

Summer Limited

Exhibition curated by Enna Bae

with Fay Shin and David Bergé

at Amado Art Space, Seoul, South Korea

Aug 21 – Sept 13, 2018

with the support of

Korea Arts Council (ARCO),

Amado Art Space and Platform 0090.

The body is always here and now. And our body is a navigator of endless movements, responding to the surrounding environment and expanding in space. Imagining the exhibition as a place of image experience, Summer Limited wishes to be a copula for movement, where the human body meets the summer heat and complexity of the city.

Exploring expressions of color, the oldest language of painting, Fay Shin explores painting as a living corpus and abode for nature. David Bergé records the city with his own body rather than with a camera, and tunes into the temporality of the city as body experienced through the properties of diverse mediums such as installation, performance, and projection. The bodies of the two artists, who focus on the physical senses, become both the subject and object of their work, materializing the pure compositional potentiality of painting and photography rather than the pre-determined regulations of the mediums. *Summer Limited* explores the idea of photography and painting taking over the production sites of events instead of a medium of image production or the traditional concept of meaning through the new works of the two artists, and questions on the performativity of the medium.

Summer Limited is an exhibition curated by Enna Bae, with artists Fay Shin and David Bergé structured around three axes: summer heat, urban gentrification and the constitution of the exhibition space. Held in Amado Art Space, which retains the form of a deformed house built at the beginning of modern days, *Summer Limited* alludes the abstract relationship formed between the inner structure of the house and the external formal space of a contemporary art institution. Focusing on this relationship, the composition of the exhibition densely brings together the constitution of a place as a core of domestic activities, modern times accumulated through conservation and remodeling, and the fever of the city in the presence.

Shin's painting-installations explore the flatness and sculptural aspects of the painting, deconstructing and reconstructing the relationship between the canvas and the frame. In this exhibition, Shin opens a feast of summer colors, hanging various types of fabrics dyed in

summer limited flowers, fruits and sports drink over a brass grid structure on the ground floor, and gluing paper fragments, sprayed and splattered with water color paint, on the ceiling of a green house filled with mold. Her new works will lead the viewer through a dissolved space between the hanging colors in labyrinthine formations: developing the surface of painting as a corpus of liveness.

David Bergé, whose work journeys through the layers of time sensed between the camera and its subject, takes the visitors to the corridor in the basement of Amado Art Space which was once a street that cut through in between two houses. Bergé's contribution addresses the physicality of urban reality and heat. He creates an installation consisting of slices of urban textures in real scale, added as a composition to the textures already present in Amado Art Space. And, in a *Walk Piece*, visitors will be guided by Bergé to walk in silence through the urban surroundings of the art space, as a corporeal extension of the installation.

Summer Limited attempts to reveal the temporary, limited and thus alluring attributes of the cool fashionable images of summer limited editions. Inevitably here and now, limited editions have the life force that becomes stronger and more special when they become more limited, and are so exclusive to alienate even the subject of consumption at any given moment. Perhaps such destructive weakness of limited editions comes from the fact that it rejects the general supply and demand curve of economic principles, and rather exposes its most vulnerable part that's secured through reason. All objects produced in this day and age, bound to be temporary and specific, are inevitably limited, like the human fate that can last only by disappearing through constant self-renewal.

In the contemporary art trends that demand higher and newer technology in this unforgettable summer heat brought on by human civilization, *Summer Limited* puts down the tools to connect the fragments of the body to the summer heat, and discover the abstract status of their poise between skin and nerves, brain and pelvis, the sun and sweat.

David Bergé practices photography through the lens of the body. Rather than employing only the optical application of the camera, his work revolves around the gaps in space and time that have emerged through the invention of photography. As the body experience is personal and subjective, his works appear and disappear through movement, sound, narrative and light. Bergé's work - taking the form of silent *Walk Pieces*, durational photo-installations, performances and publications - reveals and unfolds the layers and complexities of urban infrastructure. Traversing across what's public and private, the participants of this work experience time and awakening of the senses of their body becoming manifest through sweat and breaths, and eventually vanishing as other secretions. Bergé physically embodies the photographic desires to expand time through diverse mediums to open up time, such as performance, installation, narrative and projection, and questions ontology on photography by exposing the incomplete gap between time and space. Recent exhibitions have taken place at Extra City, Antwerp in Belgium; the State Museum of Contemporary Art, Thessaloniki in Greece; and the Archiv der Avantgarden, Staatliche Kunstsammlungen Dresden (SKD), Germany. Bergé has been invited to artist residencies around the world such as the Cape Cod Modern House Trust in Wellfleet, USA; Beta-Local in San Juan, Puerto Rico and the Saari Residence of the Kone Foundation in Finland.

Fay Shin integrates colors with the senses concentrated in the body through meditation (awareness), actions and waiting, depicting them on her painting-installations as living beings that respond to the surrounding environment. Dealing with the expressions of color, the oldest language in painting, Shin elegantly bring into

her work methodologies that engage with craft or design elements — and thus considered too low for painting — such as sewing, dying, found fabric, drinking tea, industrial pipes and interior metals. In the last few years, Shin has been interested in indoor activities of adapting to seasonal changes, such as eating, drinking and dressing clothes, and focusing on the momentary sensations — such as warming up cold body or cooling down a heated one — in which such activities affect the psychological and physical changes. Bringing up the utmost fundamental sensations in the most banal and everyday gestures, Shin's paintings revive natural senses in completely trivial things, thus challenging the sanctuary of painting. Shin graduated in MFA Fine arts at Goldsmiths, University of London. Recent exhibitions have taken place at Sophis Gallery and Insa Arts Space in Seoul, Hongcheon Art Museum in Hongcheon and Korean Cultural Centre UK in London. Shin has been invited in Nanji Artists Residency of SeMA in Seoul and Pink Factory Residency in Hongcheon and awarded the Public Art New Hero in 2018.