

# KOREA ON OFF



CORÉE 한국  
프랑스 FRANCE  
2015 2016

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**KOREA ON/OFF  
IS AN EVENT  
ORGANIZED  
BY THE YEAR  
FRANCE-KOREA  
2015 - 2016**

**WWW.ANNEEFRANCECOREE.COM**



**CITE  
INTERNATIONALE  
DES ARTS • PARIS**

## **TENDANCE FLOUE**

Two exhibitions at the Galerie de  
la Cité internationale des arts.  
18 rue de l'Hôtel de Ville, Paris 75004.  
From 30<sup>th</sup> August till 25<sup>th</sup> September 2016.  
Open everyday from 2pm till 7pm.  
Free entrance.

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### **A SPECIAL PARTNERSHIP**

On the occasion of this event, an eBook (in English-Korean-French) will be designed, published and distributed by Art Book Magazine. Price: 9,99€.

A conference programme will be held in the auditorium of the Cité internationale des arts. The calendar is yet to be finalized.

After Paris, the exhibition KOREA ON / OFF will be shown in Korea at the GoEun Museum of Photography in Busan from December 17<sup>th</sup> 2016 till February 22<sup>nd</sup> 2017.

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**Coordination and  
art direction:** Thierry Ardouin  
and Alain Willaume

With the participation of the  
exhibition curator and art critic  
Bernard Marcadé.

**Contact :** Clementine Semeria  
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Tél. 01 48 58 90 60

The collective of photographers Tendance floue presents two exhibitions at the Galerie of the Cité internationale des arts with the support of the France-Korea Year 2015-2016 and the GoEun Foundation in Busan.

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**1. KOREA ON / OFF** The new collective body of work created for the France-Korea Year is composed of a choral ensemble of twelve photo and video narratives. It has been produced during a period of two years and is covering a wide range of the Korean territory. Inventing a new kind of collective recital that follows on from previous projects, KOREA ON / OFF focuses on the Tendance Floue collective's guiding principles: poetry and commitment, individuality and sharing, affirmation and imbalance.

The symbols of the I Ching and Yin-Yang, components of the national flag of the Republic of Korea, are at the heart of the project concept.

## 2. BEAUTIFUL AND DISCRETE

Tendance Floue invites the GoEun Museum of Photography of Busan to show part of its collections for the first time in Europe.

Entitled "Beautiful and Discrete" (a literal translation of the name of the museum), the exhibition is an original take on Busan Observation, the ten-year programme of photographic residencies organized by the museum. Each year it gives carte blanche to a Korean photographer to produce a body of original work on the city of Busan, examining and documenting historic and geographic issues in the city.

The exhibition in Paris presents a choice of works by the photographers HongGoo Kang, KwangHo Choi, GapChul Lee, YongSuk Kang and ChuHa Chung, selected from the first five residencies (2013 till 2017).

The exhibition is curated by SangIl Yi, Director of the GoEun Museum of Photography with the participation of Tendance Floue.

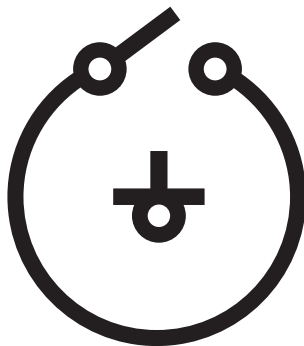
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## AN EXCLUSIVE COLLABORATION

Tendance Floue has invited Ahn Sang-soo, maybe the **most innovative designer** in contemporary Korea and the **godfather of Korean typography** to design a specific visual signature for the various media of the KOREA ON / OFF project, (exhibitions, eBook, analog catalogue, etc). Inspired from the electric symbol of the switch (on / off), Ahn's design shows in its center the very last consonant character of Hangul, the Korean alphabet. He has actively involved in the process students and teachers of the Paju Typography Institute (PaTI), the alternative school founded and directed by him.

His inimitable legacy imprinted on the scriptural revolution of Hangul places him at the forefront of East Asian design and beyond. Much more than a typographer and graphic designer, he is also a cultural producer who transmits his poignant philo-

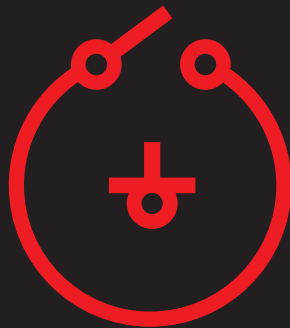
sophy through various mediums from visual design to poetry, photography, and installation. He has reinvented and championed the field of linguistic illustration.



In his PaTI studio in June 2015, Ahn Sang-soo shows one of his sketch books where he just noted down his original visual concept of KOREA ON / OFF  
(© A. Willaume / Tendance Floue)

# KOREA ON/OFF

Harmony and Swirling Particles





# KOREA ON/OFF

## Harmony and Swirling Particles

**Coinciding with the 25<sup>th</sup> birthday of Tendance Floue, the new collective body of work created for the France-Korea Year is composed of a choral ensemble of twelve photo and video narratives.**

Inventing a new kind of collective recital that follows on from previous projects <sup>(1)</sup>, KOREA ON / OFF focuses on the collective's guiding principles: poetry and commitment, individuality and sharing, affirmation and imbalance.

**The symbols of the I Ching and Yin-Yang, components of the national flag of the Republic of Korea, are at the heart of the project concept.**

According to the philosopher Edgar Morin, "The primordial figure of the I Ching is [...] a figure of order, of harmony, [...] but carrying in itself the idea of swirl and the principle of antagonism."<sup>(2)</sup> This quote may also be used to define the spirit of both the Tendance Floue

collective and its Korean project "KOREA ON / OFF".

The project is composed of a body of images and documents created and assembled by the twelve photographers of the collective based on the idea of complementarity / opposition. Each of the photographers is freely inspired by the principles of unity and antagonism that make up the Yin / Yang and the I Ching.

Narrated with a multiplicity of voices and inputs, the Korean stories told by Tendance Floue present an original view of the country and weave together a universe that is unique and complex.

In line with Tendance Floue's mission to explore new spaces for creation and propose new principles of photographic narration, the contents and formats for the restitution of "KOREA ON / OFF" are varied and, depending on the host site, propose scenogra that combine photographic prints, screens, texts and video projections in varying proportions. In this way the collective story acquires a mutant dimension ●●●

<sup>(1)</sup> 0:00 GMT (2004), Une trilogie (1999-2006), Mad in China (2007), Mad in India (2008), Mad in France (2009), Mad in Sète (2011)

<sup>(2)</sup> *The Method. Towards a Study of Humankind / Volume 1 / The Nature of Nature*, Peter Lang Publishing, Inc., New York 1992. Library of Congress Cataloging-in-Publication Data. Translated by J.L. Belanger.

The prints for this exhibition are produced in Arles, at the Atelier SHL created by the Korean photographer Sunghee Lee, a former graduate of the École nationale supérieure de photographie (ENSP – the National Photographic School) in Arles and a regular collaborator of the GoEun Museum of Photography.

• • • in which scenography, video and sound are brought together to support the still image and provide a new and original experience.

Produced by the GoEun Museum of Photography of Busan, the exhibition “KOREA ON / OFF” is a multimedia experience that immerses the spectator in a unique photographic event at the intersection of social, cultural, philosophical and political considerations.

The photographic production phase of KOREA ON / OFF took place in 2014 and 2015 and covered a wide range of the Korean territory.

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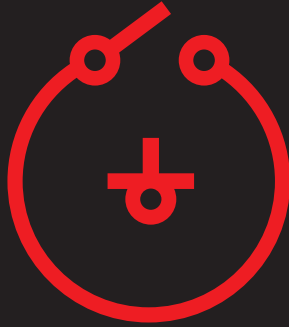
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# THE PHOTOGRAPHERS

Gilles Coulon  
**SILENCE / MUSIC**

Olivier Culmann  
**ME / OTHERS**

Philippe Lopparelli  
**INSIDE / OUTSIDE**

Meyer  
**THE VOID /  
THE FULLNESS**

Mat Jacob  
**BLACK / WHITE**

Alain Willaume  
**BELOW / ABOVE**

Bertrand Meunier  
**NOISE / WORDS**

Flore-Aël Surun  
**VISIBLE / INVISIBLE**

Thierry Ardouin  
**VERTICAL /  
HORIZONTAL**

Pascal Aimar  
**PRESENCE / ABSENCE**

Denis Bourges  
**BEFORE / AFTER**

Patrick Tournebœuf  
**AIR / EARTH**

# GILLES COULON

## SILENCE / MUSIC

### *Fade Away.*

Film et photographs 2014

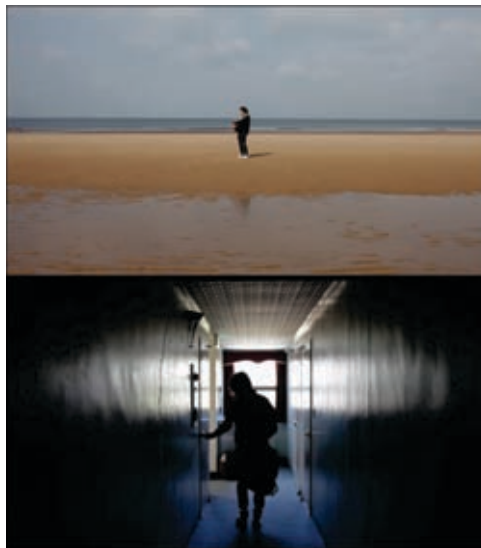
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Gilles Coulon, a French photographer, takes Seokho Zeon, a Korean musician, on an undefined journey. The road winds on, landscapes appear one after the other, each stage of the journey looks the same. As it unfolds, a piece of music takes shape before our eyes. *Fade Away*. And the photos of the scenery gradually become musical.

Over time, the odyssey shared by the two companions follows the course of the moving, nomadic relationship. A road movie that comes close to creating, to seeking out an almost imaginary island.



*The musician.*  
Photography. 2014.




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Frame of *Fade Away*. 2014

# OLIVIER CULMANN

## ME / THE OTHERS

### *The Intruder and other avatars.*

Seoul. Photo and video. 2014

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Olivier Culmann, a tireless collector of Others, sets off to discover visual Korean pop culture. Relentlessly questioning, taking us along with him, he insinuates himself, in the true sense of the term, deep into the passionate relationship that the inhabitants of the peninsula have with their own image, an inevitably illusory search for a perfect, flawless 'me'. Demonstrating a caustic sense of humour and observation that is as tender as it is without mercy, Culmann hypnotises us and invites us to explore this consuming obsession. But who are we, ourselves?



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*Conversion.  
Surgical simulation.  
Seoul 2014.*

Reversing the local practice of using plastic surgery to try to look like a "westerner", Olivier Culmann asked clinics to produce simulations of his face based on photos of Korean film stars.



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Intrusion. *Photozip Studio*, 2014.

In a photo studio in the Hongdae student area of Seoul, Olivier Culmann colludes with the camera operator so that he is included in the scenes set for each group of people who came to be photographed.

# PHILIPPE LOPPARELLI

## INSIDE / OUTSIDE

*Plastic Room.*

*Soju Story (I, II)*

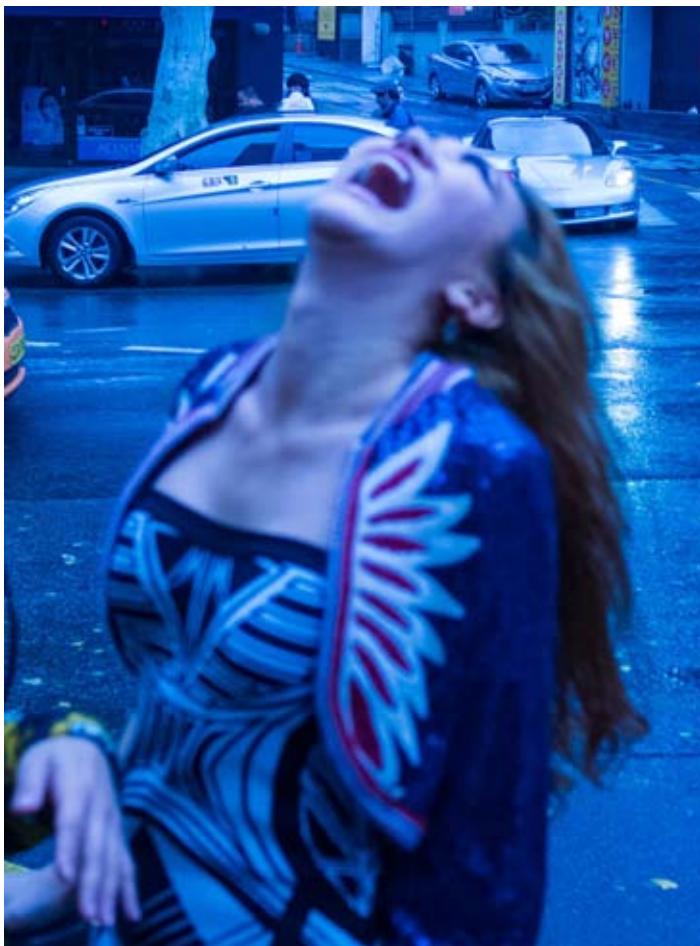
*Octopuses.*

*Pipes.*

Photographs. Seoul. 2014

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For as long as he can remember, Philippe Lopparelli has gone out at night and come back with the dawn. Outside, inside, he comes across octopuses, a few lemurs and other caged creatures. He walks, with flashes in his head, at the edges of mornings that are no longer still, at the threshold of days that hesitate to come back to life, hampered as they are by blue hymns and by wreckage. Moving around the blocks of his inner Tetris, he ventures out, he ventures abroad and always rediscovers us. But we are the ones who are lost.



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*Sortir.* Photography.  
Seoul. 2014






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*Soju Story 1. Photography.*  
Seoul 2014

# MEYER

## THE VOID / THE FULLNESS

### *The Gaze of Sina.*

Photographic story. 2014

### *The Supposition Of A Void.*

Photographs and video. 2014

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Meyer creates worlds we are not familiar with. He makes sequences of images that intersect, multiply, turn into labyrinths and sometimes dissolve. His fairies and demons play with his images. His worlds resemble us as long as we can inhabit them right away. We see only poetry in his sleight of hand. But behind his illusions, another world snorts and roars like a wild animal, an allegory of a society from which Humanity is fading away. He tells us that "Aristotle considers space as something that indicates a living connection with the relation of determined orders in the world and that is even fundamental to it in a way. The essence of the world".



*The Gaze of Sina.*

Extract of the photographic story. 2014





*The Supposition Of A Void.*  
Detail of a diptych,  
Photographs and video. 2014

# MAT JACOB

## BLACK / WHITE

*The Stack of Things,*  
Photography. 2015

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Observation of the multiplicity of information, its indigestible appearance. Digital scan of the city over time T. Overlays. JPG tracking and compression of poetic attraction. Traversing the layers. Anonymous pixels. The traces of footsteps... Questioning the value of things in the system of image consumption, frenzied production and the collective digital walk.

Mat Jacob shows a “stack of things”, illegible and stripped to a minimum.

***Black Cars White Cars.***  
Video sequence. 2015 (13 min)

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There were white cars, black cars. Everywhere. He set off on the road, to the south, from Seoul to Busan there were white lines, black tunnels, everywhere blinkers bends a waltz of colour that



he tried not to see, he closed his eyes driving blindly down the road looking for a formula, a reason, a why. He drove, filmed the flashes the traces of light, lapped up the landscape intoxicating his milky way, ran behind the white the black without knowing that this adverse trek would turn the milk.

*Black Cars White Cars.* 2015.  
Frame of the video.



*Black Cars White Cars*. 2015.  
Frame of the video.

# ALAIN WILLAUME

## BELOW / ABOVE

*TAL or The Empire Below.*

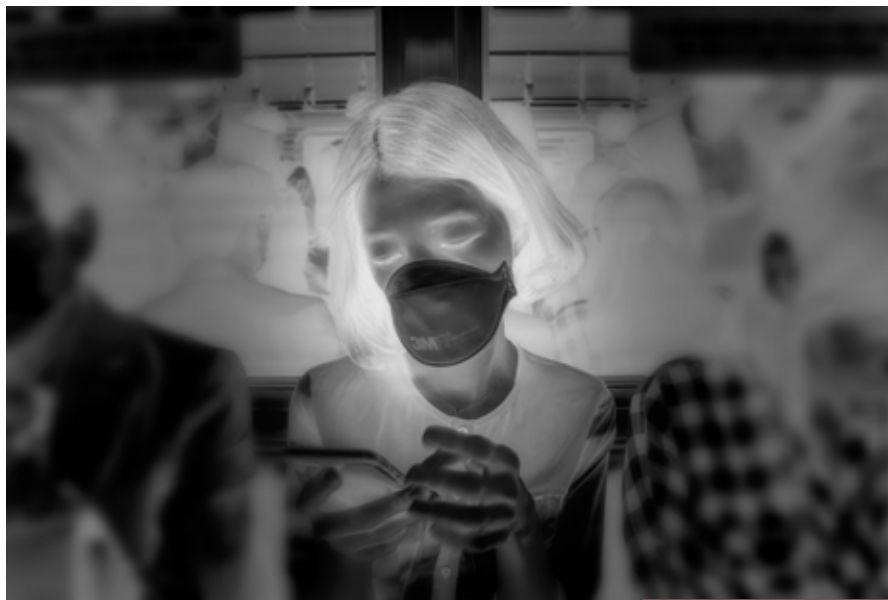
Photography and video. 2015

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In Korean, *tal* means mask. The word has two meanings: the first is “misfortune” or “disease”; *talnatda* means to fall ill. The other meaning is “face” and originates in the ancient Mongolian language.

After the MERS coronavirus epidemic alert in June 2015, the inhabitants of Seoul protected themselves by wearing masks. And Alain Willaume landed in Seoul...

Our fears lie dormant in the depths of the cities. Is it sufficient then to come up to the surface to find fresh air and escape the manipulations? The epidemic may be fictional or real, political disinformation or just a small detail in the urbanscape, a new fashion or one more collection in the mask museum in the Hahoe village, ... Willaume's metaphors prowl, gripping his narration in a shrine of enigmas.



Detail of *Underground*.  
Photography and video. 2015.



Extract of *TAL or The Empire Below*. Photography.  
Seoul. 2015.

# BERTRAND MEUNIER

## NOISE / WORDS

### *Metal Lives.*

Photography and sound track. 2015

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In a slow drift of the continents, the ancient world and the modern world move apart before the gaze of Bertrand Meunier. Doubt sets in between the din surrounding workers in machinery workshops and the questioning of students from the digital age. The ruins and the future observe each other through cracks in Time and History. Dream landscapes keep watch over grey mornings in a country torn apart in the jaws of evolution.

For this series, Bertrand Meunier was inspired by the film *Pieta* by Kim Ki-duk.



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Extract of *Metal Lives.*  
2015.





# FLORE-AËL SURUN

## VISIBLE / INVISIBLE

*Ten Thousand Spirits.*

Photographs. 2015

*Naerim Gut*, video #1. 2015

*The Mudangs*, video #2. 2015

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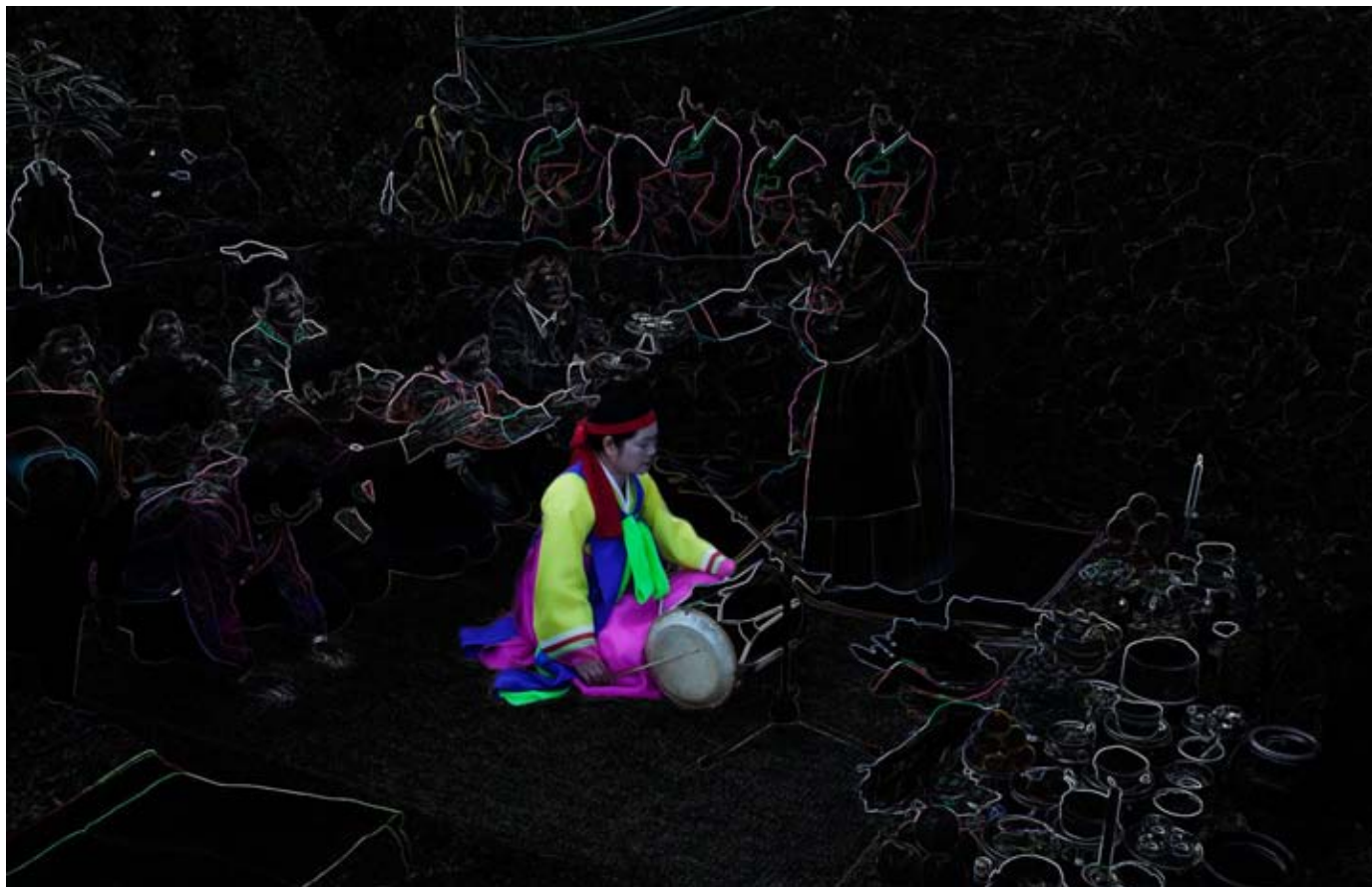
Fascinated by spirit lights, involved in an incessant search for empathetic waves, Flore-Aël Surun was bound to come across the sparks of shamanism and taste the bewitchment of dances between the real and the imaginary worlds in which the Mudang (the shaman) communicates with ten thousands spirits.

Beyond the sputtering hyper-visibility of the spectacle of trances, the photographer leans into the two-way mirror of teenage glances caught in the snare of their invisible future.



Extract of *Ten Thousand Spirits*.  
Photographs. 2015.





Extract of *Ten Thousand Spirits*.  
Photographs. 2015.

# THIERRY ARDOUIN

## VERTICAL/HORIZONTAL

*Rush /Outside / To Stand Up.*

3 vidéo loops. 2015

*The Sleepers.*

Photography. 2015

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They wait. They move forward. Wait. Then move forward again. They make and unmake the world, obediently. They are quick to take the place of those who are ahead of them; they themselves obey the laws of those who are ahead. Obedient. The magnetic field of disobedience magnetizes free-will. The march of Power, Verticality with the same name, can always be inverted. Tip up the horizon. Topple over the horizon(tality).



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Frame of vidéo *Rush*.  
Seoul. 2015



Frame of the video  
*To Stand Up*. Seoul. 2015.

# PASCAL AIMAR

## PRESENCE / ABSENCE

*Tears.* Photography. 2014

*Flow.* Video. 2014

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How can absence be forgotten when that is what makes sense?

Where are they, those men and women, who disappeared beyond the limbo of the High Frontier? How come, in spite of the years that have passed since their disappearance, their places remain occupied? And what is the substance that makes up their keen absence? Behind the crowds through which he walks, questions inhabit Pascal Aimar's images as he seeks to give them substance. And soul.



Extract of *Tears*. Seoul.  
Photography. 2015.





# DENIS BOURGES

## BEFORE / AFTER

### *Trauma.*

Photography and video. 2015

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Approach the witnesses of an old confrontation with the Enemy, examine the consequences, look at the physical and psychological traces left by confrontation with the unimaginable, to cross the sea and scan the horizon; that was Denis Bourges' Korean project. *Before.*

It was when he set foot on the island of Yeonpyeong that the misunderstanding became apparent. *After.*

Impossible, on Yeonpyeong, to approach, to examine, to look at anything... beyond the silence imposed by censorship and misunderstanding, powerful legends are being written that avoid the pitfalls of immediate history.



Extract of *Trauma*.  
Photography. 2015.



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Extract of *Trauma*.  
Photography.  
2015.

# PATRICK TOURNEBOËUF

## AIR / EARTH

### *High / Low.*

Photography. 2015

**1 296 000 seconds / 2524 pix.**

Video. 2015

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On one side is the dazzling light of the builders, traders, visionaries. It is at the zenith, bright white, uncompromising. The frame is straight, the angle is true, the horizon is steady.

On the downside, on the dark side of dreams, sky-scrapers sway dangerously in the black, green and purple night sky, with their neon lights torn apart and their car accidents.



Extract of *High / Low.*  
Photography. 2015.



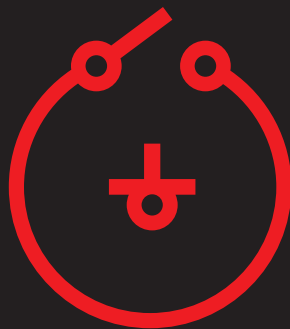


Extract of *High / Low*.  
Photography. 2015.



# BEAUTIFUL AND DISCRETE

GoEun Museum of Photography of Busan (Korea Republic)



# BEAUTIFUL AND DISCRETE

Tendance Floue invites the GoEun Museum of Photography of Busan to show part of its collections for the first time in Europe.

Entitled “Beautiful and Discrete” (a literal translation of the name of the museum), the exhibition is an original take on *Busan Observation*, the ten-year programme of photographic residencies organized by the museum. Each year it gives carte blanche to a Korean photographer to produce a body of original work on the city of Busan, examining and documenting historic and geographic issues in the city.



The exhibition in Paris will present a choice of works by the photographers HongGoo Kang, KwangHo Choi, GapChul Lee, YongSuk Kang and ChuHa Chung, selected from the first five residencies (2013 - 2017).

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The exhibition is curated by SangIl Yi, Director of the GoEun Museum of Photography with the participation of Tendance Floue.

# BUSAN OBSERVATION

PHOTOGRAPHES EN RÉSIDENCE



2013 HongGoo Kang



2014 KwangHo Choi



2015 GapChul Lee



2016 YongSuk Kang



2017 ChuHa Chung





## TENDANCE > FLOUE

Tendance Floue is a collective of thirteen photographers. It was created in 1991 and was founded upon the principle of independence, so as to guarantee the liberty of each member. Forever exploring the world against the grain of a westernized image, revealing the hidden side of exposed issues, capturing unique moments.

For more than twenty years, an indefinable alchemy of ideas and energies have made it possible not only to create a new and original photographic language, but also to question the photojournalistic tendencies and attempt to renew the field of narration. Beyond their individual approaches, the fourteen photographers, in a collective spirit, have launched into a photographic adventure of a different order, all-encompassing and akin to performance. Comparing pictures, putting others together, forming combinations : work which is done together engenders new organic matter.

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*There is, however, a kind of philosophy behind this “trend.” Behind the “vague” there is the sense of the impossibility of precisely representing reality, the impossibility of accounting for its fluidity, ephemerality and imprecision. There is a sense of being and bearing witness to this impossibility and action taken to capture its movement and mode of appearance through anamorphosis and improvisation.”*


Jean Baudrillard

## THE GOEUN FOUNDATION

**Created by its chairman HyungSoo KIM, the GoEun Foundation is located in Busan, the second city of Korea on the south coast. Its goal is to develop an artistic and cultural structure network. Its objective is to introduce the visual arts and photography to the inhabitants of Busan and its region.**

The GoEun Museum of Photography was created in December 2007 with the support of the Foundation and with the concern to decentralize photography outside the capital, Seoul. It is the first museum outside Seoul to specialise in photography. The museum is also devoted to archiving photo documentary projects and organises photography-

related events at three different locations to present well-known Korean and international artists. It also aims to promote emerging young artists. The GoEun museum is an arts centre that is open to all, whose goal is to popularise photography through a variety of activities: exhibitions, publications documentaries, educational programmes, seminars, etc.







## The Year France-Korea 2015-2016 is organized and operated by:

**IN SOUTH-KOREA:** the Ministry of Foreign Affairs, the Ministry of Culture, Sports and Tourism, the Korean Culture and Information Service (KOCIS), the Embassy of Korea (Republic) in France, the Ministry of Sciences, Information Technology, Communication and Planning, the Ministry of Agriculture, Food and Rural Affairs, the Ministry of Gender Equality and Family, the Ministry of Education, the Association of Governors, the Seoul Metropolitan Government and the Korea Foundation.

President : Mr. Cho Yang-Ho; Responsible for the General coordination. Mr the Director-General of the cultural diplomacy of the Ministry of Foreign Affairs and Mr Deputy Director-General of KOCIS.

Commissioner-General for the Year France-Korea for the Korean part : Mr CHOE Junho

**IN FRANCE:** by the French Institute with the support of the French Ministry of Foreign Affairs and International Development, the Ministry of Culture and Communication, the Ministry of Economy, Industry and Digital Sector, the French Ministry of Education, Higher Education and Research, the Ministry of the City, the Youth and Sports, the Ministry of Agriculture, Food and the Forest and the Embassy of France in Korea.

President: Mr Henri Loyrette;  
Commissioner-General for the Year France-Korea  
for the French part: Ms Agnès Benayer

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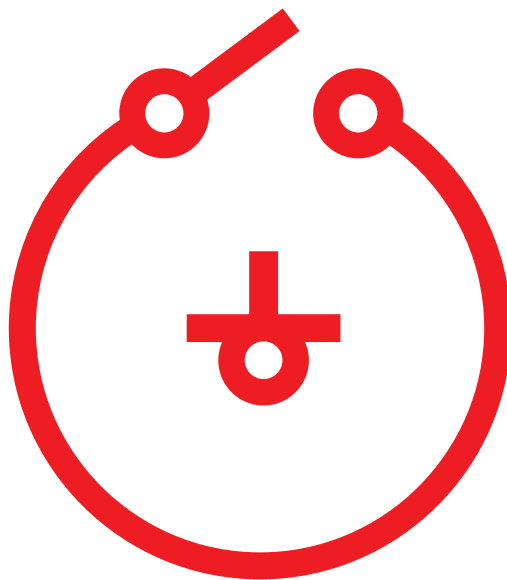


Partenaires média



Partenaires de Tendance floue





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