

(QUE) ERRORS

ARTIST IN RESIDENCY WITH YOUNG-JUN TAK

FINAL REPORT

2023 April

GROUP 6

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**(QUE) ERRORS:
ARTIST IN RESIDENCY WITH YOUNG-JUN TAK**

1. Background

On 24 December 2022, *The Myth Makers* exhibition opened at Tai Kwun. As one of the first significant institutional exhibits on homosexuality perspectives in Hong Kong, it features emerging art themes and brings up the present queer reality in Hong Kong, which has been suspended through years of unsettling social movements and excluded from the citizenship agenda. Despite criticism on the exhibition's predicaments patronizing newfound normative and gentrified class¹, still we may recall same-sex couples strolling by the halls which provides a riveting scene to behold. With the notion of "queer mythologies", Tai Kwun's queer appearance indeed calls for refreshing insights about queer visibility in this city: is it possible that LGBT communities, institutions, industries and art spaces may take joint efforts to further depict the multiplicity of Hong Kong queer, not limited to high-brow mythologies, but including intersubjective, participatory forms and art interactivity that engages a wider public?

The question drives us to this art project: *(Que) Errors: Queering Bodies in Hong Kong*, an exhibition with invited artist Young-jun Tak. QUEERROR is a pun coined by the French pronoun *que* and the word *error*, an act that departs from or fails to achieve what should be done. The pun is a three-fold theme: first, "que" means our inquiry to challenge what is queer art in Hong Kong. Second, is the term queer always associated with errors, sins and stigmatization? Like in 2009, transgender marriage in the case of 'W' was rejected by The High Court; in 2012, public consultation on enacting legislation to safeguard equal opportunities and basic rights for people of alternative sexual orientations failed², the question needs to be examined in the current ever-changing context. Finally, queer is everything besides LGBTQ, and the ongoing act of "queering" is open-ended and dynamic, including all errors and failure. According to Judith Halberstam, queer art as "failure" could serve the "low" theory that is not legitimized in existing art systems and institutions.³ Besides the failure as a revealing, in her book *Glitch Feminism*, curator Legacy Russel also invites us to question gender norms with our body's errors and glitches in the digital reality⁴. These points account for why we make it plural as **(Que) errors**, always towards queer identity without any fixation.

¹ Jinghui Li. "ArtAsiaPacific: Reflections on Asian LGBTQ+ Art and Issues at 'Myth Makers.'" Artasiapacific.net. 2023. <https://artasiapacific.net/shows/reflections-on-asian-lgbtq-art-and-issues-at-myth-makers>.

² McLelland, Mark J. *Routledge Handbook of Sexuality Studies in East Asia*. London: Routledge, 2015.

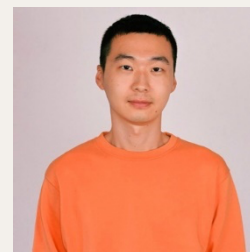
³ Halberstam, Jack. *The Queer Art of Failure*. Durham. London: Duke University Press. 2011.

⁴ Russell, Legacy. *Glitch Feminism: A Manifesto*. S.L.: Verso. 2020.

2. Introduction to Artist Young-jun Tak



Young-jun Tak: *Chained*, 2020. Resin, fiberglass, paper, glue. 400cm



Artist Young-jun Tak,
<https://youngjuntak.net/>

(Que) Error is also drawn from our invited artist Young-jun Tak (1989, Seoul), whose artworks have been centered on queer fluidity, religion, original sins and social action. Born in 1989 in Seoul, Young-jun has a degree in

English literature and cross-cultural studies from Sungkyunkwan University and he now is based in Berlin with other emerging queer artists. His art forms range from sculptures, installations, body arts to performance, investigating the socio-cultural and psychological mechanisms between borders, challenging normativity and existing belief systems. He has participated in major international exhibitions including the Lyon Biennale (2022), the Berlin Biennale (2020), and the Istanbul Biennale (2017). Best known among his works is *Chained* (2020), where he analyses the moral and social implications that are echoing each other by targeting LGBTQI communities. The story goes that in his hometown in South Korea, Christian leaders and churches have been driven by a belief in “the blessed county” and direct their patriotic energy towards promoting anti-LGBTQI and anti-migration sentiment. Collecting those anti-LGBTQ propaganda flyers promoting conversion therapies and courses, Tak remade them into collaged materials and finally a human chain with interlocking arms: in a world of turmoil and distrust, there surfaces again the hope of connection.

With the academic catchword “Queer Asia”, the queer reality in South Korea and Hong Kong within East Asia along with Young-jun Tak’s profound queer originality together sees the genesis of his residency and our art project. In the Hong Kong-Korea context, there have been robust relations that we can find the Seoul-based artist Eun Young Jung’s artworks at Tai Kwun’s Myth Maker exhibition, which showcases traditional Korean opera sung by women. Besides, such connections bridging Hong Kong and Korean art is seen in that Tak had dialogues with Hong Kong-born artist Isaac Chong Wai within the Berlin artistic network. Overall, Tak is invited by the following redeeming traits:

- Strong ambition venturing into queer bodies, stigma and intimacy with innovative media
- Good connection with queer Hong Kong and Pan-Asia
- Collaborative in networks across Berlin and Asia
- An emerging and promising artist

3. What Curators We Want to Be and What Influence We Create

Based on this favorable opportunity, we as adventurous curators cherish the addition of the queer society and social interactivity in Hong Kong's art sphere. Besides partnerships with the artist Young-jun Tak, we plan to invite real-life LGBT groups in Hong Kong to donate their own worn clothes as materials for artmaking in advance of this project in the following months. Like Tak's innovative use of paper flyers, second-hand clothes are another medium of bonding and sociality. By clothing, it indeed entails time, temporality, body and lived experience. In art history, clothing is always a long-standing material for mixed media and public art, as we know about Yoko Ono's work *Cut Piece* (1964), Kusama's obsession with fashion and textiles, etc. We will have a preparation session in advance, in which we set up sites at Central, Choi Hung Station and Hong Kong Cultural Centre to gather clothes and welcome all interested associations and the public. But rather than cutting and distributing with a privilege on the artist, in our creation with Young-jun Tak we highlight interpersonal connection: the second-hand clothes could be shaped into pieces of strings and patterns, and then all the clothing will be collected together to create a large social sculpture: developed by the artist Joseph Beuys, social sculpture aims to achieve that every aspect of life could be approached creatively and everyone has the potential to be an artist. While main art institutions in Hong Kong fall short in such practice, this is precisely what we hope to showcase in our main exhibition, to engage the queer community and public commons.

4. Main Works and Events During the Residency

Considering making this queer project to win more public attention, we decide the exhibition venue to be Hong Kong Cultural Centre, Salisbury Rd, Tsim Sha Tsui, the cultural hub rich with global art scenes. Our ten-day exhibition from 1st July to 10th there involves a series of events and activities shedding light on art, intellectual dialogue and public voice:

1) Collaborative project: social sculpture workshop

Starting from May 31 to Jun 5, we will place clothes donation boxes at 3 sites (Chez Trente Central; Choi Hung Station; Cultural Center), each representing unique queer cultures such as bars, streets and cultural communities. Then all the collected clothes will be disinfected by us for the sculpture making during the sculpture workshop from July 1 to 5. We along with the artist and public will cooperate together to finish a remarkable sculpture work



Social sculpture reference

with unique queer tokens. Moreover, with the rest materials visitors are encouraged to make their own queer mascots, creating cherished memories and even sending out the mascots as gifts.

2) Queer-themed dancing performance

In addition to the social sculpture project with collected clothes and fabrics, the artist Young-jun Tak will do his best in his choreography, as seen in his previous work *Wish You a Lovely Sunday* (2021), an 18-min documentary video installation. As Brian Holmes writes, “what we look for in art is a different way to live, a fresh chance at coexistence,”⁵ queer art can build close bonding and far-reaching networks. We will then invite Hong Kong-based queer dancers and performers to watch the exhibition on view and put on their performances delivering queer feelings. As the audience joins in the improvisation we will film the performance and edit it into a short video. The video will then again be put on the exhibition as a special installation.

3) Two-day symposiums: Queer Body & Queer Art

The featuring of artworks must go in tandem with knowledge sharing and mutual understanding that stir up the public. This is the initiative that we would like to incorporate two symposiums into the mid-run activities during the exhibition. What are the dialectics between queer and body? How much art is enough in Hong Kong and what kind? The first symposium on July 6 will bring up Fan Popo, Chinese queer filmmaker who is based in Berlin as well and has good connections with Young-jun Tak. He will join us in zoom on the public-facing symposium Queer Body and have a dialogue with Tak. At the second symposium on July 7, we will have Chantal Wong, the curator for the Myth Maker exhibition and who will share her ideas with Tak on the praxis of queer art in Hong Kong.

4) Outreach program on public feedback

⁵ Holmes, Brian. “The Affectivist Manifesto. Artistic Critique in the Twenty-First Century”. Public, no. 39 (January). 2009. <https://public.journals.yorku.ca/index.php/public/article/view/30386>.

We would appreciate feedback from visitors as we continue to explore new ways to combine ideas with our exhibition. For viewers' feedback, a set of postcards will be written by visitors and pinned on the exhibition entrance and room ceiling, which is another participatory providing dialogical viewpoints and by which we could queer the place in the conference room.

Finally, the affected audiences include as varied as: 1) queer community; 2) arts and cultural practitioners; 3) the wider public in Hong Kong. It is believed that through this view, the public will be rewarded a lived bodily experience, a new understanding of queer affects and art interactivity. This dialogic aesthetics is what Rosalind Krauss said, "To make the work happen, then, on this very perceptual knife-edge—the interface between the work and its beholder—is on the one hand to withdraw privilege both from the formal wholeness of the object prior to this encounter and from the artist as a kind of authorial absolute who has set the terms for the nature of the encounter, in advance."⁶

5. Selected Exhibits

The exhibition theme (*Que*) *errors* centers on queer bodies, the fascinating essence of Young-jun Tak's art-making over the years. We selected the following 5 works that encapsulate the rich inspiration on body organs, hatred, love, desire, and queer feelings:

1) **Miracles**

2021

Resin, wood, paper, glue

Dimensions variable (34 × 38 × 65 cm for each sculpture)



⁶ Krauss, Rosalind. "The Cultural Logic of the Late Capitalist Museum." *October* 54 (1990): 3–17. <https://doi.org/10.2307/778666>.

2) Wish You a Lovely Sunday

2021

Single channel HD video, color, 5.1 sound

18 minutes 38 seconds



3) Being Seen, and Being Heard

2019

Polyurethane foam, gas mask filters, safety helmet, megaphone, USB/SD card, glass vase



4) Knocked, and ...and Knocked

2023

Ceramic, aluminum drain pipes, ropes, metal, glue

257 × 33 × 129 cm

257 × 39 × 101 cm



5) Holy Water

2022

Veronese yellow marble, silicon, polyurethane

13 × 16 × 22 cm



6. Execution Planning

6.1 Timeline

Pre-exhibition

Time	Events	Details and Remarks
3.1	Preliminary curation on the venue and details	/
3.22	Invite artists, negotiate themes and details	Inquiry to be sent on Instagram
3.26	Redefining the exhibition venue.	Rent the conference room. The price is

	After discussion, the address will be set at the Hong Kong Cultural Centre	4420HKD per day.
3.29	Finalize exhibition event details after group consultation	Email invitation letter to the artist, the symposium host Chantal Wong, the lecturer Fan Popo and Queer dancers in Hong Kong
3.30-4.15	Visual design preparation	Posters, brochures, large format posters
4.16-4.20	Discuss visual design details with artists and revise	/
4.21-4.26	Preparation of promotion, contacting unofficial organizations and media	Including LGBT organizations, local art influencers in Hong Kong, local media outlets and platforms
4.27-5.15	Preparation of promotional materials	Posters, brochures, KT boards; exhibition labels
5.16	Finalize the curation with the artist	Also finalize the event flow with the symposium host, the lecturer and Queer dancers
5.20	Contact the shipping and insurance company in agreement with the artist	/
5.30	Official Pre-announcement (In addition to posting the content of the project, we will also post a collection of used clothes from the Queer community)	Artist's Ins account + our team account + local art influencers
5.31-6.5	Place clothes donation boxes at 3 sites (Chez Trente Central; Choi Hung Station; Cultural Center)	With one team members at each location to ensure smooth operation, 10:00 - 19:00; Purchase the tools needed for the art-making: scissors, needles and threads, etc.
6.15	Social media promotion mid-term (Re-emphasize about old clothes)	Including posting in local LGBT communities and interacting with online friends
6.16-6.26	Second collection period for old clothes (Placement of recycling bins at four busy subway stations)	With one team member at each location to ensure smooth operation, 14:00 - 18:00
6.27	Disinfect second-hand clothes; online consultation about making the social sculpture	/

6.29	Artist arrives in Hong Kong Team members collect the selected artworks and set up the exhibition venue	After the artist settles in, team members show the artists around the venue
6.30	The artist works with team members in the venue and advises on the layout of the exhibition	Contact with media outlets

Mid-run of the exhibition

Time	Events	Details and Personnel Assignment
7.1	Exhibition opening; Media visit and report; <u>Queer dancers perform and team members record with cameras for documentary;</u>	Time: Opening hours: 10:00-18:00 Performance: 10:00-12:00 Details: Hong Kong queer dancers are invited to have improvised performances Personnel Assignment: Jango: film the opening ceremony, and dance performances; Lisa: Operate social media; Tianyu: maintain the order of exhibition Andy: assist the artist.
7.1	<u>Artist work with team members and visitors on social sculpture with old clothes;</u> Pack up the venue and prepare workshop materials for the next day; Release event news on social media; Edit the Queer dance documentary and communicate with the artist.	Time: Sculpture creation: 14:00-18:00 Pack up and edit: 19:00-21:00 Personnel Assignment: Jango: film the lecture and exhibition; Lisa: operate social media and edit; Tianyu: maintain the order; Andy: support sculpture making.
7.5	<u>Team members finish making the sculpture and put it on exhibition;</u> <u>Exhibit the Queer dance documentary;</u> <u>The artist and the curator Chantal Wong conduct symposium</u>	Time: Install sculptures and documentaries: 09:00-10:00 Symposium: 14:00-16:00 Personnel Assignment:

		<p>Jango: film the symposium scene and record the conversation for a post;</p> <p>Lisa: operate social media and maintain the workshop.</p> <p>Tianyu: maintain the order of exhibition</p> <p>Andy: maintain the symposium.</p>
7.6	<p>Symposium 1: Dialogues on <i>Queer and Body</i>; Fan Popo & Young-jun Tak</p>	Time: 14:00-16:00
7.7	<p>Symposium 2: Dialogues on <i>Queer and Art in Hong Kong</i>; Young-jun Tak & Chantal Wong</p>	Time: 14:00-16:00
7.2-7.10	<p>Wrapping up the venue with posting and interacting with netizens</p>	<p>Time: Opening hours: 10:00-18:00 Workshop time: 14:00-18:00</p> <p>Personnel Assignment (despite the activities): Jango: photographing; Lisa: operate social media and maintain the workshop. Tianyu: maintain the order of exhibition Andy: assist the artist.</p>

After Exhibition

Time	Events	Details and Remarks
7.11	See the artist off from Hong Kong	Follow-up event report
	Venue strike-out Refund the deposit to the Centre	
	Send artworks back to the shipping company	
7.12	Settlement and reimbursement of food and transportation costs with participating artist volunteers	/
	Settlement of freight and insurance fees	

6.2 Mid-run Activities

1) *Que-errors: Documentary of Queer Dancer*

- **Perform and Record:** 10:00-12:00, 07.01

The conference room will have a separate performance area and viewing area. The dancers will be free to create within the performance area, Jango will record in the viewing area, and the audience will be able to watch the dance in the viewing area.

In order not to disturb the dancers, the audience need to be quiet, and Jango is responsible for maintaining order in the area while recording.

- **Edit:** 07.01-07.04

Lisa will edit the documentary based on full communication with the artist. It is mainly done at night.

- **Exhibit:** 10:00-18:00, 07.05-07.10

The documentary will be shown at the exhibition on the morning of July 5, and will continue until closing on July 10.

2) *Onsite Art-making: Social Sculpture with LGBT's Clothes*

- **Creation:** 14:00-18:00, 07.01-07.04

The artist will be working on social sculptures using materials such as clothing in a separate area of the conference room. During the workshop, visitors can participate in the creation of a part of the sculpture.

- **Exhibit:** 10:00-18:00, 07.05-07.10

The social sculpture will be installed at the exhibition on the morning of July 5.

3) *Symposium 1: Queer and Body*

Time: 14:00-16:00, 07.06

- **Venue:** Conference Room of Hong Kong Cultural Centre
- **Lecturer:** Fan Popo (online); Young-jun Tak
- **Topic:** Queer and body
- **Flow of Lecture:**

Time	Process	Details and Remarks
13:30-14:00	Zoom & Onsite sign in	Audience are required to fill out the registration link in advance
14:00-14:05	Opening and warm-up	By host and Fan Popo
14:05-15:30	Dialogue between Fan Popo and Young-jun Tak	Play PPT slides
15:30-15:50	Q&A	Team members help coordinate and deliver microphones
15:50-15:55	Group photo	Fan Popo take pictures with all the audience and team members

15:55-16:00	Fill in the questionnaire	When the audience exits, they are invited to scan the code and fill in the digital questionnaire to help us prepare for the next seminar
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4) Symposium 2: *Queer Art in Hong Kong*

- **Time:** 14:00-16:00, 07.07
- **Venue:** Conference Room of Hong Kong Cultural Centre
- **Speaker:** Artist Young-jun Tak and Curator Chantal Wong
- **Topic:** Queer art in Hong Kong (with 3 subdivided topics)
- **Flow of Lecture:**

Time	Process	Details and Remarks
13:30-14:00	Sign in	Audience are required to fill out the registration link in advance. Registration is limited to 40 people, and other 10 seats can be walk-in.
14:00-14:05	Opening and warm-up	The host introduces the speakers and the topics discussed today
14:05-14:40	Topic 1: Media and Form	All attendees can discuss these topics with the two speakers
14:40-15:15	Topic 2: Limits and Dilemmas	
15:15-15:50	Topic 3: Future and Prospect	
15:50-15:55	Sum up	The host summarize today's discussion
15:55-16:00	Group photo	All speakers, attendees and team members photograph together

6.3 Online and Offline Promotion

1) Pre-exhibition

Open official accounts. We will open official accounts on Instagram, Facebook and Red. The accounts will be operated in four main directions: posting event content, interacting with users, posting countdown trailers and providing links to registration for lectures and workshops.

Launch the clothes collection campaign. We mainly promote the event online and collect it offline. Apart from publicizing the event on our official accounts, we will also work with local LGBTQ associations and influencers in Hong Kong to spread the event through postings and community calls, leveraging on their influence. When collecting clothes offline, we will install posters and attach QR codes to our official accounts next to the collection points, inviting both donors and other

members of the public to follow and participate in our exhibition.

2) Mid-run

Updating exhibition photos. We will update photos from the exhibition site daily on our official account and republish visitors' posts to keep the exhibition's buzz going.

Invite Influencers to the exhibition. We will invite 10 influencers related to LGBTQ or local art in Hong Kong to visit each day and release posts on social media.

Invite visitors to post. Visitors will receive a commemorative badge if they post on social media with the location and exhibition details, which will widen our circle of influence.

3) After exhibition

Exhibition summary and opinion gathering. In addition to posting a summary of the event, we will also invite users to fill in an online questionnaire to collect their opinions on the event. This is because we may invite other artists to exhibit in the (Que) errors series in the future.

Submission collection box. This account will not cease to operate after the exhibition ends. We will accept queer-related submissions and update the content regularly to create a local public account for queer art in Hong Kong.

6.4 Logistics & Budget

(I) Venue

Hong Kong Cultural Centre, 10 Salisbury Rd, Tsim Sha Tsui

Rent room: Conference Room is 126 m².

The whole room is 340HKD per hour. Opening hours are from 9:00 to 22:00.

Totally venue fee: 340HKD*13*13=57490HKD

Zoning plan: 50 m² for exhibits and audience viewing area, 40 m² for audience workshop, 30 m² for the artist and group members to make social sculpture. When there is a dance performance or lecture, the exhibit area will be closed and used as an audience area.

(II) Participants

a) Artist: Young-jun Tak

- Residency Period: 6.29-7.11
- Airfare: 1500HKD*2 =3000HKD
- (Round trip from Korea to Hong Kong, flying at around 12 pm)
- Accommodation (close to the exhibition hall): 1000HKD*13 =13000HKD
- Transportation: 150HKD per day*13=1950HKD
- Meals: 400 per day*13 = 5200HKD

b) Queer Dancers

- Allowance: 150 per hour*2=300HKD

c) Symposium Speaker (1 person)

- Transportation: 150HKD per day
- Meals: 400 HKD per day

(III) Exhibits

- Transportation fee: 5 artworks*800HKD=4000HKD
- Insurance: 5 artwork*1000HKD=5000HKD

(IV) Material preparation

- Printing posters, brochures and KT boards: within 1000HKD
- Collect clothing and disinfection, purchase wooden materials and disinfection spray within 400HKD
- Purchase baffles (for site zoning): within 1000HKD
- Purchase scissors, needles and threads, glue, paper clips, stapler, buttons within 2000HKD

(V) Media Relations Fee

- 800HKD per media*4=3200HKD

Totally Cost=98090HKD

7. Appendix

(a). Exhibition Poster



(b). Artist CV

Young-Jun Tak, Artist

<https://youngjuntak.net/>, youngjun@youngjuntak.net

PROFILE

Born 1989 in Seoul, South Korea. Lives and works in Berlin, Germany.

SOLO EXHIBITIONS

2023

Doubt, Overgaden, Copenhagen

2022

Wobin?, Efremidis, Berlin

Der Garten, Sox, Berlin

2021

Wish You a Lovely Sunday, Fragment, Moscow, organized by Center Stage

EXHIBITIONS AND PROJECTS

2022

Clubs 2, Sala Apolo, Barcelona

16th Lyon Biennale, *Manifesto of Fragility*, Guimet Museum, Lyon

Finger Bang, Perrotin, Paris

Forming Communities: Berliner Wege, KINDL Centre for Contemporary Art, Berlin

Megan Dominescu, Lea Draeger, Nika Fontaine, Aviva Silverman, Young-jun Tak, Mauer, Cologne

2021

It's Just a Phase, Kjøpmannsgata Ung Kunst, Trondheim

9th Berlin Masters, Wilhelm Hallen, Berlin, Berlin Masters Foundation

Erschreckend aktuell / Frighteningly topical, Gabriele Senn Galerie

LETTER (to us), a billboard project at Elsenbrücke, Berlin

Round 4, Art for Black Lives, Online

2020

Locked in, BKV Brandenburgischer Kunstverein Potsdam

11th Berlin Biennale, *The Crack Begins Within*, Berlin

Szene Berlin, Hall Art Foundation / Schloss Derneburg Museum, Derneburg

2019

Show Me Your Selfie, Diskurs, Berlin

PRO-TEST, Seoul Museum of Art, SeMA Bunker, Seoul

Show Me Your Selfie, Aram Art Museum, Goyang

2018

Schrein der Freundschaft, BKV Brandenburgischer Kunstverein Potsdam

A Strong Desire, PS120, Berlin

2017

15th Istanbul Biennial, *a good neighbour*, Istanbul Modern

2016

The Others, König Galerie, Berlin

AWARD AND GRANTS

2023

“Support for Emerging Artists”, Seoul Museum of Art

“Experimental Filmförderung”, Medienboard Berlin-Brandenburg

“NEUSTARTplus-Stipendium”, Stiftung Kunstfonds, NEUSTART KULTUR der BKM

2021

“TOY Berlin Masters Award”, Berlin Masters Foundation, Burger Collection, Hong Kong

“International Exchange Program for Young Artists”, Arts Council Korea, Seoul

2020

“International Exchange Program”, Arts Council Korea, Seoul

2016-2017

“International Exchange Program”, Arts Council Korea, Seoul

EDITORIAL WORKS

2019-2021 Managing Editor, the 13th Gwangju Biennale

2018-2019 Managing Editor, the 9th Busan Biennale

2012-2015 Online Editor and Editor, *Art In Culture*, monthly art magazine, Seoul

EDUCATION

Sungkyunkwan University, Seoul

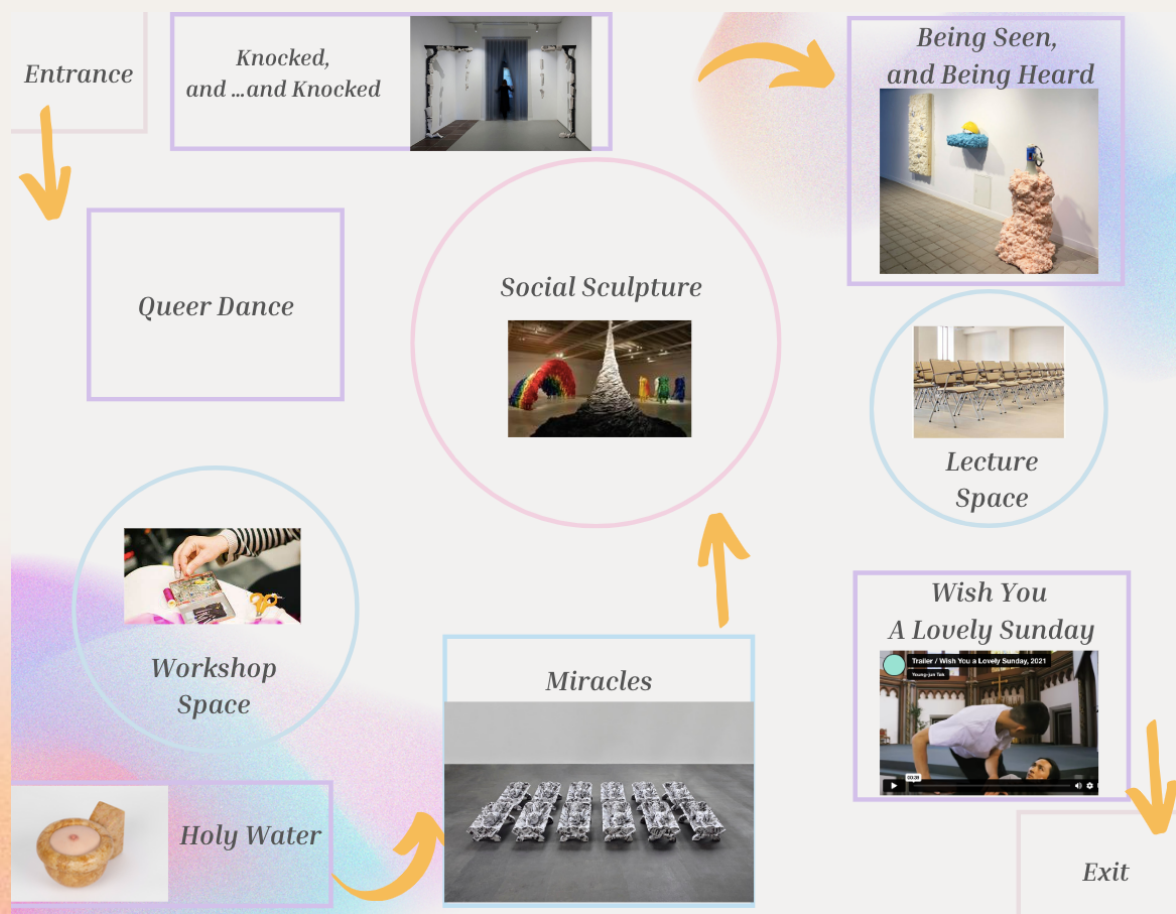
BA, English Language and Literature

BA, Cross-cultural Studies

(c). Venue



HKCC and Conference Room AC2



Exhibition Floor Plan

(d). Clothes Donation Letter

Dear all queer souls, friends, and comrades,

We are living in a clash of queer voices and affects, in films, television, bars, and museums. But where is the next representation? Has it improved or regressed or is it merely tokenistic? Whose voices are heard or are erased?

Fifteen years ago, artist Brian Holmes wrote in his manifesto, "From the lovers' bed to the wild embrace of the crowd to the alien touch of networks, it may be that intimacy and its artistic expressions are what will astonish the twenty-first century." Today, we invite you to engage in the world of art-making, to share your intimacy with clothing, queer, and art for our upcoming exhibition (Que)error at Hong Kong Cultural Centre this July, a reconfiguration of queer sins, glitches, and bodies.

We are seeking donations in kind, especially your cherished clothes. Clothing tells materiality, a bonding of body and touch, of every single being, a catalog of the long history. In these times of (in)visibility, we want you, together with our invited queer artist Young Jun-Tak, to reimagine the limits and potentials for new queer visibility through a collective sculpture. We sincerely wait for contributions include, but are not limited to:

- Clothes rich with your stories, with family, friends, and partners;
- Clothes saw your stigma, hatred, sex, and desire;
- Clothes from your fondest childhood memory, no longer fit but you hold precious

...

You will have the opportunity to work with the artist, enthralled in building the social sculpture with your beloved clothes, and even making your own lovely mascot.

Below are details on where and when you can donate:

- Choi Hung station, Exit 2, MTR
- Chez Trente, Central
- Hong Kong Cultural Centre

Available donation time: 31 May-5 June, 10:00-19:00

We would like to have your first batch of donations disinfected for preliminary design upon your agreement, hence we hope you kindly make your contributions well in advance.

Feel free to leave your stories and contacts on your piece of clothing. We want this year to see the wildest magical thinking, of appreciation and a love for the arts and all queer feelings.

See you this July at Hong Kong Cultural Centre.

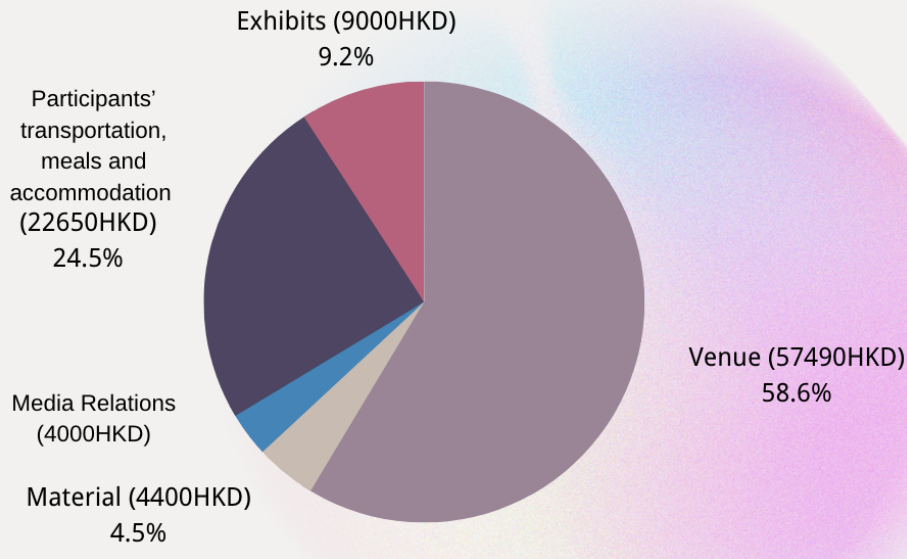
Cheers,
(Que)error exhibition



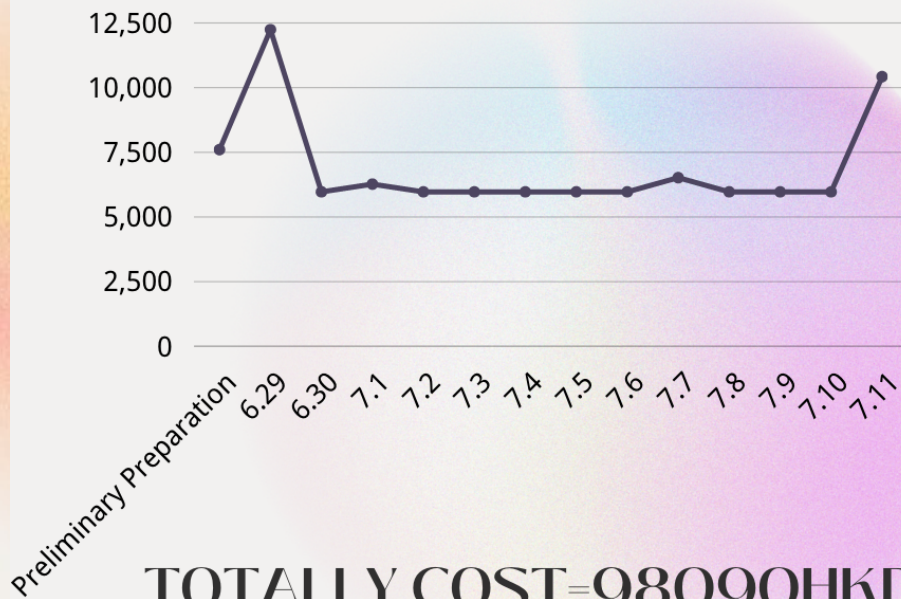
**PRECIOUS
AND
ADORED:
CLOTHES
DONATION
LETTER**

(e). Budget Charts

BUDGET ALLOCATION RATIO



DAILY BUDGET FLUCTUATIONS



TOTALLY COST=98090HKD