

**GALERIE DER KÜNSTLER\*INNEN**  
**PRESS RELEASE**



**THE 3RD TWO - From Postwar-Feminism to Post-Feminism in East-Asia**  
**22.10. - 24.11.2024**

JEONG A BANG / EUNJU HONG / MIJI IH / HYESUN JUNG / JUNGYEOB JUNG /  
JANE-JIN KAISEN / SEULKI KI / SIYOUNG KIM / YUKIKO NAGAKURA / FUMIE OGURA /  
MIO OKIDO / YOSHIKO SHIMADA / HAHA WANG / JIANLING ZHANG

**CURATORS:**

DR. CORNELIA OßWALD-HOFFMANN (Art5)  
ALEXANDER STEIG (BBK München und Oberbayern, Art5)  
JAE-HYUN YOO (Art5)

**EXHIBITION COORDINATOR:**

HELENA HELD (BBK München und Oberbayern)

**OPENING**

22.10.2024 / 6 - 10 pm / Entrance free

7 pm / Welcome speech / Alexander Steig (Chairman BBK  
München und Oberbayern)

7:10 pm / Introductory speech / Dr. Cornelia Oßwald-Hoffmann (2. Chairwomen Art5 e.V.)

Illustration: © Flyercover, Design: Studio 165



## SPECIAL EVENTS

**Symposium – 3RD-TWO-Lectures**

**Saturday / 02.11.2024 / 11 am - 4 pm**

**Lecturer: Dr. Hee Kyoung Chang, Prof. Dr. Ilse Lenz, Dr. Regina Mühlhäuser**

**Moderatorin: Prof. Dr. Steffi Richter**

**Screening**

**Sunday / 10.11.2024 / 3 - 5 pm**

**Tomiyama Taeko – Seas of Memory**

**Moderation: Jae-Hyun Yoo**

**Curators Guided Tours**

**Sunday / 27.10.2024 / 4 pm**

**Sunday / 17.11.2024 / 4 pm**

**Sunday / 24.11.2024 / 4 pm**

Illustration: © Seulki Ki, Bitter orange, Archival pigment print, 2015



The exhibition 'The 3rd Two' shows artworks by 15 female artists from three generations, which can be viewed against the background of the development of feminist art in Northeast Asia from the Pacific War to the present day. The exhibition explores the terrain of a so-called '3rd world' of social and cultural recognition of female artists – two (2) being the number of femininity - whose critical approach to their work in their former homelands of China, Japan and South Korea is often not given a sufficient platform and thus visibility in the face of social resistance, or even falls under the self-censorship of curators and exhibition spaces. For a long time, the 'system Woman' was also understood in East Asian societies as an 'appendix of the man' within the framework of traditional conventions. For the most part, women were reduced to their serving role within the family without any significant external impact, as a good wife, housewife and mother. Defining their own female identity was neither encouraged nor desired. The patriarchal social structure continues to exist, and female self-empowerment and efforts to change this status quo are difficult,

even though equal rights for women and men exist under constitutional law.

The extent to which this perspective has an impact on the present day is clearly illustrated by the so-called 'maid cafés' in Tokyo's Akihabara district, where men can fulfil their desire for servile service by disguised 'child women' and post this 'experience' on social media without hesitation. This role reduction reached its most tragic climax in the forced prostitution of hundreds of thousands (the actual number is the subject of ongoing research) of girls and women by the Japanese army during the Pacific War; the euphemistically named 'comfort women' were primarily from Korea, Japan and Taiwan as well as from occupied territories such as Indonesia, Malaysia, the Philippines and China. Sexual violence against women, femicide and forced prostitution are crimes against humanity; as a strategy of warfare, they are still a sad reality today in current conflict regions, but also in more stable forms of society, which is why this taboo is addressed from multiple perspectives in artworks to the exhibition.

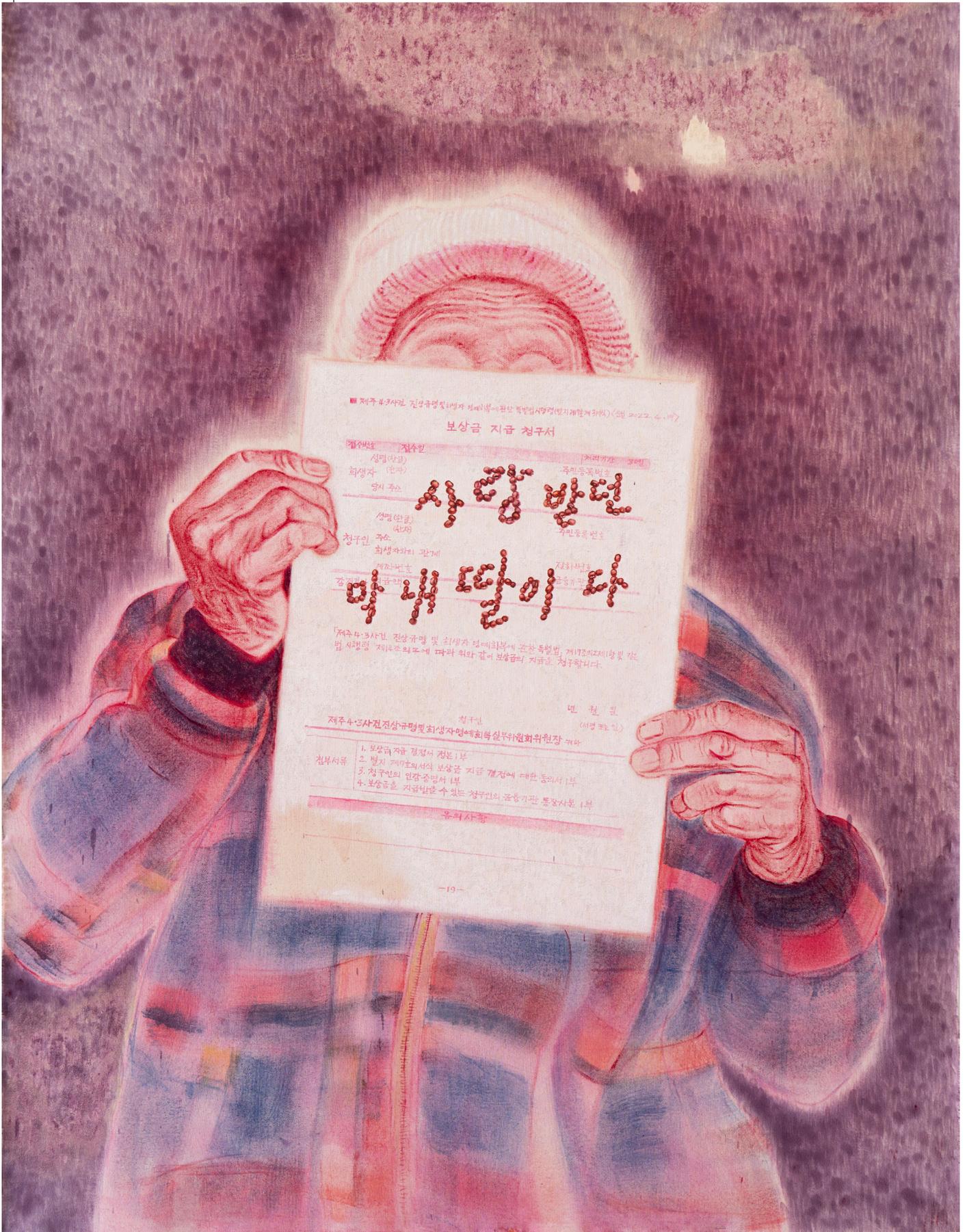


Illustration: © Jungyeob Jung, The youngest Daughter, Acryl and Oil on Canvas, 158 x 110 cm, 2024



Claiming sovereignty over her own female narrative in a hermetic patriarchal society was an early theme in the paintings of Japanese artist TOMIYAMA TAEKO, born in 1921, which show the endangered, exploited and maltreated female body and the systematic dissociation of its soul. Born in an era of increasing Western influence, in which an anarchist intellectual movement directed against the totalitarian structures of the empire began to form, which also gave women in Japan a face, the single mother artist TOMIYAMA TAEKO can be seen as a trailblazer for subsequent generations of female artists.

The work of YOSHIKO SHIMADA, who was one of the first contemporary Japanese artists to study in the USA, is part of the burgeoning feminist movement that gained ground in the 1960s, primarily due to Western influence and the at least nominal legal equality of women in the two young Asian democracies of South Korea and Japan. In her prints and photographic works, she criticises post-colonial tendencies and moves' performatively in the field of memory culture. For her multimedia installation after her performance ,Long Live the Short Lived (2023) shown in the exhibition, she researched politically

motivated murders and femicides in Japan in the context of the 'Great Kanto Earthquake Massacre' and in Germany in the 1920s. Her grandfather, a policeman in Tokyo who was both perpetrator and victim, forbade the family to beat out wet laundry because the sound reminded him of the culling of political prisoners. In memory of the many nameless victims of the massacre, Shimada sings the Korean socialist/anarchist fighting song 'The Black Flag' at the end, which was sung to the melody of 'O Tannenbaum'.

The two internationally established South Korean painters JUNGYEON JUNG and JEONG A BANG can also be categorised as part of this middle generation, who were denied adequate visibility in their home country for a long time. The lack of presence of their mostly large-format, figurative paintings may be due to their socio-critical subjects, in which they thematise the patriarchal abuse of power within the family as well as the formation of political will in society as a whole. To this end, they have developed an independent female identification framework in which they critically examine established historical patterns for their mechanisms of action and transform them through painting.



With her painting series "Talking Seeds", JUNG-YEOB JUNG examines the life and work of women on the island of Jeju after the massacre of April 3, 1948, in which 270 of 400 villages were wiped out. On this dead soil, the women cultivated the protected seeds so that their germination would enable a new life and a first attempt at possibly overcoming this severe trauma of loss.

For the young and youngest generation of North-East Asian women artists, most of whom study and also live and work temporarily in European countries, the spatial distance enables a reflective outside view of the social system of their home countries. In their own culture, which might at the same time be foreign from a distance, they search for identity-forming images

of women in history, culture and rituals and gradually build up their own 'soft-hard' narrative, focussing on a global, post-feminist world.

To this end, the historically central trauma of the 'comfort women' is repeatedly addressed and ultimately the question of how these inconceivable human rights violations could occur within the 'own culture' and whether the political and social attitude towards these historical facts has changed within the new democracies. This is the starting point for the film 'The Women The Orphan and The Tiger' by JANE JIN KAISEN, a South Korean living in Denmark, which is made up of oral testimonies, poems, public statements and interview fragments and shows how the intertwining of militarism, patriarchy, racism and nationalism continues to reverberate to the present day.



The photo installation „Münder“ (Mouths) by the South Korean artist MIJI IH, who currently lives in Berlin, also deals with the far-reaching consequences of the Second World War for women in colonized Korea and Okinawa. At the center is the story of an anonymous Korean woman, A (1914–1991), who was lured to Okinawa in 1943/44 under the false pretense of a job opportunity and forced into sexual slavery as a so-called "comfort woman." A's personal story is representative of the larger historical and social dynamics shaped by imperialist violence and the effects of colonial rule. The project sensitively illuminates the gaps in oral history and the associated hurdles and stigmatizations that further reinforce the silence about A's story, which is addressed primarily in the sound installation.

Similarly, the Berlin-based Japanese artist YUKI-KO NAGAKURA takes a different approach to the life of one of these women allegedly labelled as a voluntary prostitute by her own state. She treats the protagonist of her contribution with great

empathy, but is unsparing in her treatment of the socially and politically motivated lies surrounding her story. Her media installation thus becomes a parable about the search for her own feminist position within her home country.

South Korean artist SEULKI KI - currently a guest of AiRM at Villa Waldberta - works in a similar way in her 'razor-sharp', ironically characterised photo series and installations. The woman has no face, she is seen fragmented in the rectangular architecture, reduced to her body, robbed of her physical self-determination and right to integrity.

The Munich-based artist SIYOUNG KIM, who was born in Berlin and grew up in South Korea, uses handmade dolls in her dioramas, stop-motion videos and installations to re-enact scenes of violence from South Korean history, in which brutality and cuteness form a disturbing combination and the viewers are involuntarily transformed into witnesses.



In her autobiographically influenced sculpture 'Pessimist, Optimist', South Korean artist HYESUN JUNG, who also lives in Munich, addresses pathological taboos of the suffering female body by sharing her anamnesis with the audience. A kitchen cupboard serves as a simulation of a domestic background, a frame so to speak, whose 'harmless' appearance may point to traditional role assignments and dilemmas of attributions.

In the search for one's own female identity, personal experience and the role of one's own body are often questioned through film and media, as the video performance and sculpture 'Ausstellungsobjekt' (Exhibition object) by Berlin-based Japanese artist MIO OKIDO shows. By visually exposing herself to the public unclothed in various traditional art-historical poses, the artist explores not only her own feelings about this naked display, but also the reaction of the audience.

The video performance 'Suture' by South Korean artist EUNJU HONG, who works in Munich, delves even deeper into the female body. The artist writes: 'The wounds on the body function as openings for the dead, as open windows in the house of the body, as cracks, as excretory passages and as lenses through which we can take a panoramic view of childhood memories.'

The video performance 'Wicked Wickeder' by Munich-based Chinese artist HAHA WANG also plays artistically with physicality, gender models and the associated clichés by detaching herself from the ground of prejudice while climbing and tied up at the same time. The focus here is on her own physicality and the model of lustful greed in relation to the 'big meal', the brute erotic dimension of globally and medially staged gobbling.



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The three-channel video installation 'The First and Final Girl' by Munich-based Chinese artist JIANLING ZHANG focuses on a different game: it deals with the myths of parthenogenesis, in which the offspring is a faithful genetic copy of the mother, and attempts to visualise how time, identity and the body could be perceived in alternative ways.

Japanese artist FUMIE OGURA also lives and works in Munich. The sculptor examines force

ratios, volumes or masses and tensions, tests pressure and counter-pressure and transforms these seemingly abstract technical aspects into powerful, fragile balance arrangements in her expansive installation 'o. T., which metaphorically explores social constellations. In this way, the tensile test between self-determination and heteronomy of female identity, the balancing of social power relations becomes physically tangible.

## UPCOMING



**MITBRINGEN. MITNEHMEN – BBK**

**MITGLIEDER STELLEN AUS 2024**

**07.12.2024 - 11.01.2025**

**OPENING**

**07.12.2024 / 6 - 10 pm / entrance  
free**

**7 pm / Opening speech / Alexander  
Steig and Angela Stiegler (BBK Mün-  
chen und Oberbayern)**

**7:10 pm / Generation Award ceremony  
/ Anna Schölß (Exhibition commission  
BBK München und Oberbayern)**

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**OPENING HOURS**

**Wed, Fri - Sun: 11 am - 6 pm**

**Thu: 1 pm - 8 pm**

**Closed on public holidays**

**Entrance: 3 € / red.: 1,50 €**

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