

K C C
2 0 2 2
O P E N
C A L L

Application Period: January 17, 2022 - February 11, 2022, 11PM (GMT)

U K
×
Germany

The Korean Cultural Centers in the UK and Germany are offering artists an opportunity to exhibit in our gallery spaces.

We cordially invite artists to submit their application.

O P E N
C A L L

U K

×

Germany

1. Open Call Exhibition Theme

BEGIN AGAIN

Where does one turn for respite in times of unrest? What radiates permanence and clear perspective when uncertainty abounds? How can we imagine a more positive future beyond the realities of the current global experience? Which innovations, be they sonic, visual, sculptural or experiential, allow us to shift our positions, alter our vantage points and question our assumptions?

Prescient and popular science fiction writer Ursula K. Le Guin wrote, in her novel *The Left Hand of Darkness* (1969): “The only thing that makes life possible is permanent, intolerable uncertainty: not knowing what comes next,” suggesting it is precisely the lack of anything definitive which propels us forward, searching for answers and widening the scope of new possibilities. The very process of questioning through the haze and fog of destabilisation, then, has the potential to shift perspectives and lead to growth.

A philosophy of existence embracing transformation similarly exists in the world-building of Octavia E. Butler, another oracular voice in speculative fiction, who penned in her classic *Parable of the Sower* (1993): “All that you touch You Change. All that you Change Changes you. The only lasting truth Is Change.” What results is a re-visioning and repurposing that would have been impossible had there been only stasis.

In the literary traditions created by both Le Guin and Butler, epic journeys are undertaken requiring learning and adapting to previously unthinkable situations along the paths to freedom and self-knowledge. As present-day circumstances dare and compel us into seeing the world not as we previously knew it, what might we see through different eyes?

Alessio Antonioli & Zoé Whitley

2. Exhibition Format: Group exhibition

- In the case that individual artists apply and are selected, a maximum of 6 artists will be chosen to exhibit as a group
- 6 Artists may apply as a group

3. Exhibition Period

- Exhibition 1: From June 2022 to August, Germany
- Exhibition 2: From November to January 2023, UK
- * Exact dates to be confirmed in due course

4. Eligibility

- Individuals and groups whose work has been exhibited more than once either domestically or internationally

5. Application Period

- January 17, 2022 - February 11, 2022, 11PM (GMT)

6. Submission documents

- Biography, maximum 500 letters
- Portfolio (title, material, size, year of production, fill in technique rider if necessary, and up to 5 works with 3 or less images per work)
 - * Work that has not yet been produced should be submitted on one A4 sheet of paper Accompanied by a detailed work plan explanation
 - * Edited video file should be limited to 5 minutes or less and submitted as a link to the portfolio with film-stills (for video, sound and performance works)
- Work description maximum 1500 characters (explain how the theme and your artwork are connected)
- Exhibition plan, no more than 1 A4 sheet (only when applying as group)

NOTE TO APPLICANTS

- please submit the application as one file in PDF format with images and video links (max. 7MB)
 - Please do not send original works
 - Due to the high volume of applications we receive, we cannot provide individual feedback nor return applications
-

7. Selection and announcement of results

- External and internal jurors consisting of curators and visual arts professionals will review the applications before voting on the winner.
- Announcements on the websites of both Cultural Centers in early March 2022

8. Support Items for Successful Applicants

- Up to 800 USD per successful applicant will be provided in support for shipment, standard class travel expense (transportation) and work production materials only.
- Promotion, opening ceremony, installation, and de-installation

In case a group is selected, further discussion on the winning entry will follow

9. How to Submit

- Submit to kccuk.opencall@gmail.com
- Applications submitted with insufficient documents will not be considered

* For further inquiries about the competition, please contact Jaemin CHA (jaemin.cha@kccuk.org.uk) or Ah RHO (ah.rho@kulturkorea.org)

Alessio Antonioli is the Director of Gasworks, where he leads a programme of exhibitions, international residencies and participatory events. He is also the Director of Triangle Network, a world-wide network of visual art organisations that work together to create artists' exchanges and to share knowledge with each other. He has lectured widely and has been part of many juries including *the 2019 Turner Prize*.

Dr. Zoé Whitley is Director of Chisenhale Gallery. A leading non-profit space founded by artists in London's East End, Chisenhale produces and commissions new works of art. Exhibitions to her credit include co-curating Elijah Pierce's *America* (Barnes Foundation), curating the British Pavilion (Venice Biennale 2019) and co-curating the award-winning international touring exhibition *Soul of a Nation: Art in the Age of Black Power*. She writes widely on contemporary artists. Zoé is a trustee of Creative Access and Decolonising Arts Institute. Her prior roles include Senior Curator (Hayward Gallery), Curator, International Art (Tate Modern) and Curator of Contemporary Programmes (V&A).

Dr. Andreas Beutin is Director of the Kunstmuseum Wolfsburg. Prior to this, he was a director of the Ludwig Forum for International Art in Aachen, Chairman of the Advisory Board for Visual Arts at the Goethe-Institut, and curator then director of the ZKM | Museum of Contemporary Art in Karlsruhe. For many years, Dr. Beutin has served on various art juries and scientific committees (including the Fraunhofer-Gesellschaft, Karlsruhe Institute of Technology (KIT), RWE Foundation, Volkswagen Foundation).

Dr. Sven Beckstette is a curator and member of the research team responsible for the collection of the National Gallery at the Hamburger Bahnhof - Museum für Gegenwart - Berlin. Dr. Beckstette previously worked as a managing editor of the Berlin art magazine "Texte zur Kunst" from 2010 to 2012, of which he is a member of the advisory board. From 2012 to 2016, he was a curator at the Museum of Art in Stuttgart, where he oversaw the extensive Otto Dix collection and the Museum Haus Dix, the Lake Constance branch.