



Flower Garden, 2023
Video, H.264, Stereo Sound, Holz, Muttererde und Erde gemischt, 4 Arten von Samen / Video, H.264, stereo sound, wood, topsoil and soil mixed, 4 kinds of seeds
Loop, 5 Min., Maße variabel / Loop, 5 min., dimensions variable



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MIYEON CHUNG



Mumes work for *Happy Hours* is a garden. The garden exists both as 3D video animation and as garden made of soil and seeds that needs tending. The real garden and the virtual garden mirror each other or rather form an alternative space together.

Nonetheless there is an inherent contradiction between the two conditions Mume combines. The virtual garden follows an endless rhythm of growing and ceasing, independent from actual conditions. The real garden involves time as well but where the video animation represents the imagination of an ecosystem—of what may grow—the garden made of soil is bound to its caretakers and circumstances which are rather unfavorable.

Seoul, where Mume was born and raised, is a queer, and at the same time extremely patriarchal city. People who deviate can be easily exposed to discrimination and danger. Mume's garden wants to provide people with ambiguous gender identities with an ecosystem outside of the binary gender division of society.

In connection with the real garden Mume asks the publics coming to the exhibition to take care and tend to four types of seeds: Vergissmeinnicht, Roter Sonnenhut, Silber-Tanne and cotton.

Vergissmeinnicht—This flower has been adopted as a symbol of remembrance for LGBTQIA+ people who have been persecuted or killed because of their identity. Planting forget-me-nots can symbolize the struggles LGBTQIA+ people have faced throughout history, conveying hope and remembrance.

Roter Sonnenhut—This flower is known for its hardness and ability to thrive in harsh environments. Planting purple coneflowers can symbolize the resilience and strength of the queer community in the face of adversity.

Silber-Tanne—Silver fir is a native German tree known for its durability and longevity. Planting a Silber-Tanne can symbolize the tenacious nature of the queer community and its ability to withstand and persevere in the face of challenges.

The cotton Mume brought from Korea. These seeds were a gift by WOOGO farm. I like the imagination that this already makes the garden bigger than it is. It is embedded in conversations, knowledge production and collective endeavours to make something grow. Other work by Mume

also deals with communities. And the struggle of having, finding and protecting space—especially within hostile environments that have seeped deep into the texture of space and its inhabitants. Mume's video animations have functioned as representations of these struggles. Analyzing these observations Mume's garden now places itself within a time lapse of possibility and societal care. The only figures in the virtual garden are two caterpillars. They appear for just a moment but nonetheless as a promise of hope. The real garden requires doing something.

In virtual space, people embody multiple identities, being different from their real-life selves. The main difference between virtuality and reality is its ability to grant autonomy. It can be an alternative space to a lost space or a device for expressing solidarity and belonging. And it can be a space for the liberation of the body, which real space could also be. The motive of the garden can act as an entry point or transition between the two worlds.

A conversation between Miyeon Chung/Mume and Ul Seo, edited by Annette Hans

Mume's work for the exhibition *Happy Hours* is a garden. The garden exists both as 3-D-Animation as well as garden made of soil and seeds, that need to be cared for and tended. The real garden and the virtual garden mirror each other or rather form an alternative space together.

Nonetheless there is an inherent contradiction between the two conditions Mume combines. The virtual garden follows an endless rhythm of growing and ceasing, independent from actual conditions. The real garden involves time as well but where the video animation represents the imagination of an ecosystem—of what may grow—the garden made of soil is bound to its caretakers and circumstances which are rather unfavorable.

Seoul, where Mume was born and raised, is a queer and simultaneously extremely patriarchal city. People who deviate can be easily exposed to discrimination and violence. Mume's garden wants to provide people with ambiguous gender identities with an ecosystem outside of the binary gender division of society.

In connection with the real garden Mume asks the audience of the exhibition to take care and tend to four types of seeds: Vergissmeinnicht, Roter Sonnenhut, Silber-Tanne and Cotton. Vergissmeinnicht—this flower is known as a symbol of remembrance for LGBTQIA+ people who have been persecuted or killed because of their identity. Planting forget-me-nots can symbolize the struggles LGBTQIA+ people face throughout history, conveying hope and remembrance. Roter Sonnenhut—this flower is known for its resilience and ability to thrive in harsh environments. Planting purple coneflowers can symbolize the resilience and strength of the queer community in the face of adversity. Silber-Tanne—Silver fir is a native German tree known for its durability and longevity. Planting a Silber-Tanne can symbolize the tenacious nature of the queer community and its ability to withstand and persevere in the face of challenges.

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lebigkeit. Die Silber-Tanne steht symbolisch für die Hartnäckigkeit der queeren Gemeinschaft und ihre Fähigkeit, im Lichte von Problemen zu bestehen und durchzuhalten.

Die Baumwolle hat Mume aus Korea mitgebracht. Die Samen waren ein Geschenk der WOOGO-Farm. Ich mag die Vorstellung, dass dies den Garten größer macht als er bereits ist. Er ist eingebettet in Gespräche, Wissensproduktion und kollektives Engagement dafür, etwas wachsen zu lassen. Auch andere Arbeiten von Mume beschäftigen sich mit Gemeinschaften. Und mit den Schwierigkeiten, Raum für sich zu haben, zu finden und zu schützen – vor allem in feindlichen Umgebungen, die tief in die Beschaffenheit des Raumes und seiner Bewohner*innen eingedrungen sind. Mumes Videoanimationen fungieren als Repräsentationen dieser Kämpfe. Durch die Analyse dieser Beobachtungen lässt Mumes Garten sich nun selbst in einer Zeitkapsel von Möglichkeiten und gesellschaftlicher Fürsorge verorten. Die einzigen Figuren in dem virtuellen Garten sind zwei Raupen. Sie erscheinen nur für einen kleinen Moment und doch geben sie ein Versprechen auf Hoffnung. Im realen Garten muss man tätig werden.

Im virtuellen Raum verkörpern Menschen mehrere Identitäten gleichzeitig, die sich von ihrem realen Ich unterscheiden. Der Hauptunterschied zwischen Virtualität und Realität besteht in der Fähigkeit, Autonomie gewähren zu können. Der virtuelle Raum kann eine Alternative zu einem verlorenen Raum werden oder als Werkzeug dienen, um Solidarität und Zugehörigkeit auszudrücken. Der virtuelle Raum kann ein Raum für die Befreiung des Körpers sein, was auch der reale Raum gleichermaßen sein könnte. Das Motiv des Gartens kann als Punkt des Eintritts in oder des Übergangs von einer Welt zur anderen dienen.

Ein Gespräch zwischen Miyeon Chung/Mume und Ul Seo, redigiert von Annette Hans

