

## GLOBAL YOUTH CULTURE FORUM - JEJU 2019

**Talented, self-reliant and dynamic local artists from Jeju (Republic of Korea) as well as international artists, designers and architects who have interest in public space and work in any art media (photography, installations, drawing, ceramics, video, performance, soundscapes, etc.) are invited to apply for the opportunity to participate in the Global Youth Culture Forum Jeju 2019 to be held on 19-26 October 2019. The deadline for submissions is Monday, 2 September 2019.**

### **What is the Global Youth Culture Forum?**

The Global Youth Culture Forum (also referred as GYCF) is a process and an event that relates culture to the sustainable development of Jeju. It is supported by the Jeju Special Self-Governing Province government and the Culture Committee of the world organisation of United Cities and Local Governments (UCLG), together with JITC-Jeju International Training Center, JFAC-Jeju Foundation for Arts and Culture and JURC-Jeju Urban Regeneration Center. The first edition of the Global Youth Culture Forum Jeju was held from 29th October to 4th November 2018 and its final report can be consulted [here](#).

### **How it will be developed?**

The second edition of the Global Youth Culture Forum Jeju will be held from 19th October to 26<sup>th</sup> October 2019. The Global Youth Culture Forum will be a global meeting of local and international artists and architects who will be working together taking as cases of study several areas and topics related to the island of Jeju. Focused on the cultural and social issues that usually are involved in contemporary urban transformations as consequence of economic and political processes, the aim of the workshop will be analyzing context in situ to work on different proposals in which art and culture are the fields of reflection and action. Joining a General Curator who has developed the conceptual frame of the Forum, the participants will be led by one local Mentor and one international Mentor, while it will be 25 participants, around fifty per cent local and fifty per cent international from around the world. It is expected the equal participation between women and men.

The GYCF will have a light online prelude through a web and a blog which will be released on 1<sup>st</sup> October 2019 and become the online space of communication between all participants, mentors and curator to keep in touch and share ideas, materials and references related to the programs to be developed during the Forum. The GYCF will end with a public presentation in which the participants will present their conclusions and proposals to artists, students, members of the media and the general public (in English). The organization and the General Curator will consider and evaluate if some of the proposals may have real production possibilities to be taken in account in the future.

Selected candidates will be provided with more and detailed information (the general concept and the concrete programs to develop during the Forum will be provided from 1<sup>st</sup> October 2019).

### **Who can apply?**

The Global Young Culture Forum is not a school, nor an academic proposal, so it is not guided by academic records of specific disciplines; the relationship that candidates may have with galleries, collectors or institutions is not valued especially. We are interested in artists, designers and architects who are based in Barcelona, Bilbao, Lille-Metropole, Lisbon or Mexico City and who are interested in the Curatorial Proposal contents of the II GYCF: "Having Fun: Popular Culture, Identity and Representation. Transdisciplinary Knowledge to Invent New Imaginaries Together" (Annex 3 of this call).

Participants should be now studying the last courses of an academic program or who have finished their studies and already developed some years of professional career (up to 3 years maximum). It would be accepted artists, designers and architects of any origin, discipline and background and

that can take full advantage of all the conditions offered to the workshops included in the Forum. Candidates must have special interest in artistic projects and in public space, through research and focused on the audiences. In addition, they have to have skills in communication, and they must have good disposition to work in an international and transdisciplinary group. The official language of the GYCF is English; participants should be fluent in this language, written and spoken.

### **Applications**

An application consists of one PDF document, containing these three parts:

- A statement explaining his/her interest to participate in the Global Youth Culture Forum Jeju 2019 (maximum 500 words in 1 page, in English).
- The documentation of previous work: a description of the realized projects, images and links to Internet (videos or other visual documentation related to it). Also in English, 5 page maximum.
- A short bio with portrait of the candidate (also in English, 1 page maximum).

### **Deadline**

The deadline is 2<sup>nd</sup> September 2019.

Applications have to be sent to: [jejuforum@agenda21culture.net](mailto:jejuforum@agenda21culture.net)

### **Selection process**

Proposals will be evaluated by a jury composed by the organization representatives, local experts, the local and the international mentors and the General Curator. The selected candidates will be notified before 8<sup>th</sup> September 2019.

### **Conditions**

The organization will provide accommodation and meals to the participants during the Forum, and will take over the travel costs of international participants to and from Jeju island; medical and travel insurance will be taken over the organization. Participants from another continents will travel on 17<sup>th</sup> or 18<sup>th</sup> October 2019.

### **Profiles**

GENERAL CURATOR: Rosa Pera

LOCAL MENTOR: Chung EunHye

INTERNATIONAL MENTOR: Antoni Hervàs

\* *More information in Annex 1 and 2*

### **Organisation**

The Global Youth Culture Forum is partly supported by the Jeju Special Self-Governing Province government and the Culture Committee of the world organisation of United Cities and Local Governments (UCLG), together with JITC-Jeju International Training Center, and JURC-Jeju Urban Regeneration Center.

\* *More information in Annex 3 (2019 Youth Art Project II - Starting Point)*

### **Venue:**

Jeju, Republic of Korea.

**Contact for more information:** [jejuforum@agenda21culture.net](mailto:jejuforum@agenda21culture.net)

# GENERAL CURATOR

## Rosa Pera

Curator, critic, teacher, consultant in cultural management and contemporary art



## Currently

Curator of the exhibition *Radical Curiosity: in the Buckminster Fuller Orbit*. Espacio Fundación Telefónica, Madrid, and ArtScience Museum, Singapore. Teacher of Research Processes in Art and Design in the Master's Degree in Research and Experimentation in Design at BAU Design College of Barcelona and Teacher-consultant. History, Theory & Critique of Design, UOC-Universitat Oberta de Catalunya. PhD student, writing Doctoral Thesis on *Hybrid Institution: Design as communicating vessel with Science, Contemporary Art and Architecture* (UVIC-Universitat de Vic. Translation, Gender & Cultural Studies program.)

Rosa Pera has a long career as curator and critic. Lately, she has curated several exhibitions on contemporary art and design. She has been also involved in different projects focused on intervention in public space, usually involving the participation of people in several contexts and taking in account specific situations. She was the General Curator of the I Global Youth Culture Forum in Jeju (2018)

Some exhibitions she has curated recently:  
(Underlined words correspond to links)

**Transutopies. Mobility. Movement. Mobilization** (CentroCentro, Madrid, 2018); **On the Table. Ai Weiwei** (La Virreina Centre de la Imatge, Barcelona, 2015); **Out of Place** (Design Hub, Barcelona, 2015)

Rosa Pera was the Founding Director of Bòlit Contemporary Art Centre (2008-2012) in Girona (Spain). She curated several group exhibitions there, among others: **Limbicus**, **Dread To be Devoured**, **Desire To Be Devoured**, **Altar Ego**, **Variable Future**, **Dark Nights of the Soul**, **Left to Your Own Devices**, **Landscape?**

She has developed also different projects exploring participation and public space through art, in museums and in urban environments as well:

**Quòrum** (2004, La Capella, Barcelona); **Roving. Portable Culture** (2004, CAAC, Sevilla); **Muntadas. On Translation: Die Stadt** (2004. CaixaForum-Barcelona, Le Fresnoy-Lille, Medientrum-Graz); **Muntadas. On Translation: The Image** (MACBA, 2003) **Insideout: Jardí del Cambalache** (Tàpies Foundation, 2001, Barcelona); **The Infinity Table** with artist Miralda (Expo 2000 Hannover-Germany).

Rosa Pera was a member of the 1st. Executive Committee of Culture (Barcelona City Council, 2009-2012) and she has been working as an independent cultural adviser with different public institutions in Spain. She was the Director of the master degree "Direction and Design of Exhibition Projects" at Elisava, School of Design and Engineering of Barcelona (2006-2011). She has also taught in different Colleges as invited lecturer and teacher on History, Theory & Critique of Design, Urban Art, cultural management, Art criticism and History, curatorialship, etc. She was also director of QUAM (1996-1999), a touring program of workshops for young artists in Catalonia through theory programs, exhibitions and interventions in public space.

# INTERNATIONAL MENTOR

## Antoni Hervàs

Artist

### Background

Antoni Hervàs (Barcelona 1981) studied fine arts at the University of Barcelona (2006) and completed coursework in engraving and printing at the Escola de la Llotja. His most recent solo exhibitions include “Hércules en la Luna” at the Espai Cultural Caja Madrid, Barcelona (2012), “Kakanoures y Kitschades” at the Galeria Sis, Sabadell (2015), Agón at the Galeria etHALL, Barcelona (2016), “El Misterio de Caviria” at La Capella, Barcelona (awarded with the Barcelona’s visual arts grant of 2016 and the ACCA prize for artistic Project of 2016) and the upcoming The Rubbery at 1646 (Den Haag, NED).



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Hervàs has participated in many group exhibitions, including Capítol II. Fugides. La ficció com a rigor as part of the El text: principis i sortides programme at Fabra i Coats- Centre d’Art Contemporani de Barcelona (2014), PUNK, It’s Traces in Contemporary Art at the MACBA (2016) and Deshaciendo Texto at La casa encendida, Madrid (2016), Materia Primera at Fabra i Coats- CACB, GENERACIONES 20018, Les Escenes at la capella, 2019 and the forthcoming Itinerarios 2020 at fundación Botín (Santander).

**He has made artistic residencies at Hangar, Barcelona (2011-2012), 18th Street art center de Santa Monica, CA (2017) and Gasworks, London (2018).** As part of his artistic practice, Hervàs has led Fènix (2013-2016), Sant Andreu Contemporani’s educational programme, which involves various artists from Barcelona in its different stages and collaborate with.

He has also carried out many self-managed publishing projects like Grapandmopotheper (2009), tributo a Ray Harryhausen (Degénero Ediciones, 2014) and La Trama for Mataró Art Contemporani (2015). He has also curated performative events like Mercuri Splash, together with David Bestué, for the Fundació Miró (2015) or GIMMICK at the Sant Andreu Contemporani (Barcelona), and exhibitions like La pintura del future at Can Palauet (Mataró).

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# LOCAL MENTOR

## Eunhae Jung

Artist, organizer, art therapist, and writer

### Background

2005~2007	Master in Art therapy and community art, The School of the Art Institute of Chicago, USA
1997~1999	Master in Art History, Queen's University, Canada
1993~1997	BA in Art and Art History, Queen's University, Canada



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Eunhae Jung is an artist, organizer, art therapist, and a writer. While working as a curator at Art Center Nabi, a new media art center in Seoul, she realized that the art that she wanted to devote her life wasn't the kind that is engaged by technology, but the kind that is deeply rooted in human connection and nature.

Then, she went to study art therapy and community art at the School of the Art Institute of Chicago. She worked as an art therapist at a psych hospital and a residential treatment center for troubled youth, and became a registered art therapist and clinical counselor there. Then she came back to Korea and eventually found home in a small village in Jeju about 10 years ago. Here, she does eco-art and art therapy workshops and co-lead an organization called Jeju Eco Project Orot. Orot is a grass-root organization that works at the crossroads between art, community, healing, and the environment.

At Orot, Eunhae is doing Jeju Coral Crochet project, where hundreds of people have already participated to crochet the beautiful and colorful soft corals of Jeju, so that we can raise awareness that we have an amazing garden of corals and they are under serious threat. Her eco-art piece, *Plastic Mandala*, that includes a mandala installation with ocean plastic is currently showing at the Jeju Art Museum of Modern Art. Her publications include *The Moments of Healing and Creativity* (2015), and *Art Journal for Transformation*, 2017.

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## **HAVING FUN: POPULAR CULTURE, IDENTITY AND REPRESENTATION**

### **TRANSDISCIPLINARY KNOWLEDGE TO INVENT NEW IMAGINARIES TOGETHER**

#### **Curatorial proposal for the II Global Youth Culture Forum in Jeju**

**By Rosa Pera**

Traveling to remote lands is an activity that became popular in the past century, once the great European expeditions in the world had already happened: to the American continent to find unknown lands, to Asia through the Silk Road or to Antarctica looking for the end of the world. The scientific interest and the opening of new commercial routes gave way at the dawn of the 20th century to the oceanic crossings for pleasure for the well-to-do classes.

Although they were temporarily transfigured into exile routes after the World Wars, recreational routes have been growing again for decades as one of the main leisure activities of developed societies. Thus, they are routes that are offered in the form of tour packages available to the middle classes from all over the world, which also travel by air with successful low cost airlines.

The tourism industry is today one of the largest economic sectors of the world economy, and therefore the main source of development and wealth of countless cities and towns around the world. This is so, mainly because the tourism industry embraces several sectors that depend on it, because its purpose is to solve the needs of travelers. For example, hotels and restaurants, transport companies, stores for goods such as clothing, handicrafts and souvenirs. But most of the profits come from the intersection of the tourism industry and one of the most powerful contemporary industries: the entertainment industry.

Beyond acting as a form of economic growth, it is worth asking what consequences tourism produces in a given territory to other aspects instead of the economy, such as cultural or natural heritage, and what processes of social transformation it generates. And, furthermore, it could be asked if cultural systems are fully involved in the tourism models of territories, and if those models include a cross-cutting approach to key issues of sustainable development such as cultural rights, creativity and diversity, gender perspective, education, environment and climate change, social inclusion or urban planning.

In the nineteenth century, when intercontinental travel and expeditions began to proliferate, it was the thirst of Eurocentric "discovery" that drew the first routes. Once the explorers arrived in unknown lands, they proceeded to study the flora and fauna and came into contact with the indigenous communities. In broad strokes, the first consequences in which these trips derived were the exploitation of the autochthonous resources and the imposition of models of production and behavior to the population. Colonialism was established, opening a process still active today of supplanting and dissolving cultural codes into a new status quo based on political, moral, social and economic conflict.

Nowadays the model that underlies these routes piloted by the tourism-entertainment binomial is global and is imposed not only through economic operations and infrastructures, but also (overlapped with them), through globalized popular culture. Globally recognizable images occupy the most hidden corners of the leisure routes, welcoming tourists who experience their dreams and recognizing themselves on ways of living through resorts and theme parks specially designed for them.

How does this model affect the autochthonous culture? Where do local imaginaries circulate? How do they coexist with global imaginaries? Have they been overlapped? Have they been assimilated? Have they disappeared? Is it possible to build new collective imaginaries together?

In the II Global Youth Culture Forum of Jeju we propose to approach the forms of contemporary leisure through culture and the arts, with a transdisciplinary approach (art, design, architecture, history, literature, etc.). The starting point will be to observe in the particular context of Jeju, how local knowledge and imaginaries coexist with popular culture driven by the powerful gears of the global tourism and entertainment industries. The objective: to ask ourselves if other epistemologies are possible, other ways to know, to live and to articulate society, through inventing other models of fun designed for Jeju. To do so, we will combine heritage, memory, diversity and creativity in participatory projects that invite the citizens of Jeju to take an active role in the development phase of the proposals that arise.

Thinkers like the Portuguese Boaventura de Sousa contemplate critically the hierarchy that Western thought has established against the other peoples of the world. Thus, what he defines as an "epistemicide" has been produced, that is, the eradication of local knowledge by a single way of thinking and living, which is hegemonic and totalitarian. Sousa came to this consideration after studying different Latin American contexts, where local knowledge and imaginaries have been ignored. What degrees of similarity and difference can we establish between these considerations and the reality in Korean culture, and more specifically in Jeju?

To counteract the processes of epistemicide, Boaventura de Sousa proposes to apply an "ecology of knowledge(s)", that is, a sustainable way of confronting a single and hegemonic model of principles, of understanding and organizing the methods of human knowledge; He therefore proposes to do it through plurality and diversity of knowledge(s). Thus, applying an ecology of knowledge, as he says, "implies renouncing any general epistemology. All over the world, there are not only very diverse forms of knowledge of the subject, society, the way and the spirit, but also many and very diverse concepts of what counts as knowledge and the criteria that can be used to validate it.<sup>1</sup>"

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<sup>1</sup> Boaventura de Sousa Santos (2017): Justicia entre Saberes: Eistemologías del Sur contra el epistemicidio. Madrid: Ediciones Morata, pp. 241. [[Epistemologies of the South: Justice Against Epistemicide](#)]

In Korean mythology, heroes are usually celestial emperors who merge with nature, taking the body of deer, hawks or dragonflies. They are beings of divine origin with superpowers, such as flying or transfiguration, who star in trips and adventures between magical animals and rituals that are related to Taoism, esoteric Buddhism or Shamanism. Thus, myths, as in many cultures, are cosmogonic visions that narrate the formation of the world and the animal, social and magical order that govern it. In addition, myths give also an explanation to the appearance of the divine, the evolution of humans and their relationship with nature and the unknown.

In these myths, the recondite places and hermetic and impenetrable places for humans and for birds and wild animals are frequent, while fantastic creatures appear that are born from rocks, rivers or the ocean, or especially from mountains, and they are a great influence in the life of humans. For example Chuhyak, "imaginary animal that protects people from official lawsuits and defamation, and at the same time helps the birth of ministers and high officials in a family", the white tiger, which facilitates that "children grow smart and come to be ministers of kingdom, and so that the daughters grow virgins, marry and become virtuous ladies "or Jionmu," animal that symbolizes the god of the energy of the water of the North, so that it protects of material losses and riches, although you can spend whatever you want. <sup>2</sup>"

Strongly represented in popular culture, there are legendary beings that can be born of inert and abandoned objects stained with human blood, like Dokkaebi; they are malicious, pranksters and possessors of magical objects that challenge travelers. In addition, crossing the limits of the fantastic, Dokkaebi are the emblem of the Korean soccer team. Among other heroes and fantastic beings, they all compete in Jeju with Captain America, Mazinger Z and Teddy The Bear, even through the museums that have been dedicated to the Marvel and Disney characters on the island.

Evasion is usually one of the main objectives of activities for fun, but paradoxically is in turn a mirror of the real world and the desires and values of society. Creating and living in other worlds through imagination and fantasy is a powerful form of representation and therefore of identity. In the II Global Youth Culture Forum in Jeju we will make the trip back: to detect, know and imagine new critical and reflective identities (from the past, present and future), with the active participation of young artists, city residents and visitors, to invent other worlds in which to live in diverse and peaceful ways, through art and popular culture.

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<sup>2</sup> Pegang Juang (2002): "Asinmguk, de apellido Songhyo", *Mitos coreanos*. Madrid: Verbum, pag. 223. ["Asinmguk, Songhyo surname", *Korean Myths*]

**GYCF - Global Youth Culture Forum**

# 2019 Youth Art Project II



# GOALS



- To practically implement the UCLG toolkit “Culture 21 Actions”.
- To build public space for SDGs awareness raising through Culture & Arts
- To vitalize Urban regeneration through sustainable Culture and Art (SDG 8, 9)
- To empower Youth engagement with local culture and art job creation
- To create unique local contents related to SDGs
- To develop Jeju as a creative culture platform for global artists



## The IDEAS

- To provide an opportunity to implement, in a very practical and illustrative way, the UCLG toolkit “Culture 21 Actions” on “culture in sustainable cities”
- To maximize collaborative impact between Urban Regeneration and Culture & Arts
- To involve Youth Artists Participation for sustainable cities through their creative activities
- To establish a culture platform as a global exchange point among Youth Artists to share their experiences and collaboration art works
- To develop a culture platform accumulating and displaying global arts works created in Jeju



## OVERVIEW

- **Event Title: GYCF - Global Youth Culture Forum**
- **Period: 19 October – 26 October 2019**
- **Venue: Jeju**
- **Theme: Having Fun: Popular Culture, Identity and Representation.  
Transdisciplinary Knowledge to Invent New Imaginaries Together**
- **Attendance: 100 persons (tentative)**
- **Hosted/Organized by: Jeju, UCLG, JITC, JURC**

**\*JITC : Jeju International Training Center, UNITAR CIFAL Jeju**

**\*JURC : Jeju Urban Regeneration Center**



# ORGANIZATION

