

INSA ART SPACE

DONGDUCHEON: A WALK TO REMEMBER, A WALK TO ENVISION

Heejin Kim, Guest Curator

동두천: 기억을 위한 보행, 상상을 위한 보행

김희진

한국문화예술위원회 인사미술공간(이하 인미공)은 지역 공동체에 관한 미술작업과 문화적 담론 생산을 위한 2년(2007-2008) 장기 프로젝트로 "Dongducheon: A Walk to Remember, A Walk to Envision" 을 기획했다. 이 프로젝트는 뉴욕 뉴뮤지엄의 미술기관 간 네트워크 파트너십 프로그램인 "뮤지엄 애즈 허브 Museum as HUB" 에서 발원되었다. "동두천 프로" 들은 전시, 워크숍, 심포지움, 강연, 토크와 토론, 아카이브와 필름 스크리닝으로 구성되어, 초대된 네 명의 한국작가(고승욱, 김상돈, 노재운, 정은영)작품 뉴뮤지엄과 인사미술공간에서 세 차례의 전시(2007.12.1-2008.2.24; 2008.5.8-7.6; 2008.7.16-8.24)를 통해 신작 12점을 선보인다. 동두천은 면적 96km²에 인구 8만 8천명을 가진 작은 도시이다. 서울과 휴전선의 중간 지점에 위치한 이 도시는 일제 식민시절부터 네 세기를 넘게 외국 군사 주둔지로 활용되었다. 동두천 면적의 거의 절반이 현재 미군 주둔지이며, 나머지 대부분은 산으로 둘러 싸여있다. 이러한 틈바구니 속에서 동두천 사람들은 거대한 구조적 힘이 만들어낸 일방적인 정책에 굴복하는 것 말고는 자신들의 생존을 위해 선택할 것이 없었다. 더욱이 이 도시는 오로지 군대 주둔지라는 축적되었고, 구조화되었으며, 기술되었다. 여기서 문제는 외부의 보이지 않는 손이 배후에서 동두천에 가해온 지속적인 감시, 규제, 통제, 수위와 방식이 너무나 근본적이고 지속적이었기 때문에 어느덧 지역 공동체간의 인식, 소통, 관계의 차원까지 침투했다는 것이다. 이제 새로운 세계 질서와 나날이 팽창해가는 글로벌 자본주의, 기업 개발주의, 경쟁적인 민영화의 시대 속에서, 이 도시는 집단적 부정, 조작, 소외, 망각과 비가시성의 장소로서 우리 눈 앞에 펼쳐진 채 서있다.

동두천 프로젝트는 이 프로젝트에 참여한 창조적인 공적 행위자로서 작가와 그들의 미술작업에 힘입어 지역에 대한 재해석, 표현, 발언, 소통, 행위의 매개체가 될 것임이다. 이 노력은 그간 동두천에 대한 외면과 오해에 무의식적으로 동조해 온 우리 스스로의 마음가짐과 태도를 비판적으로 재인식하게 할 것이다. 오늘의 예술 생산과 문화 담론 구조 속에서 동두천을 맥락화하는 것 번째 시도인 이 프로젝트는 동두천과 유사한 "이웃" 지역에 대한 다양한 인식과 논의를 일깨움으로써 자발적인 지역 목소리를 뒷받침하는 동시에, 동두천의 미래를 논의하는 장을 조성할 수 있으리라 믿는다.

동두천 프로젝트는 정기간의 지역 근간 프로젝트로서, 작가들의 지역 공동체에 대한 경험과 지식이 심화되어 감에 따라 작업 주제와 형태, 방법론을 지속적으로 발전시키고 조율해왔다. 이 프로젝트는 동두천을 맥락화하는 수 많은 사회적 기제들 중에서 무엇보다 우선권을 지역 공동체 주제들에 두고자 한다. 작가들은 개별적 작가적 특성에 맞추어 각각 상이한 지역 공동체에 다가가고 그들의 가장 절박한 상황을 다루는데 적절한 다양한 표현방식과 아이디어를 소개한다. 이 과정에서 먹고 걸으면서 생겨나는 일상적인 대화들, 비공식/공식 인터뷰, 기록/문학 자료 조사, 현장 답사, 자발적 참여로 이루어진 교육적 워크숍을 포함하는 다양한 소통의 형태가 모색되었으며, 이것은 최종 작업에 다양한 방식으로 활용되었다.

이미지 아카이브와 문학 텍스트로 구성된 고승욱의 싱글 채널 비디오 "침을 부르는 노래" 에서 그는 무명 상태로 남아있거나 혹은 잘못 명명되어진 주제들을 울바르게 역사 속에 "호명" 하는 이슈를 제기한다. 어떤 주제들이 무명, 미명 혹은 오명 되어있다는 것은 오늘날 그들에 대한 토론과 이해를 오도 하고, 그들에 대한 일체의 "표명" 자체에 어려움을 주기 때문이다. 주로 환경에서와 주된 인터뷰와 대화에 기초해 작업하는 김상돈은 신작 "리틀 시카고" 와 "외인 아파트", "4분간 숨을 참아라" 에서 지역 주제들이 외부의 리얼리티와 조우하는 지점을 주목한다. 주민들이 외부의 현실과 맞닥뜨리는 지점에서 주민들은 그들의 언어를 고안해내고 기억을 선택, 개조해 가는 방식을 통해 현실을 직면하고 대응해 가는 생존 태도를 보여주고 있다. 정은영은 'The Narrow Sorrow' 에서 현재 동두천에 거주하고 있는 클럽 여성들의 거주지 형태를 주목한다. 평소에는 드러나지 않는 그들의 다양한 '소리' 들을 드러냄으로써 정은영은 그들의 일상적이며 동시에 사회적인 '장소' 를 표시하고 소외된, 미등록의, 미확인된 존재들과의 소통을 나누는

MY ENCOUNTER WITH DONGDUCHEON: A DISCOVERY OF ITS TRUEST SUBJECTS

Haeyun Park, Museum as Hub Fellow

As a Korean born and raised in South Korea but college-educated in the United States, I have come to occupy a position of an observer of the space between Korea and the U.S. When I went back to Korea after graduating from Yale in 2005, to work at the Korean Ministry of Foreign Affairs and Trade (MoFAT) as a researcher, I found myself vacillating between two conflicting modes of thought, unable to take a side. In other words, I could neither full-heartedly identify with the blind anti-American sentiment that prevailed in Korea at the time, nor with the condescending attitude of a few American military personnel in the United States Forces in Korea (USFK) who expressed that South Koreans should thank them for "protecting" them from a possible attack from the "evil" North.

The most urgent agenda in the SOFA (Status of Forces Agreement) Affairs Division at MoFAT at the time was reaching a consensus with the USFK over how to achieve the environmental clean-up of the Yongsan military camp which was to be returned to the Korean government by 2008. Every day we had to battle with the noise coming from the loud-speaker of the demonstrators who camped out in front of the Ministry's gate, and to struggle to make way for USFK personnel's cars to enter the gate, which was often blocked by violent protesters and the police who tried to suppress them. A series of negotiations over the environmental clean-up was part of a complex process that not only involved MoFAT and USFK, but also the Korean Ministry of Defense, the Ministry of Unification, and the Ministry of Environment. While the main opposition coming from Korean citizens was the fact that the Korean government had to pay for the entire cost of environmental clean-up—estimated to be between 3.7 and 9.7 million U.S. dollars—it was difficult to make a convincing argument to the USFK against it, since the cost of environmental clean-up of U.S. military bases in other parts of Asia had been paid for by the host country, notably in Okinawa and the Philippines. The prevailing sense of anti-American sentiment among Koreans was also

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동두천과의 두번째 조우: 진정한 동두천의 주인을 만나다

박혜연, 뮤지엄 애즈 허브 펠로우

한국에서 태어났지만 미국에서 학부를 나온 나는 언제 인가부터 한국과 미국 사이에 있는 공간에서 두 나라를 바라보는 관찰자가 되었다. 2005년 에일비 졸업 후 한국에 돌아와 외교통상부에서 연구원으로 일하는 동안 나는 끊임없이 부딪히는 두 개의 사고방식 사이에서 그 어느 쪽도 선택하지 못한 채 길을 잃곤 했다. 다시 말하자면, 나는 그 당시 한국사회에 만연했던 맹목적인 반미주의나 몇몇 주한미군 측 고위관료들이 온건히 드러내곤 했던 거만한 태도 ('대한민국 국민들은 '악한' 북한으로부터 나라를 지켜주는 미군에게 감사해야 한다')—이 둘 중 어느 것과도 공감할 수 없었다.

그 당시 내가 속해있던 외교통상부의 SOFA 운영실에서 가장 긴급했던 사안은 2008년 대한민국 정부에게 반환될 용산미군기지의 환경치유문제에 관해 주한미군측과 합의점을 찾는 것이었다. 환경주권과 관련된 민감한 문제였던 만큼, 매일매일 우리는 외교통상부 청사 앞에 진을 치고 있던 데모대의 확성기에서 나오는 소리와 싸우며 업무에 집중하려고 군부 해안 했다. 때로는 회의에 참석하러 들어오는 주한미군 측 대표의 차를 막는 데모대와 그들을 진압하는 경찰의 실랑이 속에 에스코트하느라 진땀을 흘곤 했다. 환경치유와 관련한 여러 차례에 걸친 협상은 외교통상부와 주한미군측이 아니라 국방부, 통일부, 환경부까지 관련된 복잡한 과정이었다. 환경치유와 관련해 한국인들이 가장 거세게 반발한 요인은 한국정부가 오염된 미군기지를 치유하는데 필요한 37억에서 97억의 중간 정도 되는 어마어마한 비용을 전액 부담하게 된다는 것이었다. 그러나 미군측의 입장은 동아시아에 주둔한 주한미군 기지의 환경치유비용을 늘 그 나라의 정부가 부담했기 때문에 (오키나와나 필리핀의 경우) 한국정부만을 예외로 할 수 없다는 것이었다. 그 당시 한국을 지배하던 반미주의 정서는 2002년 두 명의 여성생들이 미군이 몰던 잠정차에 깔려 숨지는 안타까운 사건으로 인해 불이 붙은 상태였다. 미 군법정에서 운전병이었던 두 미군에게 무죄를 선고하자 여론이 들끓기 시작했고 결국 조지 W. 부시 미 대통령이 공식적으로 한국정부와 국민에게 사과하게 되었다.

나의 첫 동두천 방문은 이런 혼란스러운 시기에 이루어졌다. 2005년 10월, 나는 외교통상부 SOFA운영실의 과장님 이하 외부관비들과 동두천으로 가는 공무용 승합차에 올랐다. 동두천 방문의 목적은 두 가지였다: 첫째, 캠프 케이시의 주한미군 관료들을 만나 GPR (해외주둔 미군 재배치 계획)에 관한 브리핑을 받는 것과 둘째, 사료로 숨진 두 여중생을 기리는 추모비를 둘러보는 것이었다. 캠프 케이시에 도착했을 때 가장 눈에 띄었던 것은 캠프의 게이트 주변으로 펼쳐져 있던 논밭들이었다. 캠프 케이시의 총사령관은 부지를 확보하기 위해 한국정부 (국방부)가 캠프 인근 지역의 땅을 매입한 과정에서 주민들의 의사를 충분히 수렴하지 않아 갈등을 겪었던 부분을 잘 알고 있다고 했다. 또한 두 여중생의 죽음에 대한 지역주민들의 분노도 알고 있다고 했다. 1시간 반 가량 진행된 브리핑에서 주한미군 측 총사령관은 앞으로 캠프 케이시를 지역주민들과 주한미군 병사들이 함께 어울릴 수 있는 공간으로 만들기 위해 다양한 프로그램을 기획하고 있다고 말했다. 기지 내에 수영장을 만들어 지역주민에게도 오픈하고, 기지 내의 고등학교와 지역고등학교 사이에 자매결연을 맺으려고 계획하고 있다고 했다. 나는 속으로 과연 이런 계획이 지역주민들과의

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Current and in-depth information about the Museum as Hub project and partnership is available online at museumashub.org.

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Background image: Dongducheon
Courtesy Insa Art Space

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tectonic reading of the bizarre dwellings of night club workers. By including the various sounds of everyday life, Jung marks the spaces of unregistered invisible beings in contemporary Dongducheon, and offers her video as a medium of collective healing and redemption.

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DONGDUCHEON: EVERYDAY LIFE, VIOLENCE, AND THE STATE OF EXCEPTION

Theodore Hughes

In *Sex Among Allies: Military Prostitution in U.S.-Korea Relations*, Katharine H.S. Moon notes the ways in which on-base tensions between African American and white U.S. soldiers spilled over into the camptown spaces of South Korea. In Anj ngi, the camptown for the U.S. base Camp Humphreys, for example, Moon describes the upheaval in July 1971, one that ended in a declaration of Anj ngi as "off limits" to U.S. military personnel, as ignited by African American soldiers' protests against discriminatory practices by the camptown clubs. The camptown reworks global racial hierarchies associated with the rise of Europe, the slave trade, the production of whiteness, and, in the late nineteenth century, the increasing encroachment into East Asia by the Euro-American imperial powers, aligned in different ways with Japan as junior partner in what Kipling called the "great game," the manufacture of "yellowness" certainly as perilous, but also as a would-be pan-Asian subject and counter-sphere—and, as we know so well, as exotic, inscrutable. The camptown is part, then, of this longer history, one that manifests itself most clearly perhaps in the concession, a linkage made by one of South Korea's most prominent postwar writers, Ch'oe In-hun, in *A Day in the Life of Kubo the Novelist*, a text written at the same time as Anj ngi was experiencing African American resistance, camptown sex worker and merchant protests, and the attempt to reassert control by a predominantly white officer corps.

How do we consider the production of camptown spaces in relation to racialized identities? African American clubs and streets; white clubs; the confining of Korean sex workers, the surveillance in their quarters, their binding to the camptown via the debt system. Certainly siren eun young jung's work in Insa Art Space's (IAS) Museum as Hub project, "Dongducheon: A Walk to Remember, A Walk to Envision," considers the ways in which the production of space—narrow spaces, gaps—marks different kinds of visibilities/invisibilities. Here, we should note that the militarist subject, as Paul Virilio and others have shown, is marked by a scopic regime, a battle of perceptions and targeting, what Rey Chow calls seeing as destruction. To look, via the most sophisticated array of prosthetics, is to destroy—and so we live in what Chow, reworking Heidegger, calls the age of the world target, one we see rehearsed in the well-known film about U.S. Navy pilots in the Korean War, *The Bridges at Toko-Ri*, a film we see reworked by Rho Jae Oon in *Bite the Bullet!*, also included in the Dongducheon exhibition.

I am wary of a project that seeks to make visible, even in the name of de-centering or of offering a counter-memory. At the same time, I think we should keep in mind what Chow calls militarist voyeurism, a scopic regime that wants to see all and remain untouched. The only way to do this is by a radical disembodiment, an effacement of the military body, and the turn to increasingly sophisticated technologies that dis-involve bodies—thus the emphasis on the unmanned drone, which sees and destroys. So this regime we associate with the military and the base, behind the barbed wire that separates camptown from the "compound," as it used to be called by camptown residents. The scopic regime of the military and the base, a desire to see all, but then a desire not to see what is right outside the gates, or to forget it.

What to do about what Mary Louise Pratt has called the contact zone? One answer of the so-called STD "clean-up campaigns" that Moon describes was the condom. Body armor. The prophylactic as prosthetic, to make contact but not to touch, and thus to return safely home, to the base, and, later, what we are now calling the homeland. Tour of duty as tourism—the two have always been linked. What is it, though, that the military voyeur doesn't want to see? The Cold War concession, the violence of the camptown, the exploitation of sex workers, the subordination of Koreans to their U.S. occupiers. I think so. But this would be eliding the friendships that form in the camptown, the hybrid languages that are produced there, the attempts, by some, to move across borders. If it's a question of human trafficking, there is a power relation between purchaser and purchased. Following Jin-kyung Lee, I would like to suggest that what is to remain off the radar screen is the objectification of militarized bodies themselves, the traffic in these bodies, their purchase by the state, the right of life and death the state exercises on these bodies. The clean-up campaign targeted both sex workers and military workers. I do not equate the two—but I see them as inserted into a common disciplining regime.

Foucault, in *Discipline and Punish*, tells us not to exceptionalize the military as a modern, disciplinary institution, one in which power is not repressive but productive; he links the military as the normalizing institution, indeed as the "ideal model," to other sites of what he calls the

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—김희진, 1 페이지부터 계속

제식을 제안한다. 마지막으로 노재운의 작업 '총알을 물어라!' 는 미디어 속에 나타나는 과거와 미래의 서울라크를 통해 근본적인 차원에서 구조화되고 있는 지각과 인식의 문제를 제기한다. 그는 클래식 전쟁 영화에 나타난 은유적인 핵심 이미지에 대해 고찰하고, 이들이 글로벌 유희를 통해 유포되면서 결국에는 우리의 미래마저 그렇게 상상하도록 프로그래밍하는 양상을 드러낸다.

이 전시에 맞추어 고승욱, 김상돈 두 작가가 제작한 아티스트 북이 출간된다. 인미공은 작가와 작품이해 외에 토크와 강연 프로그램, 해외 필진들의 글을 보낸 동두천 프로젝트 도큐먼트집을 발간할 예정이다.

토쿠 프로그램

프리 토크, 2007.8.-10. 동두천 프로젝트 팀, 동두천 내 여러 지역 & 인사미술공간

워크숍, 김상돈 '디스코플랜', 2007.10.24, 동두천 캠프 남볼 외곽

아티스트 토크 & 공개 토론, 2008. 5. 8. 목 오후 7:30, 뉴뮤지엄 극장

사회: 김희진 (인미공 큐레이터) & 이대훈 (서울 성 공회대학교, NGO 연구)

공공 포럼 "Within War / Without War", 2008.5.9. 금 오후 7:00-9:00 뉴욕 Ai센터

주최: 재미 한인 커뮤니티 그룹 노동들

강연 #1, 테오도르 휴즈, "동두천: 일상의 삶, 폭력, 그리고 예외 상태[the State of Exception]" 2008.5.10. 토 오후 3:00, 뉴뮤지엄 극장

(콜럼비아대학교 동아시아언어문화학부, 인문과학 내 한국학전공, 한국국제교류재단 조교수)

강연 #2, 김현숙, "공간과 주체에 있어서의 소수성"(가제), 2008.6.7. 토 오후 3:00, 뉴뮤지엄 극장

(미국 메사추세츠 워튼대학교 사회학 교수)

자유 토론, 2008.5-6. 공고일, 사회: 박혜연(뮤지엄 애즈 허브 펠로우)

실포지움, 인사미술공간, 2008.7.16. 수 오전 10:00-오후 5:00

- "접점으로서의 미술관 Museum as HUB" (뉴뮤지엄, 반야배 뮤지엄, 뮤제오 타마요, 타운하우스 갤러리, 인사미술공간)

- 강연 #3, 브라이언 홈스(문화비평가, 파리 거주 및 활동)

- 아티스트 토크 & 공공 토론

- 동두천 프로젝트 참여자가, 황세준(미술비평가, 작가), 강홍구(동두천 시민연대 공동대표)

—HUGHES, CONTINUED FROM PAGE 1

disciplinary society, such as the school and its techniques of examination and the factory and its modes of spatialization. The military, then, is not the exception for Foucault, but the rule. Congratulations, Foucault tells us—we've all been drafted.

I would, though, like to think about differences between the military and other institutions—maybe it lies in the extent of its explicitness, its marked hierarchizations, its uniforms (of course these are part of other institutional sites as well). Maybe we should consider this: in the military, one steps outside the body; that's what a militarized body is—a form of ecstasy, stepping outside. "You salute the rank, not the person" is a phrase I once heard used by NCOs (Non-Commissioned Officers) to persuade unwilling enlisted soldiers to salute their college-educated officers. The ranks exist, not the person, and you know this. You become a rank, number, uniform. Ecstatic. This putting on of the uniform, this straightening up, becoming something else.

Uniformity is not just a simple assertion of oneness, but a kind of stepping away, emptying out of the body—that's how homogeneity is achieved, in this celebration of emptiness, of non-self. In this way the performativity of the body, of rank, of duty, becomes marked in ways that don't happen so very obviously in the civilian world. And so violence can be carried out almost in an ecstatic way, precisely because the body inflicting violence is no longer your own—it is the command as your body. This is how we should interpret the formulation of many U.S. soldiers in Iraq—that they are "just doing their jobs, that they have a job to do." This is an ecstatic utterance, a statement of non-possession of the body. A pleasure is taken at watching the otherness of one's body as it commits violence. This othering may be more important than the othering, the so-called de-humanizing of the enemy. What happens first, I think, is the depersonalizing of one's own body, the de-responsibilizing of one's body. Foucault calls this the "body-weapon, the body-tool, body-machine complex."

Let us recall that the state exercises its sovereign right over male bodies not only in the form of an economic draft targeting a disproportionate number of African Americans and Latinos, but also in the form of a potential draft in the U.S. The camptown, as zone of contact for sex worker and military worker, a visual regime that relies on not seeing and seeing everything at the same time, extends itself, then, via the selective service agency to, I quote from the U.S. Selective Service Web site, "Almost all male U.S. citizens, and male aliens living in the U.S., who are 18

—KIM, CONTINUED FROM PAGE 1

Lastly, in his Web work *Bite the Bullet!*, Rho Jae Oon addresses issues of perception and recognition structured on a fundamental level by a simulacra of past and future in media. Rho examines the metaphorical, key images recurring in classic movies about the Korean War and presents them in a form of rapid image circulation and broad dissemination, which ultimately conditions even our future envisioning.

Additionally, two artist's books have been produced in conjunction with the exhibition: Sangdon Kim's *I've seen that road before* and Koh Seung Wook's *Legend*. A Dongducheon project book compiling the entire lecture program with additional essays by international contributors is forthcoming by IAS.

Related Programs

Pre-Talks, August-October 2007, Dongducheon Project Team, various sites in Dongducheon and at IAS

Workshop, Sangdon Kim's *Discoplan*, October 24, 2007, outside of Camp Nimble, Dongducheon

Artists' Talk and Public Discussion, siren eun young jung and Sangdon Kim, artists; Heejin Kim, curator, IAS; Francis Lee Daehoon, NGO Studies, Sungkonghoe University, Seoul; Haeyun Park, translator and Museum as Hub Fellow; Thursday, May 8, 2008, New Museum

Public Forum, Friday, May 9, AiCenter, New York, organized by Nodutdol for Korean Community Development

Lecture #1, Theodore Hughes, Korea Foundation Assistant Professor of Korean Studies, Columbia University, "Dongducheon: Everyday Life, Violence, and the State of Exception," Saturday, May 10, New Museum

Lecture #2, Hyun Sook Kim, Professor of Sociology and Associate Provost, Wheaton College, "Seeing 'Neighborhoods' Anew: Art Institutions' Enactment of the Transnational," Saturday, June 7, New Museum

Informal Discussions, organized by Haeyun Park, Museum as Hub Fellow, dates and times available at newmuseum.org/events, Museum as Hub space, New Museum

Symposium, July 16, Insa Art Space, Seoul

-Museum as Hub partner discussion, curators from IAS, the Museo Tamayo Art Contemporáneo, the New Museum, the Townhouse Gallery of Contemporary Art, and the Van Abbemuseum.

-Lecture #3: Brian Holmes, cultural critic

-Artists' Talk and Public Discussion, siren eun young jung, Sangdon Kim, Koh Seung Wook, and Rho Jae Oon, artists; Hwang Sejun, art critic; Kang Hong-gu, co-director, Dongducheon People's Coalition

—PARK, CONTINUED FROM PAGE 1

precipitated by an unfortunate accident in 2002, when two middle school-age girls were crushed under a tank driven by a U.S. soldier who did not see them. When the American soldiers were acquitted by the U.S. Military Court, public opinion was inflamed to the point that President George W. Bush delivered an official apology to the Korean government and its citizens.

It was during this turbulent period that my first visit to Dongducheon took place. In October 2005, I boarded the van to Dongducheon with the director and diplomats from the SOFA Affairs Division. The purpose of our visit was twofold: first, to meet with the military personnel at Camp Casey to hear about the Global Posture Review (GPR) of USFK; and second, to visit the monument built in remembrance of the two middle school girls who were killed. When we arrived, the most striking scene to me was the wired rice paddies that lead right up to the gate of the camp. The Commander in Chief told us that the senior personnel at the camp were fully aware of local resistance to how the Korean government acquired land that had been previously used for farming to be included in the campsite. They were also aware of the ongoing anger over the two girls' death. In the briefing, they presented us with the blueprint of the camp and how they envisioned it as a place that could bring local people and U.S. soldiers together; there were plans to build a swimming pool facility inside the camp to be open for the local people, and to establish a sister school relationship between the high school in the camp and a local high school, among others. I silently wondered whether such plans would really help ameliorate the tension with the local residents, but as an intern researcher fresh out of college, I was not in a position to make any objections. After the briefing, we moved to visit the monument for the two girls. We tidied the grass near the monument, paused for a moment to reflect on their death, and drove home for a meeting with the Ministry of Defense back in the office.

The scene quickly faded in my memory. It only came back to me when I made the second visit to Dongducheon in March 2008, with the curator and participating artists from Insa Art Space in preparation for the Dongducheon project for the Museum as Hub. When I first heard about the project, I was worried that it might simply become another outlet to express "blind" anti-American sentiments by exposing the "oppressed" people of Dongducheon. After hours of trudging across muddy land in an attempt to "walk" over the major sites in Dongducheon within a day, listening to the artists who had devoted themselves to establishing a relationship based on trust with the residents, and meeting Kang Hong-gu, head of the Dongducheon People's Coalition, I came to realize that there were many layers to life at Dongducheon that could not possibly be contained in overarching frames of reference such as anti-Americanism, nationalism, or militarism. This project was a sincere attempt to listen to the voices of the people in Dongducheon; to allow them the opportunity to speak, enunciate, and articulate past and present experiences that had been lost in the "official" documentation of history. The everyday life of residents had long been driven by a "survival instinct," which had contributed to the present development craze borne

out of the booming camptown economy of the region in the 1960s and '70s. At that time, many people from other parts of Korea came to Dongducheon with materialistic goals to extract and accumulate wealth by catering to the needs of the U.S. military.

The contrast between my first and second visits to Dongducheon was striking. Engaging in the act of walking—seeing the topography of the region at eye level—revealed "hidden" spaces such as the narrow door that appears in siren eun young jung's *The Narrow Sorrow*, and the haunted apartment in Sangdon Kim's *"Foreign" Apartment*, all of which I was unable to see from the comfortable van during my first visit. After hours of talking, walking, and seeing, it became clear to me that the Dongducheon project sought to fill a role that could not be accomplished by a governmental organization with a complex bureaucratic system. The everyday experiences of the people of Dongducheon had been lost somewhere between hundreds of pages of official documents traded between several ministries, the national assembly, and the USFK. Driven by deadlines, briefings, press releases, and pressure from the public to produce tangible results, government employees, including myself, were incapable of stopping and engaging in the act of listening. The long and arduous process of reaching consensus in Korean society is still a great distance away, preoccupied with the need to display results at the expense of true communication. "Dongducheon: A Walk to Remember, A Walk to Envision" plays an extremely important role in bridging society, both in Korea and in the U.S., by designating a time and space to reflect upon our indifference to and prejudice about the lives of people whom we have previously refused to acknowledge. Upon entering the exhibition space on the fifth floor of the New Museum, I invite you all to "hold your breath," to borrow the title of Sangdon Kim's work, to partake in the meaningful task of remembering the land, history and people of Dongducheon.

—박혜연, 1 페이지부터 계속

갈등관계를 풀어나가는데 얼마만큼의 효과가 있을까 라고 생각했지만, 갓 대학을 졸업한 인턴 연구원으로서 어떤 반대 의견을 제시할 수 있는 입장이 아니었다. 브리핑 이후 우리는 두 여중생을 위해 만들어진 기념비를 둘러보기 위해 이동했다. 기념비 주위에 자라난 잡풀을 정리하고, 그들의 죽음을 몇 분 동안 묵념한 후, 우리는 다시 외교부 청사에서 있을 국방부와의 회의 시간을 맞추기 위해 서울을 향해 떠났다.

나의 기억 속에서 동두천은 빠르게 잊혀졌다. 2008년 3월, 뮤지엄 애즈 허브 (Museum as Hub) 의 일환으로 진행된 동두천 프로젝트를 위해 인사미술공간의 큐레이터와 작가들과 함께 동두천을 방문했을 때이야 회피했던 3년 전 동두천의 이미지를 비로소 떠올리게 되었다. 사실 동두천 프로젝트에 대해 처음 들었을 때, 나는 이 프로젝트가 "억압받는" 동두천 사람들을 통해 또다시 우리사회에 만연한 맹목적 반미주의를 드러내게 되지는 않을까 걱정이 앞섰다. 그러나 하루라는 짧은 일정 동안 동두천을 답사하겠다는 용감한 목표 하에 몇 시간에 걸쳐 직접 발로 동두천의 땅을 "보행" 하며 지역주민들과 오랜 시간에 걸쳐 신뢰를 쌓기 위해 노력해온 작가들의 이야기를 듣고 동두천시민연대 대표 강홍구 씨와의 대화를 통해 나는 동두천에서의 삶이라는 것은 반미주의, 민족주의, 혹은 군국주의와 같은 어떠한 거대담론으로도 표현할 수 없는 수많은 층으로 겹겹이 둘러싸여 있다는 것을 깨닫게 되었다. 이 프로젝트는 진정으로 동두천 주민들의 목소리를 듣고자 하는 시도였으며, "공식적" 역사의 기록에 포함되지 못한 그들의 과거와 현재의 경험들을 또렷하고 분명하게 말할 수 있는 기회를 주고자 하는 프로젝트라는 것을 알게 되었다. 동두천 주민들의 삶은 1960년대와 70년대의 변창했던 기치촌 경제부터 오늘날의 마구잡이 식 개발계획까지, 오랫동안 "생존본능" 에 의해 잠식되어 왔다. 과거에 동두천으로 모여들었던 수

많은 타지 사람들은 미군을 중심으로 한 위락산업을 통해 부를 착취하고자 하는 욕망에 이끌려 들어온 사람들이었다.

나의 첫 번째와 두 번째 방문의 차이는 놀라울 만큼 확연한 것이었다. "보행" 의 행위를 통해 동두천의 지형을 동등한 눈높이로 보게 되자, 첫 번째 방문에서 편안하게 벤을 타고 지나칠 때는 보지 못했던 "숨겨진" 장소들-정은영의 *The Narrow Sorrow* 에서 보여지는 좁은 문, 혹은 김상돈의 *(외인 아파트)* 가 조명하는 버려진 아파트와 같은-을 비로소 발견하게 되었다. 수많은 시간에 걸쳐 이야기 하고, 걷고, 보는 과정을 통해 나는 인사미술공간의 동두천 프로젝트가 복잡한 관료제에 얽힌 정부기관이 할 수 없는 역할을 대신 해내고 있다는 것을 깨닫게 되었다. 동두천 주민들의 일상은 관련 정부부처, 국회, 그리고 주한미군 사이를 왕래하던 몇 백 페이지에 달하는 공식 문서들 사이의 인간가 뜰에서 자취를 감추었던 것이다. 수많은 메드라임, 브리핑, 보도자료, 그리고 눈에 보여지는 결과를 만들어내라는 여론의 압박에 밀려 나를 포함한 정부의 관료들은 그 모든 것을 멈추고 진정으로 동두천 주민들의 목소리를 듣지 못했다. 길고 지루한 과정을 통해 합의를 도출해내는 것은 빨리 가시적인 결과를 드러내기 위해 진정한 소통을 회색하는 한국 사회에서 아직 갈 길이 먼 과제다. "동두천: 기억을 위한 보행, 상상을 위한 보행" 은 우리가 인정하고 싶지 않았던 사람들의 삶에 대한 무관심과 편견을 숙고해 볼 수 있는 시간과 공간을 제공함으로써 한국과 미국의 사회를 연결시키는 중요한 가교의 역할을 수행한다. 뉴뮤지엄 5층에 자리한 전시장을 들어서서는 순간 정면으로 보이는 김상돈의 작품 *(4분간 숨을 참아라)* 처럼, 동두천의 땅, 역사, 그리고 사람들이 기억하는 의미있는 작업에 여러분 모두 잠시 "숨을 멈추고" 동참 해주기를 바란다.

through 25." The state of exception theorized by Giorgio Agamben, and quite explicitly entering into IAS's Dongducheon project, relies on the notion of "bare life," "a zone of indistinction between outside and inside, exception and rule, licit and illicit, in which power confronts nothing but pure life, without any mediation." If the camptown, in different ways—not the least of which would be the extraterritoriality that informs it, its policing by joint U.S./South Korean patrols, all part of the Status of Forces Agreement (SOFA) that largely exempts U.S. soldiers from prosecution in the South Korean judicial system—if the camptown is a site of bare life, it is not, then, exceptional.

The kind of remembering and reworking that IAS's Dongducheon project engages in, the ways in which the artists intervene in the history of camptown narratives, their rejection of allegorical appropriations and the binaries that have accompanied them in South Korea, extends itself, then, beyond the camptown space and South Korea, as well as beyond what Chalmers Johnson has called the U.S. global empire of bases—it extends itself to the ways in which bare life lies at once within and without. As Agamben notes in *The Open: Man and Animal*, this is not an invitation to a broader humanism. Instead, it is an understanding of how the notion of the human occurs by way of the "anthropological machine." Here is the site of a structuring violence, the separation out of the inside, the human, from the non-human, the outside. That is, the human can only emerge by way of an exclusion, "by isolating the nonhuman from the human." What follows is a history of violence that posits an almost interchangeable series of what Agamben calls, in turn, the "humanizations of the animal, the slave, the barbarian, and the foreigner." I think that "Dongducheon: A Walk to Remember, A Walk to Envision" allows us to encounter this exclusion as masking a structuring indeterminacy between inside and outside, one that is not exceptional or particular to the camptown, but can be confronted there perhaps in sharper lines.

I learned of the early 1970s racial unrest in Anjngni from Katharine Moon's work—and this was, moreover, the first time I had ever seen Anjngni mentioned in a book. But I was wondering about another story as I read Moon's account, one I heard in 1983 during the year I spent at Camp Humphreys. What I wanted to know when I got there was why the camptown and the main gate were located on the far side of the base, near the airfield, away from base headquarters and the vast majority of the barracks. You had to take a shuttle bus to get to the gate leading to Anjngni. It wasn't long after I arrived at Camp Humphreys that I found another gate centrally located leading to what was a camp ghost town, a gate locked shut with heavy chains. You could, though, walk up to the gate and look at what clearly had been a camptown, with old faded signs in English above former storefronts lined on either side of the road. And so there were two camptowns, one deserted, and just one explanation that I heard in the form of a few lines: a G.I. had raped a thirteen year-old girl, the daughter of a shopkeeper in the early 1970s but the base had not acted on the case, and the soldier continued to make nightly trips to the clubs. A few days later he was found castrated, his penis stuffed in his mouth, his body perched on top of the base fence, half his body in the camptown, the other half on the base. I have no idea if the story is true. But what was emphasized, I remember, was that the girl was the daughter of a shopkeeper, not a sex worker, a so-called "westerner's girl" or "western princess." Korean terms I learned much later. That was the G.I.'s mistake, and that, the story went, was what had triggered the revenge killing. I've thought of this story in different ways, a rumor maybe, or a cautionary tale, G.I. lore to frighten newbies. A certain respect for these men of the town that I recall in the tone in which the story was told, as well as an acknowledgement that justice was not to be had by Koreans unless they took it into their own hands. More, the paranoia of an occupying force. Surely stories of this kind must have always accompanied the imperial project, an iteration of white captivity narratives we see rehearsed in Hollywood Westerns and films set in Africa. I think this story is also about space. Here too there is a collapse of the camptown/base divide, a military rapist's body stretched over both—I'm wondering if this is where the anxiety in the story lies, and if castration is the sign of this disruption of the symbolic order.

Certainly, as the exhibition "Dongducheon: A Walk to Remember, A Walk to Envision" is highly aware, as a "camptown" [*kiijich'on*], Dongducheon enters a constellation of narratives figuring South Korea-U.S. relations as marked by neocolonialism, militarism, Cold War developmentalism, sex work, and commodity fetishism. The exhibition, particularly in its turn to rumor, to lived space, to the everyday, works to unpack the allegorical gesture that has informed this constellation for much of South Korean history. It is the case that much of what we might call "camptown fiction," a genre that spans over half a century and occupies an important place in South Korean literature, is informed by an allegorical gesture, by the grand recits of sovereignty, ethno-nationalism, and the masculinist subject—the trope of violation and rape of the nation, an appropriation that elides the histories, experiences, encounters, multilayered forms of exploitation and agency, that make up camptown

—CONTINUED ON PAGE 3

—HUGHES, CONTINUED FROM PAGE 2

life, one that is by no means static. In fact, the rigidification of the allegorical structure informing camptown fiction has led, I think, to its decline: most works cannot really account for change, the reworking of the camptown in a regime of global migration, flexible troop rotations, as well as the post-industrial, high-tech developmental plans of the state. Here again, we see how the migrancy informing the camptown site extends to the militarized bodies on the U.S. base. What the Dongducheon project calls domestic migration, the move of domestic sex workers to the camptown site now extends itself, as the exhibition is aware, to global flows in human trafficking in the Philippines, Russia, and Southeast Asia; this movement of bodies is accompanied by the U.S. military's own increasing consideration of space as anything but fixed or static. Instead, as Virilio has shown, movement becomes primary—the flexible, global deploying of militarized bodies. Space thus becomes homogenized and empty, a point of transfer.

One of the central concerns of the Dongducheon exhibition is to articulate the history of the North/South division by showing how it informs everyday life. The move, of course, is precisely away from a figuring of division as national, from the evocation of a severed national body or the territorializing of space as sovereign. The history of division is of course a history of mutual exclusion, the incorporation of the peninsula into the Cold War order. The attempt to rearticulate Dongducheon in different ways as public space occurs then as an encounter between what the exhibition calls the continuing Cold War in Korea and the postmodern. Certainly the latter informs the caution with which the artists approach the question of memory and envisioning, the caution regarding an unmediated, authentic recovery of memory in the form of a conferring of voice to the silenced or visibility to the invisible. I think this is why we see division and its overcoming approached in relation not only to memory, to a confrontation with different forms of exclusion and what artists Koh Seung Wook and Sangdon Kim call stigma, but also, Koh and Kim emphasize, death and the limits of representation.

Paik Nak-chung has called North Korea "the other that is not an other" (*t'aja anin t'aja*). I think we can link this remark, on one level, to a process located somewhere between mourning (as Dominick LaCapra notes, the recognition of the other as other) and melancholia (in LaCapra's words, "a specular relation that confuses the self with the other"). The experience of division as national division and as loss should also be linked to the ways in which North Korea and North Koreans are spectral, experienced in their absence by way of images—and so the notion of North Korea becomes marked by a certain encounter with death. While meetings with those from the North

have increased in recent years as a result of the influx into South Korea of the *t'albukcha*, it is important to note the ways in which for a generation of *sirhyangmin* North Korea has been accessed via memory-images that often appear in South Korean literary texts and memoirs. For another generation of South Koreans, North Korea was encountered via state-sponsored Cold War anticommunist discourse, which included the consumption of images, as well as their production—for example the sketching of North Korea as classroom exercise. In this way, North Korean and the camptown intersect. Few South Koreans have been to either site, and yet the histories of both, I think, inform the ways in which people go about their everyday lives. And both are associated with death or a desire not to speak, to exclude what is actually constitutive of everyday life in postmodern but Cold War South Korea—thus the central importance of Koh Seung Wook's project on the Sangp'ae-dong Cemetery. Koh remarks that "remembering this site and rewriting an erased history by interpellating those who have died with no name, and giving each a name as a member of the community, or as a citizen of the Republic of Korea" cannot serve to fulfill one's responsibility; instead Koh writes the following: "Rather, I wish to be called upon by them. In doing so, I would throw myself in despair, provoked by the 'inexplicable nature' of the nameless." Koh's work on the unmarked graves, anonymous deaths and violence that marks the Sang-p'ae-dong Cemetery site serves to link camptown to national division.

The Dongducheon exhibition at the New Museum is also highly aware of a transformation, or what I think the artists want to call a transposition. Here I am not thinking of the reworking of Sangp'ae-dong Cemetery into what might be a public or even counter-public space, but of the new migrants to the camptown, and to other sites of human trafficking in South Korea, the overwhelming number of non-Korean women in the camptown. Certainly the exhibition locates itself as a reconsideration of space and identity at a moment when South Korea has entered the register of the transnational, when, as the exhibition tells us, a remembering and envisioning of Dongducheon can no longer rely on the isomorphism of people and place, the territorializing of space as sovereign that allowed for an ethnonationalized resistance standing in opposition to U.S. imperialism. The interruption of that narrative serves, I think, as the point of departure for art works by siren eun young jung, Sangdon Kim, Koh Seung wook, and Rho Jae Gon in this project.

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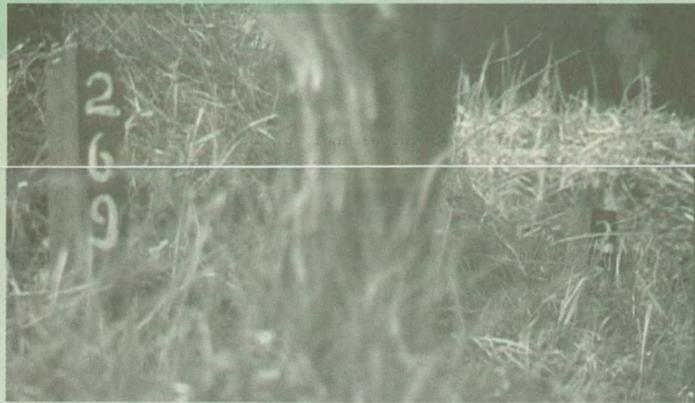
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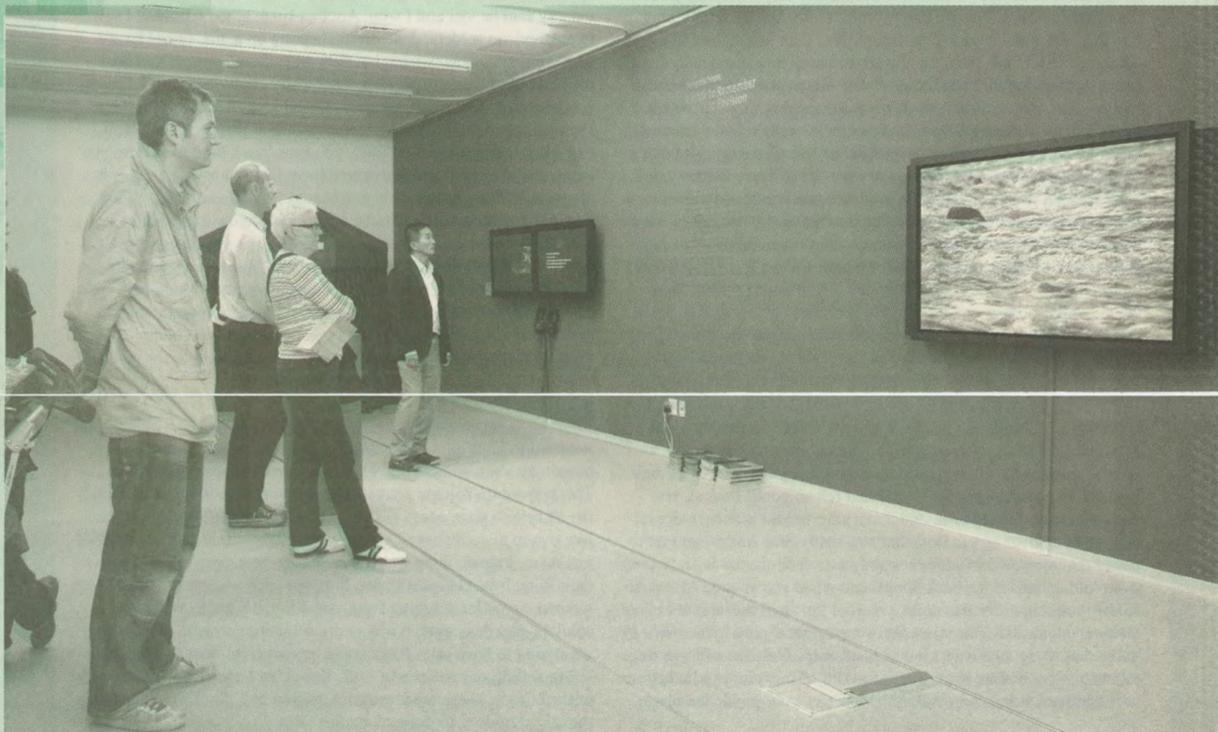
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Sangdon Kim, *Hold your breath for four minutes—The Cemetery*, 2008, still, single-channel video with sound, 4 min
Courtesy the artist and Insa Art Space



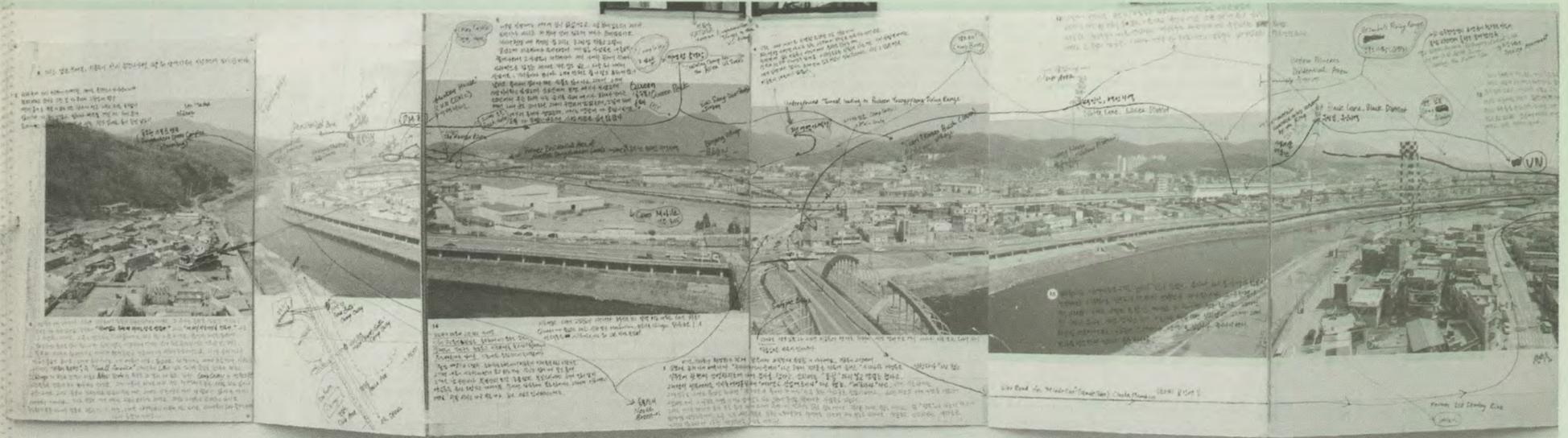
Installation view, "Dongducheon: A Walk to Remember, A Walk to Envision," New Museum, May 8-July 6, 2008. Foreground, Sangdon Kim, *Hold your breath for four minutes—The Cemetery*, 2008; background, Sangdon Kim, *"Foreign" Apartment*, 2008
Photo: Alison Brady



Installation view, Sangdon Kim, *"Foreign" Apartment*, 2008
Photo: Alison Brady



Sangdon Kim, *"Foreign" Apartment*, 2008, still, two-channel video with sound, 9:31 min
Courtesy the artist and Insa Art Space



Sangdon Kim, *Little Chicago*, 2008, detail, ink on photographs, wood pole with plastic branches, dimensions variable
Photo: Alison Brady

Translated excerpts from Sangdon Kim, *Little Chicago*, 2008

5
When the Japanese ruled Korea, the residential area of the Dongducheon locals was not here in Bosan-ri. Bosan-ri was just full of bean fields, and people lived inside the current U.S. Army base. There, people used to live, fix their houses that were damaged during the War, build small places to live in, and things like that. But when the Army came to town, they evicted the people living there. They were kicked out! So, they went up to the place way up there, there, at the top of the intersection, and they built their houses out of apple boxes, I mean, they weren't really houses or anything like that, but some were rather decent. And they just started to live there, see? And back then, there were so many fires, especially here being the camptown. Fires, houses were all burnt down, fires in the mountains... We used to look down at the neighborhood from Mt. Soyo, and the fortunetellers would say the mountain had enchanted the town with "yin" energy, some kind of "fire" energy, and that's why we had so many fires. We even gave "Gut" ceremonies, huge, huge shaman rituals, and people used to come see it, and more or less that's how this community came into being. I mean, all of what's here, everywhere, was bean fields back then. Bean fields all around and no houses. But you see? Now, we have quite a few houses here.

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They are big, but no matter how big they are, if you just punch 'em in the leg, that's it! They always fell. Just one clever punch in the right place. And they run! That's why even high school students would say, "One punch!" I mean, if you see a U.S. soldier walking on the street, drunk, you just go up to 'm, 'cause you really hate him, and you're angry, so you provoke him, beat 'm up, do the "one punch" thing. And when you do that, they just pull stuff out of their pockets, like wallets and stuff, and that felt so good! I mean, you sorta become addicted to it, and that's why we did it once, twice, and over and over again. Boy, that was really fun! And when you're out of money, you get together with four or five of your friends and wait, hiding behind the back alleys, and when you spot an American soldier walking down the street, you nail 'm! Beat the crab out of 'm! But you couldn't do that when there were only three of you. Well, I guess they were, in a way, kind of gentlemen. Only the officers were allowed to go into the exclusively-for-U.S.-Army club, and when one of the officers brings you with him, you get to be inside the place.

I knew this *yang-saek-si* [literally meaning "Western Lady," a Korean prostitute catering to U.S. soldiers] who was renting a room at my friend's house. She was living with an American officer, and he took me in there, that club place, once. Boy, when they saw me, a Korean in their hot club, they started to become real bossy with me. So, I said something in English to them, they understood, and I found myself inside the club, doing the awesome "One punch" thing. I mean, I just lifted my leg and kicked the hell out of 'em. Then, the guy said he lost and I won. Another time, at the terminal, I saw two American soldiers, dead drunk, beating up a girl. Geez! Every single guy who was passing by, they all gathered around and beat the hell out of them. They both were really, really beaten up. I mean, A comes in and beat them, B joins in and kicks them... (Laughs.) Every single time there were five of you, you just go to the camp, and when you see a U.S. soldier, you give 'em a hard time, provoke them, lead them on, and just pound them like you won't believe it. No reason! You just hate 'em that much! Boy! I really had a good time beating them up. But some of us didn't know they should aim at the leg! So they took the beating. I mean, the soldiers were really strong. Here, right here in front of the Army base, we've got a lot of clubs, and over here, we have Korean prostitutes. Yeah, because of them, we now have quite a few places for rent. For example, in Gwangam-dong, 80 percent, and perhaps more, of the houses there were for the pros, and here, almost all the quarters were for rentals as well.

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We used to have a lot of business with Dongducheon Korean prostitutes. You name it: the clothing shops, the cosmetics shops... Think about it! You are a prostitute, and you have to check in with the VD clinic once every week. A mandatory thing! And there are like two to three thousand girls coming to the clinic at one time. Not just them, I mean, there were about 2,000 more pros who were doing their thing behind closed doors. Suppose each and every one of those women buy at least a thing from you. Man, it's huge! When the soldiers' pay day came, it was really something to see! That's why we started to have sales folks going around from door to door, you know, selling cosmetics and stuff. Knocking on each and every door of the houses where the prostitutes used to live. So, Dongducheon is the origin of door-to-door cosmetics sales.

SANGDON KIM
"Foreign" Apartment, 2008
Two-channel video with sound, 9:31 min
Courtesy the artist
There is an abandoned apartment building built in the 1970s at the center of Dongducheon. It is a modern residential building typical of the time, but is now a completely locked-up haunted house. The building is a metaphor for the withering Old Town, for the city that has had its heyday and has now become a traumatic scar of the country. Sangdon Kim digs into the origins, functions, and identities of the building's former inhabitants through a series of interviews and research, to reveal many different versions of the "facts" and memories on the building. By using the apartment building as a subject of conversation, Kim explores the chasm of distrust and disjunction among Dongducheon's citizens. Without official records or historical documents to substantiate its real identity, the building exists only through the many related tales, rumors, fictions, and assumptions that, in turn, constitute "virtual realities" of the city. By juxtaposing three channels of representation (image, speech, and text), Kim intensifies disjointed narratives and memories—the gaps of which suggest the loaded presence of the apartment.

SANGDON KIM
Hold your breath for four minutes—The Cemetery, 2008
Single-channel video with sound, 4 min
Courtesy the artist
Sangpae-dong Public Cemetery has served as a burial site for more than 1,000 "unidentified" individuals since the Japanese colonial era. These unidentified dead belong to

many different minority groups that have drifted in and vanished out of the history of Dongducheon. They include sex workers, smugglers, gangsters, drug dealers, migrant laborers, children of U.S. soldiers, and disenfranchised Koreans. Featuring a peaceful flow of natural images and sound, the video is a delicately edited sequence that follows the rules of formal interrelation, conceptual resonance, and semiotic logic. The underlying tone is keen—subdued, yet intense—leading viewers to wonder, who is alive and who is dead? Who is being silenced by whom? Just because people are deceased, are they silent? Are the dead more active in articulating their being than dormant individuals in life?

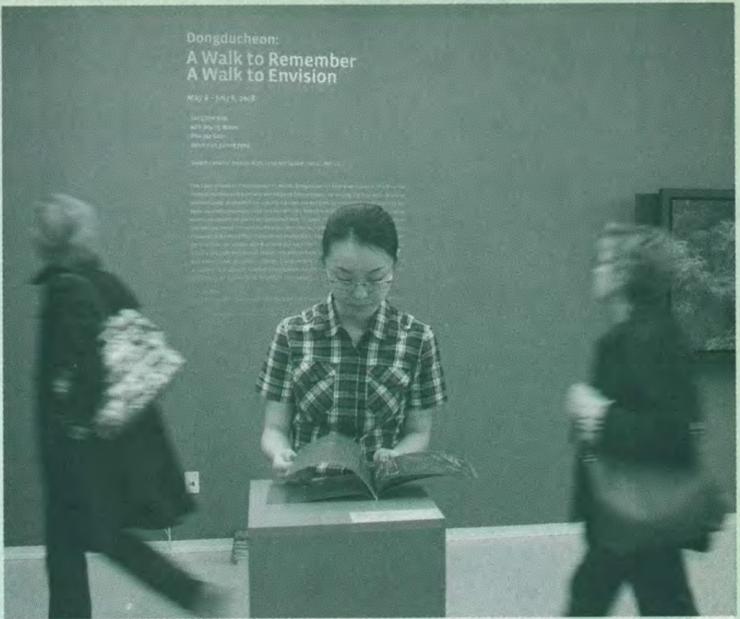
SANGDON KIM
Little Chicago, 2008
Ink on photographs, wood pole with plastic branches, dimensions variable
Courtesy the artist
Though one might say that the struggles of the subaltern in Dongducheon failed to be consolidated enough to challenge the sovereign power, there was a clear presence of everyday politics in the form of a vernacular language. Amid the interactions of foreigners and Koreans, ingenious hybrid names and metaphors were invented to depict the topology of the city and its landscape. In *Little Chicago*, Sangdon Kim collects the names and tracks down the places that witness the amalgamation and tension between the two cultures. He photographs these places and records his subjects' recollections, offering a demographic, political, and sociological reading of the city.

SANGDON KIM
i've seen that road before, 2008
Artist's book, 48 pages, edition of 500
Courtesy the artist
Developing a line of questioning sparked by his video *Hold your breath for four minutes—The Cemetery*, Sangdon Kim embraces the whole city of Dongducheon in this narrative. Featuring slices of nature in the city, Kim's image-text combination is layered with semiotic meanings. Kim also enlivens his book with an element of action: zooming in and out on his subjects, combining and clashing images with each other, and setting up charged juxtapositions of text and image.

김상돈
외인 아파트, 2008
2채널 비디오, 9분 31초
동두천 중심에는 버려진 70년대 아파트가 있다. 외관상으로는 꽤 근대적인 이 건물은 지금은 완전히 닫힌 채 거의 유령이 나올 듯하다. 이 건물은 한때 전성기를 누렸으나 지금은 이 지역의 외상 trauma이 되어버린 시들어가는 구시가지의 상징이다. 김상돈은 인터뷰와 리서치를 통해 이 건물의 유래와 기능과 과거에 이곳에서 살았던 이들의 정체성에 대해 깊숙이 파고든다. 그리고 이 이야기들은 건물에 대해 너무나도 상이한 "사실"과 기억의 층위를 드러낸다. 아파트 건물을 대화의 주제로 만들면서, 작가는 동두천 주민들 간에 깊숙이 자리잡은 군벌, 불신, 괴리상태를 지적한다. 이 건물은 그 실체를 설명하는 어떠한 공식적인 기록이나 역사적 자료 없이 이 도시의 "허구의 실재"를 구성하는 다양한 버전의 이야기, 소문, 픽션, 추측들 속에서만 존재한다. 김상돈은 3가지 채널(이미지, 말, 녹취)을 의도적으로 병치하여, 통합된 내러티브와 기억보다는 아파트의 실재를 의심하게 만드는 단절 가운데 존재, 공존하는 실체를 부각시킨다.



Installation view, Sangdon Kim, *Little Chicago*, 2008
Photo: Alison Brady



Installation view, "Dongducheon: A Walk to Remember, A Walk to Envision," New Museum, May 8-July 6, 2008. Foreground, Sangdon Kim, *i've seen that road before*, 2008
Photo: Alison Brady

김상돈
4분간 숨을 참아라, 2008
싱글 채널 비디오, 4분
상파동 공공묘지는 일제 식민시절부터 천 명이 넘는 무연고의 망자들이 묻힌 곳이다. 이 "정체불명"의 망자들은 동두천 역사의 정치 변동에 따라 표류하고 사라진 다양한 소수 그룹에 속한다. 성노동자, 밀수업자, 폭력배, 마약 상인, "이주" 노동자, 미군의 사생아 그리고 사회 경제적 혜택을 받지 못한 한국인들이 바로 그들이다. 평화로운 분위기의 자연 이미지와 현장에서 자연 채집된 벌레 소리, 바람소리, 물소리란 구성된 이 비디오 작업은 기호화된 이미지들 간의 상호 연관된 조형적, 개념적 울림으로 섬세하게 편집되어 있다. 이 작업의 기본 톤은 차분하면서도 날카롭고 강한데, 누가 살아있고 죽었는지, 누구에 의해 누가 침묵하는지에 대해 관람객 스스로가 질문을 던지도록 이끈다. 단지 죽었기 때문에, 그들이 침묵하는가? 오히려 죽은 자들이 죽은 듯이 살아가는 우리들보다 더 분명하게 그들의 존재를 말하지 않는가?

김상돈
i've seen that road before, 2008
아티스트북, 500부 한정
김상돈은 비디오 작업 '4분간 숨을 참아라'에서 발생한 질문을 발전시켜, 그 내러티브 안에 동두천이라는 도시 전체를 포용한다. 관찰의 시야가 도시 속 자연의 일부로 확장되면서, 이미지와 텍스트의 조합은 더 함축적이고 다층적인 기호 읽기의 평행선을 그린다. 그의 아티스트 북은 이미지들이 상으로 묶이면서 서로 연결되거나 혹은 충돌하는 식으로 의미를 더해가는 한편의 기호적 이미지들 간의 구성, 조직행위를 이루어진다. 작가의 행위를 따라가는 동안 관람자는 텍스트/이미지의 흐름에 기초한 날카로운 사고의 미묘한 선을 추적하고, 자신의 읽기 논리로 이것에 답할 수 있을 것이다.

김상돈
리틀 시카고, 2008
사진에 글, 드로잉, 오브제, 가변설치
어떤 이는 동두천지역 서발턴들 subaltern의 작은 투쟁들이 주권에 도전할 만큼 충분히 강하지 않다고 말하지만 거기에는 이 지역 언어를 통해 일상의 역학관계를 드러내는 명백한 실재가 있었다. 이 도시의 풍경과 위상을 설명하는 독특한 혼성 언어와 상징은 외국인과 한국인의 상호작용 속에서 형성되었다. 김상돈은 이 지역 속에서 정체불명의 혼성 문화들 간의 긴장상태를 드러내는 이름과 장소를 수집하고 조사한다.

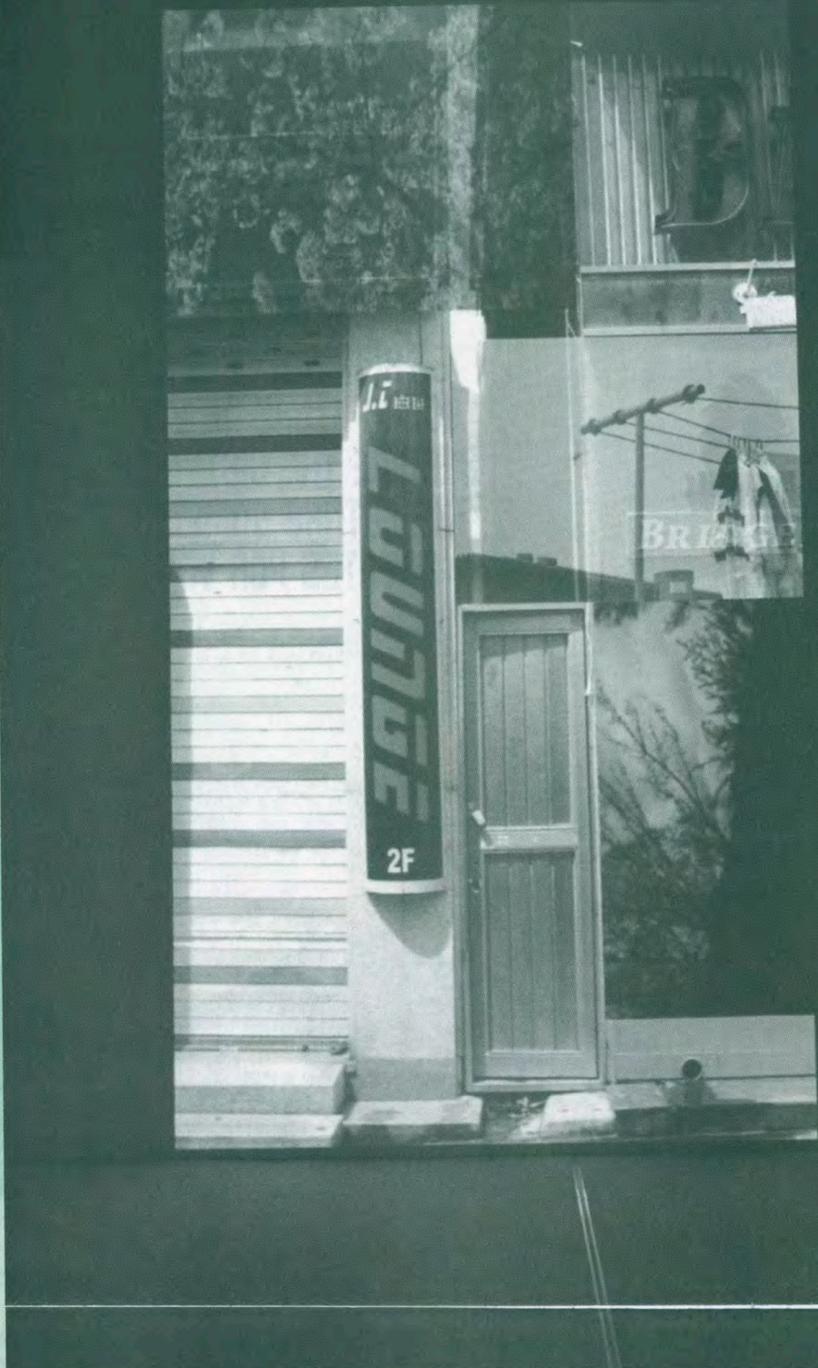
Twinkle, Twinkle

We are, Completely, Entranced by
 Twinkling things,
 Twinkling neon lights and signs,
 Twinkling ladies' dress and accessories,
 Twinkling stage where twinkling lights swirl
 around endlessly,
 Twinkling fingernails holding a twinkling glass,
 Twinkling black eyes underneath
 the twinkling eye shadows,
 Twinkling pointed high heels tapping buoyantly
 on the twinkling floor,
 In the city brimming with twinkling things,
 Even the ladies' laughter was enticing
 like twinkling gems.

Twinkles, Twinkles, Twinkles,
 All of us, who loved twinkling things,
 Went there,
 Chasing after that glittering beauty.

Even during nights when everything
 becomes dull,
 That city twinkled more and more
 And the ladies' laughter
 was more beautiful
 than the stars of the night sky.

siren eun young jung, Twinkle, Twinkle, 2008, drawing on paper, 29 1/2 x 11 3/4 in / 75 x 30 cm; LED sheet, 22 2/3 x 9 in / 60 x 23 cm
 Photo: Alison Brady



Installation view, siren eun young jung, The Narrow Sorrow, 2008, single-channel video with sound, 14:11
 Photo: Alison Brady

SIREN EUN YOUNG JUNG
The Narrow Sorrow, 2008
 Single-channel video with sound,
 14:11 min
 Courtesy the artist

A predominant motif in siren eun young jung's new work is the singing and murmuring of women as forms of defiance, resistance, and survival in Dongducheon. For this video, jung recorded noises on the street, mostly the sounds of immigrant club workers' chattering, singing, and praying. Filipinas working in clubs sing to lure in soldiers. The sound—a hybrid of Korean and other foreign languages, humming, and chanting—recalls walls of mourning. The primary image of the video is a narrow gate situated between club buildings, behind which even smaller doors lead into club workers' lodgings. The width of the gates is so narrow that it is difficult to imagine a person can actually pass through them.

정은영
The Narrow Sorrow, 2008
 싱글 채널 비디오, 14분11초

정은영의 신작 주요 모티프는 동두천에 거주하는 여성들의 도전하는 의지, 저항, 생존의 형태인 노래와 울조리는 소리이다. 이 작품을 위해 정은영은 길에서 주로 이주 클럽 여성들이 이야기를 나누는, 노래하는, 노는 소리들을 녹음했다. 또한 요즈음 클럽에서 일하는 필리핀 여성들은 군인들을 유혹하기 위해 노래를 부른다. 한국어와 외국어가 혼합된 이 소리는 허밍, 노래 그리고 애도와 유사하다. 비디오의 기본 이미지는 클럽 건물 사이에 존재하는 좁은 문이다. 심지어 열려진 작은 문은 그 뒤에 있는 클럽 여성들의 초라한 거주공간으로 이끈다. 이 문의 폭은 너무나 좁아서 사람이 통과 할 수 있으리라 상상조차 하기 힘들다.

SIREN EUN YOUNG JUNG
Twinkle, Twinkle, 2008
 Drawing on paper, 29 1/2 x 11 3/4 in / 75x30cm;
 LED sheet, 22 2/3 x 9 in / 60 x 23 cm
 Courtesy the artist

We are
 Completely
 Entranced by
 Twinkling things.

Twinkling neon lights and signs,
 Twinkling ladies' dresses and accessories,
 Twinkling stage where twinkling lights swirl
 around endlessly,
 Twinkling fingernails holding a twinkling glass,
 Twinkling black eyes underneath the twinkling eye shadow,
 Twinkling pointed high heels tapping buoyantly on the twinkling floor,
 In that city brimming with twinkling things,
 Even the ladies' laughter was enticing like twinkling gems.

Twinkle, twinkle, twinkle,
 All of us,
 Who loved twinkling things,
 Went there,
 Chasing after that glittering beauty.

Even during nights when everything becomes dull
 That city twinkled more and more
 And the ladies' laughter was more beautiful than
 the stars of the night sky.

정은영
Twinkle, Twinkle, 2008
 종이에 드로잉, LED 시트, 가변설치

우리는
 반짝거리는 것들에
 온통
 마음을 빼앗겨 버리고 만다네.

반짝이는 네온과 간판,
 반짝이는 여자들의 드레스와 장신구,
 반짝이는 조명이 쓸새없이 돌아가는 반짝이는 무대,
 반짝이는 유리잔을 든 반짝거리는 손톱,
 반짝이는 아이새도우 아래의 반짝거리는 검은 눈동자,
 반짝이는 뽀족한 하이힐이 반짝이는 바닥위를 툭툭 구르는,
 반짝거리는 것들이 가득한 그 도시에선
 여자들의 웃음소리가 반짝이는 보석처럼 아름다웠지.

반짝, 반짝, 반짝,
 반짝이는 것들을 사랑하는
 우리는
 그 빛나는 아름다움을 쫓아
 그 곳으로 갔다네.

모든 것이 시시해지던 어두운 밤에도
 그 도시는 점점 더 반짝거렸으며
 여자들의 웃음소리는 밤하늘의 별보다도
 아름다웠지.



Sangdon Kim, i've seen that road before, 2008, detail, artist's book, 48 pages, edition of 500
 Courtesy the artist and Insa Art Space



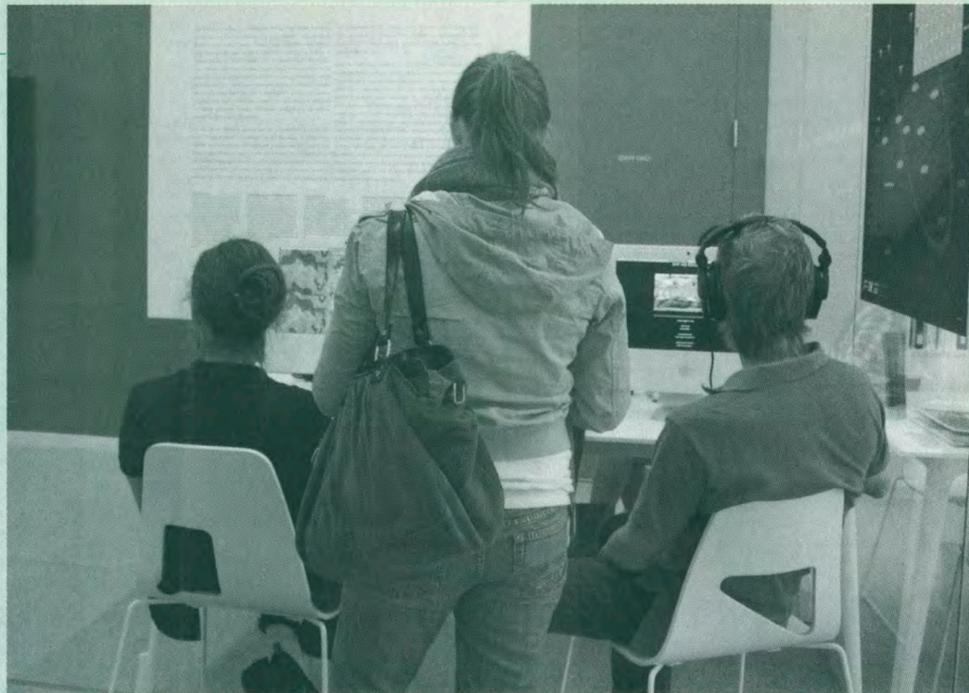
Rho Jae Oon, *Bite the Bullet!*, 2008, still
Courtesy the artist and Insa Art Space



Rho Jae Oon, *Bite the Bullet!*, 2008, still
Courtesy the artist and Insa Art Space

**EITHER YOU CREATE
YOUR FUTURE OR YOU
BECOME THE VICTIM OF
THE FUTURE SOMEONE
CREATES FOR YOU**

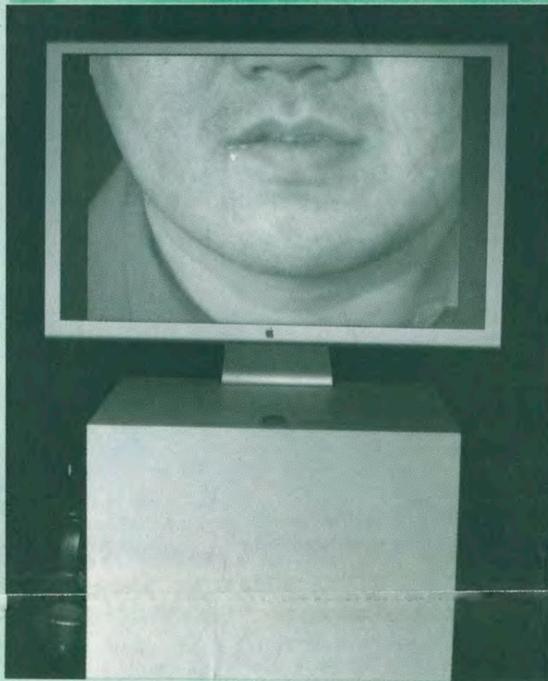
Rho Jae Oon, *Bite the Bullet!*, 2008, still
Courtesy the artist and Insa Art Space



Installation view, Rho Jae Oon, *Bite the Bullet!*, 2008, Web project, *.exe, bite-the-bulletz.net
Photo: Alison Brady



Installation view, Koh Seung Wook, *Driveling Mouth*, 2008, tent, 4 7/8 x 4 7/8 x 6 1/2 ft / 1.5 x 1.5 x 1.5 m; single-channel video with sound, 13:40 min.
Included in the installation, Koh Seung Wook, *Legend*, 2008, artist's book
Photo: Alison Brady



Installation view, Koh Seung Wook, *Driveling Mouth*, 2008
Photo: Alison Brady

KOH SEUNG WOOK
Driveling Mouth, 2008
Tent, 4 7/8 x 4 7/8 x 6 1/2 ft / 1.5 x 1.5 x 1.5 m;
single-channel video with sound, 13:40 min
Included in the installation:
Legend, 2008
Artist's book
Courtesy the artist

In his video *Driveling Mouth*, Koh Seung Wook addresses the nation-state's desire to project a certain collective narrative onto the formation and representation of national identity and the individual's attempts to escape from the grip of this narrative. The video is shaped along two narrative lines based on Koh's performance work and archival photographs. The archival images are of so-called "western princesses" that the artist collected from personal homepages of U.S. veterans who served in Dongducheon. Koh recomposes and at times obscures the collected images, leaving certain selected spots highlighted. Empty or black frames are inserted in between the images, creating an effect of optical dissonance. In the later half of the video, the sequence repeats itself, yet this time in reverse. Images of the artist dribbling saliva from his mouth separate the photographic sequences. Koh conceives this structure like a folded screen with two sides facing each other along a central axis. He refers to the side of the "past" as "memory encountered," and the other side, that of the "present," as "memory recurring." Sound is partitioned in two categories as well: half the recollections of club workers and the others of government authorities.

고승욱
침을 부르는 노래, 2008
싱글 채널 비디오 설치,
13분 54초, 텐트, 가변설치
고승욱은 비디오 작업인 '침을 부르는 노래' (2008)에서 국가가 개인의 정체성 표현에 투사하는 집단적 서사적 욕망과 여기서 탈주하려는 개인의 저항에 초점을 맞춘다. 개인은 스스로의 정체성을 만들어 가는 방식으로 과거의 기억을 복구하고 재조합하며, 그 과정에서 복귀된 기억들 간에 충돌과 좌절을 경험하기도 한다. 사진 아카이브와 작가 퍼포먼스 영상 두 요소로 구성된 이 비디오 작업은 두 부분이 서로 마주보도록 접힌 스크린과 같은 구조로 짜여져 있다. 소위 한국인 "양공주"들의 이미지 아카이브는 작가가 과거에 동두천에서 복무했던 미군들의 개인 홈페이지에서 수집했다. 작가는 이 이미지들을 강조하는 특정 부분만 남기고 대부분은 어둠 속에 묻히도록 조작했다. 그리고 이러한 이미지들 사이에 암전을 삽입하여 시각적인 잔상 효과를 이끌어 낸다. 아카이브 사진 시퀀스는 비디오 후반부터는 작위가 뒤바뀐 채 역순으로 반복된다. 사진 아카이브 전개에 끼어드는 현재의 퍼포먼스 이미지는 입에 가득 찹이 고여 흘러내려 무언가 말을 하려는데 계속 주저하거나 혹은 말이 안 나와 머뭇거리는 듯한 작가의 모습이다. 이 구조는 기억의 순간과 지속성, 그 끊임없는 반복과 회귀의 과정을 반영하며, 작가는 이 두 요소를 각각 "기억을 마주하기"와 "기억을 되풀이하기"라고 지칭한다. 영상 텍스트도 역시 클럽 여성과 국가라는 서로 다른 두 층위의 서술자의 말에서 인용되었다. 고승욱은 영상작업과 더불어 텍스트와 드로잉으로 구성된 아티스트 북 '전설' (2008)도 제작한다.

RHO JAE OON
Bite The Bullet!, 2008
Web project,
*.exe, bite-the-bulletz.net
Courtesy the artist

Rho Jae Oon takes his title from war surgeons' expression to soldiers who had to endure the extreme pain of operations without anesthesia. The doctors used to have soldiers bite bullets to distract them from pain. What the artist noted from the expression is not the painful situation, but the will to confront the situation. Taking one step further, Rho looks to cause a rupture by reconfiguring, resetting, even reinventing alternative ways of perception and recognition. His Web publishing project, like a book, has several chapters and sub-chapters with metaphoric layers of image montages, texts, and sound. In this work, Rho analyzes two major driving mechanisms that intrude into our perception and cognition at a fundamental level. One is the notion of light speed that has fed the drive of progress, development, relocation, and globalization. Rho detects a human desire to match this light speed in network-based military operation strategy. The other is a mode of perception formulated in cinema, especially war movies. While stimulating and referring to each other, these mechanisms are disseminated by extensive distribution and circulation channels and can program individuals to select and consume a prescribed future. Dissecting filmic images almost to the pixel, Rho tries to reach a "universal cinema."

노재운
총알을 물어라!, 2008
웹 프로젝트

*.exe, bite-the-bulletz.net
노재운은 "총알을 물어라!"라는 제목을 전쟁 군의관이 무마취 수술의 통증을 견뎌야 하는 군인에게 사용했던 표현으로부터 가져왔다. 그들은 실제로 고통을 잊게 하기 위해 군인들에게 총알을 물리곤 했다. 그러나 작가가 제목을 통해 말하고 싶은 것은 그 고통의 상황이 아니라, 직면한 상황에 저항하고자 하는 적극적인 의지이다. 노재운은 한 걸음 더 나아가 지각과 인식의 방식을 변형, 재배치시켜 심지어 새롭게 고안하고자 한다. 그의 웹 '퍼블리싱' 프로젝트는 마치 책처럼 여러 챕터와 하부 항목으로 구성되며, 합성된 이미지와 텍스트, 사운드가 복합적으로 포함되어 있다. 퍼블리싱을 통해, 노재운은 우리의 지각과 인식의 근본적인 층위에 개입하여 조정하는 두 가지 주요 매커니즘을 분석한다. 하나는 진보나 개발, 재배치, 세계화 바람을 가속화 해 온 이른바 "빛의 속도" 개념이다. 빛의 속도를 따라잡고자 하는 인간 본연의 욕망에 가속이 붙은 영토 경계를 넘어 전세계가 하나의 네트워크 망속에 포섭된 최근의 군사운용 전략에서 가장 극단적인 모습으로 나타난다. 또 하나는 특히 전쟁 영화에서 유포되어 온 영화적 지각의 방식이다. 이 두 매커니즘은 상호 참조하고 자극해 가면서 광범위한 배급과 유통 채널을 통해 대중에게 파급되어, 결국 이들이 유통해 놓은 바로 그 비전을 "미래"로 지각, 인식, 선택해 소비하게 프로그램화한다. 노재운은 이렇게 구조화된 영화적 지각과 속도 개념에 저항하고자 필름 이미지를 거의 픽셀 단위로 해부하여 재조합 함으로써 본원적인 지각 상태에 도달하고자 노력한다.

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