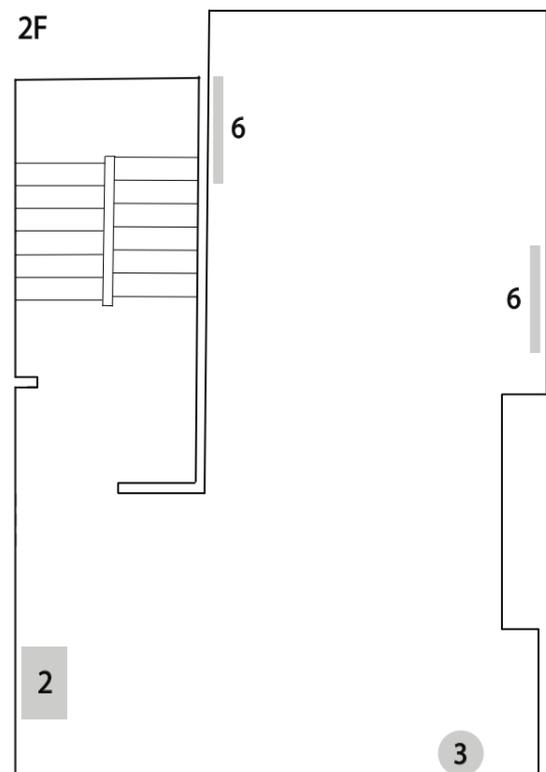
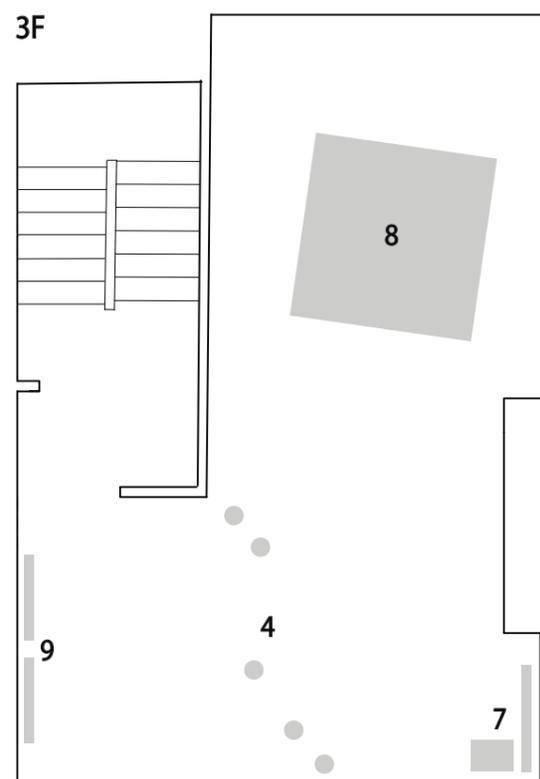
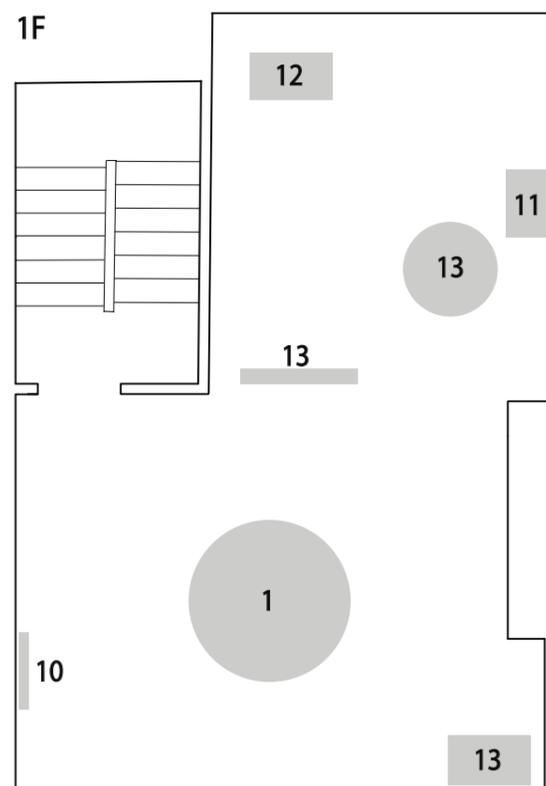


## Exhibition Map



## 5 Ground Floor

### To Remain : It's Just a Matter of Time

Thanks to Manick Govinda, Ludovic Coupaye, Laurence Byrne, Jungpyo Hong, Gaeun Ji, David Johnson, Daeun Kim, Jeonghyen Kim, Sangjin Kim, Meetingroom, Jinhee Park, Kiwoun Shin, Yovi Song, Naomi Tattum, Sophie Traugut and all the participating artists. Special thanks also to Haeshin Kwak and Hanmi Gallery.

Installation  
Leeji Hong and Jungpyo Hong

Editing  
Hyun Jin Cho and David Johnson

Leaflet design  
Sohee Yoon and Hyun Jin Cho

## TO REMAIN It's Just a Matter of Time

12 - 19 December 2012

Open Tuesday to Sunday, 12pm-6pm

To Remain: It's Just a Matter of Time is an open call for submissions to recently graduated international students whose leave is imminent due to the recent changes in immigration policy by the UK Home Office - the closing of the Tier 1 (Post-Study Work) visa on 6 April 2012 which had allowed non-EU graduates to live and work in the UK for up to two year after graduation. The exhibition features the belongings of these artists - art objects or otherwise - that are to remain. These are things that have the potential to connect two imposed divisions between those who must leave and those who stay. The participating artists have offered an artwork or object and a short text describing their relationship with the object and how they want to leave the object behind (for a price, free or by exchange). This project will serve as a remembrance to the artists' time in the UK as well as a platform for the objects' continuing narrative, seeking to enquire into how personal stories and cultural/ economic values become inscribed in these objects.

### Participating Artists

Yoonsuk Choi, Gary Fox, Jungpyo Hong, Aisha Abid Hussein, Hyeisoo Kim, Woojin Kim, Alvin Lim, Fay Shin

### Preview Event: Tuesday 11 December 2012, 6pm-9pm

Panel Discussion, 6pm-7pm : A short talk by Manick Govinda (Head of Artists' Advisory Services and a Producer at Artsadmin) - 'How British immigration policy is crippling artistic exchange?' and Dr Ludovic Coupaye (Lecturer in the Department of Anthropology at University College London) - 'Displaced Remains: Musing on Artefacts in the Ethnographic Collections of UCL' will lead into a group discussion.

This will be followed by an opening reception and performances : 'Haircut Live' by Gary Fox, 'A Short Event in Scent' by Laurence Byrne and 'HCT Phone Contacts' by David Johnson.

This project is curated by Hyun Jin Cho and Leeji Hong.

For further information about the exhibition and opening event, please visit : [to-remain2012.tumblr.com](http://to-remain2012.tumblr.com)

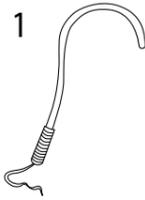


30 Maple Street, London W1T 6HA / T +44(0)20 8286 4426 / [info@hanmigallery.co.uk](mailto:info@hanmigallery.co.uk) / [www.hanmigallery.co.uk](http://www.hanmigallery.co.uk)

Here is our list of objects in the To Remain exhibition. If you are interested in adopting, buying or trading for any of the object between 12 and 19 December, please either (1) leave your email contact with us or (2) email us at [to.remain.project@gmail.com](mailto:to.remain.project@gmail.com). If there are more than one request for the same give-away object, we will conduct a random drawing on the evening of 19 December to determine the lucky person, and we will let you know!

### Yoonsuk Choi

I was looking for a part time job to cover my living expenses and came up with the idea of trading 'authentic' items from my home in Korea. Then, I came across this strange-looking but unique stick which I discovered was extremely popular in Korea for do-it-yourself back massages. I thought that Londoners might be interested in this as well, because I sincerely believed this device could bring undiscovered sensations and pleasure to a tired hand and back. I was working at the time with a friend, and we invested equally, buying and shipping 1,000 of these sticks from Korea to the UK. The concept of a 'trial' product never came to mind, and neither of us had any experience in overseas trading. Londoners were not as enthusiastic as we expected. Actually they weren't enthusiastic at all! We ended up even more out-of-pocket than before, and eventually we discontinued this risky business. We've been keeping the remaining 850 sticks in storage. Many of them were still in the box. It was delightful to hear about this opportunity to share these remnants which have been a reminder of a sore memory.  
Departure date: 1 Sep 2013 / Free to each visitor



### Gary Fox

I had been in London for a few weeks when I first tried to trim my hair. The clippers I brought from the States made it over in this tattered plastic bag (which also doubles as my drop cloth). I pulled the clippers out, tossed the bag aside and plugged them into an adapter into the wall of my friend's flat. Switched on, the machine was more aggressive than I had remembered. With a pop, the clippers then died. They were eight years old, anyway. And I went to Boots to buy these clippers as their replacement - hard case and all. I've cut my hair every couple of weeks since then. As I am writing this, it's just three and a half days before my things and I are to leave London. Somehow - though I haven't started packing - I imagine it'll all fit into three suitcases and make it back with me. These clippers, though, I'll leave behind.  
Departed: 2 Dec 2012 / Offered for Free



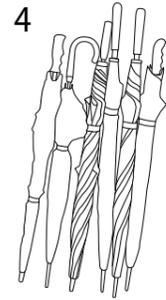
### Jungpyo Hong

I bought this little herb 'friend' in January 2011 at the Columbia Market close to where I live. At that time I didn't expect it to live long. Now after spending almost two years with it, I can't just throw it away. Free to you with memories.  
Departure date: 15 Jan 2013 / Offered for Free



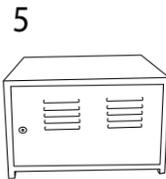
### Jungpyo Hong

London is famous for its rain, and is that why I have so many umbrellas? Not exactly. Over the last 2 years, I have had many visits by my family and friends. Every time, of course, it was raining; and each time my visitors bought an umbrella and left them. Each umbrella carries a unique memory which I treasure, but I can't take them with me. These I leave for Londoners in need of a good, strong umbrella.  
Departure date: 15 Jan 2013 / Offered for Free



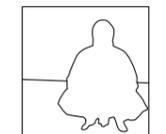
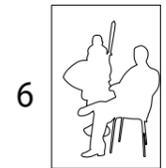
### Jungpyo Hong

One of my flat mates on her return to Korea left me with this beautiful cabinet a few months ago. Unfortunately it's too big and heavy to take with me on my return to Korea. She lost the key, so I am unable to lock it. It's still quite beautiful. If you like it, you could use it as a coffee table or drawer.  
Departure date: 15 Jan 2013 / Offered for Free



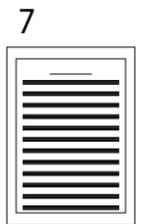
### Aisha Abid Hussein

Body and gender have always been problematic - an issue never to be discussed by the patriarchal dichotomy within the social fabric. Being born a woman and never daring to commit what 'you are not supposed to do' is premised largely on cultural beliefs. In my practice I would like to challenge and initiate debate against all these norms of gender, class, and status by using myself as subject as well as object. By engaging with the most personal, intimate spaces of my own house - dressed as my father - I am confronting the division of power status as set up by culture. Manipulating the concept of the self-portrait, I become 'His' portrait. Thus, by being and flaunting simultaneously the same authority, I reject the phenomena of 'Him' as center of power and supreme command. The context of these images is controversial, and I can't be certain about the current policies of bringing such imagery into what is at present turbulent conditions in my region of Pakistan. Certainly it will be controversial to show them in public spaces. I am presenting to you smaller versions of the larger framed prints as bringing these larger prints to the gallery was not feasible due to urgent time frame in which I have to move from this country.  
Departure date: 1 Jan 2013 / £750



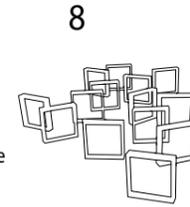
### Hyeisoo Kim

Through the project, the works voice an idea rather than a concrete form. Just before leaving the UK, I left an empty musical notebook at the Senate House Library. For me this was a private action to be imprinted (and memorised) of the time that I spent here the last two years in London. It said nothing aside from reflecting an empty musical score that speaks as a sign. Its possibilities remain as an open message - a bottle at sea containing the unspoken wish of someone unknown. You can collect it for free around 'Senate House South Gallery SCORES ML M 787.1'  
Departed: 1 Nov 2012 / Collect at Senate House



### Woojin Kim

The basic concern of my work is to find strange but interesting moments in the daily routines of London life. I juxtapose images from these lives to create narratives based on my own specific cultural perspective. In '40 Martyrs', these 12 prints are displayed on the floor. The piece creates possible routes for the viewers to follow. These are stories from people I met on the street, and not knowing who they were, I guessed at what they might do. This work is a way of watching and understanding the UK or London culture and is a bridge between myself and the UK. If I cannot meet someone to take this work, I am still considering whether to take it with me on my return, despite the difficulty of this. If I left the work here, I would be interested in having other opportunities to display it, as I have with To Remain. With the elimination of the Post-Study Work visa, international students must return to their country if they are unable to find sponsors for work once they finish their studies. Many BA or MFA students have previously considered staying longer to achieve a career here before returning to their countries. Having the Post-Study Work visa as an option was definitely part of my thinking in choosing the UK for my studies. Now the policy has changed, and I have to go back home. Through this show, I hope we can demonstrate the impact of these changes.  
Departure date: 28 Jan 2013 / £2,000 for all or £ 300 /ea



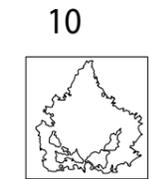
### Alvin Lim

With the dominance of computer technology as a form of communication in developed countries, the keyboard has become a banal yet essential and functional component within a commonplace system. 'Keys' is a photographic series that utilises found keyboards to explore the semiosis of signs within this technological vernacular. Both of these series are from my past year in London as a postgraduate student. Due to the high cost of shipping them to Singapore, they will be left behind. As succinctly summarised by the statement of the show: I must leave (however reluctantly), and my things must remain. For me the physical objects are a personal reminder of the challenging and productive times spent at university and the relationships built over the year with classmates and fellow artists. The French poet Anatole France once said, 'All changes, even the most longed for, have their melancholy; for what we leave behind us is part of ourselves; we must die to one life before we can enter another.' While certainly not longed for, this change has passed and one proceeds with the loss of a desired life in London.  
Departed: 5 Dec 2012 / £ 700 /ea



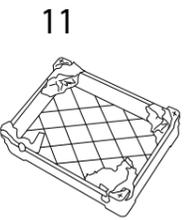
### Alvin Lim

'Dialogue' is a series of photographs focusing on the interaction and banal occurrences between elements of nature and inventions of man in the urbanised cityscape. The pursuit to balance an urbanised city with a garden-like landscape creates a state of collision between them. These images act as a record and document, 'preserving' one such dialogue between human and nature.  
Departed: 5 Dec 2012 / £ 250



### Fay Shin

As an international student who is 'disadvantaged' by the UK government's new immigration policy, I hope to turn my frustration, through the To Remain exhibition, in a positive and artistic way. These are some successful or unsuccessful examples for you to enjoy. Leaning on the Fence is made with a found blue plastic basket and used masking tapes. The object was created one fine day in my Goldsmiths studio without any struggles or profound intentions. However it brought unexpected pleasure to realise that anything can be transformed to become a painting. It is my hope to share this memory of an intuitive and creative moment and possibly pass it to someone who is willing to use it in his or her own creative ways. If ever discarded, please recycle the plastic.  
Departure date: 26 Jan 2013 / Offered for Free or for trade



### Fay Shin

One day a group of us received hair cuts from a Korean hairdresser in the Goldsmiths studio. I collected our hair clippings and mixed it with paint residue from my other paintings as evidence that life and art can coexist in a styrofoam box.  
Departure date: 26 Jan 2013 / £ 460



### Fay Shin

I found a number of interesting objects from Deptford market and played with them, transforming them into these painting-like objects. I also found these synthetic mesh materials at Deptford market. Their various color ranges reminded me of sheer layers of paints. Combined with used stretcher pieces, they form a kind of 3D painting pole or a totem 'for a painter'. Veiled Traces is a quite tall and fragile work and would be impossible for me to take home without disassembling it.  
Departure date: 26 Jan 2013 / Veiled Traces (object to the right) for £ 1,100 and others offered for Free or for trade

