

# CHRISTINE PARK GALLERY

## Hangjun Lee: *Nebula Rising*

Accumulation & Permeation

A dual screen 16mm projection and accompanying film-related materials.

6 March – 11 April 2015

### Private View & Reception

Thursday 5 March 2015, 6-9pm

### For immediate release

Christine Park Gallery is proud to present the first UK solo exhibition of Korean filmmaker Hangjun Lee. The exhibition will include a dual screen 16mm projection of Lee's film *Nebula Rising*, and accompanying film-related materials.

Film is an extended medium of either 16mm or 35mm diameters in width. Each film has a specific weight, thickness and length that depends on its duration. To measure the mass and volume of film, we can use gallons (gal), kilograms (kg), milligrams (mg), grams (g), and litres (l). Measurements of filmic material are technological realities but do not necessarily define what we call the cinematic; we only need a projector to see (like mammals) that which has been growing every day on para-filmic material since the 13th century, as Hollis Frampton briefly wrote in *For a Metahistory of Film* (1971). It is not only the celluloid but many materials that pass through the projector, however. The perforations used for transporting and steadying the images are a clue to show that this is film material.

The *Nebula Rising* series is about tensile strengths of base and thickness of emulsion of film material. In the history of artisanal cinema we increasingly find meaningful practices like the Schmelzdahin group in Germany; erosion and permeation of chemical agents such as potassium and sodium produce a relentless archaeological and alchemical object of visual reference. The visual textbook is profound; we can see cracked and reticulated patterns, separations and concretions like mud cracks and salt lakes, and old handmade paper from mulberry trees. But this is just one element of the massive undertaking of making film (though I do not wish to mystify the universal image of the filmmaker). It is however, more like the science of dust, the rule of all time-consuming acts, which I cannot stop pursuing.

Filmmakers and archivists convert the thickness, length and weight of film into time. Through filmmaking and archiving a feeling for film's physical substance develops, time-conscious becomes tangible; observing the material is the same as watching the clock. As per Gilbert Simondon's text, *Du Mode D'existence des Objets Techniques* (1958), the enslavement of labour(ers) through repetitive practice has contributed in making the manipulation of material and shape in natural accordance more ambiguous. Repeated futile efforts and the chain reaction of experience through time meet in an antiphonal action whereby material and shape become transparent. The abstracted images revealed despite the velocity of the chemical agents are residual of the labourer's experience.

*Hangjun Lee, February 2015*

Hangjun Lee (b.1977) is a Korean filmmaker and independent curator based in Seoul, South Korea. He has recently featured at major film screenings and performances in Asia and Europe, including Seoul Museum of Art (2014), Ilmin Museum of Art, Seoul (2014)), Korean Film Archive, Seoul (2014), BOZAR, Brussels (2014) and Musée des Beaux-Arts de Nantes (2014), Run Run Shaw Centre at Hong Kong City University, Hong Kong (2013), and Golden Eagle Art Space, Nanjing (2013) to name a few. He also curated screening & live media program such as Cinematic Divergence (2013) & Mujanhyang Festival (2014) for National Museum of Contemporary Arts (MMCA) in Seoul. His works are based on multi-projection and optical sound, often involving improvisations with a variety of artists. The majority of his film related works have been shown internationally at venues including, the National Taiwan Museum of Fine Arts, Taichung (2011), I02, Grenoble (2012), Café OTO, London (2012), LUFF, Lausanne (2012), South Bank Centre, London (2011) and Netmage10, Bologna (2010). He has contributed to several contemporary arts magazines in China, Taiwan and South Korea, and has participated in artist residency programmes at LIFT (Toronto), No.w.here (London), MTK (Grenoble), and MIRE (Nantes). His work is included in numerous collections, such as Ilmin Museum of Art, Kyoto Seika University, Korean Film Archive and Arts Council Korea.

This exhibition is also supported by the Arts Council Korea.



## About us

Christine Park Gallery exhibits works by established and emerging international contemporary artists. Located in the heart of London's Fitzrovia, the Gallery is dedicated to the discovery of new, locally emerging talents, whilst also exhibiting works from internationally acclaimed artists. The extensive programme of solo shows, conceptually curated group exhibitions and special installations of new art projects are intended to expand the boundaries of the current contemporary art scene. Aiming to build a fresh and dynamic platform for contemporary art, the Gallery encourages cross-cultural exchange with the audience, in addition to being a commercial space that artists can use as a canvas to realise their projects and present their new works to the public.

For further information and press inquiries, please contact Christine Park at [christine@christinepark.net](mailto:christine@christinepark.net).