Art Space in the Pandemic Era

Cases of Four Asian Institutions:
Attempts for Artistic Creation and Artists' Sustainable Future
Art Space in the Pandemic Era

Cases of Four Asian Institutions:
Attempts for Artistic Creation and Artists’ Sustainable Future

Grey Projects
GudSkul
Kuandu Museum of Fin Arts
Seoul Art Space Geumcheon

Singapore
Indonesia
Taiwan
Republic of Korea

Listed in alphabetical order of institution names
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Writer/Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>How Art School transformed into a small scale PPE factory during Covid-19 Lockdown</td>
<td>GudSkul_Indonesia</td>
</tr>
<tr>
<td>2</td>
<td>How KdMoFA Residency Program Responds under the Pandemic</td>
<td>Kuandu Museum of Fine Arts_Taiwan</td>
</tr>
<tr>
<td>3</td>
<td>Attempts to regain the normal of daily art life</td>
<td>Seoul Art Space Geumcheon_Republic of Korea</td>
</tr>
</tbody>
</table>
2020, Covid 19
5th, JAN
WHO issued its first Disease Outbreak News report.

9th, JAN
WHO made a statement regarding cluster of pneumonia cases
(A preliminary determination of a novel coronavirus)

11th, JAN
The media reported the first death from the novel coronavirus.

10th-12th, JAN
WHO published a comprehensive package of guidance documents related to a new disease for countries.

14th, JAN
WHO stated the potential for human-to-human transmission in confirmed cases of a novel coronavirus.

22th-23th, JAN
The WHO Director-General convened an IHR Emergency Committee (EC)

30th, JAN
WHO declared the novel coronavirus outbreak a public health emergency of international concern (PHEIC), WHO’s highest level of alarm.

11th, MAR
WHO made the assessment that COVID-19 could be characterized as the phase 6 pandemic, the highest phase.
### Confirmed cases (As of 26th November, 2020)

<table>
<thead>
<tr>
<th>Region</th>
<th>Cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Americas</td>
<td>25,015,372</td>
</tr>
<tr>
<td>Europe</td>
<td>17,246,589</td>
</tr>
<tr>
<td>South/East Asia</td>
<td>10,470,107</td>
</tr>
<tr>
<td>Eastern Mediterranean</td>
<td>3,864,060</td>
</tr>
<tr>
<td>Africa</td>
<td>1,457,599</td>
</tr>
<tr>
<td>Western Pacific</td>
<td>846,079</td>
</tr>
</tbody>
</table>

### Deaths (As of 26th November, 2020)

<table>
<thead>
<tr>
<th>Region</th>
<th>Deaths</th>
</tr>
</thead>
<tbody>
<tr>
<td>Americas</td>
<td>702,583</td>
</tr>
<tr>
<td>Europe</td>
<td>383,014</td>
</tr>
<tr>
<td>South/East Asia</td>
<td>159,934</td>
</tr>
<tr>
<td>Eastern Mediterranean</td>
<td>98,038</td>
</tr>
<tr>
<td>Africa</td>
<td>32,781</td>
</tr>
<tr>
<td>Western Pacific</td>
<td>16,941</td>
</tr>
</tbody>
</table>

Source: World Health Organization (WHO)
https://covid19.who.int/
The Uncommons
Grey Projects_Singapore
The public health crisis has initiated an institutional crisis of confidence in the exhibitionary status quo. Curatorial momentum for some institutions lie in evangelizing technology as responsive to and amelioratory – if not outright curative – of the social crises occurring during this pandemic event; the present trajectory for exhibition-making and public programming lies in the Frankenstein neologism that is the phygital, a marketing adspeak describing blended customer experience combining physical spatial design and digital applications that has filtered into museological thinking around the post-Covid future of exhibitions. This futuristic vision counts on a double assumption of simultaneity and substitutability: first, that online viewership will be concurrent to in-person attendance in ways that the latter either desires to double their engagement with the same exhibition, or are satisfied with substituting their in-person engagement with digital counterparts; second, that the digitized programming is concurrent in all territories and timezones, offering simultaneous and potentially limitless to any interested registrant, while offering the host institution the not-unattractive proposition of substituting any fall in attendance count with endlessly replenished global views.
The more substantive contention isn’t with the success or failure of these assumptions, or to meet these assumptions with some form of empiricism, but the belief they rest on, of the Internet as an open commons that maps seamless pathways back to institutional audiences. Access to digitized exhibition content continue to be pathway- and platform dependent, with enduring patterns and procedures for access and interaction that also shape the contours and limits of these interactions. Using Instagram TV or Facebook Live is to accept that platform’s demographic curve (Facebook skews college educated, far less under-25s), and their behavioral preferences (Facebook favors settled social rhythms and family networks, Instagram users tend to visit daily). Platform algorithms are still counting on posts timings and discussion-driving mechanics like polls and queries to drive in-feed appearances and features. Taken together with our user preferences for habituation and known pleasures, these platform technologies fashion a self-selecting loop that reinforces the recurrence of the familiar in our searches and feeds, and pushes the hyper-local to users instead of other regionalities. Crucially, the COVID-19 crisis has shown an institutional perception in Singapore of the internet as a commons that is somehow untethered to and consequently unimpeded by the limits on discursive and social spaces in Singapore. We are witnessing the museum in Singapore as an meronymic aspirant, even if impossible, to that belief in the Internet commons; user experience becomes a substitute for even the mildest form of participation, where possibly political implications of what it means to make difficult decisions between constrained options have become entirely a matter of technology or communications.

The question I’ve been asking myself is the possibility for art spaces, especially, artist initiatives to do otherwise, to become spaces that were necessary even in times of relative normalcy, but are now meeting an alarmingly urgency; if art spaces can provide the care of already divergent communities, but were already comet-like in their scarcity within the cosmology of art spaces; if, to borrow Marisol de la Cadena’s term for ecological thinking underpinned by still-unseen activities and assemblages, we can produce uncommons, spaces for differences and divergences that remain discomforting to the mainstream, even unwelcomed in the existing public spaces in our cities. These differences nonetheless are existing if less-visible participants in the image of multicultural cosmopolises which cities like Singapore prophesized themselves into being. These divergent spaces in small cities (and Singapore is a small city) are themselves small, but that befits the scale of those who attend to them. These uncommons, in other words, are crucial to the economically precarious, to sexual minorities, and to resistive cultural practices.

Imagining a development of the uncommons with these underseen pluralism in mind necessitates thinking out of the scalar logics of operating systems and Web-based platforms, to consider other paths for these micro-spaces to meet their uncommon publics.
expenses. In January, we are planning to release a manifesto and organize a town hall for people involved in nonprofit and independent spaces, to discuss the spatial precarity of Singapore’s independent art spaces, and the ways in which we can better collectively advocate and organize for their survival. Three longstanding, pioneering organizations – Theatre Practice, The Necessary Stage, and the Substation – are due to lose their leases in the coming year. By thinking through the changes in the existing ecology only in terms of increasing digitization or virtualizing our spaces and work, are we only to expect more losses to come?

Multiplication can happen granularly, in the interiors of our existing spaces. Grey Projects has made some modest moves in this direction. Prior to the start of this year, I had made plans to shift away from an exhibition-first programming to other forms of curatorial-thinking and space-making. We have continued with our commitment to an annual queer exhibition program but have supplemented it with free studio space to queer practitioners who cannot count on arts council grant- or studio-support for their proposals. We have converted our space on the weekends into a counseling space, to offer free and queer-friendly mental health counseling by trained counselors for anyone working in the arts. We organized book sales with materials donated by friends and supporters, to raise the money required to pay for these counselors. Our curatorial project Care Package offers artist-participants a small stipend, if they would consider in turn making a gift of any kind for someone in the arts who they not only respect but care about.

To grow the uncommons is to think away from the architecture of bigness and consider ways to proliferate ever more divergent spots from which to address the underseen city, and to build alliances and other temporary modes of collective action. Together with three other artist initiatives and collectives, Grey has co-created a mutual aid program that diverts some of the financial support that we have received from the larger museums towards meeting urgent, non-production-related necessities, such as medical costs, rent and food...
Grey Projects

Grey Projects (est. 2008) is a library, a residency apartment, a studio, and two galleries within which curatorial and exchange activities are generated. From our earlier days being run out of a humble apartment to our present location in Tiong Bahru, Singapore’s oldest housing estate, we have continually making books, exhibitions, talks, residencies, reading groups, and workshops.

Since 2013, Grey Projects has curated over 40 exhibitions and artist open studios featuring artists and designers including Jeremy Sharma, Yanyung Chen, Gary Carsley, Vanessa Ban, Jerome Kugan, Priyageetha Dia and the late Lee Wen, as well as supporting emerging or under-recognised artists who have gone on to receive critical acclaim. Grey Projects has sought to be an incubator for projects and programmes that might be considered challenging in a conventional museum or gallery setting. Forming part of our core line-up of yearly programmes is the Grey Projects Residency Exchange Programme, a collaborative engagement between Grey Projects and our residency partners. Through our programme, we hope to facilitate exchange beyond our space and establish meaningful connections between the local art scene.

Jason Wee

Jason Wee is an artist and the author of two poetry books, including the 2020 Singapore Literature Prize finalist An Epic of Durable Departures. He has participated in residencies and fellowships such as The Arts House-National University of Singapore (2014-2015), NTU-CCA Singapore (2016-2017), and IdeasCity New Museum (2020).

Recent curatorial projects include Stories We Tell To Scare Ourselves With (Taipei MOCA, 2019), and Singapur Unheimlich (ifa galerie Berlin, 2015). Other curatorial projects include Useful Fictions by Shubigi Rao (2013), When You Get Closer To The Heart, You May Find Cracks by the Migrant Ecologies Project (NUS Museum, 2014). His artist-initiated projects include Tomorrow Is An Island (Villa Vassilieff, 2016), ART OPENINGS: The Expanded Field of Art Writing (CCA Singapore, 2018) and PostSuperFutureAsia (Taipei Contemporary Art Center 2017, Ilmin Museum, 2019). He founded and runs Grey Projects, an art library and residency.
and the rest of the world. In the years of running the programme, we have established long-term partnerships with important institutions overseas, such as the Taipei Artist Village, Akiyoshidai Art Village (Japan), and the National Museum of Modern and Contemporary Art Korea.

We have also published printed matter, including 4 artist books in the past two years. While we continue with our regular programming, Grey Projects has been thinking of decentering the exhibition as the central mode of artist practice and presentation, looking instead towards other forms of making, framing and exchange. We developed a research-focused programme in tandem with curators such as Savita Apte, Kenneth Tay, and Kathleen Ditzig, who serve as co-curators for small-group events like reading groups, research seminars, screenings and talks. Through the conversations had with our dedicated group of participants, we hope to further develop this trajectory of our programming, contribute meaningfully towards our curators’ respective fields of research, and redefine who our publics and our audiences are.

[Links to Grey Projects' websites]
How Art School transformed into a small scale PPE factory during Covid-19 Lockdown

GudSkul_Indonesia
During the global pandemic, Gudskul have to face a very rapid changes. Rurukids, one of Gudskul division who held it’s first kids festival never had a chance to held their Closing event since the raised of Covid 19 case. A week later, Gudskul’s participants initiated and developed a 3D face shield model together with Serrum member. Gudskul started raising fund for producing Personal Protection Equipment (PPE). Most of the man power are Gudskul members who couldn’t return to their hometown during lockdown. Initially, they produced in a small scale only for our nearest facilities and medicals within our networks. However, the movement were heard and amplified. Later on, through massive donation of funds, tools, time and energy, Gudskul had produced 1,413 faceshields and 350 gowns were distributed for free to 108 medical facilities in Indonesia.
Our spaces that once used for meetings, exhibitions, and classes turned in emergency factories for awhile. We also took this opportunity to recruited our neighbours who lost their job during the lockdown to work together producing these PPEs. The movement flowed into other things that each of Gudskul members able to do with their respective skills and resource. Our front yard is also changed into urban farming space by Gudskul member, they also invite other members to invest some of their cash for an Aquaponic bucket. Gudskul art merchandise shop, Rurushop, was turned into online grocery shop with affordable price, all the vegetables coming from a not-far-away farmland in Sukabumi, West Java. These farmers used to supply the needs for guests and visitors of the camping ground facilities, during the pandemic, they needed to distribute their harvest to local groceries stores.

This was the time that we thought about NOT what ART can do, but what we can do as a human being. It’s not about engaging with community, but also to think us, as a community itself. It should no longer be a symbolic gesture, but it needs something that’s a direct action, small steps that we can do with our resource.
**Collective network**

Since late 2019, Gudskul has been working on a research initiative, FIXER 2020, to read and map out sustainability strategies of economic, concepts, and art practices developed by art collectives in Indonesia, that initially started out before the Covid-19 outbreak. Indonesia is an archipelago, where significant support from the government has not been evenly distributed. To date, the production of art ideas has not been evened out with the supports and developments of other elements such as criticism, analyses, education, publications, and spatial facilities as the means to form discourses, to support public appreciation, as well as to get proper information distribution and promotions, both on national and international levels. With certain experiments that are in line with the unique local conditions and realities, many artists’ organizations and groups have been creating the most fitting structure and model to respond to existing needs. Since April, FIXER 2020 has adopted a series of online discussions through Jitsi (a video conferencing platform) that is held twice a week.

These collectives discussed about the condition in the respective art collectives and the area where they reside in the context of COVID-19 and initiatives that arise. Among all art collectives within the network of FIXER 2020 project, six collective have transformed their space into a place for various forms of activity and also their artistic practices for ‘fixing’ the gap of the chain of Covid-19 precautionary steps from the government. These are ranging from producing and distributing free PPEs, building an emergency foodbank, as well as translating Covid-19 information and updates to their local language. We sense the need for a documentation project of these various activities and initiatives. Essentially, they are still active with different goals; goals to help overcome and provide optimism, challenging the notion of ‘social distancing’, where in fact, the social bond has become closer and stronger. Most of the collectives involved have independent funds from various sources. Regarding the condition of this pandemic, some of the funds come from public donations or the profits of small businesses owned by collectives such as selling merchandise, vegetables (in collaboration with local farmers), healthy herbal drinks, and running paid online courses.

Collective practices has become more relevant these days during the pandemic, not only it has shifting our interactions from physical to online, but it has built significant change such as resiliency and solidarity in the way that we’ve never seen before. This is a story about living together and working to find solution together.
**Writer & Co-writer**

**Marcellina Dwi Kencana Putri**, studied International Relations and continue her master in Cultural Anthropology. She involved as an assistant curator for 2017 Ok. Pangan, biannual media arts festival held by Ok.Video. In early 2019, she was designate as a manager of Gudskul Collectives Studies and return home to Jakarta.

**Gesyada Siregar** studied Fine Arts in the Jakarta Institute of Arts. Her curatorial, publication, and art projects are usually showcasing young artists and also a rereading of Indonesian art discourses from the 1940-1990s. She is also part of ruangrupa - Komplotan Jakarta 32°C and Gudskul.

**Angga Wijaya** works collectively with Serrum. At Gudskul, Angga teaches the subject Collective Arts Review, mapping the development of collective art practices. Angga initiated an art project with curatorial work covering research about issues around the social and cultural sphere of women. Angga is also part of Kolektif Kurator Kampung, a collective with art activities in urban and rural spaces.

---

**Gudskul**

Gudskul is a public learning space in Jakarta, established by local art collectives (ruangrupa, Serrum and Grafis Huru Hara), with a unique not-for-profit work model, in which they collect and share resources in proportion to collective need. Located in Jagakarsa, Southern part of Jakarta, Gudskul is surrounded by dense and busy neighborhoods. Since 2018, Gudskul has become a space for participants’ experimentations and simulations to work collaboratively as a collective inviting more collective to be part of our ecosystem, and through our collectives studies, Gudskul producing models and new methods to foster collaboration and collectivity in each of our program. Both members of the collective and participants are expected to maintain a collaborative process. Exhibition, forums, workshops, and facilitating processes were held to assist and exercise participants in their artistic practices.

Gudskul ecosystem consists of three main organizations with specific role and function, Gudskul Collective studies act as an educational platform where knowledge is circulated, while RUX (Ruang Usaha Kreatif) is the core unit for self-sustainability and Art Collective Compound as an artistic vanguard. A dynamic range of professions (from art writers to musicians to cooks to fashion designers and more)—all united by the belief that art education happens through a sharing- and experience-based pedagogy.
Art Space in the Pandemic Era

www.gudskul.art

www.instagram.com/gudskul

www.facebook.com/gudskul
How KdMoFA Residency Program Responds under the Pandemic

Kuandu Museum of Fine Arts_Taiwan
How KdMoFA Residency Program Responds under the Pandemic

The residency program in Kuandu Museum of Fine Arts (KdMoFA) has developed and evolved over time. With various challenges, inspirations, and support, it has been adjusting to date. In response to changing international contexts and convenient transportation options, many artists have participated in residency programs one after another. These experiences have not only offered living and working environments, but also creating encounters with local communities. These serendipities have continued to sustain and drive the residency model forward.

After years of international exchanges, the residency program in KdMoFA since 2007 has found its own features, including professional human resources and venue, a wide variety of academic resources, and expanding international networks. These exploratory and transformative processes with modifications have enabled a differentiating residency program based on a college museum. However, under the global pandemic this year, many former models no long work. Some pessimistic people would even claim that everything will be different forever. Even though physical interactions are under restriction, KdMoFA is still committed to
the creator/researcher residency program and its cultural import/export mission. We continue to organize physical exhibitions, online writings, online seminars, and livestreaming workshops. These international engagements maintain our dynamics, and demonstrate the values of art connections. We have also published results of our collaborative program in 2019, BOOCHAO, an emerging exchange model for art villages. It’s also appropriate to review our residency program in 2020. With all kinds of researches, we invite scholars and practitioners to participate in “2020 Art Village Infrastructure – Henhouse Module Program” workshop. It’s an occasion to discuss about “residency as a method”, to reflect, and to envision our prospects.

As a mechanism to support creators and exchanges, these measures under the global pandemic are appropriate to improve and transform ourselves. The residency program in KdMoFA aims to generate collisions, frictions, embraces, and feedbacks for arts. While we have established an international exchange system over the years, it is imperative to sustain the flow. In the future, the residency program will not be limited by a specific location, group, or environment. The new “arts station” model may not be directed by artists, curators, or researchers, and “station” can be a verb or a noun. It will expand to all kinds of art-based exchange formats. As the model moves beyond physical art villages, art flows can cover everywhere in Taiwan.

About the “2020 Art Village infrastructure – Henhouse Module Program”

Under the global pandemic this year, many local and international entities and individuals are forced to pause. As engagements seem infeasible as planned, self reflection becomes an important task at the moment. When we are forced to stop, what can we do? This question seems to be especially imperative in this circumstance. By reviewing our interactions with others in the past, we can contemplate on what potential alternatives are in 2020. It is also important to learn from others. Besides persisting on performances and exhibitions, we respond to the vision of Ministry of Culture in supporting art villages. By sharing our own experiences, we hope to playing a leading role to art village communities. Through in-depth discussions and feedbacks with art village operators and participants, we analyze various working models around the world, explore the feasibility in Taiwan, and points to possible paths for local art villages in the foreseeable future.

“2020 Art Village Infrastructure – Henhouse Module Program” is one of the methods we propose. We start with the core elements in art villages, whether it is a physical space, a fundamental concept, or an extension from an idea. We think about if art villages, as a supporting factor to creative and interactive
processes, are still effective. How should art villages continue to serve existing communities, while expanding their possibilities? What is the future for art villages? When we are physically separated under this pandemic, what are the ways for art villages to transform crises into opportunities with a meaningful diversity?
KdMoFA

Overlooking the Kuandu Plain and constructed alongside the mountain slope, the KdMoFA is the first fine arts museum located within a university campus in Taiwan. A contemporary art piece with unique architectural design, the five-storey museum --- with one basement level comprising nine exhibition galleries --- offers a quality exterior and interior exhibition space of 720 ‘ping’ (2376 sq m). Breaking out of traditional proportional constraints, the design of the museum has adopted an incongruent style to create a sense of movement imbued with interesting possibilities. Viewers amidst the art works will fully appreciate that “art is not far away as it is an experience which stays within the corners of the heart.”

www.kdmofa.tnua.edu.tw/en/
www.facebook.com/TNUA.KdMoFA
Attempts to regain the normal of daily art life

Seoul Art Space Geumcheon_Republic of Korea
Attempts to regain the normal of daily art life

Seoul Art Space Geumcheon

The pandemic situation due to COVID-19 revealed a significant issue of human beings’ life and death. It also made people involved in the art ask the most fundamental question, “Is the art that we have sought meaningful now?” “Can we continue to do artistic activities?” However, indeed, we have to resolve urgent problems of reality without answering these so many questions.

Seoul Art Space Geumcheon operated by Seoul Cultural Foundation, an organization funded by the Seoul city government of the Republic of Korea. So under the current situation. SASG had to move promptly in line with the government’s policies more than any time. To be sure, small and big private cultural spaces have been primarily affected by the COVID-19 situation. However, public institutions such also had to open and close according to the government’s policies repeatedly. 2020 residdency artists(16 teams) in SASG had to endure the situation that they cannot use the space freely due to the pandemic. Additionally, overseas artist supposed to participate in residency couldn’t enter Korea except for only one artist.
2020 COVID-19 situation in Seoul/the Republic of Korea

20th, JAN. The first confirmed case (imported) occurred in Korea. The alert level of infectious disease was elevated to the level 2
27th, JAN. The alert level of infectious disease was elevated to the level 3
30th, JAN. WHO declared the novel coronavirus outbreak a public health emergency of international concern (PHEIC).
23th, FEB. The alert level of infectious disease was elevated to the highest level.
25th, FEB. National museums, art museums, and libraries, and cultural facilities in Seoul were fully closed.
11th, MAR. WHO made the assessment that COVID-19 could be characterized as the phase 6 pandemic, the highest phase.
17th, MAR. Collective infection by region (call centers, churches)
6th, MAY. Adjusting social distancing level from level 2 to level 1 (Distancing in Daily Life)
Opening national cultural facilities limitedly (prior reservation)
Re-opening cultural facilities in Seoul
19th, MAY. Seven prevention rules of cultural facilities in Seoul in line with ‘Distancing in Daily Life’
29th, MAY. Closing cultural facilities in Seoul to prevent the spread of COVID-19
22nd, JUL. Resuming businesses of cultural facilities in Seoul
19th, AUG. Closing cultural facilities in Seoul due to elevation of social distancing level to level 2
28th, SEP. Maintaining social distancing level 2
~ 11th, OCT. Resuming businesses of national/seoul city cultural facilities during the special disinfection period for Chuseok holidays
(Thoroughly complying with disinfection rules/limiting the number of users, reservation system, etc.)
12th, OCT. Adjusting social distancing level 2 to distance in daily life (level 1)
7th, NOV. Revising three-tier social distancing rules to a five-level scheme
19th, NOV. Elevating social distancing level to level 1.5
24th, NOV. Elevating social distancing level to level 2

However, Seoul Art Space Geumcheon didn’t stop. We have consistently communicated with the artists and made efforts to listen to their stories and to find a better direction under this situation, rather than waiting for the time when this situation ends or the government’s instructions. We have also focused more on our artists’ interaction than exchanges with external artists or organizations. To this end, we have planned various programs and supported artists.

Firstly, we had run the program named “mutual teaching program” that our artists having diverse skills learn each other’s skills and interact with each other. As part of this, a total of six programs, including pottery and photos. Additionally, we planned a program supporting the “Community of Practice” consisting of our artists, so that a total of five communities including “Art and Technique,” “Art and Psychology,” “Imaging Technology Practice,” “City and Moving Image,” and “Community for Artist Webpage Creation” was created. Each team consisting of five or fewer people could have an opportunity to study and share their artworks or visual arts more. It’s a small thing but practical community. So artists could had in-depth discussions on new ways and potential although under the COVID-19 situation.

Especially, the most prominent attempt that we made this year was <Open Studio>. Since the situation was not right, we
had lots of concerns about the progression method. It's not viable to move with the existing way that many people should gather together in person because it's perilous. Also, preparing for the event by following the government's policy that opening and closing spaces are decided depending on the number of COVID-19 confirmed cases also was an issue.

Accordingly, Seoul Art Space Geumcheon held a session once a month to come up with alternatives to listen to artists' opinions and share opinions about programming. Online exhibitions using photos and videos selected by most other residencies and exhibition spaces were mentioned, but mostly lots of concerns and thoughts of communication issues were exchanged. Diverse ways such as operating a so-called call center for artists to answer people's questions during the event rather than facing the audience or artist talk through live broadcasting were discussed. However, we knew that even though such indirect ways could be a kind of alternative, still, it cannot have the same significant impact as previous in-person events. Therefore, we strove to find an interface between being together with the audience and being safe.

Finally, we decided to diversify events to brace for the government's actions to fight the infectious disease in phase after long discussions for six months.

First of all, videos introducing each artist were provided without contact, like how other spaces chose. However, not an outsourcing company, but two artists filmed, edited, and completed the videos. As a result, every sixteen introductory videos were created as unique artwork, not the video made in a lump, and they could win special attention and response. Next, planned exhibitions were held in an open space, not a closed room, and each work was placed at 1m or longer distance between each other for safety. This plan was made based on the opinion expressed by one of our artists, “if a space is closed, then how about having an exhibition in a space that we don't have to close?” As artworks exhibited inside got out of the space to be shown outside, we could successfully finish the in-person exhibition. Lastly, we opened individual studios to a limited number of visitors through prior reservation and asked them to comply with disinfection rules such as wearing a mask.

As such, Seoul Art Space Geumcheon's 2020 Open Studio could finish successfully by holding events both online and offline with careful but thorough preparation. What artists want to tell through art under a difficult situation was not just artists' simple survival report but another story of potential. Therefore, 1) https://www.youtube.com/playlist?list=PLF6OVRHO0Mb0S8gHf3-qYHc4bfjRn7bs
Seoul Art Space Geumcheon’s open studio was evaluated to be highly significant in that it sought alternatives and attempted to brace for a new future, rather than avoiding a particular situation unquestioningly.

Since September 28th of 2020, the Republic of Korea has no longer closed cultural facilities, although the risk level has been higher. That’s because it was proved that public cultural facilities are not dangerous, observing disinfection rules thoroughly. Still, entirely getting back to normal is a distant future but attempts made so far to recover daily lives of art created in diverse ways protect our rights to produce and enjoy art during the COVID-19 pandemic.

However, now, we cannot stop here, just making efforts to find alternatives to in-person programs and regain our daily lives. We have to search for an answer about the meanings of art and how to continue to create together amid diverse issues raised during the crisis, “COVID-19 pandemic”, environmental issues, hatred and discrimination, and human beings’ uncertain future.
Writer : Kim, Hye-na

Majored in Printmaking and the Science of arts. She is working for the Seoul Foundation for Art and Culture with interest in cultural policies and public administration for artists, doing creative activities as a visual artist at the same time. She is currently responsible for international exchanges and interaction programs for artists residing in Seoul Art Space Geumcheon and making efforts to come up with alternative solutions for artistic exchanges under the COVID-19 situation.

SASG & SFAC

The Seoul Art Space Geumcheon (SASG) is a residency for visual artists. SASG remodeled from a printing factory located in Doksan-dong, Geumcheon-gu, Seoul, as part of the Seoul city government’s project to build spaces for creative activities.

SASG encourages experimental arts and respects diverse values of art. Accordingly, it has discovered the contemporary visual art discourses to hold international symposiums and develop discussions. Every year, it selects visual artists working in experimental practice through open call. And it runs residency programs for selected artists for a year.

Initially, SASG tried a new visual arts direction with community artists, focusing on communication with local areas. Since 2013, SASG have sought the potential of convergence between technology and art with the center on media arts, facing the era of the 4th industrial revolution.

SASG is currently making efforts to play a leading role in the domestic and foreign visual art, respecting diversity and valuing experimental art.
Seoul Foundation for Arts and Culture (SFAC) brings MORE attractions to the city with Arts and more joy to ALL citizens with Culture through the promotion of diverse creative activities for all.

SFAC is a non-profit public organization established and funded by the Seoul Metropolitan Government.