

Description of work samples

1. [Sorry that I always forget to press delete]



'Sorry that I always forget to press delete' is a performance where a specific memory of my life which shaped my character and identity both consciously and unconsciously, is reconstructed through means of crime scene reconstruction tools and the memory of my body(sensory memory). Through the process of reconstructing, the original scene will be altered, merged with other scenes and the memory blanks will be exposed.

As a third culture kid and young artist, I questioned identity and how it is constructed socially, culturally and economically. While researching I came across memory and how it actually shapes our identities, especially in the case of trauma. We either try to forget trauma or believe that we clearly remember it. However, neither of these are true. Trauma comes up at some point through the memory of the body or even though we remember the main things which happened, the details we cannot. It will never disappear totally and will remain with blank memory spots which we need to fill in from the point of now.

Through the two different methods mentioned above, one seen as objective and the other one subjective, the spectator will produce a projection of his own during the reconstruction, until it gets to the end where things clear up and the different fragments "make sense".

<Link (5 Minute Trailer): <https://vimeo.com/80629767>, Password: HSK>

• Summary

- Place & Date: Mousonturm July 4th and 5th, 2013

Uferstudios ada Pitching, Ausufer/Tanz im August, August 31st, 2013

Perla Mode, Hilde an der Sihl Festival, October 2013

- Concept & Performance: Hyunsin Liv Kim

- Dramaturgy: Eun Kyoung Shin

- Light: Mousonturm David Rittershaus

- Sound: Hyunsin Liv Kim

- Support: Tanzlabor 21, Crespo Foundation, Hessische Theaterakademie, PAF & Theaterhaus Mitte

2. [moo:]



• Summary

- Place & Date: Former KfW Building(R.I.P.) & 15.4 - 28.4.13
- Choreographer: Hyunsin Liv Kim
- Performer: Hyunsin Liv Kim, Inge Gappmeier, Miriam Coretta Schulte and Catalina Insignares
- Photography and Film: Alexander Januschke
- Production: KfW Foundation, Crespo Foundation and the Hessian Theatre Academy

[moo:] means no or without and is usually used as a prefix. However, as a noun it is referred to the state of nothing which is not empty, but is filled. This becomes visible after the absence of something.

The former KfW building was going to be torn down on April 30th. Before that I was chosen as an artist to do a performance there. It was a very ugly office building which was comprised of 6 floors. I worked at the 5th one and decided to fill the emptiness of the offices and provide some meaning in showing how people worked here for over 17 years. I historicized the place while making a museum out of it and emphasizing the traces people left behind. I made 12 fictional biographies for each room. I, myself played the role of a fictive tour or museum guide who was employed by the V.A.V.N(Forget But Never Forgive) sponsored by the W.K.H.G.(We Children from the Station Galluspark) and the W.B.B.(We Confess and Proselitize) and I was doing a tour on the 5th floor with only "members" of the V.A.V.N., so every spectator became automatically a member.

Before I went into each office, I explained the past of the building where Otto von Bismarck and Emil Leeb, a General during the Nazi time, used to live, how it was bombed and reconstructed again. While going through the reconstructed rooms(having only the most necessary things in it), the spectators not only filled the space, but also were part of the reconstruction because they were reflected in the mirror of the reconstructed office. This made the space and time we were in both reality and irreality existing at the same moment. At the same time it was a reflection and a critique among the current situation in Frankfurt, because the only park in the area Gallus(a mostly foreign guest worker area) was torn down and an office building(which Frankfurt already has too much) will be built instead and it is the same with Atelier Frankfurt.

3. entangled

<Link: <http://vimeo.com/65224267>, Password: HSK>

• Summary

- Place & Date: Berlin & September 2012, Film Festival showing Frankfurt
- Concept: Hyunsin Liv Kim and Michael Yinchung Wong
- Camera: Michael Yinchung Wong
- Actor & Actress: Hyunsin Liv Kim, Onion, Water, Noodles, Knife and as extras a lot of other things

Description:

'entangled' is about a memory, a past one wants to run away from, but which appears through unconscious and unreasonable behavior. It is a tug of war between the states of knowing and not knowing, conscious and unconscious and reasonable and unreasonable behavior. The end of these behaviors only make you realize how much you are still trapped in something and regardless how much you push it away, it comes to surface and only the result of your irrational behavior makes you realize the consequences of this past.

4. On This New Day: Let's Go To Iran



• **Summary**

- Place & Date: Gwanghwamun Square(17.03.2013)
- Director: Hyunsin Liv Kim and Zoya Sardashti
- Performer: Hyunsin Liv Kim, Zoya Sardashti and Ryan McKelvey
- Photography: Michael Yinchung Wong, Video: John Weeke

'On This New Day: Let's Go To Iran' introduces the Iranian New Year Norooz to the passengers at Gwanghwamun Square. Two travel agents open up a vendor/travel booth showing a traditional table setting celebrating Norooz. They are promoting Iran as a travel destination while introducing the different elements of Norooz and emphasizing the fact that now is the perfect time to go to Iran since it is cheap and you can buy a lot of things, like apples, eggs and other things/elements. Every time they introduce an element they take it out of Iran, so that at the end there is almost nothing left anymore except a weak "Iranian" which they also exploit.

Through this performance we wanted to make aware how the current sanctions stopped the food and medicine supply in Iran and how the Iranian citizens and especially the poorest people and not their government face the difficulties, sometimes even with death as the 15-year-old hemophiliac boy.

When we did this performance we faced a lot of difficulties since there was a threat from North Korea to nullify the 1953 Armistice and there was a strong tension in South Korea. Some of the major newspapers which already covered the story, decided not to release it, even though our performance was on a humanitarian level, also on the day of performance we were not allowed anymore to do it on the square as it was already discussed with the police, but needed to do it beside it in front of the KT Building.

However, the response from the pedestrians passing by was successful. Even though most of Korea's traditional theatre and dance has a strong tradition of doing the performance on the streets or outside in a square, this practice has been forbidden after the colonial period and a gathering of a large number of people was not allowed during the military dictatorship. Therefore, performances outside of the stage have not been seen for a long time. Even the busiest Korean person stopped to listen and participate like a madangnori, a Korean dance performance where the spectators are also the performance. Because there were moments where the boundaries between performer and spectator were erased, it became a communication and discussion on sanctions on a humanitarian level.

5. Ufer Outside

<Tanznacht Link: German <http://tanznachtberlin.de/tanznachtberlin2012/?p=99>
English <http://tanznachtberlin.de/tanznachtberlin2012/?p=99&lang=en>>



• **Summary**

- Place & Date: Uferstudios, Berlin(25.08.2012)
- Artistic Director: Jo Parkes
- Choreographers: An Boekman, Hyunsin Liv Kim and 13 others
- Performers: 50 Students and their teachers from Erika-Mann-Elementary School
- Production: Tanznacht Berlin, TanzZeit, Berlin's Mitte Citizens Office and the Erika-Mann-Elementary School

I had the opportunity to create with Jo Parkes and other choreographers a site-specific dance piece at Uferstudio, once a maintenance facility for the BVG, Berlin's public transport company and now center for contemporary dance. We had two weeks to create a dance piece together with the pupils from the Erika-Mann Primary School and their teachers to investigate the vicinity of the Uferstudios. The Uferstudios are located in the district called Wedding. Other than its name suggests, it has been a district where there was a high rate of violence and drug abuse and a lot of poor immigrant families settled there. Compared to the rest of Berlin which became increasingly popular, Wedding still has not the best reputation and Uferstudios is seen by the residents of Wedding as something disconnected from them. Most of the students are from broken families or have a migration background, which caused some difficulties in performing and some students did not show up on the day of performance because unfortunately their families were not supportive of it.

The aim was to create a performance where everybody is a choreographer. We divided into smaller groups and the students did interviews with the residents and shop owners near the Uferstudios and researched Wedding's history and also questioned themselves what Wedding is for them, what they do not like about it and what they would like to improve. The result was a choreography that was inspired by the architecture and atmosphere and created a connection between the residents of Wedding and the Uferstudios.

6. Between the Bricks

<Link: <https://vimeo.com/42332500>

OR <https://vimeo.com/33222546> (ARD Excerpt), Password: HSK>

• Summary

- On August 13th, 2011 the dance performance "Between the Bricks" was shown at the Berlin Wall Memorial to remember the 50th Anniversary since the wall was constructed.
- Place & Date: Berlin Wall Memorial(13.08.2011) & Konzerthaus Berlin(12.09.2011)
- Choreographer: Jo Parkes
- Co-Choreographer: Fiona Edwards & Anna-Luise Recke & Anke Full
- Text: Hyunsin Liv Kim & Jo Parkes
- Performer: Hyunsin Liv Kim, Sarah Schurz, Yvonne Leppin, Regina Lux and 15 others
- Organized by Mobile Dance
- Funded by Gedenkstätte Berliner Mauer, Kulturamt Berlin Mitte and Mobile Dance

‘Between the Bricks’ was made as part of the ceremony on August 13th marking the erection of the Berlin Wall 50 years ago and for the opening of the new memorial landscape. It was the new landscape we were dancing on and because of that fact we created a site-specific dance. The wall memorial at Bernauerstreet is the only place where the Berlin wall exists the same way as it was before the unification. The special thing about Bernauerstreet’s wall is that the houses are exactly on the border and that a lot of East Berliners fled from their on-the-border-houses into West Germany by jumping or climbing out of their windows. It was a famous mark in history where many people tried to escape to West Berlin.

Based on this, we played with the architecture, its history, and the pictures from that time showing divided families, friends, lovers or even strangers. Since we were a diverse group of age, gender, and ethnicity, all of us had a different connection with the wall and a personal story to share, too. Thus according to this we made a connection from the past to the present and then to the future.

Through my solo I reveal the fact that walls still exists. By doing that, the focus is shifted to other countries like Korea or Israel and Palestine which suffer from the same problems 50 years ago in Germany. Through ‘Between the Bricks’ I realized how much impact and influence a performance can have on people and how it can make people think about issues they would have normally ignored in everyday lives. Moreover, I also learned how to integrate a place into a performance and how to play, use, and response to it.