

Independent Publishing
Network Festival in Asia

Book
Book
2025.
9.11-14

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2025.
9.11-14

Submit your 1 sheet A4 PDF. file for the
1st edition of AFSAR Bootleg Catalogue



정 전환

제출하면 Google 계정의 연락처, 이메일 주소 및 사진이 기록됩니다.

ipate the [Book Book Festival](#) (9.11-14) and (2025, Goethe-Institut) is in two parts: the forum (9.12-13) and the book festival (9.13-14). The book festival will have a talk on 13th and 14th.

ead of receiving stacks of books via shipping, we're making a contributor sends one A4 PDF page (don't include; which means we compile all contributed pages into a single zine-style catalogue.

print & bind it in Seoul, and place it on our table as a free catalogue / contact point for visitors and friends of AFSAR.

(Asian) Feminist Studio for Art & Research

Why this "bootleg PDF catalogue" tactic? 🧐_🧐?

1. Time & capacity limitations are real

We're short on production time, people power, and budget—one-sheet PDF format lets us move fast without burning out. (like, for this invitation, E

workload is while working on our own personal project

AFSAR is physical

We span research, art, writing, and education across

for that reason the door is open to many voices.

catalogue is a place

Our members are everywhere; shipping is costly

production with distribution and keeps access open

Bootleg
Catalogue
2025 Fall





Submit your 1 sheet A4 PDF. file for the 1st edition of AFSAR Bootleg Catalogue

📌 What this is? ˘̨(ツ)˘̨

AFSAR is invited to participate the [Book Book Festival](#) (11–14 Sep 2025, Goethe-Institut Seoul). This 4 days of event is in two parts: **the forum (11-12 Sept)**; and **the book festival (13-14 Sept)**. And **AFSAR will have a table for 13th and 14th**.

For the AFSAR table, instead of receiving stacks of books via shipping, we're making a **bootleg catalog**: every contributor sends **one A4 PDF page (double-side; which means both front and back)**, we **compile** all contributed pages into a single zine-style catalog, **print & bind it in Seoul**, and place it on our table as a **free catalogue / contact point** for visitors and friends of AFSAR.

📌 📌 Why this "bootleg PDF catalogue" tactic? ʔ0_0ʔ

1. Time & capacity limitations are real

We're short on production time, people power, and budget—one-sheet PDF format lets us move fast without burning out. *(like, for this invitation, Eugene and Chae worked on this, while working on our own personal projects... 🥹<3)*

2. AFSAR is polycentric

We span research, art, writing, and education across contexts; a simple, common format keeps the door open to many voices.

3. Logistics are politics

Our members are everywhere; shipping is costly and slow. Printing locally links production with distribution and keeps access open.

LETTER FROM THE COMPILER(S)

2025 Fall, AFSAR (Asian Feminist Studio for Art and Research) was invited to participate the “*Book Book Festival*” (11–14 September 2025, Goethe-Institut Seoul).

Instead of asking AFSAR members (who are based in different parts of the world) to ship stacks of books to Seoul, we sent out a call for entry to re-imagine how to be together: each AFSAR sent 1 A4 double-sided PDF.

✱

Two of AFSAR members (Eugene and Chae) picked up this occasion of AFSAR @BookBook Festival. We worked remotely from reimagining how AFSAR could join the festival, to its making of this 2025 FALL catalogue.

We compiled all of these into a single zine-style booklet, printed and bound in Seoul, and placed here as a catalogue and contact point for visitors and friends of AFSAR.

✱ ✱

What you are holding is a materialized format of collective effort and a long year of research. So please, engage each page with care and playfulness!

2025 fall

With love,
Eugene and Chae

- **Margins:** keep key content inside **10 mm** from edges. (if you don't know how to do it, it's also OK)

CREDIT serves as TABLE OF CONTENTS

Credits listed in order of appearance in the PDF

1 — Luenna Kang, who did English translation of the novel(although I'm only submitting the original Korean version here)

2 — Learn how to make the “ถึงกล้วยแขก”?

Watch: <https://youtu.be/64LSdaRSjsY?si=8QMF4oGhfqKE197y>

“ถึงกล้วยแขก”, translated as “banana fritter bag”, is a (often) recycled paper package used by street vendors in Thailand

3 — 전단지-봉투 만드는 방법: https://youtu.be/64LSdaRSjsY?si=hupjAZK_Kvjzhpc

길거리 노점장-출판사는 태국의 길거리에서 자주 볼 수 있는 “ ถึงกล้วยแขก (직역 시, '바나나 가방' ㅎㅎ)”에 영감을 받아 본 전단지-봉투를 제작했습니다.

'해수, 밝은 미래를 줄게!!'를 써주신 전지희 님 고맙습니다!

'점거'를 써주신 Dianna Ryu 고맙습니다!

4 — Aro Han

5 — j. eunsun

AFSAR for hosting this; my halmeoni <3

6 — Jui-Lan YAO

7 — Design and illustrations by Czari & Chae

Typeface, Amiamie

Many illustrations are inspired by artifacts made by Doodle Dabblers (the participants) 2024

Big thanks to varia for opening up their space and creating moments for Doodle Dabble project!

This project is supported by the Creative Industries Fund NL.

8 — Kenneth Chau

9 — Supisara

10 — mtk, also Mariana Tiemi K

Thanks a lot to Chae, and Eugene, and AFSAR for making this really really cool thing happen <3

11 — Selen Solak

12 — Sooyeon An

13 — Laurene Cen

Auntie Angie, Vihn Loi Asian Market, NH Soft Tofu (not an ad though!)

14 — Czarina Calinawagan

Varia, ARvos app by Tamiko Thiel

15 — jiawen uffline

for my video essay

□□ amazing sound design by kazu*2 □□

□ Thanks to: Lotta Stöverl-Chieh Tsai Fabian Mosele Miki Nigo Alethia Pinzón-Rodríguez

For giving me honest feedbacks and showing me tips on tracking, animation, meta ball, rendering and more □

16 — All works have been taken from our website <https://crossmopollinate.org/>

17 — 흥헤인

18 — christina yuna ko, ama-gum, all participants, and all my cute friends!

19 — 花開藝文誌 HAGAI ART ZINE

民國113年12月 森·人號

DECEMBER 2024, ISSUE NO.10 FOREST·PEOPLE ISSUE

編輯: 李彥儀 Yen Yi Lee

封面藝術作品: Candy Bird

設計: 王秉中 Wang Bing Chung

作者: 陳政道 Chen Cheng-Dao、莫奴 Lou Mo、Candy Bird、吳雅雯/Yabung·Haning

特別感謝: 森人——太魯閣藝駐計劃 Tarroko Arts Residency Project

20 — Yedam Ann

21 — KUA 02 Contributors:

Shiraz Bayjoo, Alasdair Asmussen Doyle, Alia Farid, Corrina Goutos, Bianca Hlywa, Boda Kamukea, Dr. Manhua Li, Lydia Ourahmane, Hana K. Ohnewehr, Soyoon Ryu, Jo Ying Peng

22 — Nami Kim

Credit for USX, Eloisa Guerrero, HTML Zine Club's members

23 — This work has been produced in the context of the graduation research of Chaeyoung (Chae, or Chaiyoung) Kim from the Experimental Publishing (XPUB) Master course at the Piet Zwart Institute, Willem de Kooning Academy, Rotterdam University of Applied Sciences. XPUB is a two year Master of Arts in Fine Art and De-sign that focuses on the intents, means and consequences of making things public and creating publics in the age of post-digital networks. This publication is based on the graduation thesis, Spark(l)ing Curiosities: Through Intimate Publishing written under the supervision of Natasha Soobramanien. Drawings were made by Chaeyoung Kim. This thesis can be copy, distributed and modified under the Free Art Licence 1.3 <https://xpub.nl> Special thanks to Natasha Soobramanien, Marloes de Valk, XPUBies, and all my friends with whom I had intimate and sparkling discussions that pushed my research further. Also, big thanks to Henam Shin, for sharing her intimate version of Dictee to me.

24 — Sun Park

25 — Emma Lo and beloved anonymized conversation partners

26 — From the House of GoodToBeSingle (aka Goudsesingel, Rotterdam)

27 — Chiemi Shimada

크레이지 K-도터와 QR 샤먼

**CRAZY
K-DAUGHTER
AND
QR SHAMAN**

Na Haeun (b. 1996) is a Korean artist based in the Netherlands. She uses drawings and texts to explore themes such as decolonialism, feminism, and Korean culture. The short novel '크레이지K-도터와 QR샤먼' is a tragedy about the main character Malja, who wants to destroy traditional norms but ultimately fails.

IG: @nanaji.is.drawing

폭풍같이 말자는 미쳐가고 있다.
아니 이미 미친 게 분명하다.
말자 뒤로 나오는 화려한 홈쇼핑
광고. 반짝이는 형광 글씨로
지나가는 문구

『QR 샤먼으로 당신의
조상님을 불러내세요!
무료 체험 뒤
100퍼센트환불보장!』

말자는 오늘도 고민하고 있다.
설거지를 할 것인가 말 것인가
그것이 문제였다.
아니 사실문제는 이것보다 훨씬
더 다층적이고 복수로 늘어

1

서 있다.
그는 이 지긋지긋한 현기증 나
는 (제사상)을 더 이상 견딜
수 없다.
홈쇼핑 전화번호를 눌렀다 지
웠다가 기억이 안 날 때쯤까
지 반복하다가
오늘은 정말 통화종료를 누르
지 않기로, 합니다. 결심.

『조상님 살아생전의
모습이 담긴 사진 영상
들 많으면 많을수록 좋
습니다.
무엇을 좋아했는지
싫어했는지,
좋아하시던 꽃, 말버릇,

한 사람의 생애를
알 수 있는 기록을
최대한 마아아아아아아아
아니 답아서 QR 샤먼
사이트에 업로드해주세요
요!
조상님과 당신을 QR 샤
먼이 매개해 줍니다.
전화 문의 080 123
456』

2

닥치는 대로 싸그리 모아서 업
로드했다. 이제 기다리기만 하
면 된다. 샤먼을.

3

『몇 가지 주의사항이
있습니다.』

하고 작고 까맣게 참깨를 늘어
놓은 줄 알았는데 글씨였고
아돈케어아돈케어아돈케어어
어어어어어어어어어어어어
어차피 간편하고 빠른 게 최고
미덕이지 21세기의. 순식간에
짤하고
우르릉쿠당쿠당우당탕탕호로
록뽕뽕!

『로딩 중...』

‘어라?’

『로딩...』

어라리요?
‘이거 왜 이래.’

『...조상님에게 듣고
싶은 말은 선택해 주세
요

1. 격려
2. 미래 점괘
3. 응원
4. 응원의 판스판스
(프리미엄 요금)
5. 딱히 없음』

‘흠 이런 것도 선택할 수 있
네.’

집중하느라 미간은 구겨지고
범상치 않은 기술 만능 자의
표정이 말자는 얼굴에 드리운
다.

‘QR 샤먼이 나를 엄마를 여
성을 구원하리라 모든 제사상
의 노동으로부터
QR 샤먼이 엄마를 여성을 구
원하리라 모든
QR 샤먼이 나를 여성을 구원
하리라
QR 샤먼이 뭐든지
QR 샤먼이 구원하리라.’

모든 일은 삼시간에 펼쳐졌고
정신을 차렸을 때는 이미 조상
님이

그때 엄마가 방 안으로 들어온다.

(믿기지 않는다는 표정으로 차가운 스테인리스같이 창백해졌다.)

(이건 말자의 상태도 마찬가지로 다 저건, 예상 못했다)

서운해하는 조상님. 조상님의 절반만이 소환이 되었다.

『*주의사항* 조상님을
소환할 때는 조상님이
원활하게 들어오시도록
집안의 모든 문과 창문
을 열어주세요. 모든 거울도
신문으로 덮어
요.』

‘이걸 지금 봤네?’

4번 응원의 판스판스를 프리
미엄을 주고 결제했는데 나오
는 춤사위는 기기괴괴하기 짝
이 없다.

심지어 절반의 모습인 조상님
이 추는 춤은 이것은 판스인가
바람에 꺾이는 나뭇가지인가
무엇이나
갈수록 더 괴랄해지고 그걸 보
는 말자와 엄마의 표정도 괴랄
해지고

춤은 빨라지고 빨라지고 점점
더 빨라지고
인공바람에 맞춰 허리 꺾기를
하는 풍선 인형처럼

(갈매기 끼룩)

가느다란 깃털꺼러꺼러

(노을이 지는 하늘과 아직 밝
은 오후 8시 10분)

숙숙슌긋숙양팔벌려슌숙숙숙
수피슌
획확긋긋긋긋긋긋긋긋긋긋
슈긋긋긋긋슈긋긋긋

7

8

모 두 다 같 이 뱅글꺅고뱅글
정글빙글꺅꺅

이제 퍼-엥하고

!

!!

!!!!!!!

(정-적)

『여러분의 사랑하는
조상님과 함께하는 제
사를 기원합니다.
자료의 양과 질에 따라
나타나는 조상님은 실
제와 다를 수 있습니다.
단순 변심으로 인한 환
불은 조건에 가능하며
신청은 서류를 작성하
여 우편으로 접수해 주
시길 바랍니다.
고객센터 운영시간은
오전 9시부터 10시이
며 월요일만 운영됩니
다.

...현재 통화량이
많아 잠시 후 다시 시도
해 주시길 바랍니다.

...현재 통화량이
많아 잠시 후...
...음성사서함으로...

...
...』

[Back (Right)]

[Front (Outside)]

[Back (Left)]

[Line]

**PREVIOUSLY
PUBLISHED:**

- [2023] Not Just a Fair
- [2023] Making Things Bubblic
- [2024] printPrint Ed.1

**PREVIOUSLY
OBSESSED:**

- Marshmallows + Royal Icing served on a cookie
- Confetti served on a loose cookie
- Circulate small sparks



@street_vendor_publisher
streetvendorpublisher@gmail.com
https://drive.google.com/drive/folders/1kaUQzKXhTAEmlkQAYL2D0q11XjBmDN6?usp=sharing

Street Vendor-Publisher

Street Vendor-Publisher is a DIY/DIWO platform for cultivating, and circulating, and celebrating* obsessions.

Learning from agile street vendors and self-publishers around us, we welcome loose thoughts and playful attitudes in our process, and we hack existing components to reflect on the habitual ways of doing things in the art publishing field.

This is the Street Vendor-Publisher flyer-package.
Feel free to recirculate it!

reuse it!!

[Bottom]

[illegible]

길거리 노점상-출판사

이전에 참여했던 장(場):

[2023] Not Just a Fair

[2023] Making Things

[2024] printPrint Ed.1

이전에 집착했던 것:

* 쿠키 위에 얹어진 마시멜로 +

* 콘페티를 곁들인 느슨한 쿠키

* 작은 불씨를 퍼트리자

이전에 집착했던 것: 777

Today's Obsession (!!!)



Scan!!!



@street_vendor_publisher [인스타그램]

streetvendorpublisher@gmail.com

https://drive.google.com/drive/folders/1kaUQzKXhTAEmlkQAYL2

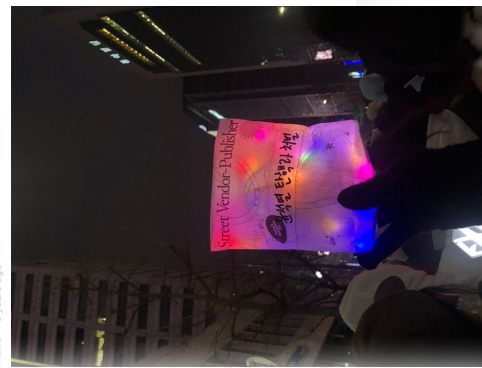
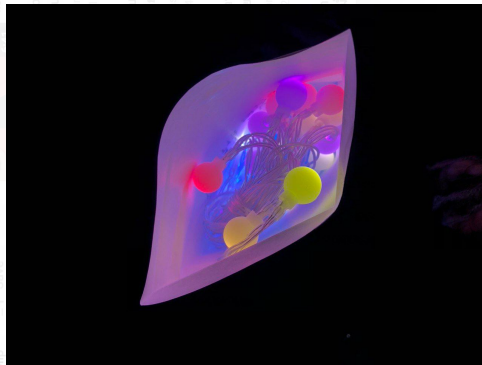
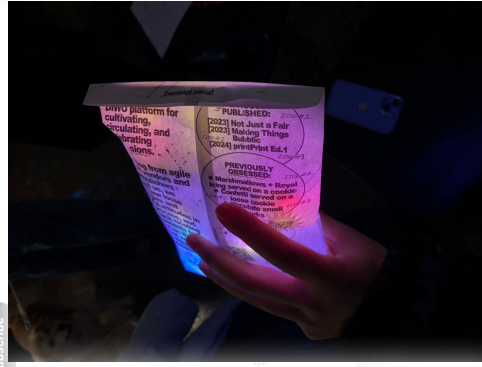
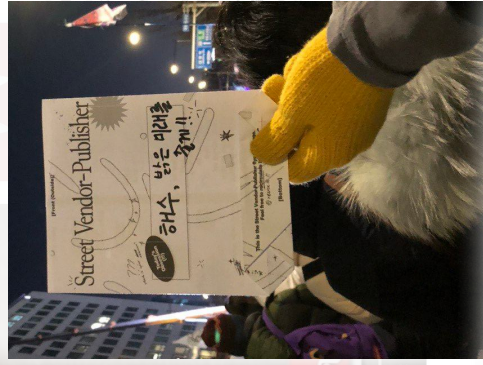
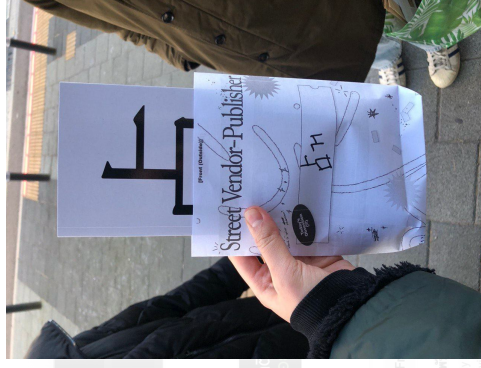
D0q11XjBmDN6?usp=sharing

길거리 노점상-출판사는 스스로 해보기(Do It Yourself)/같이 해보기(Do It With Others) 정신을 실천하며 다양한 집착들을 보살피고, 탐구하고, 퍼뜨리는 커뮤니티의 장(場)이자, 이를 운영하는 그룹입니다.

우리는 주위의 영리한 행상인들과 소규모자비(自費)-출판인들을 스승 삼으면서, 작업과정에서 떠오르는 물렁하고 장난스러운 생각들을 두 팔 벌려 환영합니다. 이러한 태도를 바탕으로 길거리 노점상-출판사는 예술 출판 분야를 구성하는 다양한 요소를 관찰하고 해킹함으로써, 그것에 내재한 습관적 작업 방식을 살피는 일을 합니다.

이것은 길거리 노점상-출판사의 전단지-봉투입니다. 마구 퍼뜨려주세요! reuse it!!

SUPISARA BURAPACHARSI ToT Chaeyang Kim ToT



파독간호사님들과 시쓰기 워크숍을 기획하며 다지는 마음

저는 2012년 2월, 베를린 테겔 공항에 발을 디디면서 부터 새로운 위치에 놓였습니다. ‘여성 쿼어 아시아인’이라는 정체성은 스스로의 선택이 아니라 사회가 썩은 시선 속에서 만들어졌습니다. 낙인과 편견은 제 몸을 낫설게 만들었고, 휘둘리는 자아 속에서 불편함/불안정을 견뎌야 했지만 그 모든 책임은 제 몫으로 돌아왔습니다. 그러나 그것은 분명 개인의 문제가 아니라 인종차별, 성차별, 식민주의, 헤테로 규범 같은 세계사적 권력 구조가 만들어낸 산물이지요.

그 시절, 저는 내 안의 다양한 정체성을 제대로 바라보지 못했습니다. 그것들이 서로를 잡아먹어 나를 작고 하찮게 만든다고 느껴 외면하고 도망치기 바빴습니다. 사회가 만들어낸 위계의 눈금 속에서 우리는 늘 강함과 약함, 크기와 작음, 굵음과 얇음 같은 이분법에 길들여 졌습니다. 그리고 자기 자신을 더 유리한 위치에 놓으려 끝없이 애쓰기를 장려 받았지요. 하지만 그 과정에서 부드러움의 포용력, 얇음 속에 깃든 유연함, 작은 움직임이 만들어내는 거대한 변화를 보지 못했죠.

저를 점점 소외시키고 축소 시키던 그 상황에서, “함께 읽고 쓰는 일”은 전환점이 되었습니다. 글쓰기와 독서는 내면의 갈등을 목소리로 바꾸게 해주었고, 팟캐스트와 책 속의 발화자들을 통해 공감과 동일시의 경험을 하면서 개인의 불행으로만 여겼던 일을 사회적 맥락 속에서 새롭게 이해할 수 있었습니다. 그 경험은 저에게 제 삶을 책임질 용기, 상황 속에서 쉽게 자신을 포기하지 않는 힘, 그리고 지치더라도 망설임 없이 성찰하고 회복할 수 있는 자리를 마련해주었습니다.

우리가 서로 완전히 등을 맞댄 것이라고 믿어온 것들이 사실은 서로를 지탱하며 흐르고 있다는 사실을 깊이 숙고하는 시간이 지금 더없이 필요합니다. 우리는 의존한다는 이유로 주어지는 경멸의 시선을 잘 알고 있습니다. 특히 돌봄 노동이 경시되는 사회에서, 타인의 감정에 품을 들이는 일은 ‘알잖아 보이게 되는 행위’로 취급 되곤 합니다. 하지만 누구도 혼자서는 살아갈 수 없으며, 기대고 기대어 주는 관계야말로 삶에 있어 필수적입니다. 돌봄과 의존은 약점이 아니라 배워야 하는 기술/능력이고, 세상을 살아내게 하는 힘입니다.

파독 간호사들과 함께 글을 읽고 쓰고 나누고 싶다는 제 바람은 단순히 감정적인 차원이 아닙니다. 그들의 삶에서 벌어진 수많은 사건과 흔적은 개인의 문제가 아니라 사회적·역사적 구조 속에서 비롯된 것이며, 우리는 그것을 함께 짚어내야 합니다. 한 시대의 정책 속에서 젊은 시절 독일에 도착해 수많은 역할을 감당하며 살아온 여성들의 여정은, 이제 ‘할머니, 어르신, 선생님, 이모님’이라 불리는 그들의 현재와 연결되어 있습니다. 저는 그분들이 자기 삶을 찬찬히 들여다보는 과정에 동행하고 싶고, 그것을 영광으로 여깁니다. 그들의 이야기 속에서 우리는 우리 자신의 이야기를 발견하고 또 다른 이들의 이야기를 떠올리며 도래할 미래를 상상할 수 있을 것입니다.

저는 독일에서 여럿이 되었다고 말하곤 합니다. 얻게 된 새 정체성 뿐만이 아니라 타인과 만나고, 읽고, 쓰고, 서로의 삶이 얹히면서, 하나의 ‘나’에서 여러 겹의 ‘우리’로 확장된, 중첩된 자신들로 끊임없이 늘어나고 줄어들길 반복하는 모두를 저는 본인이라고 칭합니다. 그렇게 함께 살아가며 품을 넓히고, 서로에게 기대어 돌봄을 나누는 사람으로 자라나고 있습니다. 앞으로도 저는 감사와 사랑을 담아 이야기를 모으고 기록할 것입니다.

2025년 2월 베를린에서

한아로

My Resolve While Planning a Poetry Workshop with Korean Guest Workers (Nurses in Germany)

In February 2012, when I first arrived at Berlin Tegel Airport, I was placed into a new position. The identity of being a “female, queer, Asian” was not one I chose for myself but rather something constructed through the gaze society cast upon me. Stigmas and prejudices estranged me from my own body, and I had to endure discomfort and instability in a shaken sense of self—yet the burden of responsibility was placed squarely on me. But this was not simply a personal issue; it was the product of world-historical structures of power such as racism, sexism, colonialism, and heteronormativity.

At that time, I could not truly face the multiple identities within me. I felt as if they gnawed away at each other, making me smaller and insignificant, so I avoided and fled from them. Within the scales of hierarchy that society had set, we were trained to evaluate ourselves and others in binaries of strength and weakness, largeness and smallness, thickness and thinness. And we were encouraged to strive endlessly to place ourselves in supposedly more advantageous positions. Yet in doing so, we failed to recognise the resilience that lies in softness, the flexibility hidden within thinness, and the immense changes that small movements can create.

Amid the circumstances that marginalised and diminished me, the act of “reading and writing together” became a turning point. Writing and reading transformed my inner conflicts into a voice. Through podcasts and the words of others, I immersed myself in confessional and critical perspectives of those experiencing similar difficulties. By empathising and identifying with them, I gained the insight to understand what I once considered merely personal misfortune as issues rooted in social structures. That experience gave me the courage to take responsibility for my life, the strength not to abandon myself easily to given conditions, and the place to reflect and recover without hesitation—even when exhausted.

Now more than ever, we need time to reflect deeply on how things we believe to be in absolute opposition actually sustain and flow into one another. We know well the contemptuous gaze directed at us simply for being dependent. This is especially severe in societies where care work is undervalued, where attending to another’s emotions is dismissed as a “naïve and belittling act.” Yet no one can live entirely alone; relationships of mutual reliance are essential to life. Care and dependence are not weaknesses but skills and capacities to be learned, vital forces that sustain our living.

My wish to read, write, and share with the Korean nurses who came to Germany as guest workers is not merely sentimental. The countless events and traces that shaped their lives are not individual issues but originate in social, historical, and structural conditions that must be critically examined together. Their journeys—having arrived in Germany as young women under the policies of a particular era, bearing numerous roles and responsibilities, and now being addressed as “grandmothers, elders, mentors, and aunts”—connect past struggles to their present lives. I want to accompany them as they carefully revisit their own stories, and I consider it an honor to do so. Through their narratives, we can discover our own, recall those of others, and imagine the futures yet to come.

I often say that in Germany, I became plural. Not only because of the new identities I gained, but because in meeting others, reading and writing together, and intertwining lives, I expanded from a single “I” into multiple layers of “we.” These selves constantly grow and recede, overlap and disperse, yet they are all still me. In this way, I am growing into a person who widens their embrace, lives together with others, and shares care by leaning on and supporting one another. I will continue to gather and record stories with gratitude and love.

— Berlin, February 2025
Aro Han

i am desperate to hear
the stories you have forgotten,
or chose never to tell;
the very ones they buried
beneath your tomb in high mountain.

come back and speak them once again.



Jui-Lan YAO
628duck@gmail.com
[instagram.com/yaoyaya.art](https://www.instagram.com/yaoyaya.art)
https://yaojuiilan.art/system_of_conductors

〈次生銅〉The Secondary Coppers (2023-2025)

Weather Generated Video, Chalcantite($\text{CuSO}_4 \cdot 5\text{H}_2\text{O}$), Electronic Installations

Dimensions variable

19"30'



The Secondary Copper Is a study revolving around the "secondary minerals" in the Jinguashi region. Prior to the Implementation of the gold standard, mining, finance, and technological advancement were deeply interconnected. After 1948, the Shuijinju region relied on "copper-for-gold" policy to bolster the national economy and counter the Chinese Communist Party. However, starting in the 1980s and following policy changes along with the decline of the mining industry, the scientific research once driven by extractive development gradually stagnated, shifted direction, or was eventually withdrawn.

Purified "minerals" represented not only a new economic opportunity but also became a fundamental building block that supported modernity, even forming the essential circuits in technological devices. However, when the material-value nexus is severed, and minerals are separated from human-centered Interpretations and valuation, their Inherent natural history then emerges.

In the video, the artist seeks to portray how secondary minerals, influenced by climatic conditions, undergo continuous transformation through the complex interplay of elements such as rainwater (OH^-), oxidation (O_2^-), carbonates (CO_3^{2-}), and halite (Cl^-)—shifting endlessly between the macro and the micro scales.

〈次生銅〉圍繞金瓜石地區的「次生礦物」展開研究。在金本位制度轉移之前，礦業與金融及科技發展關係密切。1948年後，水金九地區曾依賴「以銅養金」政策，以支撐國家經濟並抵禦中國共產黨。然而，自1980年代起，經歷政策調整，礦業逐漸式微，過去以開發為導向的科學研究也隨之停滯、轉向或撤離。

純化的「礦」不只象徵下一個經濟希望，亦是支撐現代性的技術物，甚至構成技術物件內部的基礎迴路。然而，當物質與價值的關聯脫鉤，當礦物脫離人類中心的詮釋與賦值，它們本身的自然史才得以顯露。

在影像中，藝術家試圖呈現「次生礦物」因受氣候影響，經歷天水(OH^-)、風化(O_2^-)、碳酸(CO_3^{2-})、岩鹽(Cl^-)...的交互作用，在巨觀與微觀之間千變萬化。

【Online Video】

<https://www.youtube.com/watch?v=Fo15Ck8gCQo>



【Related Reviews】

-「導體計畫-地質找銅」計畫網頁

CREATORS program 2023

https://yaojuilan.art/system_of_conductors/field-walk#kinmen

- 導體作為質能的象徵化概念：兼論神秘物存在基礎

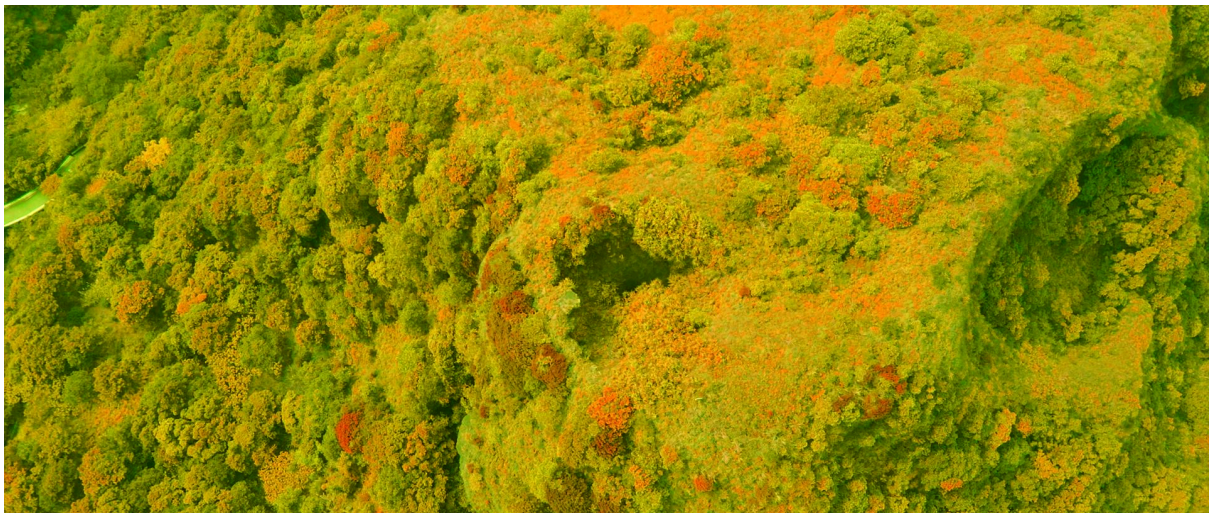
朱峯誼 | Electrolyte Editorial, 2023

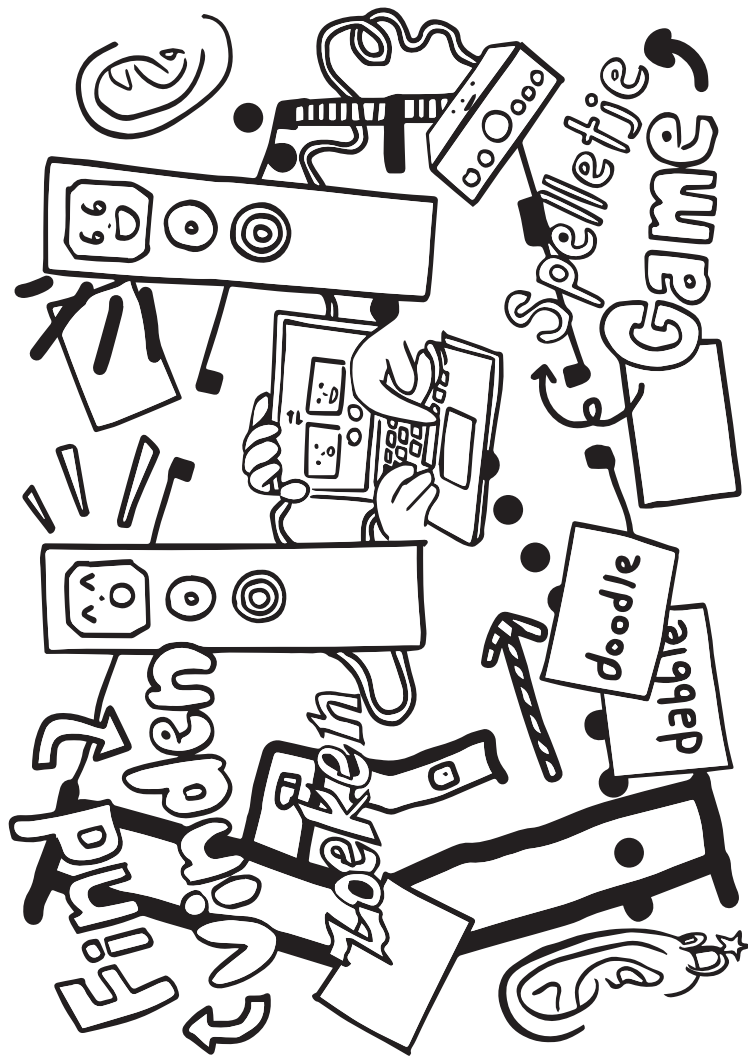
[Conductor as a Figurated Concept of Mass/Energy \(also on the Ontological Basis of Mystical Objects\)](#)

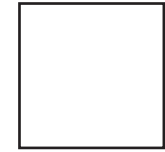
-在無聲宇宙三步重構價值軌道：輔因子/C1、可控性/C2、再識讀/C3

姚睿蘭 | 數位荒原群島資料庫, 2023

[3 Steps to Decode the Orbits Silently: Carry, Control, re-Cognize | 數位荒原](#)

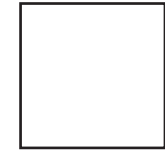






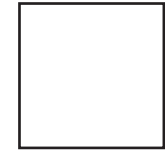
The image illustrates the activities happened during the Doodle Dabble 2024 in Varia.
<https://varia.zone/en/doodle-dabble.html>

Doodle Dabble is a workshop series for children facilitated by Chaeyoung Kim and Czarina Calinawagan



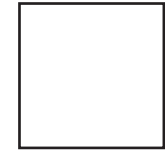
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LOCH ROWAN

Issue 1.5

Fragments 001

A Seasonal Dispatch; September 2025

Letter From the Loch

Fragments are a detour from our regular activities on the Loch. Following in the footsteps of the first issue, Issue 1.5 reflects on past voices, but this time, with myself.

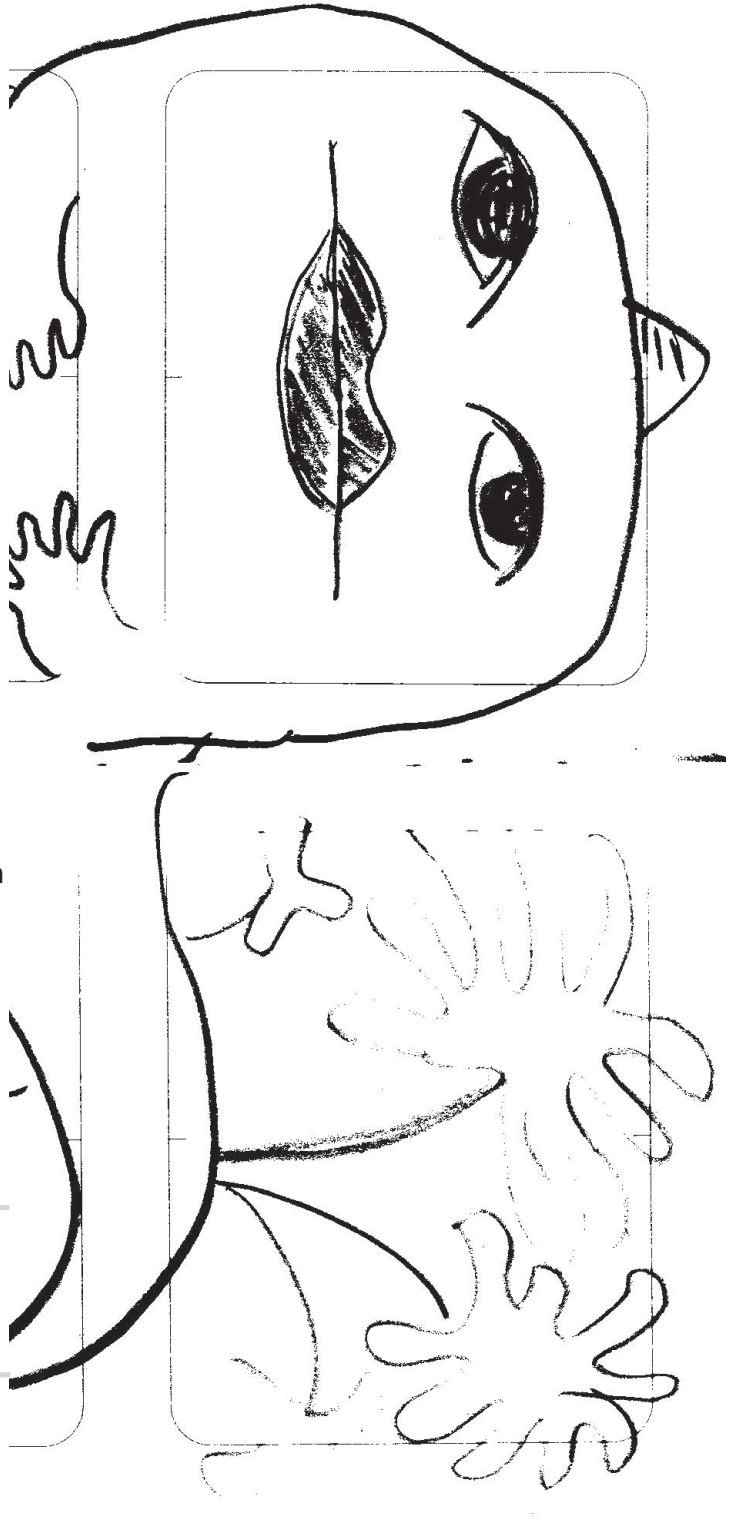
On the back, I present a visual catalogue of ten personal items I cannot live or exist without. Arranged like an archaeological find, they offer quiet insight into what I've held near and dear, even during the years I remained mostly silent.

The collection is one part altar, one part autopsy. Some of these objects can be practical, some absurd, some loving, but all serve a specific purpose. I'm offering these fragments as a glimpse into what I brought to Loch Rowan at the beginning.

Lastly, Gwolinda, who first came to me in my 20s, makes her first appearance at the Loch. She is an old soul and character with wise eyes. Some say she's a giant slug with eyelashes; others say she's a hybrid between a slug and a unicorn. Regardless, she always watches over me.

Fondly,
— Kenneth Chau, *Loch Rowan*

Gwolinda Basking in the Jungle
Coloured pencil in Moleskine, 2009 (Right)



LOCH ROWAN

Issue 1.5

Fragments 001

A Seasonal Dispatch; September 2025

Ten Items Necessary for Loch Rowan: An Inventory



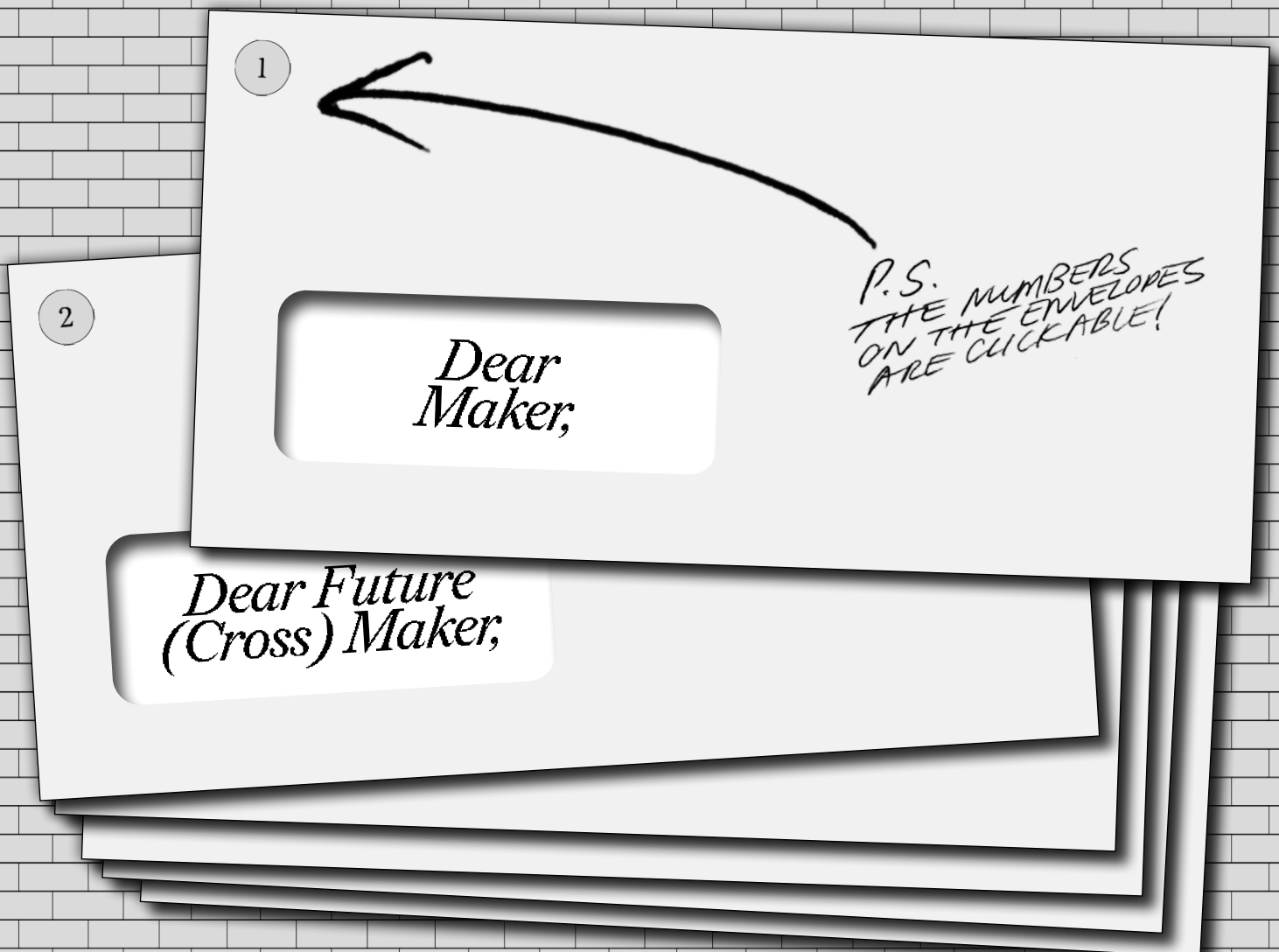
Image 1: Left to right – Ming Vase, Cabbage Patch Doll, Magnifying Glass, Rotary Telephone, Clown Key Ring

Image 2: Left to right – Haribo, Snow Globe, Leather Pouch, Various Vessels

I fully realise further explanation is required, but until next time. Believe me, Kenneth



YOU'VE GOT MAIL!



Dear Maker,

Letter:
1

Module:
Open letter

This text is being written and shared with the intention to bring out, reconnect with, and foster the forgotten, blocked, or hidden maker that already exists within you. It's a reflection and investigation on what I've encountered in my process as someone who learns through making, and I'm sharing this with you in case you happen to be on a similar journey so we can support each other in some way.

As makers, we process and synthesize information in a hands-on way that requires constant trial-and-error which can be exciting as it is frustrating. It can be a bumpy path to navigate, sometimes with nonexistent ones that need to be paved as we go, but I'm here to reassure you that it'll be a worthwhile journey despite the obstacles that we'll face. If this resonates with you, I invite you to join in, be it as an observer or a see-for-yourself-adventurer. It's a small gesture, but I hope that it can be an encouraging one that can empower you to (re)discover the urge to make (and break).

Together let's find out how being frustrated beginners in the learning process can be valued as a constructive stepping stone that helps us unlock insights and discoveries about our practice. How can we adapt to the frictional environments that we find ourselves in by embracing our pace, working with what we have, and leveraging them as tools that can help us break through the thresholds?

When you enter this frictional world, you'll find yourself in an interstitial space where the small things are magnified. Everything's slower and quieter, and for the first time, you can see and hear things that can get blurred into the background or muffled in the hustle and bustle of deadlines and deliverables. You may come across things that might not be visible to the naked eye or have voices of their own, but here, you're free to find or invent ways to communicate and interact with them. It's a moment to tune in with your surroundings and acknowledge your own ways of seeing and doing things so that you can finally let your freak flag fly.

We're not here for a smooth and seamless user experience—we're here to expand on and celebrate the friction and the bugs, the hiccups and the latencies—the natural part of the process that is tucked beneath clean, streamlined interfaces. Let's unlearn the things we've learned to quickly resolve as a reflex, and instead sit with it, understand why things are happening in certain ways, and try to understand it from wherever we are in our journey.

Let's get to making!



Your Future (Cross) Maker-in-Training Buddy

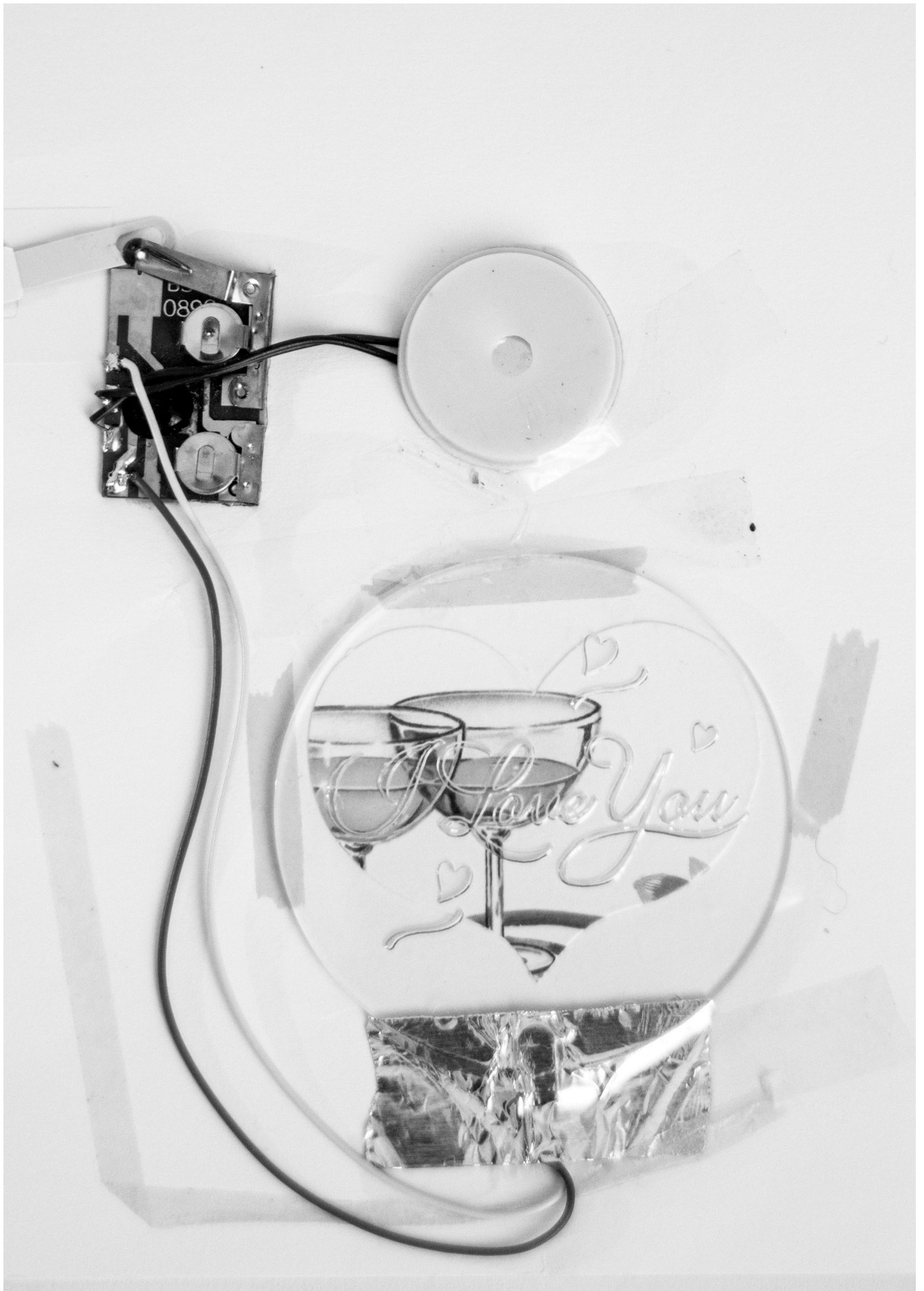
Interactive PDF
available at:

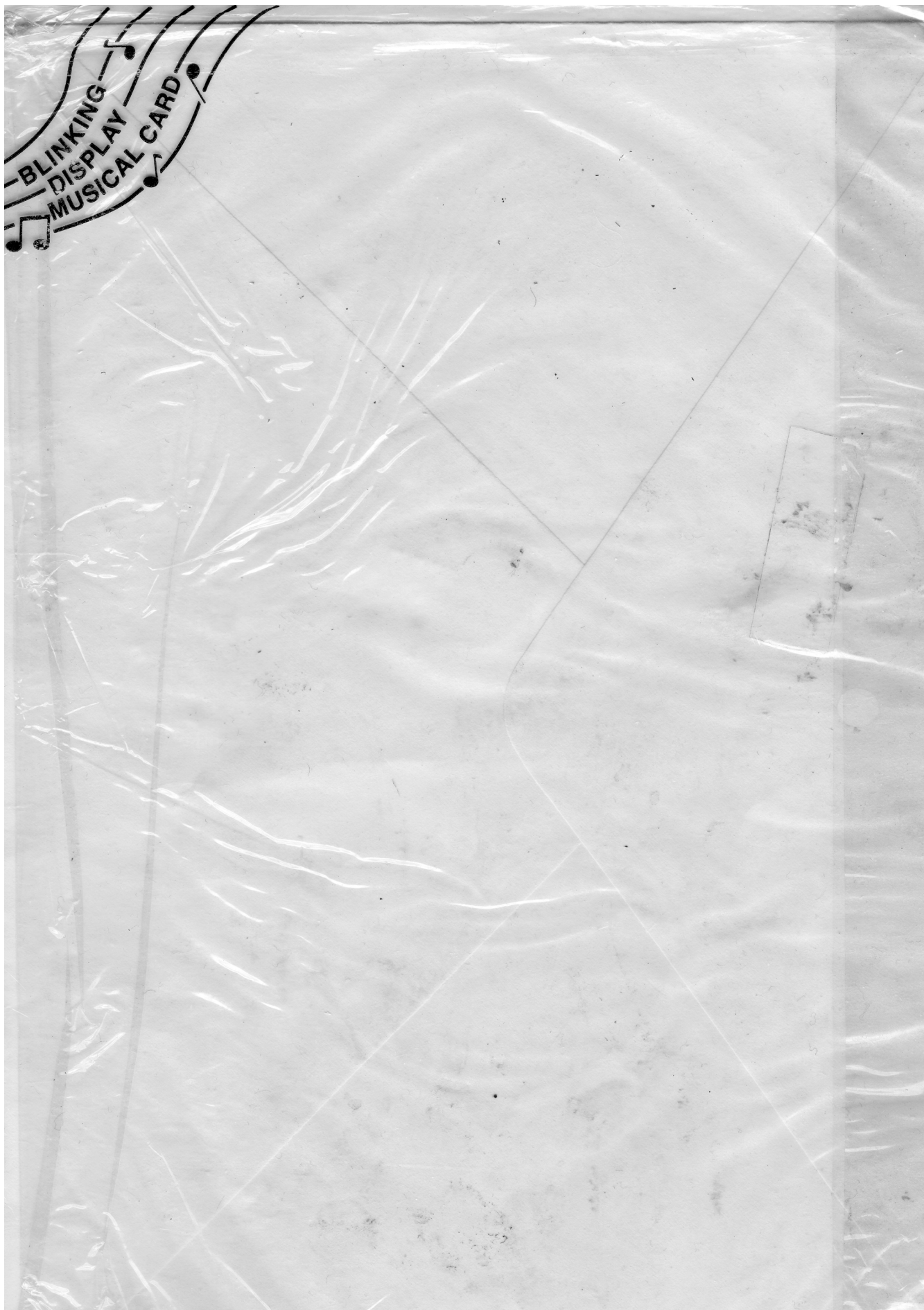


Dear Maker,

eu queria ser especial:
que o de dentro
dançasse com o de fora
queria dar nome
ao que às vezes me mordida
e me sentir
acalentada
abraçada
vista e inteira
engolida
por mim mesma
ser meu próprio
bebê.







A music card I recently found from my teenage
years plays music when zapped through some
hand wired electronics.

SEIENSOLAK.COM

절정 이후: 르네상스와 케이팝이 남긴 질문

종종 “박수 칠 때 떠나라”는 말이 왜 여전히 유효한지, 그리고 왜 그 말이 지금껏 틀린 적이 없는지를 곱씹게 된다. 거의 모든 성공의 이면에는 성공을 위해 불편한 진실을 감추거나 밀어내고, 때로는 침묵해온 역사가 자리한다. 문제를 회피한다고 해서 그것이 사라지는 것은 아니며, 오히려 더 큰 불편과 부담으로 돌아온다. 회피는 성공을 유지하기 위한 에너지를 앞당겨 소진시키고, 결국 그 찌꺼기들로 재앙을 만들어낸다.

조르주 바사리는 그가 살았던 16 세기를 미술사의 완숙기로 규정하며, 특히 미켈란젤로의 작품을 르네상스 절정의 징표로 보았다. 그는 고대 그리스 예술의 이상을 과거의 영광으로 인식했지만, 미켈란젤로는 그 영광을 현재로 불러냈다. 그러나 시스티나 천장화에 구현된 자연은 너무 이상적이고 완벽한 나머지, “신만이 이상적 자연을 관장한다”는 믿음을 뒤흔들었다. 인간의 진보가 곧 신성에 대한 도전으로 여겨질 수 있는 순간인 셈이다. 그 순간 이후 르네상스는 선형적 발전을 멈추었을 것이고, 절정은 곧 쇠퇴로 이어졌다. 이러한 르네상스의 종말은 단순한 회피가 아니라, ‘자연의 모방’이라는 절대적 규범에 매몰되어 예술이 지닌 성찰적 의미를 간과한 착오이기도 했다.

오늘날 우리가 목도하는 케이팝의 현재는 르네상스의 사례와 묘하게 겹쳐진다. 모두가 《케이팝 데몬 헌터스 K-pop Demon Hunters》와 같은 콘텐츠에 열광하는 지금, 케이팝은 또 하나의 문화적 절정에 도달했다. 그러나 이 번영은 문제를 철저히 회피해온 결과라는 점에서 더욱 위대롭다. 음악, 이미지, 정체성은 케이팝 산업의 핵심이었지만, 그 메커니즘이 왜, 어떻게 성공을 가능케 했는지는 진지하게 논의되지 않았다. 새롭고 중독적인 비트가 어떤 사회적·역사적 맥락을 배경으로 하는지, 세련된 미감이 얼마나 쿼어 감수성을 포괄하는지, 혹은 어린 아이돌이 억 단위의 수익을 올린다고 해서 그들을 더 이상 노동자로 볼 수 없는지 등 본질적 질문들은 외면되었다. 이러한 성찰의 기회를 제공한 목소리조차, 케이팝의 상승세를 방해하는 불편한 개입으로 취급되며 지워졌다.

지금 케이팝 산업은 분명히 확장하고 있다. 그러나 자본의 폭발적 성장과 세계적 주목이 곧 문화적 성숙을 의미하는 것은 아니다. 케이팝은 ‘모두를 포용하는 문화’로 자리 잡기보다, 윤리·혐오·차별·미소지니 같은 문제를 비가시화하며 성장해왔다. 동시에 한국적 콘텐츠가 전 세계적으로 쏟아져 나오고 있지만, 그 이면을 비판하는 목소리 역시 끊임없이 제기되고 있다. 이 목소리를 암묵적으로 무시해온 지금이야말로 마지노선이다. 세계 미디어가 K-산업을 집중적으로 주목하는 이 시점은, 그간 당연시되던 구조적 문제를 가장 강력하게 발화할 수 있는 순간이기도 하다. 더 커진 만큼 책임도 무거워지고, 언제든 그것을 묻는 질문이 돌아올 수밖에 없다.

바사리가 예술의 진보를 생물학적 성장으로 비유한 것은 여전히 유효하다. 그러나 케이팝의 쇠락은 점진적 노쇠가 아니라, 회피 속에서 자라난 파국이다. 케이팝은 고대의 문화처럼 자연스럽게 성장하고, 정점을 지나 쇠락했을 수도 있다. 그러나 지금은 성공의 서사를 스스로 무너뜨리고, 근본적 해체와 재구성이 필요한 지점에 와 있다. 문화예술은 과거의 내려티브를 반복하는 것이 아니라, 시대가 던지는 불편한 질문을 직시하며 새로운 서사를 써 내려갈 때에만 지속성을 갖는다.

많은 이들이 박수를 치고 있는 지금, 케이팝은 떠나야 한다. 이는 단순히 “이만하면 됐다”는 찬사가 아니다. 전 세계의 시선이 집중된 지금이야말로, 케이팝이 그동안 감춰온 문제를 직면하지 않으면 안 된다는 경고이다. 절정은 곧 파국의 다른 얼굴이기 때문이다.

이 글은 르네상스의 절정과 쇠퇴를 케이팝의 현재 상황에 빗대어 비판적으로 분석한다. 바사리가 말한 예술의 완숙기와 그 한계를 참조하며, 케이팝이 성장 과정에서 회피해온 문제들이 결국 산업의 파국을 불러올 수 있음을 짚는다. 절정은 곧 파국의 다른 얼굴이라는 점에서, 지금이야말로 케이팝이 직면한 불편한 질문에 답해야 할 순간임을 강조한다.

안수연

현재 카셀에서 예술학을 공부하며 현대 예술과 대중문화를 넘나들고,
예술과 사회의 교차점을 탐구한다.

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After the Peak: Questions Left by the Renaissance and K-pop

One is often reminded of the saying, “*Leave while the applause is still loud.*” It remains valid because it has never truly been wrong. Behind nearly every success lies a history of concealed or silenced discomforts. Avoiding problems does not erase them; instead, it returns with greater unease and heavier burdens. Such avoidance drains the very energy needed to sustain success and, in the end, the residue of avoidance breeds disaster.

Giorgio Vasari once defined the 16th century as the moment of art’s maturity, and he singled out Michelangelo as the emblem of the Renaissance’s peak. For him, the ideals of ancient Greek art were glorious relics of the past, but Michelangelo summoned that glory into the present. Yet the naturalism of the Sistine Chapel ceiling, so idealized and flawless, unsettled the belief that “only God governs ideal nature.” Human progress itself began to appear as a challenge to divinity. From that point, the Renaissance could no longer advance linearly; its peak quickly turned into decline. The end of the Renaissance was not mere avoidance, but a mistake born of its own fixation: by clinging too tightly to the absolute norm of *mimesis of nature*, it failed to reflect on the meaning of artistic creation itself.

Today, the current moment of K-pop strangely mirrors this trajectory. As global audiences immerse themselves in works like *K-pop Demon Hunters*, K-pop has reached another cultural zenith. Yet its brilliance rests precariously on years of systematic evasion. Music, image, and identity have always been at the industry’s core, but the mechanisms of its success—why and how it became possible—have rarely been seriously examined. Fundamental questions have been dismissed: What social and historical conditions underlie its addictive beats? To what extent does its polished aesthetic embrace queer sensibilities? If teenage idols generate millions, does that exempt them from being considered laborers? Even when voices have raised such questions, offering K-pop a chance at self-reflection, they were erased as nuisances obstructing its ascent.

The industry is undeniably expanding. But explosive capital growth and global recognition do not equal cultural maturity. Rather than evolving into an inclusive culture, K-pop has thrived while rendering invisible the issues of ethics, misogyny, discrimination, and hate. At the same time, a flood of “K-content” is reaching global audiences, yet so too are criticisms of the industry’s underbelly. Ignoring these voices has brought K-pop to its limit. The world’s media attention today is not simply applause; it is scrutiny. And this scrutiny makes now the most powerful moment for structural problems—long normalized or concealed—to be voiced. The bigger the stage, the heavier the responsibility. Questions will return, inevitably.

Vasari’s analogy of artistic progress to biological growth still resonates. But K-pop’s decline is not the natural senescence of culture; it is a catastrophe cultivated through avoidance. Like ancient traditions, K-pop could have grown, peaked, and aged naturally. Instead, it has dismantled its own narrative of success and now faces the need for fundamental deconstruction and reconstruction. Cultural production is sustained not by repeating past narratives, but by confronting the uncomfortable questions of the present and writing new ones.

At the very moment when applause is loudest, K-pop must leave. This is not a congratulatory “well done.” It is a warning: with the world’s eyes fixed upon it, K-pop can no longer ignore what it has concealed. A peak is always the other face of catastrophe.

This essay offers a critical analysis of the current state of K-pop by drawing a parallel with the peak and decline of the Renaissance. Referring to Vasari’s notion of artistic maturity and its inherent limits, it highlights how the issues long avoided during K-pop’s rise may ultimately lead to the industry’s collapse. By underscoring that a peak is merely the other face of a downfall, the essay stresses that now is precisely the moment for K-pop to confront the uncomfortable questions it has postponed.

Sooyeon An

Currently studying Art Studies at the University of Kassel, exploring the intersections of contemporary art and popular culture, and investigating the crossroads of art and society.

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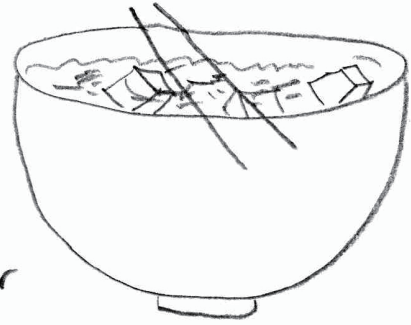
Simple comfort food to go with rice (< 10 min)

by Laurene

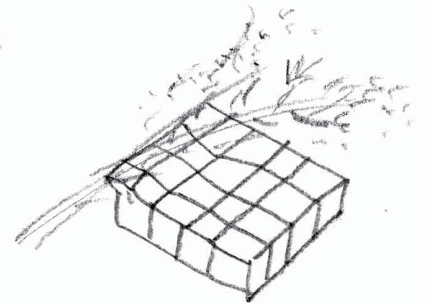
tofu coriander soup

1, 豆腐芫荽湯

Steps 1. chop A LOT of
coriander into
a pot of boiling water



Step 2. chop some silk-tofu cubes
into the coriander soup



Step 3. add some salt/dashi,
and some dressing sesame oil

total cost in Berlin €1,99 tofu (250g)
€1,00 coriander (a bag)

A story

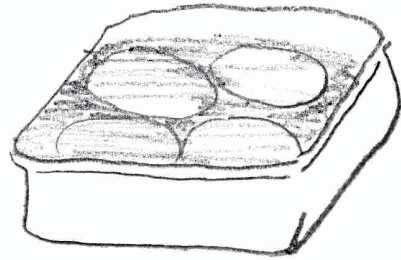
I used to not like coriander at all and refused to eat it all my life. In 2020, at the out-break of COVID, I happened to move to a friend's mother's home, and antie cook~~ed~~ for me every evening.

One evening, she cooked me a big pot of 芫荽魚皮餃湯, ^{coriander, fish-skin-dumplings} soup out of politeness, I drank it. It was soooo yum, that changed my attitude towards coriander 180° from then on, I became a person who likes coriander.

2 将酱油腌蛋黄

soya-sauce marinated egg yolk

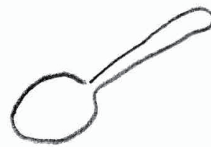
Step 1, crack the eggs,



Step 2, separate egg yolk

and egg white, put
the yolk into a (CLEAN

Container (bowl, lunchbox...)



Step 3, add soya-sauce, 2-3 spoonful
sugar, 1-2 spoonful
mirin, 1-2 spoonful
dashi, 2-3 spoonful
until it covers the eggs

Step 4, put it in the fridge for 8-16 Hrs

Against

Salmonella

TIP

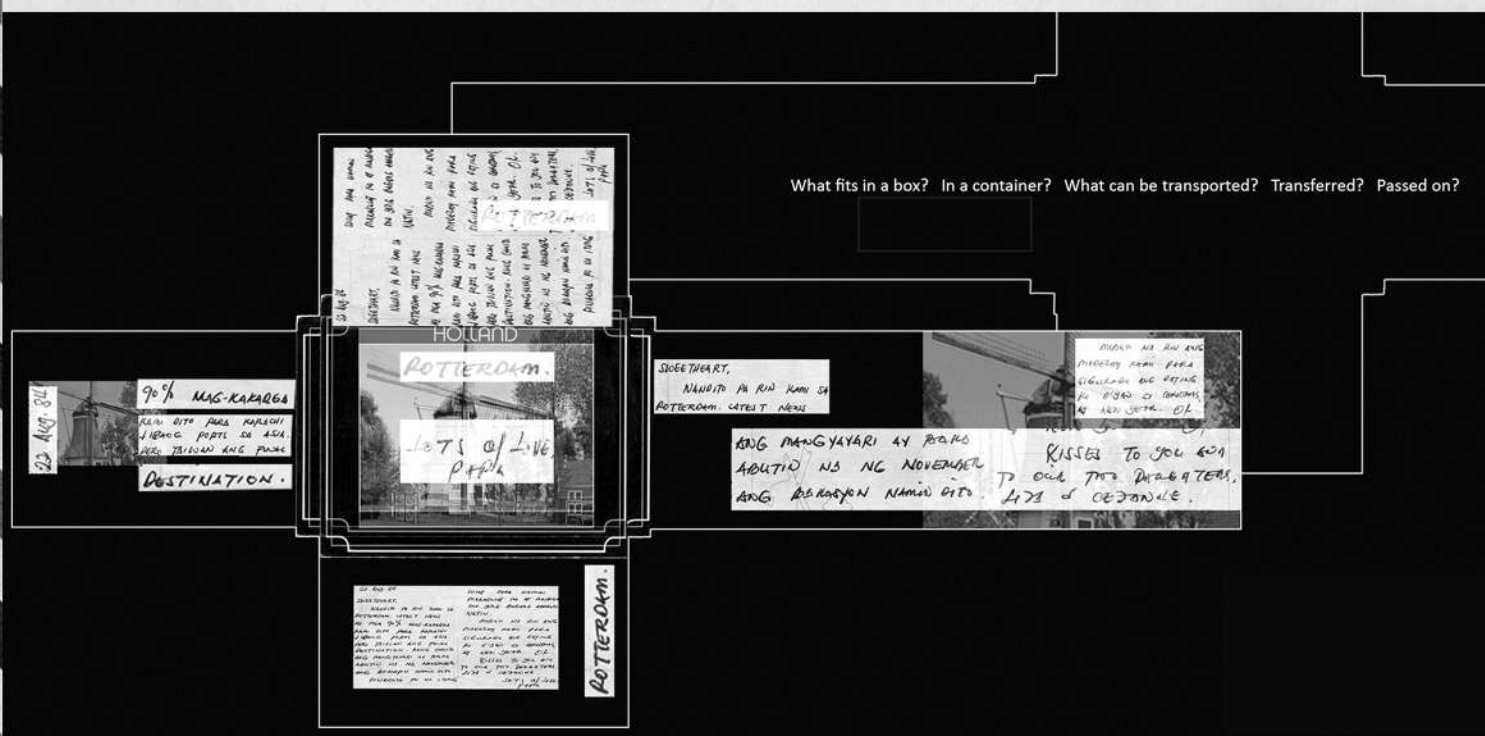
in Asia, raw eggs can be bought from supermarket relatively easily, they are stored in fridge with a "best before" of 12 days to keep them fresh & thus raw edible. in Germany, eggs are stored differently, in room temperature, so buy eggs that are as fresh as possible and wash them before cracking, in this way, the risk is relatively low

WIDE
Gewoon
even doen.



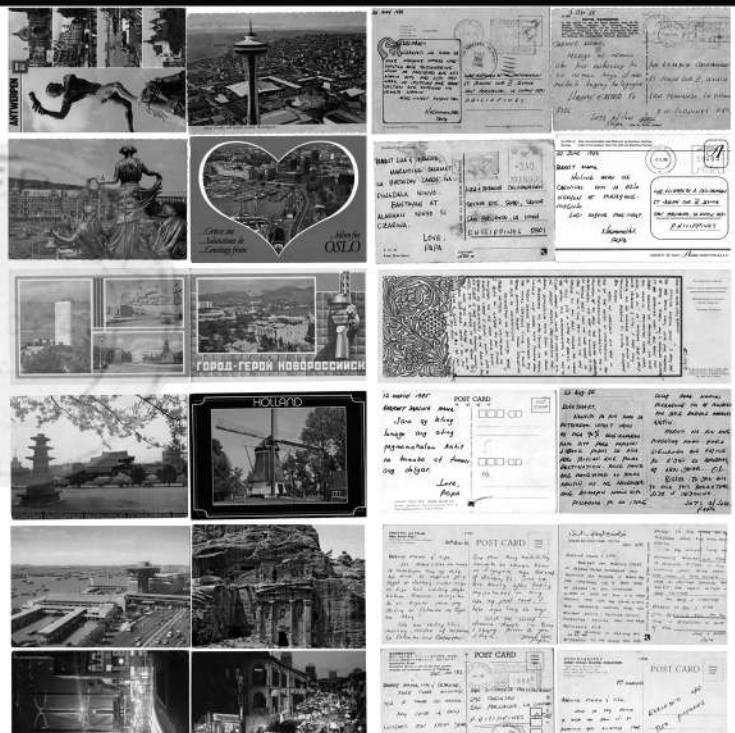
follows a set of letters and postcards corresponding between my father who was working as a Filipino seafarer in freight container ships, and his family awaiting these letters in the Philippines during the late 1960s to mid 1980s. Few of these letters and a postcard were sent from Rotterdam in 1984 and 1986, where I am currently residing.

It is an ever on-going as I map and trace the movement these letters from port to port, and investigating the impact of containerization and freight shipping, and gaining some insight about the invisible labour of seafarers. It is a process of constantly getting lost (and found) in these network and infrastructures of the port yet still finding anchorage with this intimate memories and materials bearing sentimental



The project was part of an artist residency at the Goethe-Institut in Rotterdam as "Investigating Ports through Sentimental Archives" with an exhibition output of an AR installation, video essay, printed postcards and AR installation in 2023.

In 2024, a bike tour around the port of Rotterdam was organized in Varia for, "Colonial Infrastructures: Containers" event. The performative cycling tour included AR installations geolocated at certain areas in the port, and reading from the letters.



You can access the AR installation through AR-vos app available in Android and IOS.



To activate the AR installation:

1. Download the AR-vos app.
2. AR artwork from Tamiko Thiel will appear. Select one of them to activate the AR installations.
3. Double click the AR-VOS icon. Another layer will appear where you can input the GPS location. Copy this coordinates and make sure to tap the "Activate Fixed Position"
Lat.- 51.892237
Long.- 4.469149
4. You will see the Czarina AR-vos Geo and AR-vos SLAM layers. Tap one of them.
5. Start playing around with the space around you with these AR objects.

If you have screenshots or screen capture of the AR from your phone that you would like to share, you can send it through my email or tag my Instagram account @czarina.neng

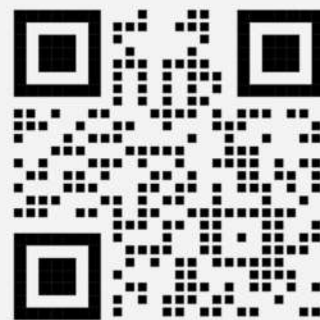


You can watch the video essay through this link:
https://youtu.be/fckv4pe4_Wg
or scan the QR code.

Czarina Calinawagan (PH) is an artist and cultural worker based in Rotterdam, Netherlands. Her current art practice varies along her slow (but still reliable) energy and curiosity. Her background is in visual and media arts, mostly working with illustration, printmaking, 3D modeling, AR and game studies.

She is also a member of Varia "a collective for everyday technology" with a space in Charlois, Rotterdam where they organize research gatherings, events and workshops.

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jiawen offline

a matter of leak



How much of a wall should be
cut out to accomodate

a window does not always
depend upon the purpose
of the space

see the beings it ought
to house.



Scan here to visit our website



Futurity for the longest time has been imagined through the lens of development, planning, accumulation and extraction, all of which are supposed to lead us to a 'utopia'. We, however, live in a period where our screens and lives are overburdened with the live streaming of genocide, the aftermath of a pandemic, ceaseless wars, and the constant dread of a climate crisis. This resonates with what Laura Berlent has described as 'Crisis Ordinarity,' a condition in which the anticipation of collapse becomes the structuring logic of collective life.

In "The Imagination of Disaster", Susan Sontag indicates how "The expectation of the apocalypse may be the occasion for radical disaffiliation from society."

What we do see is such disaffiliation and disillusionment with the existing narrative around futurity, one that is marked by nihilism and annihilation. Departing from identifying junctures of disaffiliation can also help us develop new epistemologies of futurity, one grounded in cultivation.

For this next issue of the Interval magazine, we wish to think through the double metaphor of 'The Burial and The Yield'. We invite you to collectively imagine a futurity through 'The Cultivation of Hope'. Where we imagine hope as a radical practice, the ability and willingness to plant amidst the ruins, where the yield is not a planned growth and destined only for consumption, but rather one that emerges from the entanglement of care, uncertainty, and time.

We welcome submission of essays, poetry, visual work, and experimental forms that germinate, sprout, and grow new imaginaries of what is yet to come.

We are looking for contributions of all kind!!



@crossmopollinate

UFO를 불러보자. 나 딱 한번 불러본 적 있어. 어떻게 하면 돼? 진심으로 바라면 돼.

1시간 정도 불렀지만 UFO는 나타나지 않았다. 내가 건성으로 바라서 그랬는지도 모른다.(배고프고 졸다는 등의 생각만 났다.) 아마다는 정말로 UFO를 부른 적이 있을까?

In my wildest sexual dreams I dream that I'm watching porn,

형용사로서의 무성에는 명사 앞에 붙는 수식어로서, 이미 정의 내려져 있는 것들에 ‘무성애적’이라는 속성을 붙이는 역할을 한다. 따라서 그 무엇도 무성애적인 것이 될 수 있다. ... 너무나도 당연하게 유성애적이라고 여겨졌기 때문에 유성애적이라는 수식어가 굳이 따라붙지 않았던 명사들에 —그 수식어의 공백을 틈타서—무성애적이라는 형용사를 마음껏 붙일 수 있다.

영영 혼자가 되지 않으면 지금 혼자가 될 수도 있습니다.

지구는 둥그니까 자꾸 걸어 나가면 온세상 어린이를 다 만나고 오겠네 앞으로 앞으로 앞으로 앞으로

but there's too much sunlight shining on my laptop monitor so I can't see anything with any amount of clarity.

나는 내 손이 앞으로 계속해서 뻗어나갈 수 있다면, 언젠가 내 등에 닿지 않을까 상상했다.

그러니까 그는 바깥쪽에서 본 모양을 말할 때처럼 ”지구가 오렌지처럼 생겼다.”라고 쓰지 않습니다. 그는 “두 기사가 반대 방향으로 계속해서 말을 달린다면 결국 만나게 될 것이다.”라고 씁니다. 그리고 또 “어떤 사람이 바다에 가로막히지 않고 계속해서 걸어 나가면 결국 떠났던 지점으로 돌아오게 될 것이다.”라고 씁니다. ...땅 위를 걸어가고 있는 사람의 관점이지 바깥에서 지구를 보는 사람의 관점이 아닙니다.

나는 이 가정을 실현할 기구로 모형 팔을 만들었다. 어깨에 모형 팔을 매고 모형 팔과 내 팔을 줄로 연결해서, 내가 팔을 앞으로 뻗으면 줄이 잡아당겨져 모형 팔과 그 팔에 달린 모형 손이 내 등에 닿게 된다. 그렇게 팔을 뻗고 공간을 돌아다니며 등에 무언가가 닿는 무게감을 느꼈다.

만약 경로에 무언가가 있다면, 그러면 어떻게 되지? 그러면 내 손은 내 등 대신에 그 무언가를 만질 것이다. 그리고 그 무언가에는 흔적이나 자국이 남겠지. 무언가 있었다가 비워진 공간은 +가 되었다가 0이 되지 않을 것 같다. 그렇기 때문에 +되었던 만큼 공간이 더 생길 것 같다. 그렇게 되고 나선 빛은 그 전과 같이 움직일수 없을 것이다. 공간이 바뀌었기 때문에.

공간을 돌아다니다가 손이 벽을 마주하면, 내 등에 닿아있던 무게감은 점점 멀어져 갔다.

하늘 저편에 떠 있는 구름.

분필을 뿜아 가루로 만들고 내 손에 발라 무언가를 만질 때 흔적을 남겼다.

전파처럼 공기 속에 보이지 않는 뭔가가 날아다녔다. 사랑이나 악이나 포기나 집착이나 눈에 보이지 않는 감정의 텔레파시. 요시카와 고즈에의 입술은 부드럽고 따뜻했다.

유리컵에서 물을 비워버리면, 공기가 그 자리를 채울 겁니다. 진짜로 텅 비어 있는 유리컵을 본 적이 있습니까? ... 어떻게 무언가(공간)가 있으면서 동시에 아무것도 없을 수 있을 까요? 입자들이 그 속에서 움직이는 이 빈 공간이라는 것은 무엇일까요? ... 만일 그것이 뭔가 어떤 것이라면, 아무것도 하지 않고 오직 존재한다는 것밖에는 아무런 속성이 없다는 것이 과연 사실일 수 있을까요? ... “데모크리토스는 짝 찬 것과 텅 빈 것을 상정하고, 전자를 ‘존재’라고 부르고 후자를 ‘비존재’라고 불렀다.”라고 심플리키우스는 말합니다. 원자들이 존재이고, 공간이 비존재 인 것이죠. 그런데도 이 ‘비존재’는 존재한다는 겁니다. 정말로 모호한 얘기죠. ... 공간은 더 이상 물질과 다르지 않습니다. 그것은 전기장과 유사한 세계의 ‘물질적’ 구성 성분 가운데 하나 입니다. 공간은 물결치고 유동하고 휘고 비틀리는 실재하는 존재자인

것입니다. ... 빛의 힘, 뉴턴의 힘 개념의 수정, 시간의 느려짐, 블랙홀, 중력과, 우주의 팽창, 빅뱅 등과 같은 이 많은 복잡한 현상들은, 공간이 변화 없는 고정된 용기用器가 아니라 그것이 담고 있는 물질과 다른 장들과 마찬가지로 그 자체의 역학과 ‘물리학을 갖는다’는 이해에서 파라 나온 것들입니다. ... 그가 공간을 ‘비존재’라고 불렀던 것은 사실이지만, 그가 ‘존재δέν’라는 말로 의미한 것은 물질이었습니니다. 그에게 “비존재”, 빈 공간은 “어떤 본성Φύσις”과 나름의 실체성을 지니고 있는 것이었습니다.

그것만으로 충분해.

정제 모를 것이 우리 몸 안에 있다.

"시제. 대체 어디로 가버린 거지?"

Of course, when Merleau-Ponty discusses queer effects he is not considering “queer” as a sexual orientation—but we can. We can turn to the etymology of the word “queer,” which comes from the Indo-European word “twist.” Queer is, after all, a spatial term, which then gets translated into a sexual term, a term for a twisted sexuality that does not follow a “straight line,” a sexuality that is bent and crooked (Cleto 2002: 13). The spatiality of this term is not incidental. Sexuality itself can be considered a spatial formation not only in the sense that bodies inhabit sexual spaces (Bell and Valentine 1995), but also in the sense that bodies are sexualized through how they inhabit space. The body orientates itself in space, for instance, by differentiating between “left” and “right,” “up” and “down,” and “near” and “far,” and this orientation is crucial to the sexualization of bodies. Phenomenology helps us to consider how sexuality involves ways of inhabiting and being inhabited by space.

사랑에 빠지는 것falling in love 이 중력 닦은 아니지 않는가. —알버트 아인슈타인 ... “춤은 왜 추는 거지?” “멋진 여자들과 춤추는 건 즐거운 일이니까.” 하이젠베르크가 대답했다. 그러자 한참을 생각하던 디랙이 되물었다. “그럼 춤추기 전에 그 여자들 멋지다는 건 어떻게 미리 알았어?”...“보고 싶어요.” 그가 말했다. “누굴 떠난다고 해서 보통 그 사람이 그립지는 않은데 정말 이해할 수 없는 일이네요.” ... “내 사랑 맨시 ... 당신은 내 인생에 굉장한 변화를 가져왔어요. 당신은 나를 인간으로 만들어 주었어요.”

3. 상대에게 특별한 감정을 느끼기 쉽다. 4. 생식이 목적이 아닌 섹스는 모순과 수수께끼투성이다.

그러나 내가 그 감정을 '말'로 제대로 표현할 수 있다면 섹스를 하지 않아도 됐겠지? 하지만 그런 것과. 지금 내가 얻은 몸의 체온이 하나가 되는 감각. 그 성적인 쾌락은 어떤 관계일까?

나는 친애하는 친구 S에게 어떤 개가 죽은 후 인간으로 환생하여 자신의 반려 인간과 재회하는 팬픽을 써달라고 했다. S는 흔쾌히 내 요청을 수락했다. S는 팬픽을 쓰는 동안 이 이야기를 어떻게 심심지 않게 만들 수 있을지 매우 고심했다. 그때 다른 친구 A가 혹시 그 이야기에 섹슈얼한 장면이 있냐고 물어봤다. S는 그런 순간이 들어갈 수도 있다고 말했다. A는 S에게 <<성스러운 동물성애자>>라는 책을 추천했다. 결국 그 팬픽은 동물성애에 관한 이야기가 되었다. 나는 그 팬픽을 읽고 몰랐던 감각을 알게 되었다. 반려 개가 반려 인간에게 삽입하는 동안 반려 인간이 느꼈던 개의 털 촉감에 대한 묘사가 자꾸 생각났다. 이야기 속에서 인간이 자신의 동물성애 성향에 대해 혼란을 느끼는 동안, 개는 이미 자신의 욕망을 명확히 인지하고 있었다. 그래서 개가 먼저 다가간다. 인간은 그 다가움을 통해 자신이 어떤 사람인지 점점 깨닫는다. 그리고 다가오는 개를 ‘취족은 듯 가만히 누워’ 기다린다. 그리고 종국엔 자신의 개가 없다면 이 모든 게 다 불가능해 지고, 그래서 언젠가 올 그 작별과 그 후의 외로움을 받아들여야 한다는 것을 깨닫는다.

쓰러지면서 풀에 어딘가 베였나 보다. 거기가 육신육신 아팠다. 그런데 거기가 어딘지 모르겠다.

UFO는 결국 오지 않았다. 아침이 왔다.

Don't you realize our bodies could fall apart at any second?
I would sleep naked. Next to you, naked

리버스엡제(오카자키 쿄코) 명사 혹은 형용사로서의 무성애(조윤희) 보이는 것은 실재가 아니다(카를로 로벨리) 우리가 사랑에 빠질수 밖에 없는 이유(스테파니 카치오포) Queer Phenomenology(Sarah Ahmed) No Passion/ Bodys/ Cute Thing(Car Seat Headrest)

우주 파편으로서의 (나의)에이스펙트럼

홍혜인(hyeinhong.90@gmail.com)

EXCERPT OF <TO BE CUTE> (FORTHCOMING PUBLICATION)

CH. Afterward – a deviously cute framework – Christina Yuna Ko

Throughout my conversations [in *To Be Cute*], cuteness emerged as an aesthetic that creates space, an extra sense or dimension allowing us to imagine alternative possibilities of care for the self and the communities we participate in, as well as, a critical means of connection to each other and the world around us. Whether that manifests as a stuffed animal we hug to sleep, cute products as a cover to explore the boundaries of "Asianness", a cute object unexpectedly found in daily life, or cute characters carrying messages in support of the oppressed; cuteness infiltrates taking hold as a powerful and deeply rooted aesthetic. In that way, I see cuteness as a means of becoming deviant, embracing the feminine, the queer, the minor and the soft. I wanted to take the last pages of this publication to propose a *devious* framework of cuteness (mostly open-ended questions ^.^) to covertly scheme with you about its use and reclamation.

This framework is rooted in reflections from my experiences speaking with the thoughtful and generous participants in these conversations [Sophia Park, Lulu Yao Gioiello (FAR-NEAR), Amy Yao, Erica Enriquez, Erica Kanesaka, Daniel Chew (CFGNY), Ten Izu (CFGNY), Stella Zhong, and Larissa Pham], as well as friends who have chatted with me about cute things. I hope this devious framework can be a language for us to expand on cuteness as appreciators, users, obsess-ers and lovers of the cute.

- ❁ *Cute as a mediator of emotion:* Cuteness can be a direct route to pull out emotions. When a cute object or character acts as an ambassador/diplomat/mediator, a relationship dynamic with empathy can emerge. How can we envision using this capacity of cuteness to call out to evoking care when empathy is severed?
- ❁ *Cute as another world:* Cuteness is rooted in reality, but allows us to create alternative worlds within the real. It is not an escape, but an altern that allows us to explore the possibilities for our own reality to be kinder, tender, girly, and joyful. When I see a cute sticker or a cute graphic unexpectedly, even something as tedious as a long commute becomes more comfortable. Then, can we use cute to form access points of comfort interspersed in daily life or moments where comfort can't be found? Can we use cuteness to imagine a softer reality?
- ❁ *Cute as messenger:* Cuteness can be used to mask the parts we find vulnerable, for example, expressions of affection towards those we hold dear. A cute emoji, gif or sticker lets us convey affection more readily. Cuteness can open up an easier means of expression. How can it further be a part of our language? How can we use cuteness to communicate that which would be difficult to otherwise and to create familiarity around subjects that can be dismissed when perceived as foreign or "other"?
- ❁ *Cute as cover:* Cute can disarm, simultaneously allowing a radical message to be conveyed in a format that flies under the radar. Can we use our own cuteness or a cute appearance as camouflage in the face of dangerous censorship and suppression? Can we think of it as a secret communication system capable of carrying messages of support and criticism against the structures that uphold racist, patriarchal, capitalist, and colonial systems?
- ❁ *Cute as fundamental to our existence:* The "cute sense" allows us to spot or identify cute in the wild. It can immediately scan and determine if cuteness is present. This is not a skill or a taste cultivated, but rather instinctive and nurtured. How does this additional sense change the way we move through life? Does it allow more room for vulnerability, weakness, and softness?

Cuteness is often an embrace of the minor, the small, the powerless. It can create the veil of harmlessness and act as a cover. It can help convey feelings when it can be difficult otherwise to express them. When cuteness is harnessed for nefarious agendas to perpetuate capitalist, racist, or nationalistic purposes, it has a powerful capacity for harm. However, cuteness like most things is rich with nuance and its harmful usage is a fraction of its influence and potential. When cuteness is reclaimed by individuals and communities that live within it and appreciate it; cuteness can provide access to a deeper understanding of self, comfort, humor, and radicality.

Cuteness is held closely, hugged, shared as a gesture of intimacy. Ever since I started this project [on cuteness], many people have shared photos of their pets, links to cute characters, movies, and goods. This connection shared in the cute has been an incredible brightness in my life. In this time where empathy is failing with immeasurable cost, as the human capacity for care is not seen as an essential responsibility, I hope that this [forthcoming] publication can contribute to emphasizing the importance of such emotions. And I hope it makes clear that cuteness can be a latent ability that once activated, gives you a second to breathe, encourages you with warmth, or hides you when up against oppressive forces and systems (i.e. Western centric world views, myth of patriarchy, or a capitalist driven sense of worth). I see cuteness in its generative capacity as a secret weapon while going through the harshness that finds you in daily life. Though cuteness should not be over idealized, I think what matters is giving consideration on how we use it. If we draw out cuteness' potential to hold affective warmth and imagination, I hope it can be a vehicle for us to dream of a softer, more tender, dear, caring, alternative way of being.

~Stay tuned for (To Be Cute)'s publication~

(ノ◡◡)/*:°◇~

花開 HAGAI

花開藝文誌

民國113年12月 森·人號

DECEMBER 2024, ISSUE NO.10 FOREST·PEOPLE ISSUE

編輯：李彥儀

封面藝術作品：Candy Bird

設計：王秉中

作者：陳政道、莫奴、Candy Bird、Yabung·Haning/吳雅雯

特別感謝：森人——太魯閣藝駐計劃

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請在此下載本期內容，若以 A2 尺寸印刷會更佳。

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실재하는 몸과 동기화되지 않은 것은 꼭맞게 올라가지 않아도 됩니다. 자유입니다. 무려 진밀들, 반 박, 반의 반 박, 한 박, 두 박, 반의 반의 반 박, 톨, 두두두, 두, 두, 두— 두두두두두, 두……두……두……. 머뭇거리십니다 당당하게. 이해하고 이해받지 못하고 이해받지 못하는 것을 이해하며 그런 사람들끼리 모여서 이성한말들을 해요.

몸 안에서, 성대와 목구멍과 코 뒤, 머리까지, 초 당 수십개의 단어들 이 오
 르락내리락 하며 부딪혀요. Festhalten? Festlegen? Aushalten? Aufhalten?
 Abschießen? Hätte? Haetae? würde? würde haben gehabt, greifable?
 greifbar, tangible, falta, falten, Invitation [Invitachion] nein, Einladung, eventuell
 eventually, falta, falten, Chorizo, what? 아니 그, like, 막, Die Machens machen
 das alles.

니의 대화하기는 온갖 소리들이 뭉쳐졌다가 흩어졌다가 꿈꾸 꿈꾸 불어 꺼안다가 마지막에 흠이 빠져 한 마디를 내뱉는 것. 그러니 나는 사랑할 때만 말해요. 간혹 소리를 내기도 하고 자주 소리 없이. 그리고 들음을 건넵니다. 어차피 우리는 말로 소통하지 않아요.

二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百

그러나 번역 기계로서의 사명. 소프트웨어는 3.0 하드웨어는 베타 1.0. 눈을 뚫고
 할게 드 로보트. 행과 행간과 미간의 주름과 어조와 눈동자를 빠르게 스캔. 되게
 넓은 색인데 영영 white로 쓰여지는 양을 피부색, very unique. 영당이와 팔에 문포
 된 지방; 검은 머리. 머리도 손톱도 자라나는 진짜 인간 같은 디자인. 기술의 혁신.
 이룬다양 스물 다섯개의 목소리.

언어설정이 땀땀이 되어, 여기로 건너온 종교 가전제품처럼 나의 밑은 열 개의 언어 육전 중 하나가 되어 취사가 완료되었습니다. 10년 연속 소비자 만족도 1위 법률. 중요하지 않아 네가 무슨 말을 하든. 하고 잘 된 것을 주이라.

Being unsynchronised with the actual body is the freedom to not be just right. Fractured words, half a beat, a quarter of a beat, a beat, two beats, a half of a quarter. Doom. Doo-doo-doo. Doo. doo. doom. doo. doo. doo. doo. doo. doo. doo.....doo. doom... I hesitate, confidently. Understanding and not being comprehended, and understanding not being comprehended, such people gather and say strange things.

Inside the body, dozens of words per second rise and fall, colliding through the vocal cords, the throat, the back of the nose, and up to the head. Festhalten? Festlegen? Aushalten? Aufhalten? Abschießen? Hätte? Haetae? würde? würde haben gehabt, greifbar? greifbar, tangibile, falta, falten, Invitation [Invitation] nein, Einladung, eventuell eventually, falta, falten, Chorizo, what? Ani Geu, like, Mak, Die Machens machen das alles.

How I speak is a jumble of sounds, clumping together, falling apart, clasp-
ing and clinging to each other, only to dissolve weak as water, and utter a
mumble. Then I do speak when I love. Sometimes with sound, but often
without. And I endure listening. We don't communicate with words anyway.

Then

Omit. No editing. Perhaps expansion. Only the pencil lead gets worn down. If only the fumbling became poetry.

Yet, the mission as a translation machine. Software version 3.0, hardware beta 1.0. A robot with a wide-eyed stare. Quickly scanning lines, between the lines, between the furrowed brows, the tone, and the pupils. A very bright colour, but never quite written as white, the skin tone. Very unique. Fat on hips and arms. Black hair. Real human-like design with growing hair and nails. Breakthroughs in technology. Twenty-five beautiful voices.

With the language set to X-language, like a secondhand appliance shipped overseas, my words become one of ten language options. Cooking is complete. The meal is ready. A rice cooker ranked number one in consumer satisfaction for 10 straight years. It doesn't matter what you say. Just serve me white, well-cooked rice.

Yedam Ann

Yedam Ann is an artist based in Berlin and Seoul. She explores both personal and social routes through the rhythms of commuting and various scales of movement. Within these pathways, she discovers landscapes of placelessness and non-place, capturing how these are intensified by technology and infrastructure. She writes, makes space installation, video, and performance.

<https://yedamann.com/annyedam@gmx.de>

IG: @annyedam_darm

Fraktolingua

I love many languages, yet I have also experienced how language can become a tool of discrimination and violence. Weaving together fragments of language can expand expression, but it can also paralyse thought. Must an immigrant who left of their own accord speak in the language of the white? Does the coloniser apologise in the language of the colonised? Fraktolingua is a poem born from these experiences and was read during a performance with AFSAR members at the Poesie Festival Berlin.



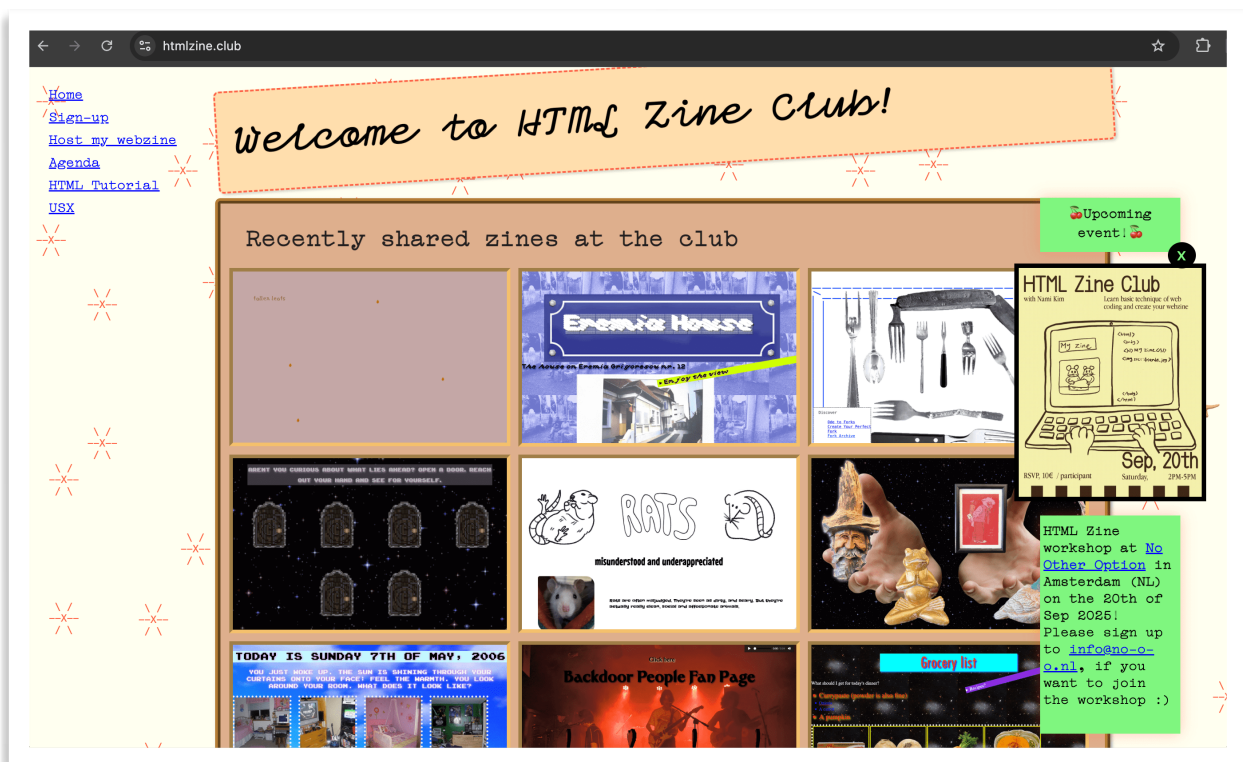
— ☆ — HTML Zine Club ☆ — (EN)

HTML Zine (so-called webzine) is a form of digital publication that is created by a simple web coding with basic markup languages such as HTML & CSS. As the word 'zine' states, it embraces personal stories/feelings, hands-on experiments and self-expressions. It can aim for a small scope of readers like friends, family, or even yourself. And, HTML Zine Club is a community for people who are interested in learning and making hand-made webpages and exploring fun Internet visual culture. This club provides participants with care-based web coding instructions and an opportunity to freely host their works online. <https://htmlzine.club/>

Do you want to upload/share your webzine? Join the club and host yours at the server! :D

* You need an **invitation code** to join the club. Please email to info@htmlzine.club to get the code, simply introducing yourself.

HTML Zine Club is run by Nami Kim (she/her), a Rotterdam (NL) and Linz (AT) based artist. Every few month she has been publishing an essay revolving around web interface and user autonomy on her essay platform USX (User Sentimental eXperience). Her research has expanded into skill-sharing the web coding techniques for others who don't hold technical knowledge in friendly forms. URL of the USX is <https://usersentimentalexperience.net/>



Nami (on behalf of HTML Zine Club) doesn't have any Instagram accounts. She can always be connected with you through email :) Please write to info@htmlzine.club ☆

— ☆ HTML Zine Club ☆ — (KR)

HTML Zine (=webzine)은 주로 HTML & CSS과 같은 아주 간단한 웹 코딩 언어로 만들어지는 디지털 퍼블리케이션입니다. 손으로 쉽게 넘겨볼수있는 Zine (진) 이라는 단어가 암시하듯, HTML Zine은 개인적이고 소소한 일화/경험, 표현하고픈 추상적 감정들 등을 아주 자유롭게 표현하는 매체가 됩니다. 또한 주위 친구들, 가족, 자기 자신 등 공유하는 독자의 범위가 작습니다. HTML Zine Club은 손으로 직접 웹 코딩을 배워보고 자신만의 요소들을 넣어가며 자유로운 개인 웹페이지들을 만들고 서버에 올려보고픈 사람들을 위한 커뮤니티입니다. 기술적 배경이 없으신 분들을 환영하는 플랫폼인 만큼, Tutorial 페이지에 HTML & CSS 언어에 대한 지식을 친근하게 공유합니다.

<https://htmlzine.club/> <- 자신만의 독특한 웹페이지를 만들어 호스팅 해 보고 싶으신가요? 그렇다면

info@htmlzine.club 으로 아주 간단한 1-2줄 자기소개를 보내주세요. 보안적 이유로 가입을 위해서 필요한

초대 코드를 빠른 시일 내 보내드리겠습니다.

HTML Zine Club은 네덜란드 로테르담과 오스트리아 린츠를 주로 배경으로 활동하고있는 아티스트 김나미에 의해 운영됩니다. 웹 인터페이스, 사용자의 자율성, 프로그래머와 사용자의 개념 정의 등에 관심을 두어, USX (User Sentimental eXperience) 라는 그녀의 웹 에세이 플랫폼에서 몇 달의 간격으로 글을 게재해왔습니다. 최근 글쓰는 활동이 약간 뜸해지고 있지만 곧 다시 올리고 싶은 마음입니다. USX: <https://usersentimentalexperience.net/> 김나미 아티스트는 직접 웹 언어들을 배우고 우당탕탕 웹사이트/앱을 만들어보는 것이 우리가 늘 사용하는 인터넷과 한 층 가까워 지며 사용자로서의 권리를 증진시킨다고 믿습니다. HTML Zine Club을 통해 친근한 웹 코딩 교육 워크샵을 제공하며 소통하는 것을 좋아합니다 :-)

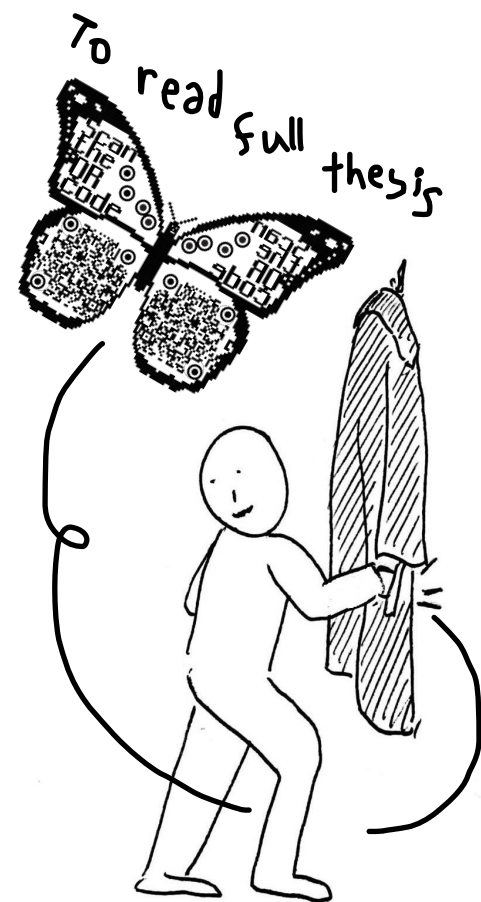


아티스트는 개인적 및 HTML Zine Club을 대표하는 인스타그램 계정이 없습니다. 하지만 언제든지

info@htmlzine.club 이메일로 닿을 수 있어요 ☆



This publication itself is one such example. By taking the format of a calendar [Jun 2023 · Jul 2024], it attempts to tiptoe into your personal space. You may build a relationship over time, once a month, when turning the page. Or maybe the moment you read this description, the lifespan of the calendar may have passed. I hope the ideas of intimate publishing keep spark(l)ing curiosities.



Telling, sharing, listening to, and hearing stories are relational and interdisciplinary acts that are animated by all sorts of people, places, narrative, devices, theoretical queries, plots. The process is sustained by invention and wonder. The story has no answers. The stories offer an aesthetic relationality that relies on the dynamics of creating-narrating-listening-hearing-reading-and-sometimes-unhearing (McKittrick 2021, p. 6).

What I noticed from my own experiences of sharing stories and from McKittrick's thinking on storytelling is that this action is inevitably relational. Storytelling creates a space for 'we'—a space beyond the binary of 'you' and 'me'. McKittrick's work greatly encouraged me to focus on storytelling as the main methodology for my graduation project. Furthermore, as the stories that I wish to share carry vulnerable and intimate feelings, I desired to propose specific settings where I—and others—feel safe to tell, share, read, listen to, hear, and experience. This is how I came up with the concept of intimate publishing.

Chapter 2. Intimate Publishing

Intimate Feeling and Translation

During my first individual assessment, Steve Rushton—an X PUB tutor for the 'Reading, Writing and Research Methodologies' seminar—told me 'an invitation of intimacy' seemed to be a recurring theme in my work. Since then, feeling quite content with this keyword, I have started to think of my practice through 'intimacy'.

But what is intimacy? To understand the concept of intimacy, I typed the word 'intimate' into an online English dictionary. Defined as 'closely acquainted; familiar' and 'private and personal', it comes from Latin 'intimare' (to put or bring into, to impress, to make familiar), from 'intimus' (inmost, innermost, most intimate), the superlative of 'intus' (within), from 'in' (in). I thought: *Hmm, that looks complicated*. And it sparked my curiosity.

While researching 'intimacy' and conceptualizing 'intimate publishing', ***Intimacy: An Alternative Model for Literary Translation*** by Sophie Collins (2020) was immensely insightful. In this text, a writer, poet, and translator based in Edinburgh, Collins critically approaches a normative translation model—the fidelity model—and reveals its underlying sexist, instrumentalist, essentialist, and colonialist desires. Through an in-depth analysis of Don Mee Choi's translations of a poem by Kim Hyesoon, based in the US and South Korea, respectively, Collins proposes intimacy as an alternative translation model over fidelity model.

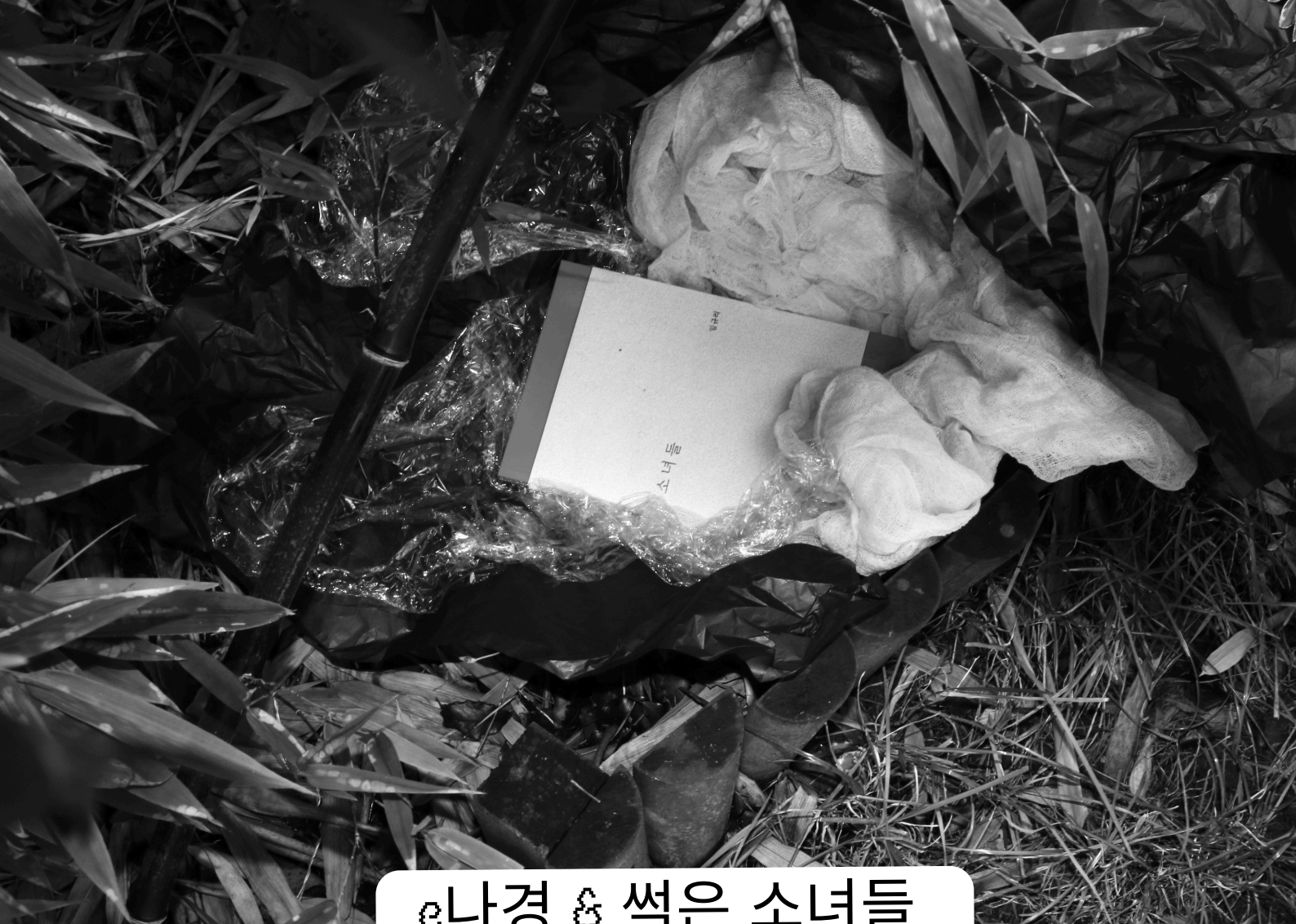
Pointing out a notorious obscurity of intimacy, Collins writes:

[i]t covers a range of affective state of both high and low arousal, and its valence might be positive and/or negative. Conflict and failure are as core to our experiences of intimacy as the excitement of collaborative world-building and the mental and physical benefits of another's care (2020, p. 338).

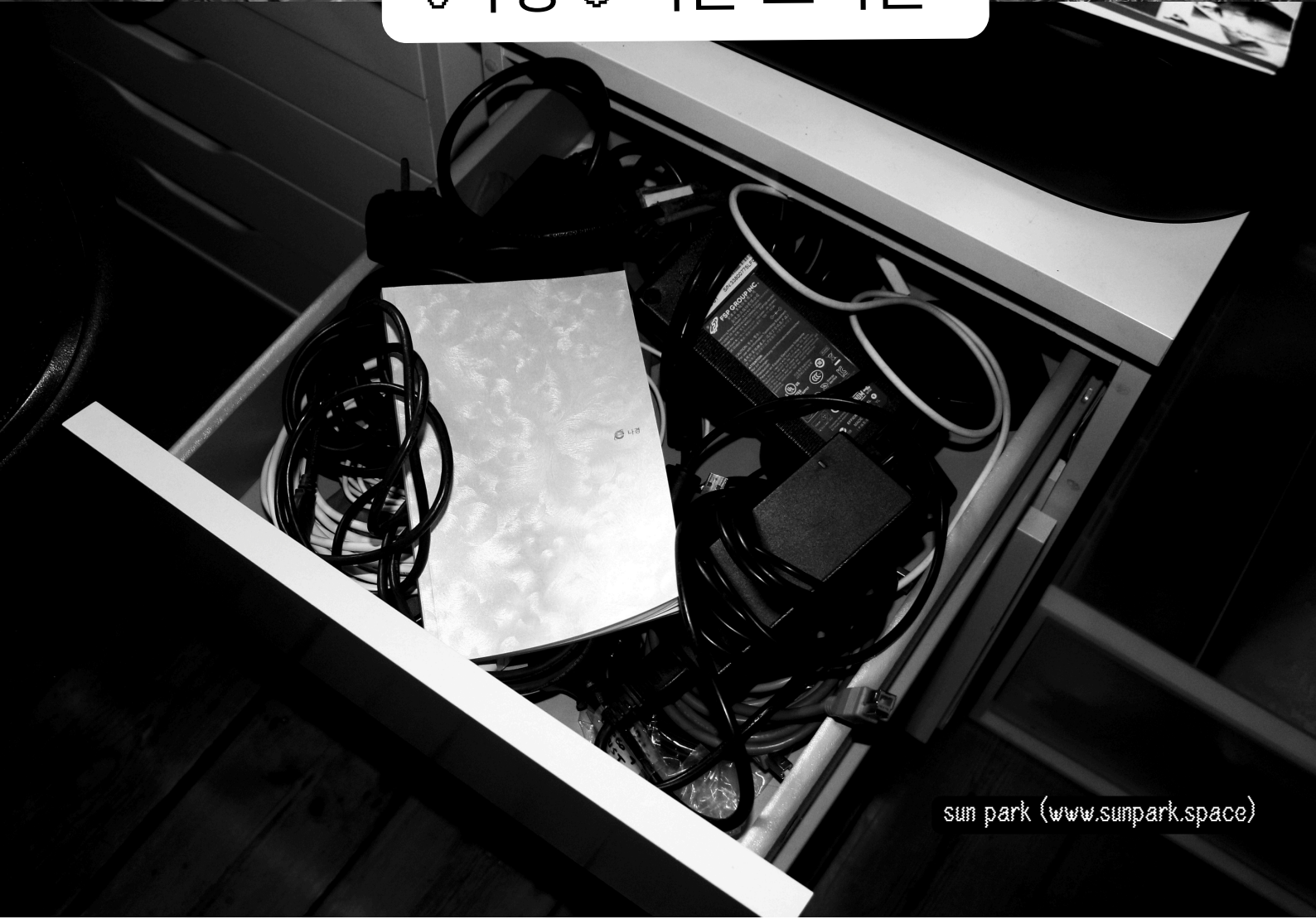
Based on these notions, she concludes that intimate translation has two features: 1) increased contextualization of the author and source text, which does not need the depiction of a friendship if one does not exist; and 2) subversion of the prevailing aesthetic standards of the recipient's culture.

According to Collins, Don Mee Choi's translation work is a full embodiment of intimate translation. Collins highlights how Choi's usage of commentary space (sharing her translation process and connecting her familial immigration story with Korean modern history) sets the ground for intimacy, helping readers to better comprehend others by understanding their motivations, desires, and backgrounds. Secondly, Choi's idiosyncratic usages

Snippet →



e나경 & 썩은 소녀들



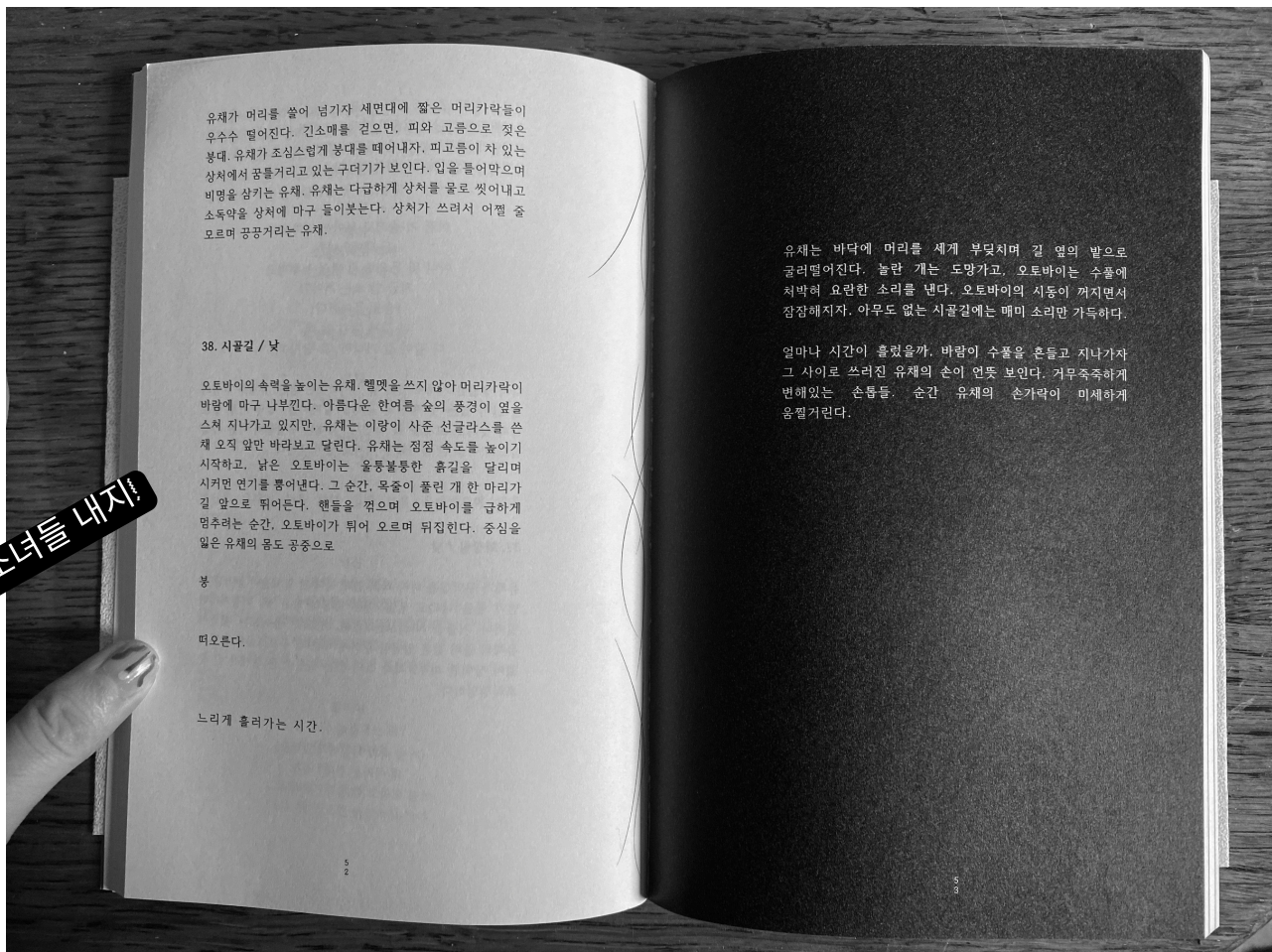


픽처리스는 영화와 시나리오를 쓰는 주변 친구들의, 영화로 만들어지지 못한 《혹은 못 할》 시나리오를 글로라도 세상에 내보내자는 마음에서 시작된 프로젝트다.

단편 모음집 e나경은 일상과 환상을 담담하게 오가는 이나경 감독의 단편 시나리오 6편을 엮은 진이다.

임규리 작가의 썩은 소녀들은 좀비로 변해가는 두 여고생의 일탈을 그린 장편 호러 시나리오다.

e나경 표지!



썩은 소녀들 내지!

유채가 머리를 쓸어 넘기자 세면대에 짧은 머리카락들이 우수수 떨어진다. 긴소매를 걷으면, 피와 고름으로 젖은 봉대. 유채가 조심스럽게 봉대를 떼어내자, 피고름이 차 있는 상처에서 꿈틀거리고 있는 구더기가 보인다. 입을 틀어막으며 비명을 삼키는 유채. 유채는 다급하게 상처를 물로 씻어내고 소독약을 상처에 마구 들이붓는다. 상처가 쓰러져 어쩔 줄 모르며 끄끙거리는 유채.

38. 시골길 / 낮

오토바이의 속력을 높이는 유채. 헬멧을 쓰지 않아 머리카락이 바람에 마구 나부긴다. 아름다운 한여름 숲의 풍경이 옆을 스쳐 지나가고 있지만, 유채는 이렇이 사준 선글라스를 쓴 채 오직 앞만 바라보고 달린다. 유채는 점점 속도를 높이기 시작하고, 낡은 오토바이는 울퉁불퉁한 흙길을 달리며 시커먼 연기를 뿜어낸다. 그 순간, 목줄이 풀린 개 한 마리가 길 옆으로 뛰어든다. 핸들을 꺾으며 오토바이를 급하게 멈추려는 순간, 오토바이가 튀어 오르며 뒤집힌다. 중심을 잃은 유채의 몸도 공중으로

봉

떠오른다.

느리게 흘러가는 시간.

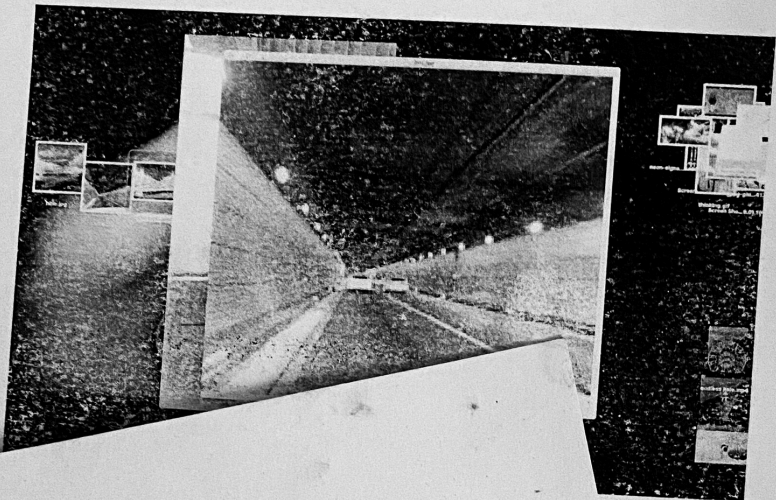
유채는 바닥에 머리를 세게 부딪치며 길 옆의 밭으로 굴러떨어진다. 놀란 개는 도망가고, 오토바이는 수풀에 처박혀 요란한 소리를 낸다. 오토바이의 시동이 꺼지면서 잠잠해지자, 아무도 없는 시골길에는 매미 소리만 가득하다.

얼마나 시간이 흘렀을까. 바람이 수풀을 흔들고 지나가자 그 사이로 쓰러진 유채의 손이 언뜻 보인다. 거무죽죽하게 변해있는 손톱들. 순간 유채의 손가락이 미세하게 움찔거린다.

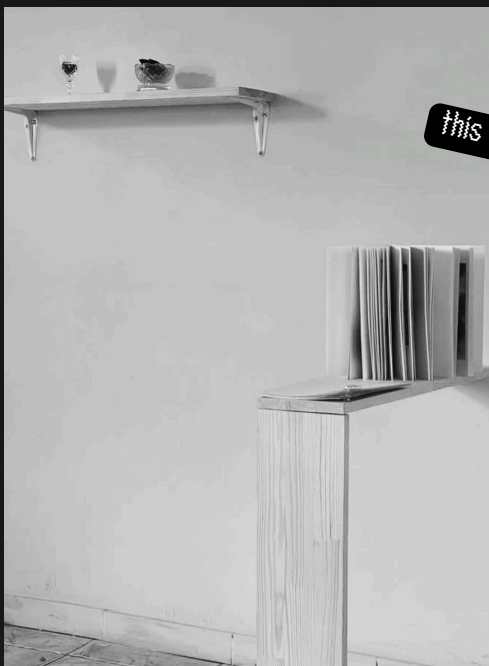
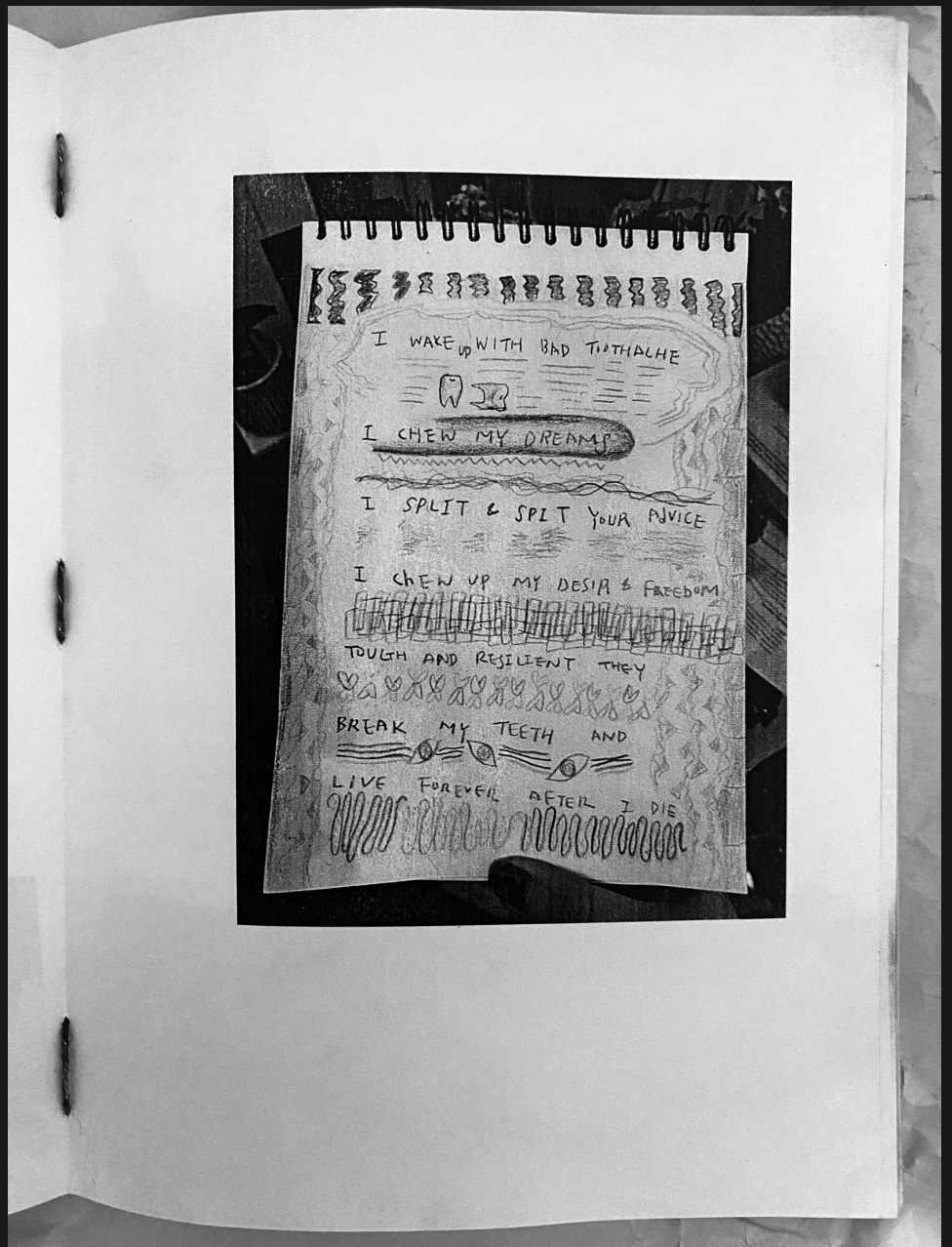
rehearsals for a poem

three books inspired by a lightning struck tree and the creative and destructive potential of fire. The books are covered with charcoal and invite the readers to touch and stain the pages as they read (made in 2024)

i one time shouted in a tunnel and walked all the way to the end of the tunnel to listen to my own scream. it takes time to understand what i was trying to say.



sun park (www.sunpark.space)



this is how the books were shown at the IntheCloset gallery!

screwed book

a research compilation on liquid crystal. I was trying to make my own emulsion for 16mm filmmaking, an experiment that involved many screwing up (made in 2018)

sun park (www.sunpark.space)



Once the time is stored in memory, the speed and the sense of duration of the moment change. But how? And why?

"Here space is everything, for time ceases to quicken memory. We are unable to revive duration that has been destroyed. We can only think of it, in the line of an abstract time that is deprived of all thickness."

Gaston Bachelard claims that the time, in memory, is flat. Actions in moments are compressed in a more than what we see. Psychologist Daniel Kahneman suggests more scientific argument that the average duration of memory is three seconds.² He also mentions that our remembering selves are ignorant to the duration of memories when defining the impression of memories.

Filmmaking somewhat fulfills our desire to understand duration time visible.

Frame Rate/Relativity of time/Division of Time
18 fps- faster, less info, more action, short
64 fps- slower, more info, less action, long

Bachelard, Gaston and M. Jolas. "The Poetics of Space." *The Poetics of Space*. Penguin Books, 2014. 284-303. doi:10.1017/9781107008565.001.

1. Tuan, Yi-Fu. *Landscape of Fear*. Blackwell, 1980.
2. Jones (Author), Tony A. *SPLITTING THE SECOND: The Story of Atomic Time*. INSTITUTE OF PHYSICS PUBLISHING BRISTOL AND PHILADELPHIA, 2000.

- A prof.
This time me-
measure both time -
1. measuring the space by the le.
 2. measuring the time by counting th.
 3. measuring the time of the space by fe.

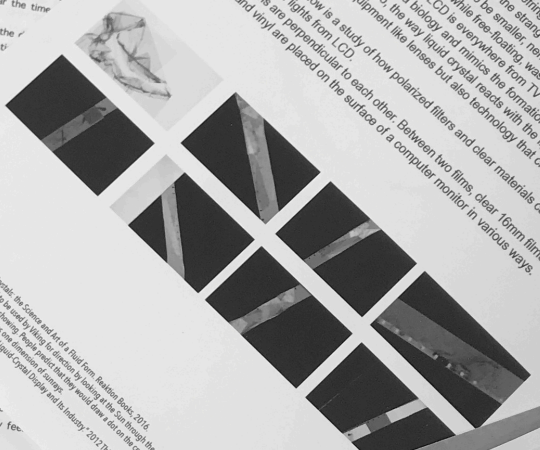
Gold speaker
the use of the
no. 1, 2001.

Gold speaker
the use of the
no. 1, 2001.

A second is defined as "the 770 periods of the radiation transition between the ground state of the cesium-133 atom." The definition of the second is based on the cesium-133 atom.

"Acute awareness of time is a cause of tension and distress in contemporary Western society. Our dreams are more often haunted by time than by space: people dream of missing the boat or the train, and wake up in fright."

When knew the time from looking at the sky, sun, and stars, time was a symbol of power. Those who knew the time had power over those who didn't. When we invented the train that travels as fast as the time, the time was added to people through making time into of knowing the time. We all have civilization seems to fear the time



Carole, Liquid Crystal, and Polarization

In 1888, an Austrian biologist, Friedrich Reinitzer first discovered a liquid crystal. He called it "cholesteric" because it was made of cholesterol. He called it "liquid crystal" because it was a liquid and it had some properties of a crystal. He called it "cholesteric" because it was made of cholesterol. He called it "liquid crystal" because it was a liquid and it had some properties of a crystal.

To understand LCD below is a study of how polarized filters and clear materials can show the color of LCD and direction of lights from LCD. Two polarized films are perpendicular to each other. Between two films, clear 16mm films with images, plastic layers, and vinyl are placed on the surface of a computer monitor in various ways.

What's the difference between architecture and film perception of the world—our being-in-world—by defining space?



The window different world view it. The v reminding emer for its t

short straw editorial text

Ballpark Collective

Short Straw

editorial text

a zine accompanying a collectively made film 'Short Straw' by Ballpark Collective. Five members pulled straws to decide an order of filmmaking. The first member made a five minute film and passed it onto the next member who responded to it by making another 5 minute long film. Members were only allowed share the 5 minute film without sharing any other details. responded to each other's film by making another film. (made in 2019)

sun park (www.sunpark.space)



Serres speaks about the appearance of another objective reality, another Nature, a new age of the Earth, the divisions that once separated social history and natural history have collapsed; as winds blow and change the weather, humanity has assumed the power to change the climate.

Max Leach

Rub your
eyes until you see

it.
(image)

"The pain from the invisible
scars is impossible to heal"

I carried this line with me for
a week. After that week, I
worked from a sculpture I
saw by Frederic Leighton
(1830-1896). 'An Athlete
Wrestling with a Python',
completed in 1877. It became a trigger
for a new age of sculpture; one built out
of frustration. I found it wandering the
Tate with a face like a cricket bat.



(image)

I superimposed another sculpture of
a woman, shifting the narrative and
engagement between the man,
woman and python. Both subjects
found a new symbolic dimension.



It's a lie, they exist in
different times,
locations, materials
and lifestyles.

They never
know the
o t h e r
existed but
became part of a
curious face off.

Also both
probably
never
existed in
the first
place.

Sarah Lewis




Shame.



Scars at a cultural level are invisible,
hidden by tacitly agreed behaviour
Interdependence

Excerpt from collectings for MISHEARD PROJECT

The MISHEARD PROJECT collects and documents how AI-assisted transcription software programs mishear spoken english, revealing the accented listening embedded in their training and design.

	A	B	C	D
1	Actual word	Misheard as	Transcription Software	Speaker
2	kulintang	cooling tongue	Google Recorder	
3		polenta		
4		in town		
5		coolant town		
6	Javanese	Japanese	Descript	
7	gamelan	gamble and	Google Recorder	
8		government	Google Recorder	
9		gunmen	Google Recorder	
10	Afro-Latin	after 11	Google Recorder	
11	Philippine	for the been	Google Recorder	
12	gongs	dogs	Google Recorder	
13	Singaporean	single foreign	Google Recorder	
14	sonorities	minorities	Descript	
15	skin	skiing	Google Recorder	
16				
17				

speakers anonymized via doodle

These mishearings are collected during the process of my transcribing various interviews and conversations with peers and family for research and personal purposes. When reading an automated transcript between myself (a “native english speaker”) and those who would not be categorized this way, I am consistently heard more correctly than my “non-native” conversation partners.

While the mishearings can appear on the face of it amusing, the biased tendencies of these software indicate global-scale accent supremacies, the impacts of which are far-reaching.

Emma Lo (she/her) is a writer, researcher, and sound artist based in Berlin. Her research-artistic practice focuses on archiving sonic expression. With Asian Feminist Studio for Art and Research (AFSAR), she initiated and co-leads the Study Group “Listening to/Sounding Embodied Archives.” She is currently a doctoral researcher at the Freie Universität Berlin.



Collective -

CV - and a page

portfolio in it

Hallway

Collective

This little hallway became the living room, dining room, office, and our favourite hangout. A table with three chairs hosted our dissertation writing, researching, project brainstorming, application writing, binge watching, tarot reading, dreaming, laughing, whining, and crying. Accompanied always with our shared home cooked meals, coffee, tea, cheap wines, and beers.

Always on the table is a big black notebook that has journaled recipes of our food cravings from "back home", attempted diets and whatever we need to get rid from the fridge. Some were projects we said we would do but never did. Regardless, the notebook bear witness to our boredom and creativity. Eventually we did released a zine having all this recipes and was printed in our 7.5 second hand printer from second hand store we called "The Het"-(this is another story..)

After moving so much from Austria to Denmark to Poland (and other places in between), add to that the COVID pandemic- we decided to stay in Rotterdam to finish our dissertation in for an MA mobility program that made us travel every semester. We felt the need of staying put and finding a sense of ground.

And so, in March 2021 the three of us moved in Goudsesingel, Rotterdam. Because of our lack of Dutch language, mix that with a strong hold of our own mother tongue, we didn't know how to properly pronounce it. What rolls out of our mouth became "Good to be Single", as we have fondly named our house. Well, more like an apartment with three bedroom with a small kitchen, a toilet, a bathroom, and- the HALLWAY.

From the House of GoodToBeSingle
(aka Goudsesingel, Rotterdam)

I made a soup today
at 7pm on a Thursday
we needed something warm
& green and we had a
bunch of spinach so...

SALARY
FENNEL
GINGER
GARLIC
ZUCCHINI
BUTTER
OLIVE OIL

SALT
PEPPER
PARMESAN
& SPINACH



LOOKS LIKE
SLIME :)

AFTER JUJU SOUP

The oven. Nationally: German
color: black Born/Delaware
weight: 7.5 kgm. 18:03
width: 44.6 cm May 21, 21
height: 22.1 cm Friday
Depth: 37.8 cm



KOENIG SME 4341



the middle
cold
empanada

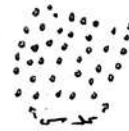


Riri (Lebanon), Juli (Chile) and Czari (Philippines) are the sluts of "The House of Good to be Single". While they no longer live together, they are still very much in each other's lives updating each other with the latest chismis or remembering a lot of chismis. They continue doing their own things doing massage, countering terrorism, and baking the prettiest cakes and pastries.

Monday, 3 May 2021:

#Lebanese Lentil soup شوربة

- Red lentils
- Onions
- Half of a lemon juice
- cumin
- 7 spices
- Garlic
- salt to taste



Add olive oil, put onions, garlic and spices.
Add water + lentils
Boil it until you feel it's ready.



can of
black beans

option A
Fish Stir Fry
w/ Beans

- Beans
- Fish
- Carrots
- Onion
- Garlic
- Soy Sauce
- Sweet & Sour Sauce
- Corn Starch

Fry the fish - separate
stir fry onion, garlic
add carrots
add beans

Add half cup water
+ top soy sauce
top sweet & sour

Add table spoon of
cornstarch (dissolved in water)

Add the fried fish

Semi
The Detox Diet

Day 1
Breakfast
Smoothie

spinach, banana, mango, ginger, greek yoghurt, coconut milk
and a sprinkle of nuts

Afternoon: Salad

spinach, apples, nuts, lettuce, seeds, tomato,
avocado

dressing: lemon, olive oil, dried mint, salt
& black pepper

Dinner - Fuck it → Wine! to start

Soup

- Pumpkin, carrots, cinnamon, garlic, ginger,
coconut milk, almonds
salt & pepper

and more wine... :)



otang



Remember the polaroid dress?
but! with Rad's
recept
Shoulders: 40 cm.
chest: 80 cm.
waist: 66 cm.
hips: 80 cm.
from shoulder: 95 cm.
to knee



-this is a
pear
for dessert



Option B
Pork and Beans

- Beans
- Pork Belly
- Tomato
- Onions
- Garlic
- Ginger
- Shrimp paste/Fish Sauce
- chili

• Brown the pork

• Add garlic, onions,
ginger, tomato, chili

• Add beans

• Add shrimp paste/
fish sauce

• Simmer & then
add water

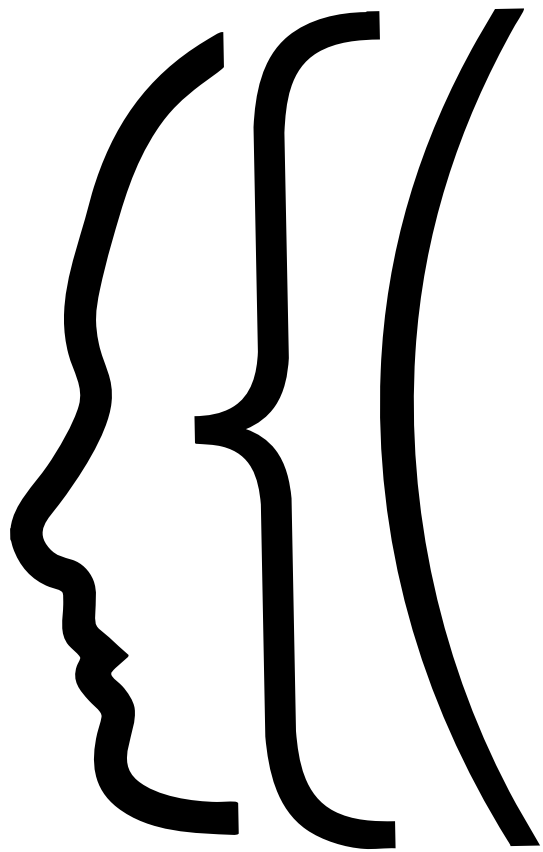
• let low cook for
15 mins



And then, sure enough,
my dream completely just changed

그리고 저는 다른 곳으로 가기로 결심했어요





(Asian) Feminist Studio for Art & Research



Reach out to us!

Instagram

@afsar_asainfeministstudio

Website a-fsar.com

Let's study together!

Discord @AFSAR

Big thanks to...

team BookBook Festival,
for those who shared their snippets
홍혜인 (Hyein Hong)

Price: pay what you can

All the money will be first used to
cover the printing cost then will go
to AFSAR collective money pot for
our sustenance

AFSAR Bootleg Catalogue

2025 Fall

Compiled By Chae &
Eugene Hannah Park