement. Dog is man's best friend. Do you agree? Why?
3. What is your attitude towards leaving a tip in a bar or restaurant. Do you usually tip?
4. Is tourism a waste of everybody's time?
5. Is tourism dangerous for places? Monuments? Can tourist be good?
6. Should pocket money be given to children teenagers as a right?
7. Should children work as early as possible?
8. Winning isn't everything. Do you agree?
9. Money isn't everything. Discuss.
10. Do you believe in ghosts, aliens?
11. Discuss. Strict punishments stop crime.
12. Discuss. Watching too much TV can hurt you.





YEAR..... 2007
TITLE..... Accessible, Acceptable and Valuable
FORMAT..... 43x38x17.5cm, aluminium
DESCRIPTION..... The exact width, length, and height of this suitcase are inscribed on the surface of an aluminium bag. This is the maximum size for airline carry on luggage.





YEAR..... 2007
TITLE..... Message from Alice
FORMAT..... 180x110x4 cm, gypsum

DESCRIPTION..... A sculpture magnifying a cell phone LCD screen. This is fixed on the ground after being produced thinly through molding using fragile gypsum. The details inscribed on the screen are the sender's name, the date, the time, and the message 'Tu MAS Oubliée?': Have you forgotten me? (French). Misspellings caused by abbreviation and auto spell checking program when we send sms messages are used untouched. 'Alice' is one of the most common names in Europe, and also the name of a famous telephone company which uses ADSL. In Europe, we can easily find a company's advertisement in which a beautiful, fair-haired Alice appears.





C-PRINT
2006-2007
ONE NIGHT WITH SOMEONE'S
T-SHIRT IN MY BED
50 X 35 CM

YEAR 2006-2007
TITLE One night with someone's T-shirt in my bed.
FORMAT 50x35cm (variable size), c-print

DESCRIPTION I borrowed a t-shirt from a person who I encountered in a café or on the street. After sleeping one night while wearing the t-shirt, I took a picture of myself with the t-shirt as soon as I woke up. The t-shirt was returned to its owner.





EXCHANGING T-SHIRTS
 MIXED MEDIA
 2006
 2007
 PERFORMANCE

YEAR 2007, 2008
 TITLE Exchanging T-shirts
 FORMAT Performance, mixed media

DESCRIPTION Who would be happy to wear the T-shirt of a foreign person, with all that person's sweat and body odor? This is exactly what I encouraged the participants of this project to do. The courage required to exchange with a strange person (an alien) the clothes that we wear closest to our skin signifies the small but important jump towards openness with others, whose skin color, religion and culture may differ from ours. Who knows, maybe someday one may meet the other person on the road and they will be wearing the T-shirts that they had exchanged.



YEAR 2006-2007
TITLE I want to get a lot of love letters.
FORMAT 16x23 cm, mixed media

DESCRIPTION A project to receive love letters from an unknown country. I sent Moldavians dozens of letters asking to send me love letters. Among them, I set up a letter returned owing to wrong address. Because there were many stamps from the Moldavian post office on the surface of the letter, I could find the letter's traces: the time and date of the letter. (Moldavia is a very small country in Eastern Europe, located next to Rumania. Moldavia exists, but many people think that it is an imaginary country; it is the effect of the famous France cartoon named Tintin.)





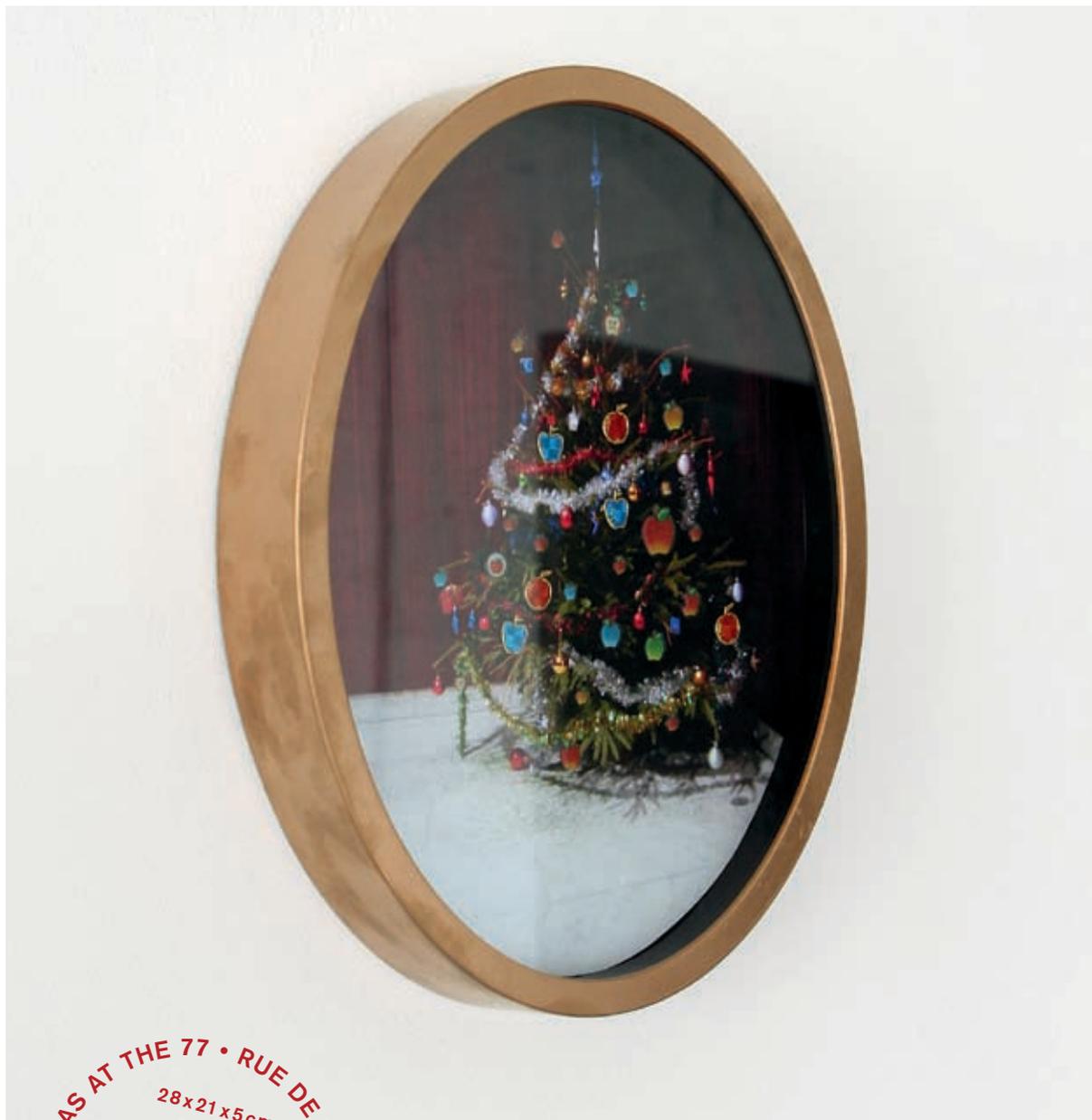
21 Jan 2007, 02:17:77 Rue de Lourmel, 75015 Paris. J'ai rendu au gardien tout ce que j'avais volé



YEAR 2006-2007
TITLE Christmas at the 77, rue de Lourmel, Paris (1)
FORMAT 106 x 150 cm, c-print, lettering stickers

DESCRIPTION I stole the ornaments little by little everyday from the Christmas tree located in the lobby of a high-rise apartment; the tree was set up by the apartment manager. The ornaments were piling up by inches in my room. On the morning of the day in which the Christmas tree was removed, I returned all the ornaments that I had stolen by placing them in front of the manager's apartment. This picture is the record of that moment.

Lettering part: 21 Jan. 2007. 02:17. 77 Rue de Lourmel, Paris. I returned all I had stolen.



THE CHRISTMAS AT THE 77 • RUE DE LOURMEL • PARIS (2)
28x21x5cm
c-print
2007
mixed media


YEAR 2007
TITLE Christmas at the 77, rue de Lourmel, Paris (2)
FORMAT 28x21x5cm, mixed media

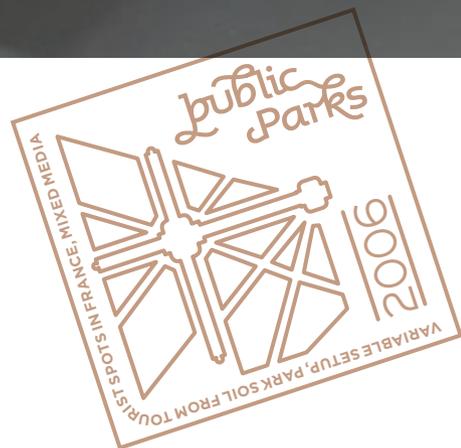
DESCRIPTION I stole the ornaments little by little everyday from the Christmas tree located in the lobby of a high-rise apartment; the tree was set up by the apartment's manager. I put stickers on the photo of the tree to decorate the tree which had become sparse due to my stealing of the ornaments.



HAPPY HOLIDAY
2006
150X100CM
C-PRINT

YEAR..... 2007
TITLE..... Happy Holiday
FORMAT..... 150x100cm, c-print

DESCRIPTION..... A four-week project in which I took care of the plants of neighbors who were gone over the Christmas holiday season. After distributing in my neighborhood pamphlets in which I announced plant-care services free of charge, I became responsible for the care of multiple plants while my neighbors were away on vacation. Information such as the plant owners' names and watering schedules were attached on the flowerpots respectively. The features of the plants over these four weeks in my private room were recorded with the room's panorama.



YEAR..... 2006
TITLE..... Public Parks
FORMAT..... Variable setup, park soil from famous tourist spots in France, plastic bag (15x23cm each) mixed media

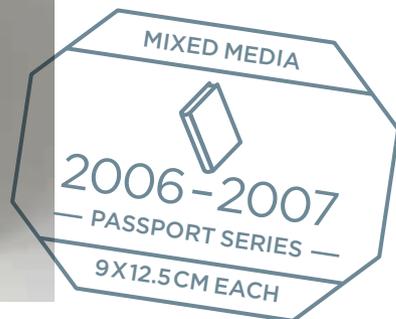
DESCRIPTION..... This was created by the soil of various famous tourist spots in France: Versailles garden, Luxembourg garden, and Vaux-le-Vicomte garden. The soil's origin and usage is written on the surface of the envelop which contains the soil.

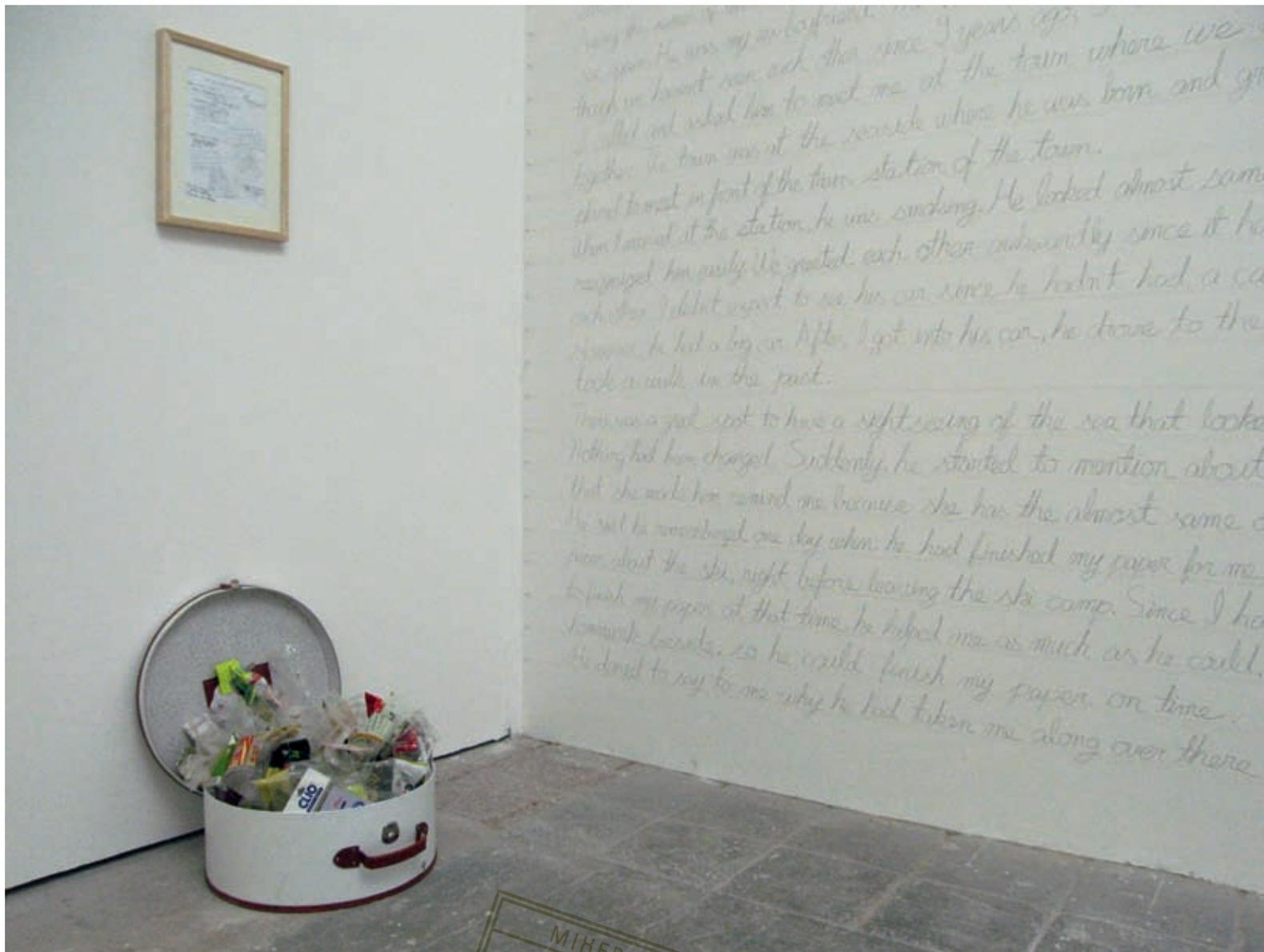
..... One of the sentences written on the envelops:
..... Soil from Luxembourg garden, Directions: Put the soil in a flowerpot, and water it everyday.



YEAR..... 2006-2007
 TITLE..... Passport Series
 FORMAT..... 9x12.5cm each, mixed media

DESCRIPTION..... These are the records of actions which have taken the look and shape of a passport. The process of occurrences in each piece of art, such as "Christmas at the 77, rue de Lourmel, Paris", "I want to get a lot of love letters." and "Happy Holiday" is collaged as a recorded picture and scanned diary in which the time, date, and place are sealed on the top of each piece of art. In form and method, each piece imitates that of the passport by recording the achievements of one's lifetime.



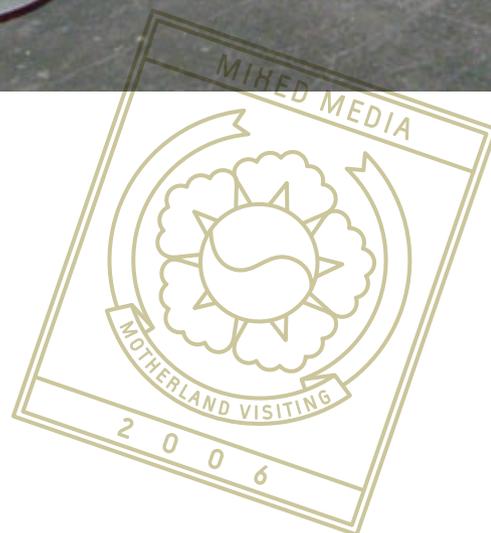


YEAR 2006
 TITLE Motherland Visiting
 FORMAT Mixed media

DESCRIPTION This work is about the first visit to Korea as a stranger. The picture frame contains the list which I have written for several years before the visit. On the list I have written what I should do or wanted to do in Korea. Inside of the suitcase there are some empty boxes and wrappings of the things I have bought during the visit. On the wall you can find how I arranged a meeting with my ex whom I went out with 9 years ago. It is written in pencil in the form of a diary.

A part of the text on the wall:

[...] Due to the high cost of airline travel, I haven't been back to my country for the last three and half years. While here in France, I made a list of what I wanted to eat, what I wanted to buy, and the names of those that I wanted to see. Among these names was a person who I really wanted to see again. He was my ex-boyfriend. Therefore, I decided to see him at this time. Even though we haven't seen each other for 9 years, I was still able to find his phone number. [...]



TITLE Localising the placeless.
 Youngjoo Cho's installation art

AUTHOR Dr. Namsee Kim

TEXT Traditional works of art, like icons serving a ritual, are inextricably bound to a particular site.¹ One can only see (or: worship) cult images at their actual location, and only on certain days, when visitors are granted access to them. According to Walter Benjamin, this "here and now of the work of art - its unique existence in a particular place"² is lacking with reproduced works of art. Quite so. What the work of art loses in the "age of its technological reproducibility", is above all its site-specificity. The site where a work of art comes into being loses its significance due to the technology of reproduction. For, technical reproduction "can [...] place a copy of the original in situations which the original itself cannot attain. Above all, it enables the original to meet the recipient halfway, whether in the form of a photograph or in that of a gramophone record. The cathedral leaves its site to be received in the studio of an art lover; the choral work performed in an auditorium or in the open air is enjoyed in a private room."³ Being thus radically released from its site-specificity by its technological reproducibility, the work of art loses its embeddedness in a context of tradition, its character as an original, and also its aura. We can expand Benjamin's analysis to the modern work of art in general, since modern art is characterised by a lack of being

bound to a particular place. Insofar as modern art, thanks in part to the wide range of available transportation options, is exhibited all around the world, it is mobile and non-site-specific. The place where a work is painted or produced is of little significance for the reception of the work of art, since the work generally bears no direct relationship to the site of its creation, and equally little connection to the site where it is exhibited. What matters is only the work itself, how it expresses something, what it has to say.

The reason why installation art fascinates me is that it attempts in a completely new way to reinvest itself with a relationship to place all but lost to modern art. Unlike a painting or sculpture, an installation cannot easily be transported from one site to another. It is literally 'installed' at one site like architecture, but unlike architecture, it can be dismantled after the exhibition. An art action is carried out at a particular site (and at a particular time), and is captured (at best) on camera, but it is by no means repeatable. Installation art is therefore by its nature unique; unique not only in its creation, but also in its exhibition and its execution at a particular site. It is thus necessarily site-specific.

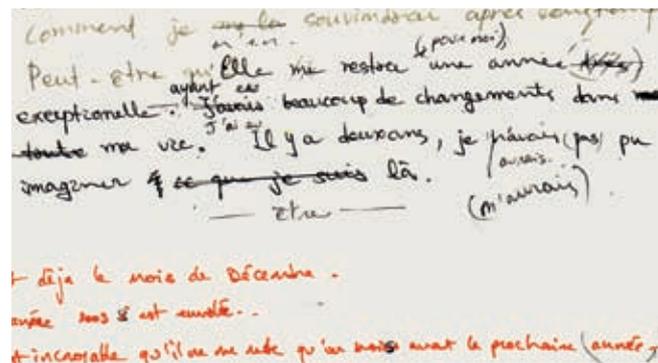
It is this relationship to place especially that characterises Youngjoo Cho's work. Not only because the young artist uses soil from Parisian parks, decorations from a Christmas tree in a Paris apartment, or even the bus stop there for realising her projects, but also because she



2004
 Ne soyez pas jaloux du Bus 258!
 ("Don't be jealous of bus number 258")
 Installation of cushions, magazines, candies and posters in a bus stop, Rueil-Malmaison

garners the subject material of her art from personal experiences that arise only out of a particular topological relationship with the artist: she is a stranger to the place she inhabits. Her projects clearly show how deeply her gaze is informed by her own experiences as an outsider. The artist's empathetic gaze towards foreigners and minorities, which is clearly expressed in the projects *Ne soyez pas jaloux du Bus 258* ("Don't be jealous of bus number 258") or *I want to get a lot of love letters*, would not be possible were it not for her empathy with the very people who live in a majority society as outsiders or minorities. A native of Korea, she studied art in Paris and now works in Berlin. She amasses experiences, the most important raw material for her installations, from her existence as a foreigner. As a foreigner she is not bound to the one place where she lives: she has roots nowhere, although (or because) she is always travelling here or there. In other words: she is a 'global alien' - to quote the name of the artists' group of which she is an active member.

Although it may sound paradoxical, it is precisely this placelessness and the constant being-on-the-move of the artist's existence that, to an extent, localises her work. Her art tells of places that she experiences as a foreigner. In her project *Corrected Diaries*, she projects onto a screen dairy entries that she made during her first residence abroad (also for improving her language skills), and that were corrected by native speakers. It is not only in the content, but also through



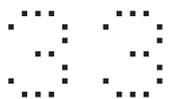
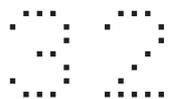
the language itself, that she expresses her relationship to the place she lives, as a foreigner. In this way, her art gains a relationship to the place at which it is created and carried out.

Like the small figure darting across the silver screen, Youngjoo is constantly travelling between a foreign country and her native country. She realised these experiences in the projects *Accessible, Acceptable and Valuable* as well as *Motherland Visiting*. The aluminium box shows the prescribed size of luggage that airlines allow passengers to take on board. However, this internationally standardised, placeless container is filled with passengers' personal, place-specific things and is carried individually. In *Motherland Visiting*, rubbish, as the remnants of a visit to one's native country, an individual's primary place, seems to jump out of a suitcase. In both cases, the works deal with the relationship of the placeless to localness, a relationship that is becoming more complex in an increasingly mobile world.

The strange localisations of her art, which derive from the placelessness of the artist's existence, are expressed poetically in the project *One Night With Someone's T-Shirt In My Bed*. The artist approaches strangers on the street or in cafes, and asks if she can borrow the T-shirt they are wearing. Once home, she then puts on the T-shirt herself, and goes to bed in it. What we see are photos she takes of herself, just after she wakes the next day. The artist, who is herself a foreigner in



2004
 Corrected Diaries
 4 slide projectors, plaster



this city, acts here as a place, where the T-shirt of the other, its actual owner, stays for a night. The T-shirt wanders from one body to another, connecting the two, before it is returned. The exchangeable T-shirt creates a relationship between utterly foreign places - people in their bodies. But this works only because the T-shirt itself is completely mobile and not bound to one place: just like the artist herself, who affirms as the most important source of her art her foreign, placeless existence - a living condition that some find hard to bear. In a later group project, *Exchanging T-Shirts*, Youngjoo sums up this principle in one sentence, which is printed on the T-shirts visitors receive in exchange: *We live where you live.*

- FOOTNOTES
- ¹ Belting, Hans. *Bild und Kult. Eine Geschichte des Bildes vor dem Zeitalter der Kunst*. Munich: C. H. Beck, 2000. 24.
 - ² Benjamin, Walter. "The Work of Art in the Age of Its Technological Reproducibility: Second Version." Tr. Edmund Jephcott & Harry Zohn. In: Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility, And Other Writings on Media*. Ed. Michael Jennings, Brigid Doherty, and Thomas Levin. Cambridge: Harvard University Press, 2008. 21.
 - ³ Benjamin, Walter. "The Work of Art in the Age of Its Technological Reproducibility: Second Version." 21-2.



2007, 2008
Exchanging T-shirts
Performance, mixed media

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