

Hyesoo Park

- 1 Left: Hyesoo Park, *Survey 'Who Are We'-the answers of 300 middle-class survey participants*, 2019, survey papers, dimension variable. Installation view of Korea Artist Prize 2019.
 Right: Hyesoo Park, *No Middle Ground*, 2019, structure work, text, 900 × 900 × 350 cm. Installation view of Korea Artist Prize 2019.
- 2 Left: Hyesoo Park, *Perfect Family Inc.*, 2019, wall text, graphic, tri-vision, homepage, dimensions variable. Design by Ted Hyunhak Yoon. Illustration by Boyeon Choi. Installation view of Korea Artist Prize 2019.
 Right: Hyesoo Park, *To Future Generations*, 2019, single-channel video, 40 min. Co-directed by Weonyoung Lee. Installation view of Korea Artist Prize 2019.
- 3 Hyesoo Park, *Forum Theater: URI*, 2019, lecture performance with audience participation. Co-organized by Mia Kyoungmi Lee. Performance view at Korea Artist Prize 2019.





Hyesoo Park, *Perfect Family.Inc-Human Rental Service*, 2022, audience participatory performance, script. Image Courtesy of 2022 Paradise Art Lab, Mediascope.



Hyesoo Park, *Meta Paradise (Perfect Family.Inc's head office)*, 2022, metaverse. Application developed by Kuntra; Metaverse built by Tissue Office.

Hyesoo Park

2019

Soojung Yi (Curator, National Museum of Modern and Contemporary Art, Korea)

Since 2000, Hyesoo Park has focused on differences between social perceptions and personal experiences of universal concepts such as time, relationships, normality and dreams. She has conducted surveys both on- and off-line and at exhibition venues, sharing the results in the forms of installations, performances and discussion sessions. The questions she poses are ordinary ones: “What has disappeared from your life?” (*What’s missing?* (2008-)), “What dreams have you abandoned?” (*The Dream You Thrown Away* (2009-2017)), and “What is the extent of ‘we?’”(*Our Unknown Country* (2019-)). What unites these questions is the dissatisfaction they express with the social perspectives that coerce us into living normal, stable lives.

Through numerous exhibitions in Korea and overseas, and on international residency programs at places including Aomori Contemporary Art Center (2009), Jan Van Eyck Academie (2014-2015), Park has experienced various spectra of relationships between community and individual, as an Other. While developing more rounded observations of the complexity of societies, individuals, and communal protection and interference, she has deepened her artistic perspective on issues such as dreams, reality, death and loss while experiencing the deaths of close family members and co-workers.

While preparing for *Korea Artist Prize 2019*, Park stated, “A lot of people still consider family-oriented life ideal. So

most of them answered that ‘us’ meant the family, and this artwork naturally came to center on the family.” She conducted a survey on the theme of “us/not us,” and held a performance to discuss family disputes with viewers in debate forums. On one side of the exhibition, she advertised a detailed range of services provided by an imaginary company called Perfect Family. Showing a happy picture of a family of four—mother, father, son and daughter—she offered a variety of services that could be provided to those needing to present the image of a perfect family. Among these were: A: proxy family members, B: proxy phone calls, C: situational acting services, D: proxy business, E: well-dying service. While embodying times of change where a traditional family image was required amid the breakup of the actual family, the artwork also captures diverse social changes including the phenomenon of outsourcing emotion to avoid emotional exhaustion, and changes in funeral culture amid rapid social aging and the emergence of single-person households. After introducing the concept of the “perfect family” for *Korea Artist Prize 2019*, her artwork *Human Rental Service* (2022) introduced services to actual hotel guests, actively deconstructing the boundary between the virtual and the real by creating services within the metaverse. A “perfect family” showcase was installed on the square outside Paradise Hotel, creating related services in the metaverse. Some participants in the artwork were hotel guests who mistook these for actual services and applied to use them.

Finally, in *To Future Generations* (2019), Park showed places related to the deaths of those who died without family or friends, cross-edited with interviews with estate liquidation service providers, funeral directors, and social activists. The sight of individuals dying after having been abandoned by both the state and their families, following the dissolution of not only the former but also the latter, which once functioned as such a strong safety net for the individual, prompts reflection on the question of dignified death.

Lonely death, and unexpected relationships with death, developed via Park’s interests in loss and mourning and through the pandemic, which brought countless sudden deaths, into the *Mourning Project* (2020). The families of those who died in isolation after the outbreak of Covid-19 suffered from the two-fold pain of not being able to be

with their loved ones as they died, and of being treated like criminals amid the harsh social view of Covid patients. Together with one local newspaper, Park embarked on a project of collecting stories of those who had suddenly lost family members, painting the stories in pictorial form, and publishing them in the newspaper. Seeing the pictures, which contained stories of the lives of those deceased, whose names had probably never appeared in the newspaper, their families were able to say belated goodbyes, convey the news to those around them, and experience consolation.

Unresolved feelings threaten us like time bombs. Today, in 2022, Park has turned her interest to mono phobia: the fear of feeling lonely. We choose lives of solitude to avoid being hurt, then spend our lives observing the love of characters on TV and ordering food deliveries instead. Artworks such as *Our Joyful Young Days* (2022), in which Park collects stories of first love from workers in their 60s and 70s at small factories, and *Survey Broken Heart Story* (2013-2022), in which she gathers objects relating to failed love, pose questions about our lives, from which emotion is disappearing. Park constantly finds, questions and analyzes different communities. Her online questionnaire links, gallery-based paper questionnaires, fierce debating forums, and metaversal realms all unfold in different spaces, but her artistic perspective brings all of these together. For Park, art is a process of posing “questions unasked,” like the title of her most recent book, and listening to “answers unheard,” thereby making our lives more worthy of living.

Education

2000

· M.F.A., College of Fine Arts, Ewha Womans University, Seoul

1997

· B.F.A., College of Fine Arts, Ewha Womans University, Seoul

Selected Solo Exhibitions

2022

· *Monophobia*, Art Centre Art Moment, Seoul

2020

· *Come Closer, But Not That Close*, Kyobo Art Space, Seoul

2016

· *Now Here is Nowhere*, SongEun Art Space, Seoul

2013

· *Project Dialogue Vol.3 Definition of BOTONG*, SongEun Art Space, Seoul

2011

· *Project Dialogue Vol.1 Dream Dust*, Kumho Museum of Art, Seoul
· *What’s Missing*, Posco Art Museum, Seoul

2009

· *Project Dialogue Archive*, SOMA Drawing Center, Seoul

Selected Group Exhibitions

2022

· *My Your Memory*, National Museum of Modern and Contemporary Art, Seoul
· *Paradise Art Lab*, Paradise Art Space, Incheon
· *The Poetic Collection*, Seoul Museum of Art, Seoul
· *HYBRID BATON: Atypical Feast*, Gallery Baton, Seoul

2021

· *The Nature of Art*, Busan Museum of Art, Busan
· *Fortune Telling*, Ilmin Museum of Art, Seoul

2020

· *The Better Man 1948-2020*, Ilmin Museum of Art, Seoul
· *Reality Error*, Nam June Paik Art Center, Yongin

2019

· *Korea Artist Prize 2019*, National Museum of Modern and Contemporary Art, Seoul
· *Viborg Animation Festival*, NYT Viborg Museum, Viborg
· *The Phenomenon of the Mind*, Museum of Contemporary Art Busan, Busan

2018

· *SCENE & UNSEEN*, Castle d'Aspremont-Lynden, Oud-Rekem
· *re:Sense*, Coreana Museum of Art, Seoul
· *Art of Everyday: Object*, Museum SAN, Wonju
· *Hard Boiled and Toxic*, Gyeonggi Museum of Modern Art, Ansan

2017

· *Do it 2017*, Seoul, Ilmin Museum of Art, Seoul
· *Border 155*, Seoul Museum of Art, Seoul

2016

· *Do Boomerangs always come back?*, Castle d'Aspremont-Lynden, Oud-Rekem
· *Somewhere @ Nowhere*, SOMA Museum, Seoul
· *Artifariti 2016*, CICUS & ELBUTRÓN, Sevilla

2015

· *Winter Open Studio*, Gasworks Studio, London
· *The Future is Now*, Friche la Belle de Mai, Marseille
· *Open Studio*, Jan Van Eyck Academie, Maastricht
· *Future Love Nature*, ZZP Fabriek, Maastricht
· *APMAP—Researcher’s Way*, Amore Pacific Museum of Art, Youngin

2014

· *The Future is Now*, MAXXI, National Museum of 21st Century Arts, Rome

2013

· *LOVE Impossible*, Seoul National University Museum of Art, Seoul

2012

· *No. 45 Kumho Young Artist*, Kumho Museum of Art, Seoul

2011

· *SeMA 2010—Chasm in Image*, Seoul Museum of Art, Seoul
· *Another Summer*, Sungkok Art Museum, Seoul

2010

· *Up and Comers*, Total Museum of Contemporary Art, Seoul
· *Against the Sculptural*, Seoul Museum of Art, Seoul
· *PROPOSE 7 vol.5*, Kumho Museum of Art, Seoul

Selected Awards

2014

· SongEun Arts Award, Grand Prize, SongEun Art Foundation

2010

· 2010 Kumho Young Artist

Selected Collections

· Art Bank, National Museum of Contemporary Art, Korea
· Museum of Contemporary Art Busan
· National Museum of Modern and Contemporary Art, Korea
· Suwon IPark Museum of Art
· SongEun Foundation
· Kumho Museum of Art