Sung Hwan Kim
Dirt in the Shape of You
9.10.2026–3.1.2027

BERGEN KUNSTHALL

-ENGLISH-

For more than two decades, Sung Hwan Kim (b. 1975, Seoul; lives and works in Honolulu) has developed a distinctive artistic practice that intertwines video, music, storytelling, performance, drawing, sculpture, and architecture. His installations unfold as immersive environments where personal memories, historical events, folklore, rumours, and myths are woven together into poetic narratives that resist fixed interpretation.

Working in close collaboration with musician and composer David Michael DiGregorio aka dogr, Kim creates works in which sound and image function as equal narrative forces. Voices, songs, and fragments of stories move across time and place, connecting intimate experiences with broader questions of migration, translation, displacement and belonging. Moving through Seoul, Amsterdam, New York, and more recently Hawai'i, Kim approaches history and the depiction of it as something embodied, remembered, retold, and continuously transformed.

The exhibition at Bergen Kunsthall is titled "Dirt in the Shape of You." Kim thinks of dirt as the ground, or earth, like the islands of Hawai'i; in a sense, as what we all become in the end. The title plays with the idea that the dirt, the land ('āina) and the soil are shaped by all the people who have become part of that certain place, metaphorically and physically. Some of these figures appear as subjects within his videos in this exhibition as well as authors and protagonists who tell their own stories as in *Artist Conversation: Nā Maka o ka 'Āina*, produced by kekahi wahi (which translates to "a certain place") interviewing seminal filmmaking duo from Hawai'i, Nā Maka o ka 'Āina ("eyes of the land").

As an artist and storyteller, Kim is asking which shape, and what kind of figures, should be *cast* to tell a story about the land.

Migration, translation and the question of how we relate to what lies beyond our own borders run through the exhibition. Kim asks: "How does one care about the trouble beyond a national border, let alone the border of one's skin?" and notes that "identity is about how people approach boundary." The works are not about the identity of the people who appear in them, and they are not simply autobiographical. Kim brings his own position into the work and looks at the gap between one person's experience and another's, rather than speaking about an "other".

Much of the work is made with the same people over many years, among them his niece Yoon Jin Kim, the artist and curator Drew Kahu'āina Broderick, his teacher Mary Jo Freshley, archivist Suin Kwon, filmmaker Sancia Miala Shiba Nash, his kumu hula, Auli'i Mitchell, and artist and musician, Byungjun Kwon. DiGregorio's music is heard throughout the exhibition, and at the opening he performed a version of an ongoing song cycle, *Read Aloud Lyrics*, extending his long-term musical collaboration with Kim through sound, text, voice and narrative.

As Kim titles one of the wall text poems "Blind Spot, as in a shape" he notes: "I wonder about one person's blind spot that is overlapped by another one's blind spot—a space no one is able to see. To all eyes, this spot would seem non-existent." His works are less about their subjects than what is built around them, circling what no single vantage point could show alone. It is close to how Kim works with collage more broadly, layering incomplete views on top of one another until the gaps between them start to speak. Walking through this exhibition can feel like walking through one such collage, built at the scale of a room.

The exhibition builds on "Protected by roof and right-hand muscles," the title under which it was presented at the Van Abbemuseum in Eindhoven and at ZKM | Center for Art and Media Karlsruhe, the largest European survey of Kim's work to date. "Protected by roof and right-hand muscles" was curated at the Van Abbemuseum by Yolande Zola Zoli van der Heide in close collaboration with the artist. Kim designs his exhibitions himself, including architectural elements, light, and sound; and for each venue he rearranges the film environments, drawings and architecture to suit the rooms. Developed in dialogue with the original exhibition using the idea of "thresholds," the presentation at Bergen Kunsthall has been extensively reimagined and includes several new works and site-specific interventions. In the artist's words: "Instead of designing thresholds between works and rooms, I asked myself where I am, in the present moment, before these works, created at different points and places in my life. Am I relevant to the past that now seems alien to me?"

Gallery II

Gallery II has an anachronistic juxtaposition of people from disparate times and cultures, ranging from Syngman Rhee, the first president of Republic of Korea, who died in Hawai'i; to a Hawaiian mountain that has three different names, one of which is the name of an historically important figure, Dosan, whose son is portrayed in the big vinyl print on the wall of this gallery. In the same photograph, a civic and cultural figure from Hawai'i is studying this son's head, next to a photograph of the artist's niece, whose eyes get transformed into a bird's eyes. The artist notes: "How do I depict a tattered identity? How do I design a shape out of what is lacking in every single one of these figures?"

Korea's history bears directly on much of this room and may be less familiar to visitors in Norway. Korean immigration to Hawai'i began in 1903, when the first labourers arrived to work at sugarcane plantations, recruited with the help of American missionaries during a brief window in which Korea's government permitted emigration. They were invited as strike breakers to a plantation workforce that already included Chinese and Japanese labourers, recruited from the 1850s and 1880s respectively. Naturally, relations between these groups were not always easy, and for Koreans in Hawai'i the tension was sharpened by Japan's own expanding power over Korea itself. Japan made Korea a protectorate in 1905, then annexed it outright in 1910, beginning 35 years of colonial rule. One of the new colonial government's first acts was to end Korean emigration in order to protect the Japanese labourers there; by then, some 7,000 Koreans had settled in Hawai'i.

At the back of the gallery, a large photograph shows Drew Kahu'āina Broderick, reading the backside of a work, *Figure Complex 2: He Is a Rock He Is an Island*, Kim showed in 2024–25 at the Seoul Museum of Art in the solo exhibition "Ua a'o 'ia 'o ia e ia" ("they learned from them"). The same photograph also contains a portrait of Philip Ahn (1905–78), the eldest son of the Korean independence leader and educator Dosan (aka Ahn Chang-ho). By the 1930s he was one of the first Korean American actors to build a substantial Hollywood career. Although not revealed in this rendition of the work at Bergen Kunsthall, Broderick is reading a list of the roles Ahn played during his career. He was frequently cast as Japanese or Chinese, often painted to portray what is known as a "Chinaman" stereotype, as portrayed in the reprints of Henry Brandon in Gallery I. In one of the poems Kim also questions how Ahn's role and identity go unmarked by the calligraphic signs for "woman" (女) and "man" (男), both represented in vinyl on the wall. They are copied from a page in Theresa Hak Kyung Cha's *Dictée* (1982), a landmark Korean American book that moves between English, French, Korean and classical Chinese. Kim's own drawing of this calligraphy and Cha's presence circumscribes the aforementioned blind spot in contemporary readings of Cha's writing.

Close by, a stencil drawing of the Taegeukgi, the flag of the Republic of Korea, is drawn directly onto the wall at magnified and blurred scale, sitting somewhere between an object and its image. Kim notes, "I appropriated that particular drawing of the Korean flag because the lines look tattered. The subject who sees that flag has blurred vision. I am interested in the visualization of that double vision of what symbolizes a national identity. What triggers this? A potion? Astigmatism? Or a dysphoric time in that nation's storytelling?"

Two further photographs turn to a different history. One shows the front page of Busan Ilbo from 12 April 1960. It pictures Kim Ju-yeol, a student killed during the protests against South Korea's rigged elections on 15 March 1960. His body was found floating off the coast, with a tear-gas canister lodged in his eye. Published nationwide, the image helped spark the outrage that led to the April Revolution and the immediate expulsion from Korea of Rhee, who took refuge in Hawai'i until his death. Shown with it, *Three Names Related to the Constant Mountain* likely refers to the mountain that activist Ahn Chang-ho saw rising from the sea on his first trip through Hawai'i in 1902. It is known in 'ōlelo Hawai'i as Lē'ahi and commonly called Diamond Head by English speakers, the same mountain after which Ahn took his pen name Dosan, meaning "Island Mountain" (島山). Although Lē'ahi is a sacred site in Hawai'i; and Dosan is so renowned in Korea that an area named after him is one of the most visited neighborhoods, neither Koreans nor Hawaiians are exposed to this aspect of the mountain. This image resurfaces elsewhere in the exhibition: in the video *he inoa pō*, set to DiGregorio's music, in Gallery I, and to the rhythms of *Foot Movement of Chun Hung Kim*.

Chun Hung Kim (1909–2007), a master of Korean traditional music and dance, also taught Sung Hwan Kim's own teacher, Mary Jo Freshley, the American dance instructor heard and pictured in *By Mary Jo Freshley*, the film in Gallery III. In 1963 he taught dance to Freshley, then 28, together with a 12-year-old Theresa Hak Kyung Cha, later the author of *Dictée*. A gap between memory and archive runs through this room.

Howl Owl (2012) was first produced alongside pages from Kim's artist's book *Ki-da Rilke* (see Gallery I) and *Washing Brain and Corn* (screen, Gallery I). Like the collage and drawing works elsewhere in the exhibition, it is built up from parchment paper, acetate sheet and poster paint, layered until the shapes resemble a creature, here an owl. The title belongs to a family of titles across Kim's practice that echo and vary one another by ear: a related work made a decade later, *Howl Howl* (2022), swaps the owl for a second howl.

Gallery I

Gallery I includes two films shown on the same wall projection, looping in turn so that only one is on view at any moment: *Washing Brain and Corn* (2010) and *Hair is a piece of head* (2021). *Washing Brain and Corn* is a video made in musical collaboration with David Michael DiGregorio aka dogr. It was first shown in 2010 and was completed in 2012, as part of a larger installation that opened the Tanks at Tate Modern, London. The video is inspired by Rainer Maria Rilke's poem "Leichen-Wäsche" (Corpse Washing, 1907); Kim's book *Ki-da Rilke* and radio play *Howl Bowel Owl* were published as a parallel project, both available in the bookshop. The video features Kim's niece Yoon Jin Kim. It takes as its starting point a propaganda phrase he heard in his youth, "nan-kong-san-dang-i-sil-eu-yo," translated as "I hate the communists," which returns as a musical refrain. The film retells a Cold War-era Korean story about a boy whose mouth was ripped open by North Korean spies after he said the phrase. As the story unfolds, Kim draws on transparent sheets and projects the drawings onto the faces of DiGregorio and his niece. Kim has written that the phrase comes from one of two competing traditions of children's public speech taught in South Korean schools in the 1980s: a formal, declamatory style practised mostly by boys, and a more gestural, sung storytelling style more popular with girls. Both were used to teach children anticommunist propaganda. He chose one of the most common stories from that repertoire, based on a real incident from 1968, which became obsolete to generations educated after the cold war: "I was interested in the irrelevance that a story could have in another continent and another time."

Hair is a piece of head (2021) is the first film in *A Record of Drifting Across the Sea* (2017–), a series in which Kim approaches history through archival research. The film was commissioned by the Gwangju Biennale Foundation and is spoken in English, Korean, Mandarin and Hawaiian. "For centuries," Kim writes, "Hawai'i has served as the integral point of passage for most, if not all, immigrants first crossing the Pacific, including Koreans, and the first patch of 'US soil' that many migrants encountered historically. This historicizing is often oblivious to the dwindling fate of another nation, that of kānaka maoli, Native Hawaiians."

Kim's drawing and filmmaking are not sequential but mutually constitutive. In works like *Washing Brain and Corn*, the editing itself takes shape through layers of drawing on parchment paper, mounting board and transparent plastic sheets. Elsewhere, a still frame from a video becomes the surface for a new drawing, which can in turn return to the work as video or performance. Even documentation can become artwork this way: a photograph of Kim examining the back of a Figure Complex piece becomes a page in a book, and is staged here as a work in its own right.

The *Woman Head* drawings relate to 피나는 노력으로 한 [*A Woman Whose Head Came Out Before Her Name*] (2015), Kim's largest theater project, which deals with national borders, international co-productions and conflict between generations. The artist book, documenting this piece, is displayed in Gallery III. Additionally, two drawings from *Ki-da Rilke* (2011), another artist's book, are displayed in the glass vitrine in Gallery I.

The room ends with *Artist Conversation: Nā Maka o ka 'Āina*, produced by the film and art collective kekahi wahi (which translates to "a certain place"). It combines archival documentary footage with a conversation on Hawaiian land, sovereignty and intergenerational resistance. The video centres on *Nā Maka o ka 'Āina* (NMOKA), which translates to "The Eyes of the Land," the independent documentary team founded in 1982 by Joan Lander and the late Puhipau (1937–2016). For more than three decades they chronicled the Hawaiian sovereignty movement, land struggles and cultural life, in films including *A Nuclear Free and Independent Pacific* (1983), *Act of War—The Overthrow of the Hawaiian Nation* (1993) and *Mauna Kea—Temple Under Siege* (2005). As Puhipau put it, the team was "established for one purpose only, and that purpose is to speed up the process towards sovereignty." In the recording, Joan Lander, who co-founded NMOKA with Puhipau in 1982 and continues its work today, appears in conversation with the main interviewer, Drew Kahu'āina Broderick, whom we already met in Gallery II and the camerawoman, Sancia Miala Shiba Nash, who appears in *By Mary Jo Freshley* 프레실리에 의(依)해 in Gallery III. The relationship between Joan Lander and Puhipau is emulated by the relationship within kekahi wahi, between Broderick and Nash.

Gallery III

Gallery III centres on *By Mary Jo Freshley* 프레실리에 의(依)해 (2023), the second film in *A Record of Drifting Across the Sea* (2017–), in which Kim approaches history through archival research into the undocumented Koreans who migrated to the US in the early twentieth century. In it, we hear movement instructions from Kim's teacher, Mary Jo Freshley, an American instructor of Korean dance, as she teaches him to dance.

Freshley is not ethnically Korean, but is Hawai'i's foremost expert in dance first taught by Halla Huhm (1922–94), a migrant to Hawai'i. A section from the *Figure Complex* series is newly unfolded here at Bergen Kunsthall, in *Korean Waterfront Worker in Korea*, and *Yedo, Figure Complex 3: Cultivating Land of Others*, with new poems around these images. The film questions the idea of a reliable narrator.

Nearby, a large photograph of a photograph, *Korean Waterfront Worker in Korea*, reproduces an image taken around 1917 by R. J. Baker, together with the filled-out usage request slip, stored in the Bishop Museum Library and Archives, part of a house of extensive collections of possessions of Hawaiian design, both ancient and contemporary. This photograph, further expounded upon in the video, *By Mary Jo Freshley* 프레실리에 의(依)해, as the title affirms, questions which figures are authorized to be steward to the archived materials.

Gallery IV

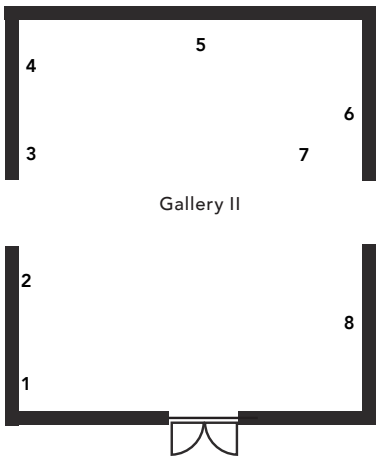
Gallery IV is anchored by *Drawing Video* installation, a work that derives from *pushing against the air* (2007), three performances on three different dates, in which scary stories were told, in front of an audience with live music. The script was based on Kim's interviews with his regular collaborators, DiGregorio and the musician and artist Byungjun Kwon. Its starting point is a line inspired by Kwon's radio show *World Music Journal*, broadcast nationwide in Korea in 2004–05: "It is officially considered a major error in radio broadcasting when there is even five seconds of silence on air."

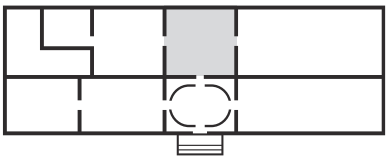
While the drawings are made, a voice tells scary stories loosely connected to the thematics of the performance: the safety of boundaries against the horror of not having them, through spectral realities such as co-habitation, haunting and aging. Kim interviews his two collaborators, running the camera with his left hand while he draws with his right, and placing it below the drawings so the projected images appear behind the musicians. Some of the imagery from this work, such as the beads of eyes, keeps reappearing through the exhibition, including the new collage work in Gallery I.

The installation also includes DiGregorio's 16mm film/electro-acoustic sound composition *Cover* (2003), shot across New England, the Pacific Northwest and the Canadian Rockies.

By the entrance to this room, *woman flowing down the mountain* (2009) is a large chalk-and-emulsion drawing on wood. The artist notes, "this is one of the earliest drawings in this exhibition. It is next to one of the most concrete images, a photograph of a working man having a pause; this image archived and guarded by others, unrelated to the man photographed. But how much of these lines and shapes do I understand? In a way, I organized this exhibition at Bergen Kunsthall thinking about this discrepancy, a common area between delusional reality and lucid dream."

Co-curated by Silja Leifsdottir





Gallery II

1
Howl Owl, 2012
Pencil, water-based poster paint, oil-based poster paint, acetate sheet, masking tape, acetate tape on parchment paper
106,1 x 81,2 x 4,8 cm (framed)
Courtesy of the artist

2
Turning Yoon Jin into an owl, an endangered species, 2010/2023
Digital print mounted on Dibond
48,4 x 72,6 x 0,3 cm
Courtesy of the artist

3
Man "nam" 男 and woman "nyo" 女 scanned page, Theresa Hak Kyung Cha, Dictée, rev. ed. (Oakland: University of California Press, 2022), 26-27, 2024
Courtesy of University of California, Berkeley Art Museum and Pacific Film Archive; gift of the Theresa Hak Kyung Cha Memorial Foundation

4
Stencil drawing of the Korean flag, magnified on the wall of Bergen Kunsthall, 2024
Courtesy of the artist

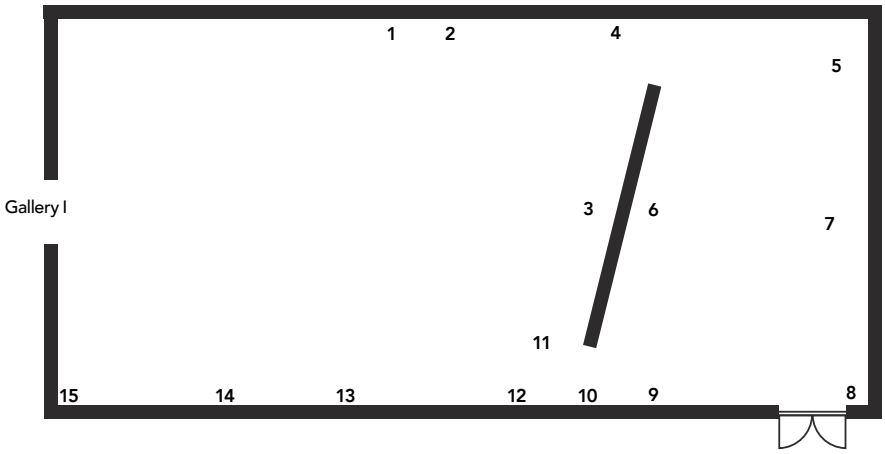
5
Drew Kahu'āina Broderick reads the backside of *Figure Complex He Is a Rock He Is an Island*, 2024
Vinyl photo print
290 x 220 cm
Courtesy of the artist

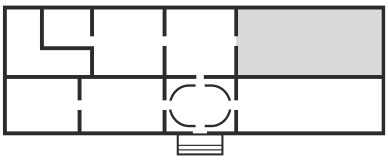
6
(Dirt in the Shape of You), 2026
Site specific intervention for Bergen Kunsthall
Courtesy of the artist

7
Robert Garfias, (Foot movement of Chun Hung Kim), 1966
H.264 encoding in QuickTime MOV file, monochrome,
04 min, 06 sec
Courtesy of National Gugak Center

8
Buoyancy of Jooyeol Kim, on the front page of Busan Ilbo on April 12, offshore from Masan, Gyeongsangna m-do, 1960
Vinyl photo print (translucent)
90 x 80,2 cm
Courtesy of 4.19 Revolution Library (photograph: Jong Huh)

Three Names Related to the Constant Mountain, 2026
Digital print mounted on acrylic (HM Satin Baryta 290g)
Courtesy of 4.19 Revolution Library (photograph: Jong Huh)





Gallery I

1
They carried the heads of theirs, 2022
Digital print mounted on Dibond, wood, primer, pencil, water-based poster paint, aluminum tape, nails
94,5 x 105 x 10 cm
Courtesy of the artist

2
Small Metaphor, 2021/2023
Pencil, acrylic paint, water-based poster paint, oil-based poster paint, tracing paper, paper, acetate sheet, aluminum tape, hinging tape, document repair tape, double-sided tape, acetate tape, glue on chipboard
68,4 x 68,3 x 7,4 cm
Courtesy of the artist

3
Hair is a piece of head (2021) Sung Hwan Kim (in musical collaboration with David Michael DiGregorio aka dogr), 2021
H.264 QuickTime 2160p on SSD 16:9, color, stereo sound,
23 min, 16 sec
Courtesy of the artist

Washing Brain and Corn, 2010
QuickTime Movie ProRes 422HQ HD 1888x1062 (60i) NTSC (from HD MiniDV), originated in HDV-NTSC at a recording resolution on tape of 1440x1080
10 min, 22 sec
Courtesy of the artist

4
Hair is a piece of head 33, 2023
UV print on wood
99 x 72,7 x 1,8 cm, 101 x 72,7 x 1,8 cm
Courtesy of the artist

Hair is a piece of head 77, 2023
UV print on wood
329,6 x 120 x 1,8 cm
Courtesy of the artist

5
Ki-da Rilke 167; Ki-da Rilke 165, 2011
Pencil, acetate sheet, water-based poster paint on parchment paper, charcoal lining paper, wood, solid aluminum
58,4 x 42 each, 100,5 x 139, 5 x 8 cm (framed)
Courtesy of the artist

6
Three color-changing lights cycling on the upside down sky at night above Kapi'olani Park, vinyl photo print mounted on the wall, Bergen Kunsthall, 2026
370 x 493 cm
Courtesy of the artist

7
Artist conversation: Nā Maka o ka 'Āina, various years
16:9; QuickTime movie files; stereo sound
69 min, 52 sec
Directed and edited by kekahi wahi (Sancia Miala Shiba Nash and Drew K. Broderick) for the Hawai'i Contemporary Art Summit 2021
Courtesy of the artist

8
Bird Through Lightning, cut in Two, 2016
Chalk, acetate sheet, tape on blackboard
114 x 90 cm (left),
114 x 96 cm (right)
Courtesy of the artist

9
Woman Head by the Water (Night), 2016
Poster pen, acrylic, acetate, pushpin, masking tape, tape on paper
48,5 x 70,5 x 5 cm (framed)
Courtesy of the artist

Woman Head by the Water (Suns and Moons), 2016
Poster pen, pencil, acrylic, acetate, tape on paper
48,5 x 70,5 x 5 cm (framed)
Courtesy of the artist

Woman Head by the Water (Hand), 2015
Poster pen, pencil, acrylic, acetate, tape on paper
52 x 56,5 x 5 cm (framed)
Courtesy of the artist

10
Six Bird Through Lightning, 2016
Chalk, acetate sheet, tape on blackboard
114 x 127 x 7 cm
Courtesy of the artist

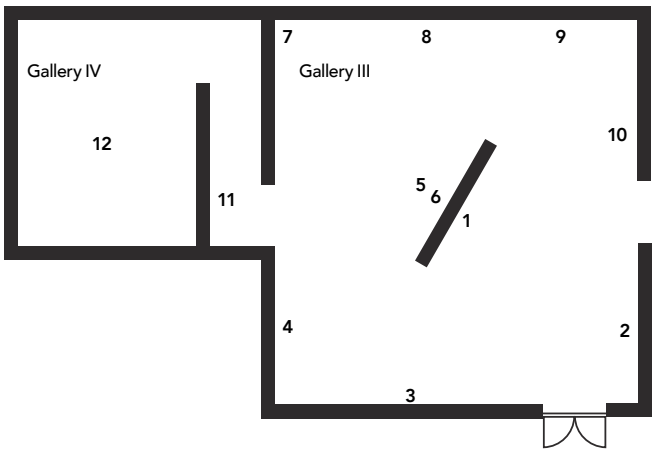
11
he inoa pō, 2024
16:9 QuickTime movie file; (3840x2160); stereo sound; H.264,
03 min, 47 sec
Courtesy of the artist

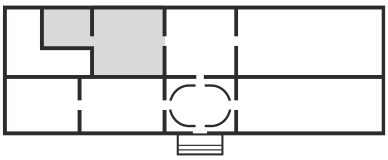
12
David Michael DiGregorio's hair blowing in the wind (after Terrilee Keko'olani's hair photographed by Ed Greevy), Mau'umae Trail (Pu'u Lanipo Trail), Wilhelmina Rise, 2020/2022
Digital print mounted on Dibond
37,3 x 50 x 0,3 cm
Courtesy of the artist

13
(Dirt in the Shape of You), 2026
Site specific intervention for Bergen Kunsthall
Courtesy of the artist

14
(Dirt in the Shape of You), 2026
Site specific intervention for Bergen Kunsthall
Courtesy of the artist

15
Suin in ironwood, Wa'ahila Ridge Trail, St. Louis Heights, 2020/2022
Digital print mounted on Dibond
37,3 x 50 x 0,3 cm
Courtesy of the artist





Gallery III, Gallery IV

1
A Record of Drifting Across the Sea: By Mary Jo Freshley 메리 조 프레실 리에 의(依)해 (Eindhoven), 2023
Mixed media Installation
Dimensions variable
By Mary Jo Freshley 프레실리에 의(依)해, 2023
H.264 QuickTime 2160p on SSD, 16:9, color, stereo sound
14 min, 04 sec

2
Talk or Sing 152 – 153, 2014
Pen, water-based poster paint, acetate sheet, acetate tape, masking tape on paper
30,5 x 36,5 x 5 cm (framed)
Courtesy of the artist

Talk or Sing 16 – 17, 2015
Pen, water-based poster paint, acetate sheet, acetate tape, masking tape on paper
30,5 x 36,5 x 5 cm (framed)
Courtesy of the artist

Talk or Sing 10, 2015
Pen, water-based poster paint, acetate sheet, acetate tape, masking tape on paper
30,5 x 36,5 x 5 cm (framed)
Courtesy of the artist

Talk or Sing (Eyes of a Swallow), 2014
Pen, water-based poster paint, acetate sheet, acetate tape, masking tape on paper
30,5 x 36,5 x 5 cm (framed)
Courtesy of the artist

Talk or Sing 4 – 5, 2014
Pen, water-based poster paint, acetate tape on paper
30,5 x 36,5 x 5 cm (framed)
Courtesy of the artist

3
pushing against the air 03, 2007
Pen on tissue paper
75 x 49,5 cm
Courtesy of the artist

pushing against the air 02, 2007
Pen on tissue paper
75 x 49.5 cm
Courtesy of the artist

pushing against the air 04, 2007
Pen on tissue paper
75 x 49,5 cm
Courtesy of the artist

These three drawings are part of *Drawing Video* Installation (Van Abbemuseum), 2008/2023, on display in Gallery IV)

4
Korean Waterfront Worker in Korea, photograph of photograph by R. J. Baker, Bishop Museum Archives, Kalihi/ Pālama, 2019
Vinyl photo print (opaque)
330 x 232,5 cm
Courtesy of Bishop Museum Archives, Kalihi/ Pālama, 2019

5
a table for the book, 피나는 노력으로 한 [A Woman Whose Head Came Out Before Her Name], 2016/2023
104 x 137 x 147 cm
Wood, aluminum tape, abalone sheet, artist book
Courtesy of the artist

6
production still (trying out clothes made for the workshop at Frank Joubert Art Centre, Cape Town, South Africa), 2006/2023
100 x 180 cm
Vinyl Photo Print

26 x 46,5 x 0,3 cm
UV Print on Dibond
Courtesy of the artist

7
(Dirt in the Shape of You), 2026
Site specific intervention for Bergen Kunsthall
Courtesy of the artist

8
Hairwaterbody, ca. 2004-5/2023
Digital print mounted on painted wood
116.5 x 90 x 4 cm
Courtesy SUNG HWAN KIM and a lady from the sea

9
(Dirt in the Shape of You), 2026
Site specific intervention for Bergen Kunsthall
Courtesy of the artist

10
Conjoinment of two photographed pages from the program publication for "[Halla Pai Huhm Korean Dance Studio presents] Panorama of Classical and Traditional Korean Dance," July 27, 1963, Farrington High School Auditorium, Honolulu, Hawai'i, 2022.
Vinyl photo print (translucent)
100 x 52 cm
Courtesy of the artist

11
woman flowing down the mountain, 2009
Chalk, emulsion paint, acetate, and acrylic on wood
193 x 215,5 x 7,5 cm (framed)
Courtesy of the artist

12
Drawing Video
Installation (Van Abbemuseum), 2008/2023
Mixed media Installation
Dimensions variable
Courtesy of the artist

a
QuickTime movie DV/ DVCPRO - NTSC 640x480 (29.97i) (originated in DV-NTSC with non-square pixels (0.9091) at a recording resolution of 720x480 (3:2 ratio),
40 min, 34 sec

b
David Michael DiGregorio
Cover, 2003
16mm, b/w, monaural sound, 13 min, 42 sec, shot on Eastman Kodak Tri-X motion picture film with Bolex REX-4 and Arri-S 16mm cameras

c
Fabric (star)
110 x 175 cm

d
Drawing on three broken pieces of glass, 2008/2023
Water-based poster paint on glass, painted wood, solid steel
approximately 50 x 202 x 11 cm

e
Head over head (excerpted from Haus der Kunst wall]), 2010
Chalk and emulsion on wood
128,9 x 69,8 x 2 cm

f
(pushing against the air 02- 04, 2007, on display in Gallery III, are also part of this installation)

POEMS

The exhibition features eight poems on several walls, written by Sung Hwan Kim.

Titles
Blind Spot, as in a Shape
woman 女 man 男
Clothes
김주열 Kim Jooyeol
Mountain (Mountain)
NMOKA and kekahi wahi
Foot Movement of Kim Chun Hung
Is this a bird

EVENTS

Opening
Fri 9 Oct 20:00
Free entry during the opening weekend

Concert: *Read Aloud Lyrics iv: Bergen*
dogr
Fri 9 Oct 20:30—21:00
Landmark
Free

Opening Party
With DJ Mira Kahrs
Fri 9 Oct 22:00
Landmark
Free

Plattform: Artist Talk
Sung Hwan Kim, David Michael DiGregorio aka dogr, Yolande Zola Zoli van der Heide and Silja Leifsdottir
Sat 10 Oct 14:00
Upstairs
In English
Free

Screen: Sung Hwan Kim
Artist films, co-programmed with Sung Hwan Kim
Wed 18 Nov 19:00
50,-
Details TBA

GUIDED TOURS

Every Sunday
13:00 Guided tour and workshop for families
14:00 Guided tour

Staff
Kjersti Solbakken
Director

Jade Meili Barget
Live Programme Curator

soso brafield
Communication

Sofia Marie Hamnes
Live Programme Manager

Thea Haug
Members and Reception

Ragna Haugstad
Bookshop and Reception

Sarah Jost
Operations Assistant

Mai Lahn-Johannessen
Exhibition Programme Manager

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Curator of Exhibitions

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Head of Communication

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Technical Producer

Henrik Tønseth Skauge
AV Technician

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Gallery Manager

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