

**A study on the changes of everyday space as a worker in the city:  
Focusing on the drawing series *[Li:ving] London***

Portfolio

Ph.D. in Fine Art

School of Arts and Communication Design

Department of Art

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## Key terms of the art projects

We live in a complex society where diverse cultures and communities mingle together. Where do I live? This question is one way we can think about our identity. The current living environment requires us to live with multiple identities, often through our own choice. Since I moved to Western society in 2010, I realised that although the true nature of existence remains the same, identity can be changed based on different social-political circumstances. I focus on illuminating subtle differences in mechanised repetitive routines. Repetition is a crucial method in my work. Through recording these repetitions and subtle differences, I attempt to rediscover the subjective identity of the place.

My works are bound to the places/spaces around me. Walking and drawing are the most basic subjective actions that I can do in daily life and the primary methods to explore the issues described above. In the art project, I attempt to find a subversive subjectivity out of the producer and consumer's passive role in a simplified social system. My agenda in the art project is to question the pre-existing standards of society. I attempt to address how pre-existing typical social standards dominate an individual's real life.

The key phrase for my two art projects would be 'records of everyday life'. An individual's daily life becomes a series of repetitions. I record the artist's identity and manual worker's two professions, demonstrating many contemporary urban dwellers' real lives through my work. Repeated daily life is a mechanism of capitalism, and my reality in the society of the spectacle is as a trivial particle.

The landscape holds a complex document of memory and histories. The contingent relationship between geography and memory is critical, but I am focusing on 'nowness'. By navigating the city and recording my impressions of the present with daily drawings, I aim to seek out and capture the present moment. It is a way of revealing place; the fact that I am there at the scene makes the work a kind of record.

Since 2016, I began to record my repetitive daily walks by carrying out field drawings in the street. The drawings were produced on the way home on the street right after finishing the work every day. Both *75 Days in London* (2013) and *[Li:ving] London (2016-2018)* create daily drawing series recording everyday space of London. However, the work *75 Days in London* has the role as the comparative counterpart of the following main project *[Li:ving] London*. In *[Li:ving] London*, I pass through the same place every day but it is a process that aims to find minor differences and meaning in life. In the video, my daily drawn images of the city space are juxtaposed with a narration about the process of repetitive daily work; artists and workers, two different occupations, are contrasted in the video work. The field drawing work acts as a minimum daily routine for an artist, alongside my role in making sandwiches every day as a worker.

The place in the everyday commute becomes the subject of the series. However, it has a fracture element rather than continuous characteristics for me. To conduct the repetitive walking and drawings, strict rules were applied; every day, the walk should occur within a fixed time and a specific passage in the research area. The primary subject matter of the walk should be my commute from home to work at Pret.

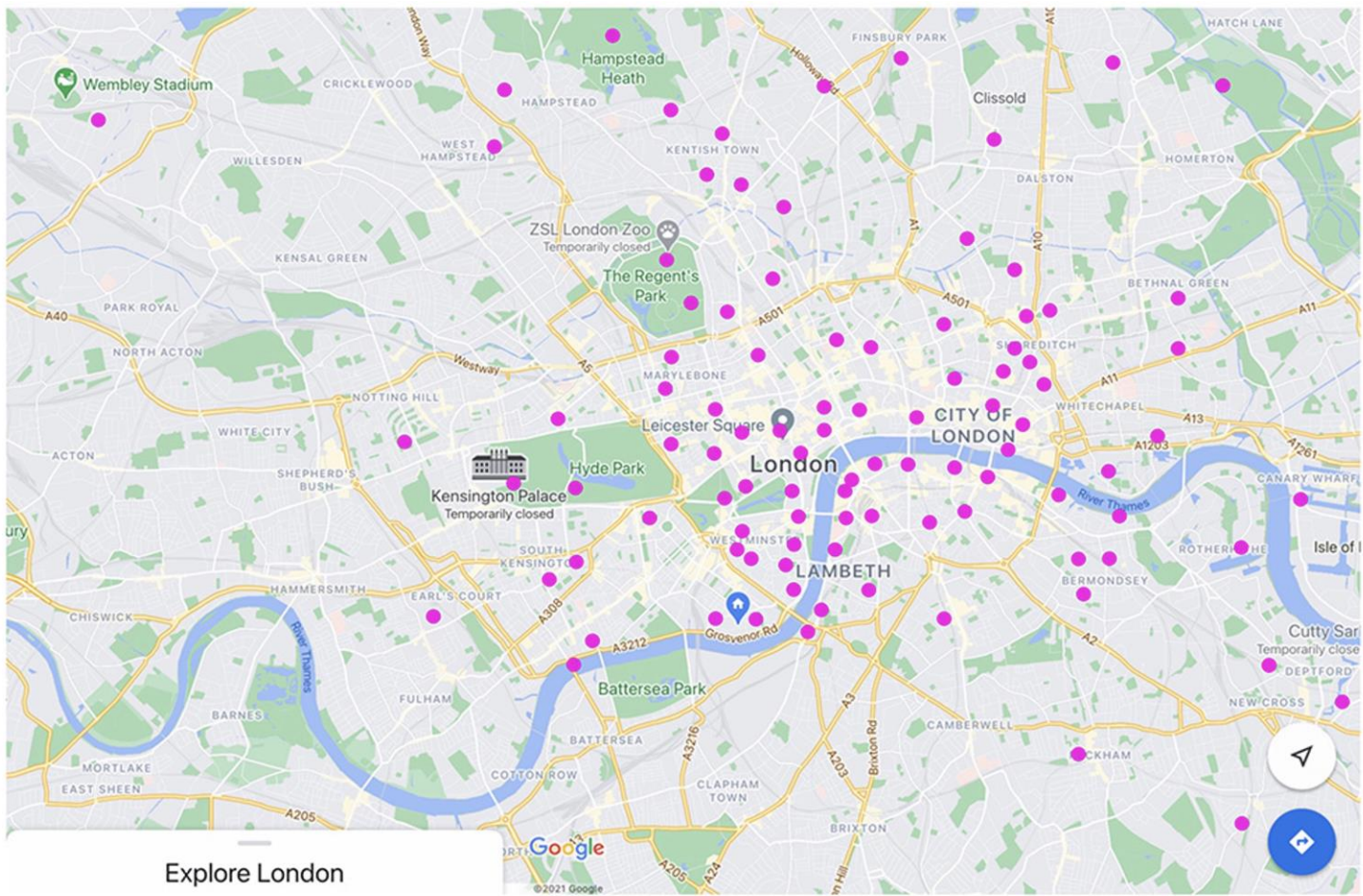
Most history has been written from the privileged Western white male elite perspective. As an Asian migrant woman, I attempt to critically view the situation from different sides and draw the other side of the story.

2022. Jung Yun, Roh

<https://bnc2020.newcontemporaries.org.uk/artists/jung-yun-roh>



1. Art Project 1 :  
***75 Days in London*** (2013)



<Drawing spots of 75 Days in London, 2013>



<Photo shot of *75 Days in London*, total 115 drawings on A3 paper each, 2013>





London, 2013

<Photo shot of 75 Days in London, total 115 drawings on A3 paper each, 2013>





<Photo shot of 75 Days in London, total 115 drawings on A3 paper each, 2013>





<Photo shot of *75 Days in London*, total 115 drawings on A3 paper each, 2013>





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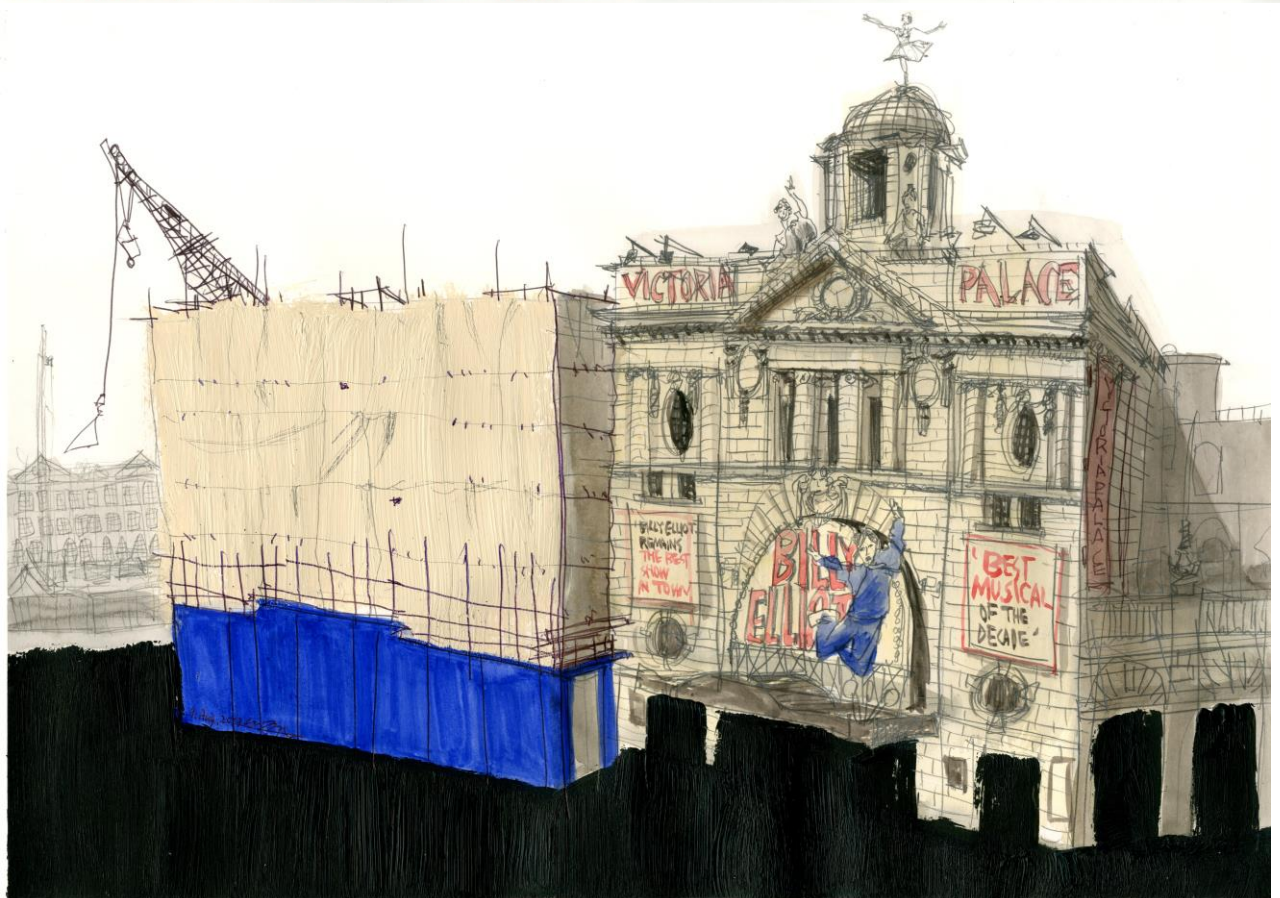
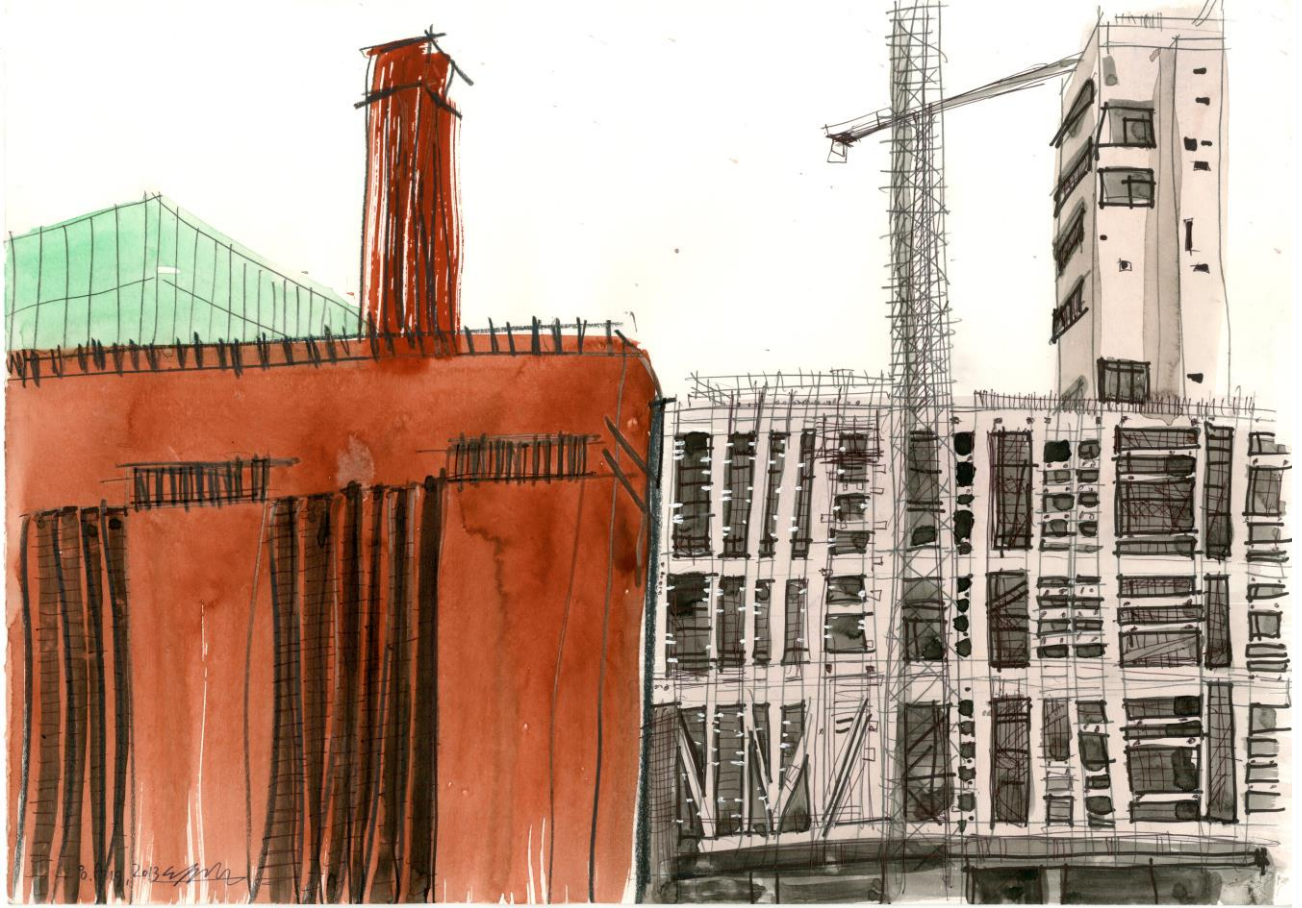
<Photo shot of *75 Days in London*, total 115 drawings on A3 paper each, 2013>





< 75 Days in London, total 115 drawings on A3 paper each, 2013 >



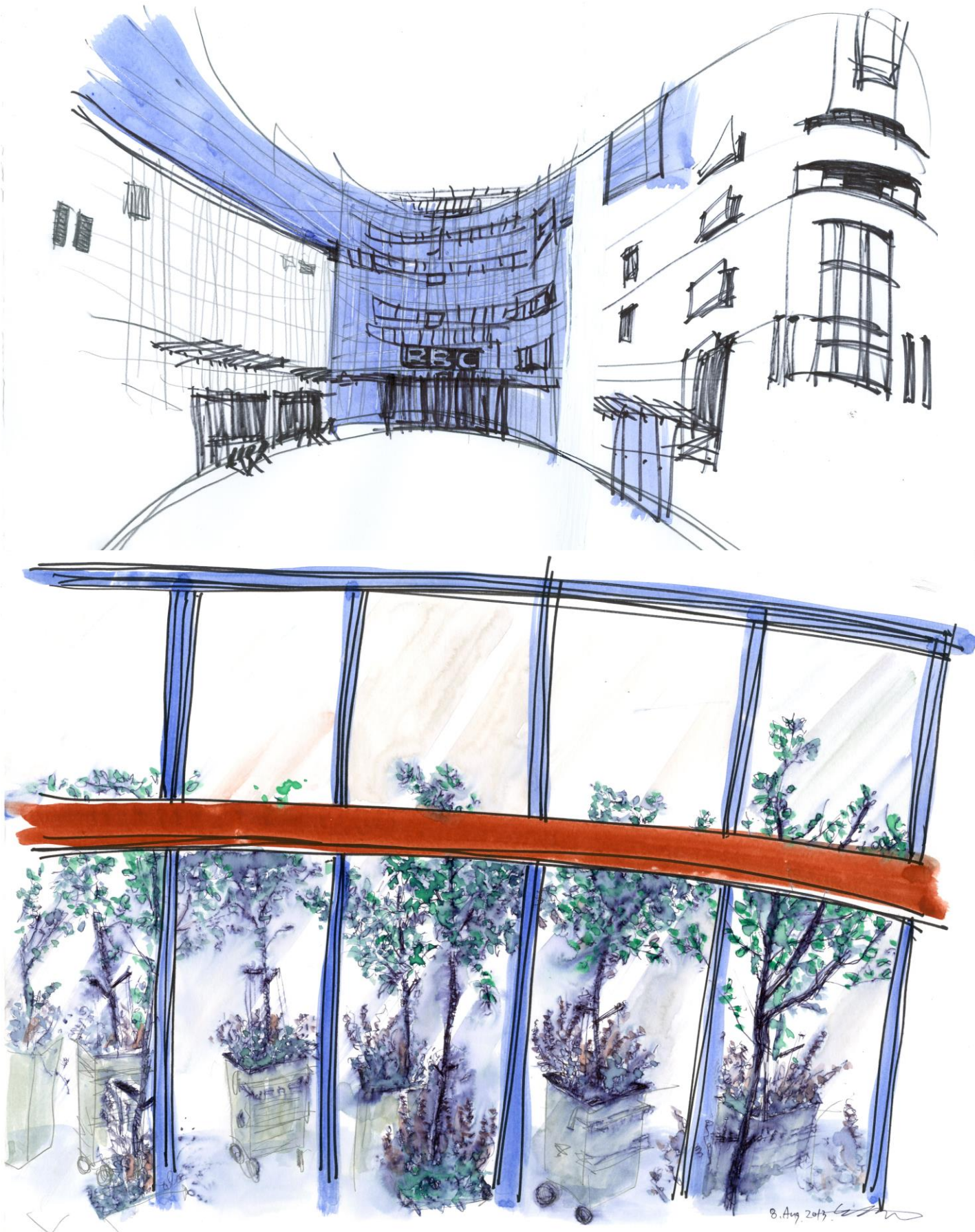


<London Drawing series, total 115 drawings on A3 paper each, 2013>







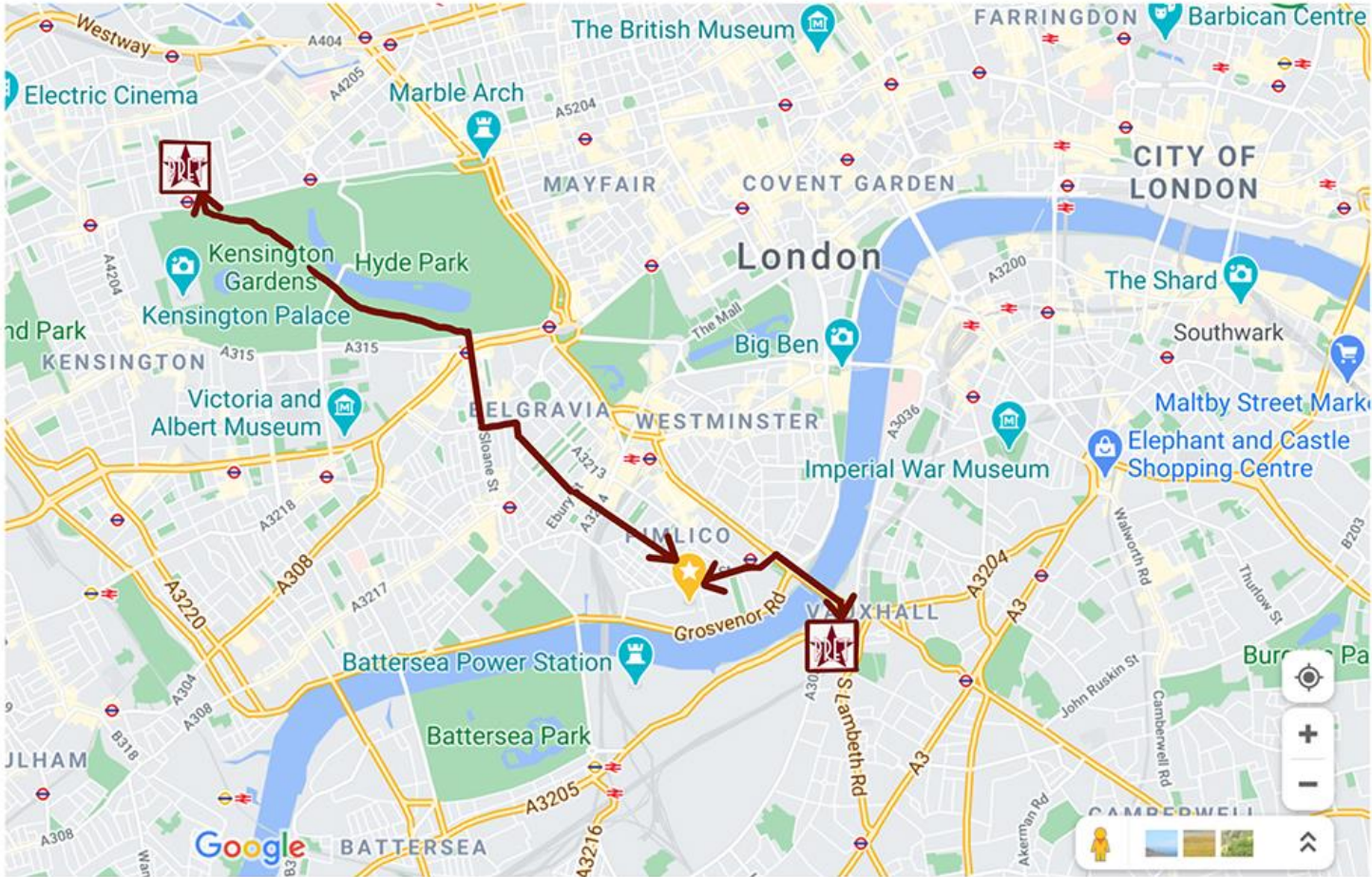


< 75 Days in London, total 115 drawings on A3 paper each, 2013 >

Art Project 2:  
2. ***[Li:viing] London*** (2016-2018)

<https://youtu.be/cZgdQIR7cRY> (13'48")





<Drawing map between two workplaces and my flat in London, 2016-2019>

## <Pret A Manger>

*"I am a Pret freak. I have been a kind of loyal customer since I stayed in London in 2010. I went to the shop almost every day, occasionally visiting three times a day.*

*In 2010, the number of stores of Pret was similar to that of other brand shops such as Costa, Café Nero, Starbucks, but I preferred to go to the Pret. With having only one cup of coffee, I was able to arrange a daily schedule and spend time studying, using the internet, which made me feel at home. Since 2015, Pret has dominated London's coffee/sandwich market. The business of the company is continuously growing. Within a 15 minutes' walk from Vauxhall station to Victoria station where my flat located, more than ten 'Pret A Manger' shops are thriving in the area. Obviously, Pret would be a serious London centric global franchise brand.*

*I started a part-time job at Pret in March 2016. The head office where the interview took place was located in the Victoria area. Working in Pret was a popular choice in the job market due to its better pay such as a one-pound bonus per hour on top of the basic payment and a paid break which allows for better welfare. Initially, I expected to work in one of the stores near Victoria station because there were so many shops near the area, but against my expectation, I was placed at a small shop in front of Bayswater station which is located in the north area next to Hyde Park. After 4 hours of training on the first day, I was hired as a part-time employee. After working in the shop for the 6-month period, I moved to the shop next to Vauxhall station near my residence.*

*Working in Pret is mainly divided into three sections. There are the team members who work at the till to serve the customers, a hot chef who make hot food, and lastly the kitchen staffs who make whole rest of food. The distinctive feature of Pret from other coffee chain is that each Pret A Manger shop runs its kitchen, so all the products are freshly made directly from the kitchen. That's one of the reasons why Pret is so popular. The kitchen is the core part, but as a staff, working in the kitchen is actually the hardest job among all of the three sections.*

*My part-time schedule is from 5:00 am to 9:00 am, 4 hours a day, five days a week, being a total of 20 hours. I wake up at 4:25 am, then washing my face, brushing teeth, applying sun protection, and it will be exactly 4:40 am. It takes 15 minutes to walk from my flat to the shop. I am always a bit nervous about the dark dawn time. Although this neighbourhood in Pimlico is a relatively safe area and it is just 15-minute walks, walking in the street at the early time is not an easy task neighbourhood.*

*I try to walk at a fast pace. As I always come out same time, I also encounter the same passers-by. They are probably similar to me who is going to work as physical labourers. On the way, except for a woman who rides a bicycle around the corner, I go past a few men. At least, they do not seem to be local British. Maybe they are immigrants like our staffs working at Pret and me. Turning the corner of the Pimlico station, a homeless man is sleeping on the corner of the building, covering his face and body with his sleeping bag. Seeing the sleeping bag and backpack clean, he must have started living on the street quite recently.*

*I cross the traffic light. There are two traffic lights consecutively on one boulevard. As soon as crossing the road, there is Vauxhall Bridge. Personally, I suppose this bridge is one of the top levels as gorgeous status decoration and beautiful appearance among all bridges in London. As soon as crossing the bridge over the River Thames, there located the shop in front of the Vauxhall station. It is good luck for me to work and live near the River Thames.*

*With repetitive daily routine, I cannot have any chance to realize that I am living in one of the biggest global cities. In that way, walking across the River Thames would provide me the only clue to recognize it. When I arrive at the store, it is 4:55. First, I greet the colleagues and drink a bottle of water. Then, taking off my jacket, put my luggage on the shelf, and go straight to the kitchen where I work.*

*In the kitchen, an average of 5-7 people works. In busy mornings, seven people must work to achieve the quota in time. We start at 5:00 am to work with ten opening products. Two or three staff members have to make ten products by 6 o'clock. It is an ideal time to finish making all the products by 8 o'clock. When seven people work, it ends on time, but if not, it is almost impossible. After the first production, the second production begins immediately after the 10-minute break. If I make 3-4 products by 9 o'clock, my work is over. I am the only part-time worker here. Most of the staff work around 35 hours a week, and two or three senior staffs work for about 40 hours. After the work, I am allowed to take one food, beverage, and fruit for lunch. In addition to the usual breakfast, we can have a total of approximately £10.00 of food per day.*

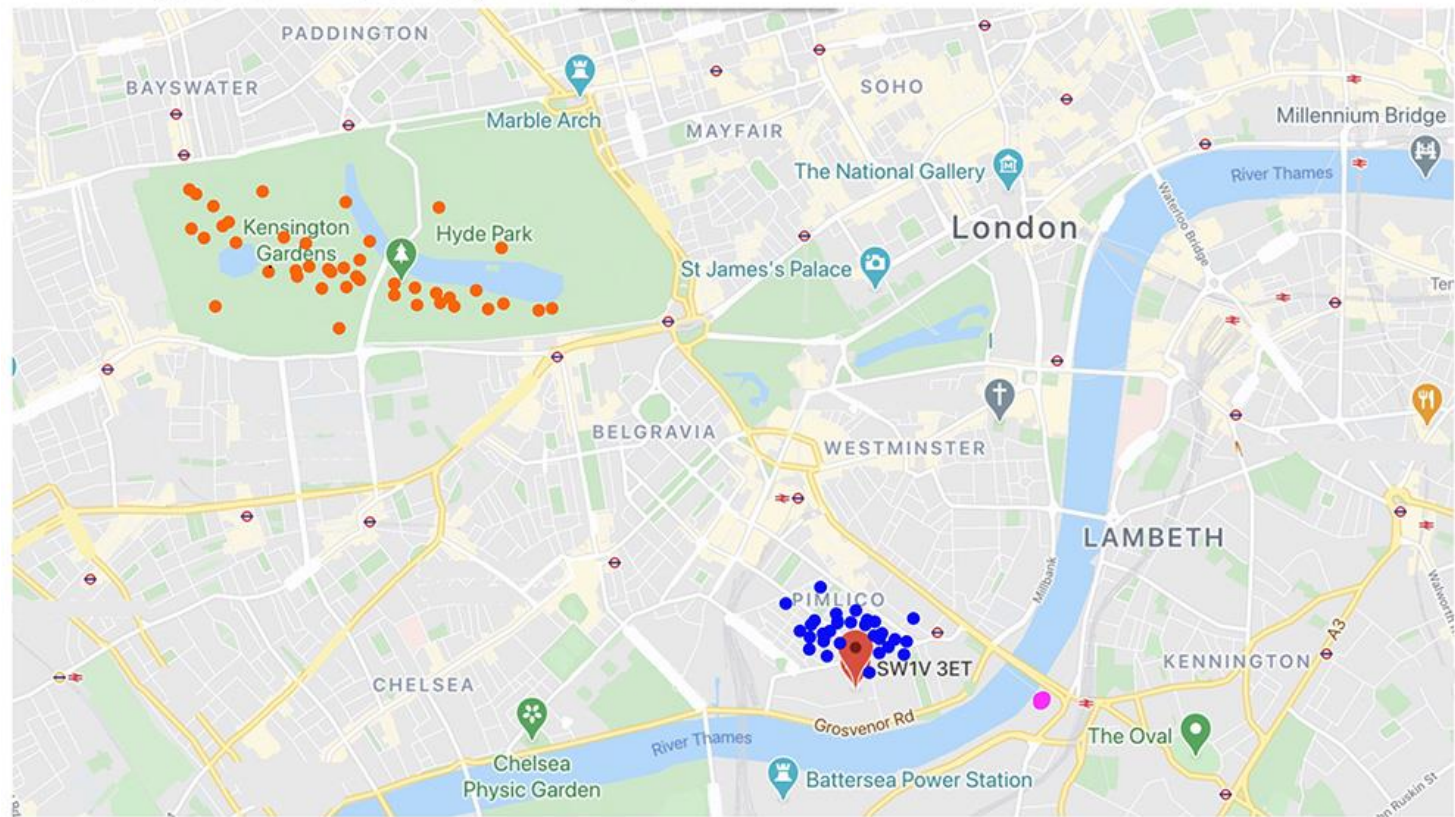
*Doing the same work every day is just like being a part of the mechanical system. Rather than actually making food, this job is putting the readymade ingredients in the pieces of bread. We follow the standard paper called 'how to card.' It is simple, but it requires very fast speed. It needs the speed of making one sandwich in about one minute. We call it 'Productivity,' and we need to make one sandwich every minute to accomplish the 100% productivity. This is the hardest part. Usually, it takes at least six months to 1 year to master this speed. Ironically, however, skilled laborers who have worked during that period later move for jobs elsewhere. Maybe most of them consider working here as a temporary job rather than a job for a living. I think that the high work intensity is the most significant factor for them to quit.*

*The average price of one product is £3.50. With an hourly minimum wage of £7.50-£9.00, the average labour cost per product is approximately 40 pence. The attractive factors of the Pret company's products are the freshness of the goods because they are all made directly in the kitchen. In fact, Pret is more like a sandwich company than a coffee shop.*

*In here most workers come from EU countries. Pret can be said to be the representative of current British franchise food culture, but most of the employees working here are from other countries. Just one in 50 applicants for the jobs at Pret are British."*



- [Li:ving] London- Park series (2016-2018)
- [Li:ving] London- Pimlico series (2016-2018)
- [Li:ving] London- River series (2016-2018)



<Drawing spots of [Li:ving] London, 2016-2018>

2.1. ***[Li:viing] London*** (2016-2018)  
**: Park series**

<https://www.facebook.com/jrohdrawings>

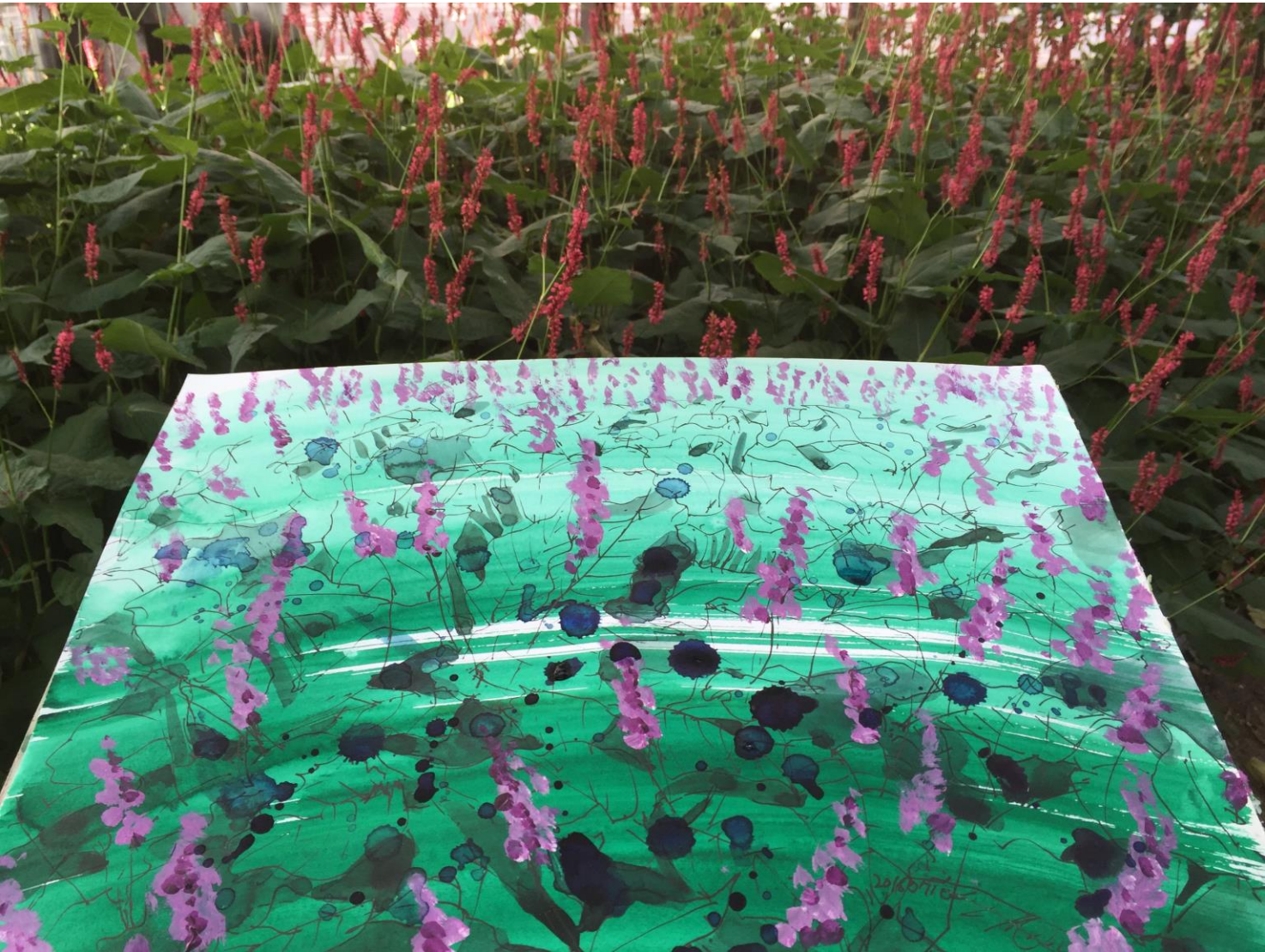
<https://www.instagram.com/jroh2010/>





<Photo shot of [Li:ving] London- Park, Watercolour on paper, 29.7x42cm each (total 55 pieces), 2018>





<Photo shot of [Li:ving] London- Park, Watercolour on paper, 29.7x42cm each (total 55 pieces), 2018>





<Photo shot of [Living] London Park, Watercolour on paper, 29.7x42cm each (total 255 pieces), 2018>





<Photo shot of [Li:ving] London- Park, Watercolour on paper, 29.7x42cm each (total 55 pieces), 2018>





<[Li:ving] London- Park, Watercolour on paper, 29.7x42cm each (total 55 pieces), 2018>





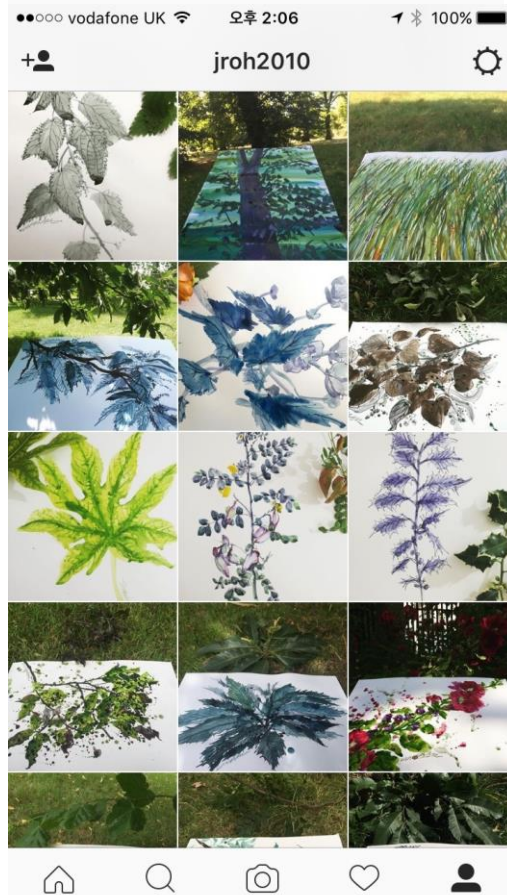
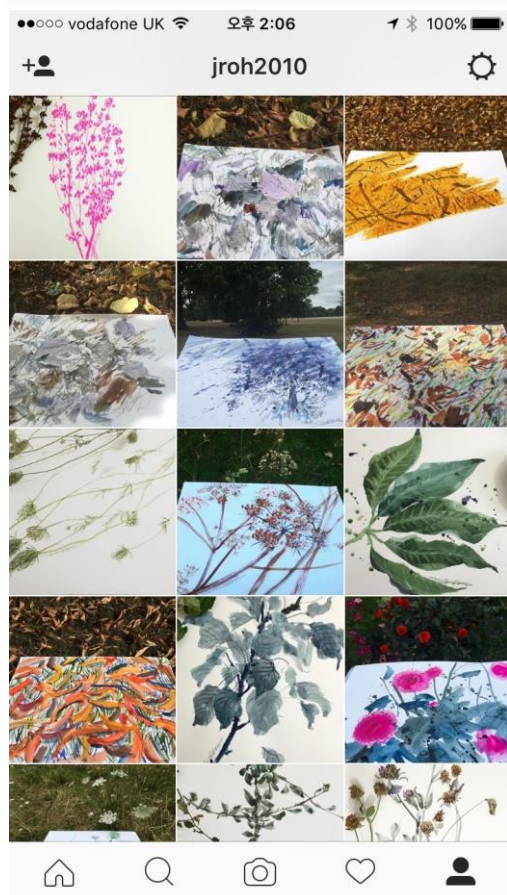
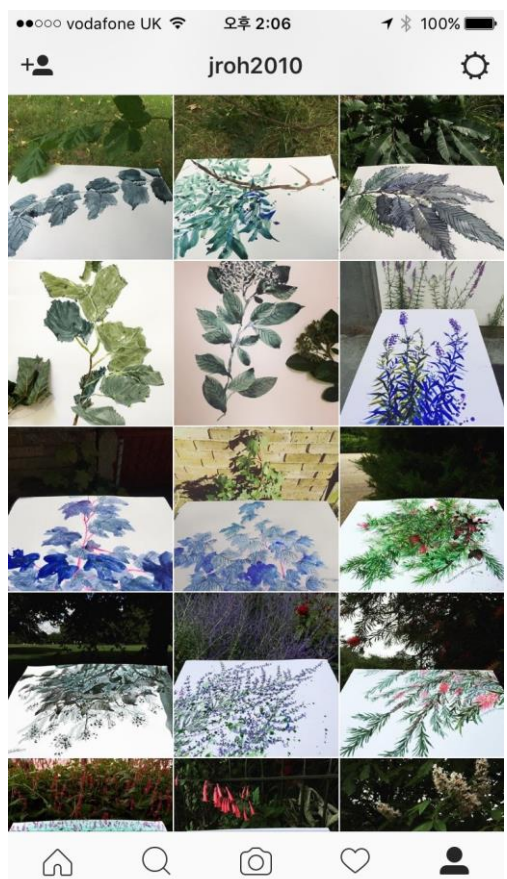
<[Li:ving] London- Park, Watercolour on paper, 29.7x42cm each (total 55 pieces), 2018>





<[Li:ving] London- Park, Watercolour on paper, 29.7x42cm each (total 115 pieces), 2018>





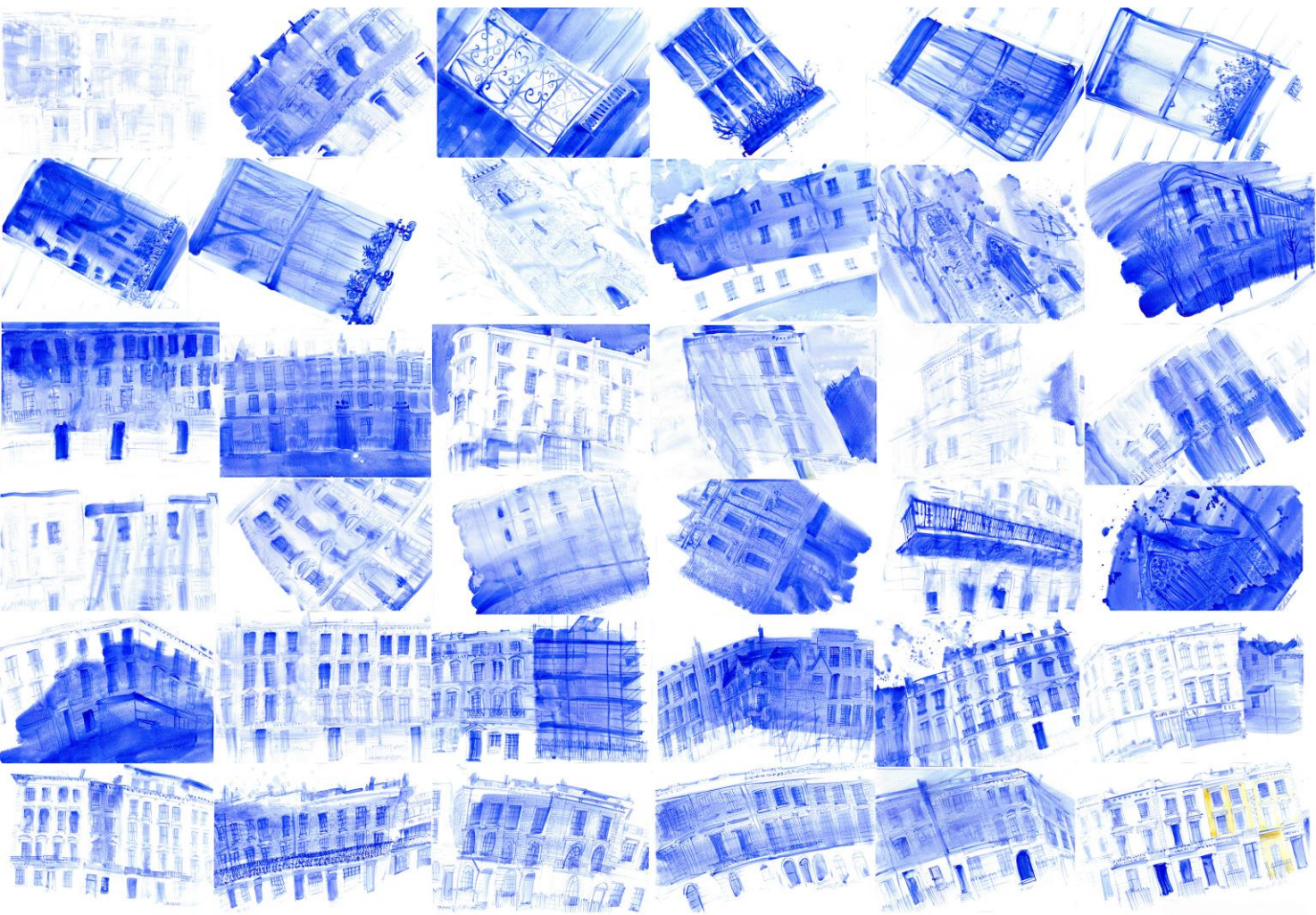
<Instagram shot of [Li:ving] London series, 2018>

2.2. ***[Li:viing] London*** (2016-2018)  
**: Pimlico series**

<https://www.facebook.com/jrohdrawings>

<https://www.instagram.com/jroh2010/>





<[Li:ving] London- Pimlico, Watercolour on paper, 29.7x42cm each (total 74pieces), 2018

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<[Li:ving] London- Pimlico, Watercolour on paper, 29.7x42cm each (total 74pieces), 2018>





<[Li:ving] London- Pimlico, Watercolour on paper, 29.7x42cm each (total 74pieces), 2018>





<[Li:ving] London- Pimlico, Watercolour on paper, 29.7x42cm each (total 74pieces), 2018>





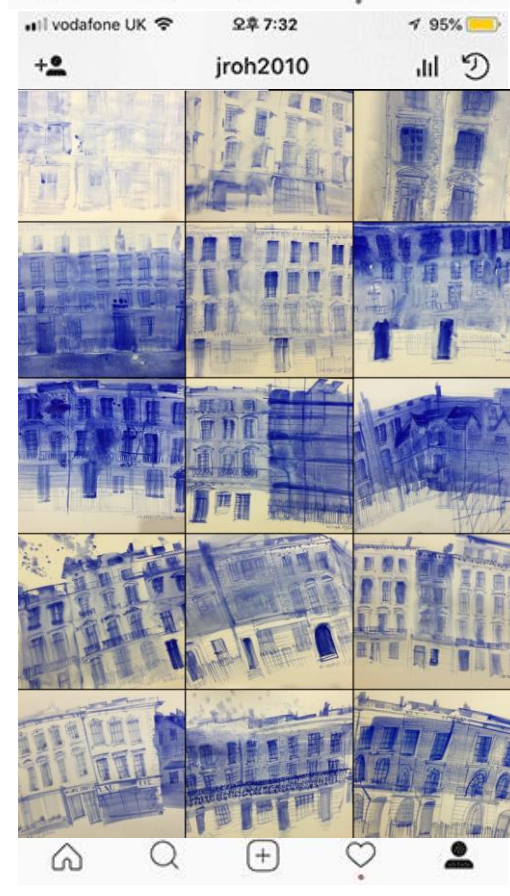
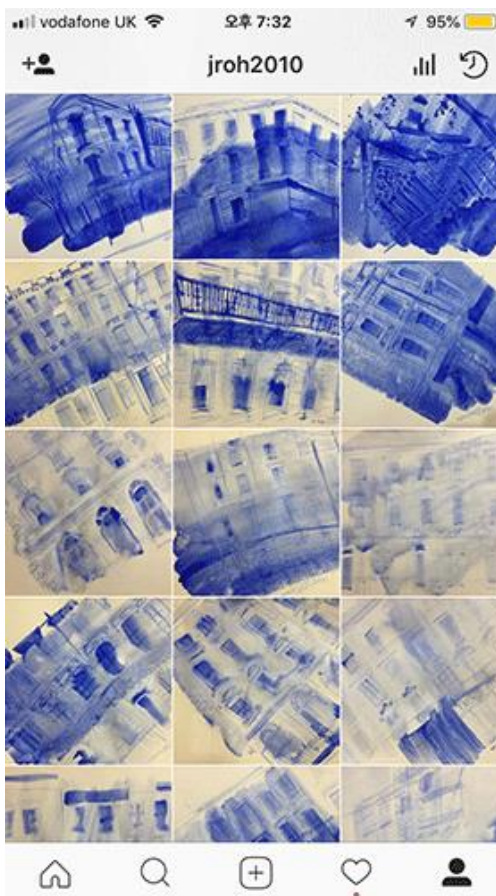
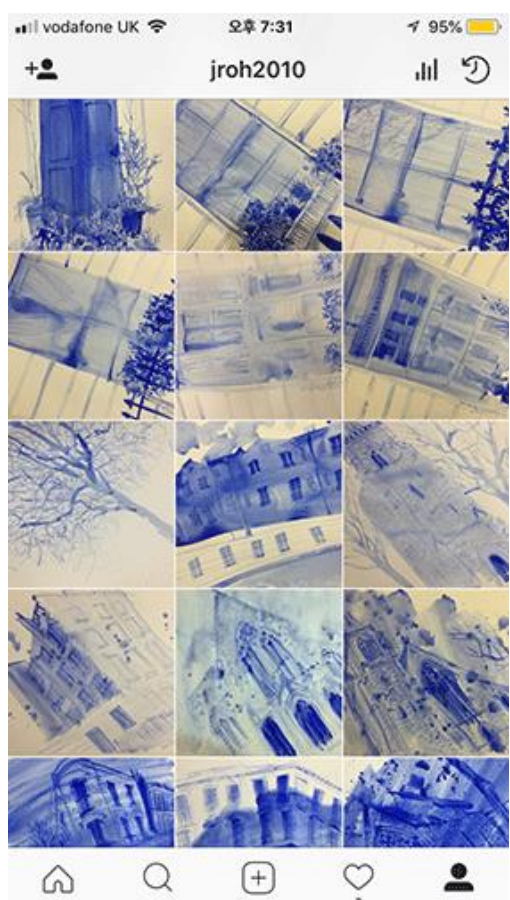
<[Li:ving] London- Pimlico, Watercolour on paper, 29.7x42cm each (total 74pieces), 2018>





<[Li:ving] London- Pimlico, Watercolour on paper, 29.7x42cm each (total 74pieces), 2018>





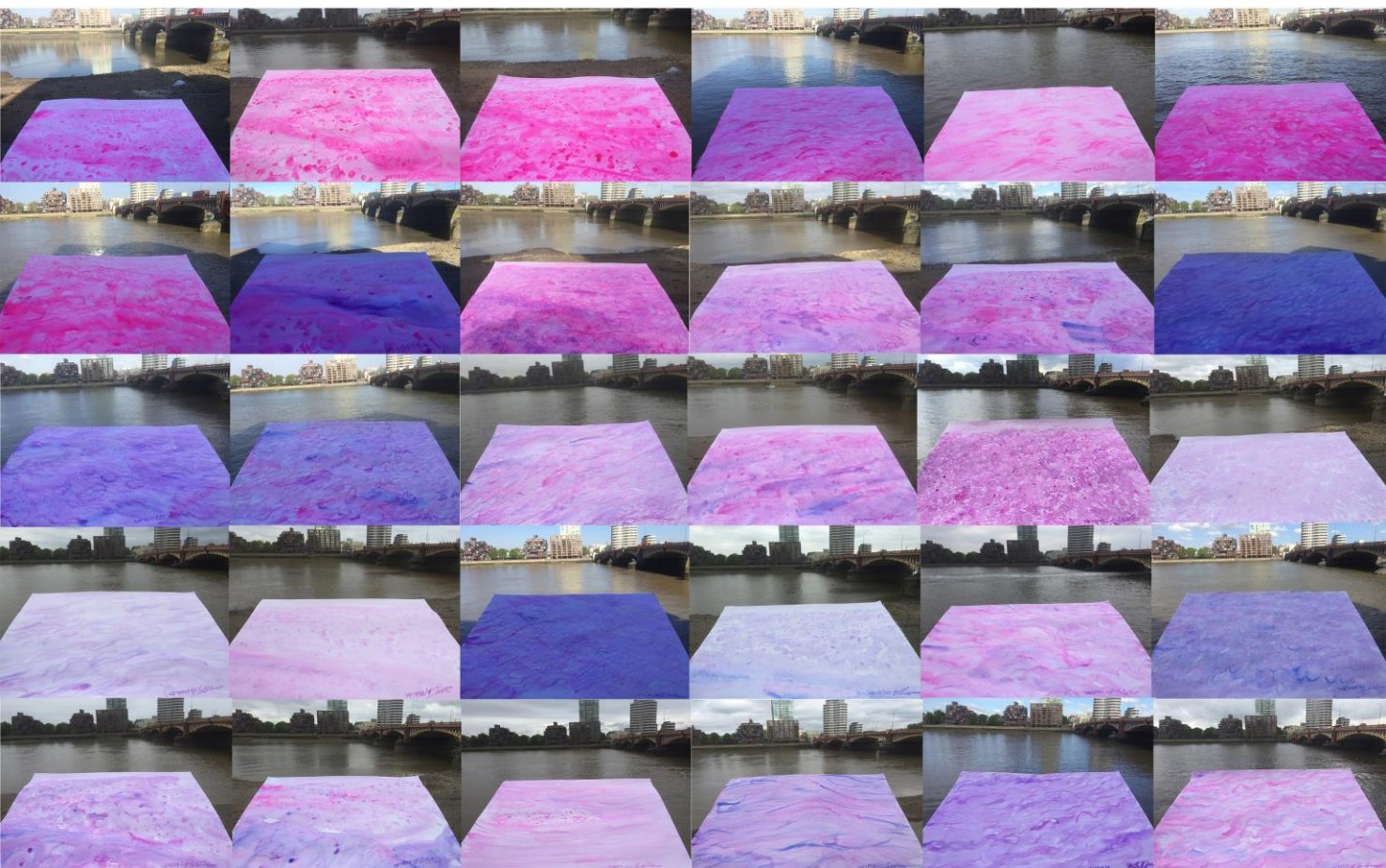
<Instagram shot of [Li:ving] London series, 2018>



2.3. ***[Li:viing] London*** (2016-2018)  
**: River series**

<https://www.facebook.com/jrohdrawings>

<https://www.instagram.com/jroh2010/>

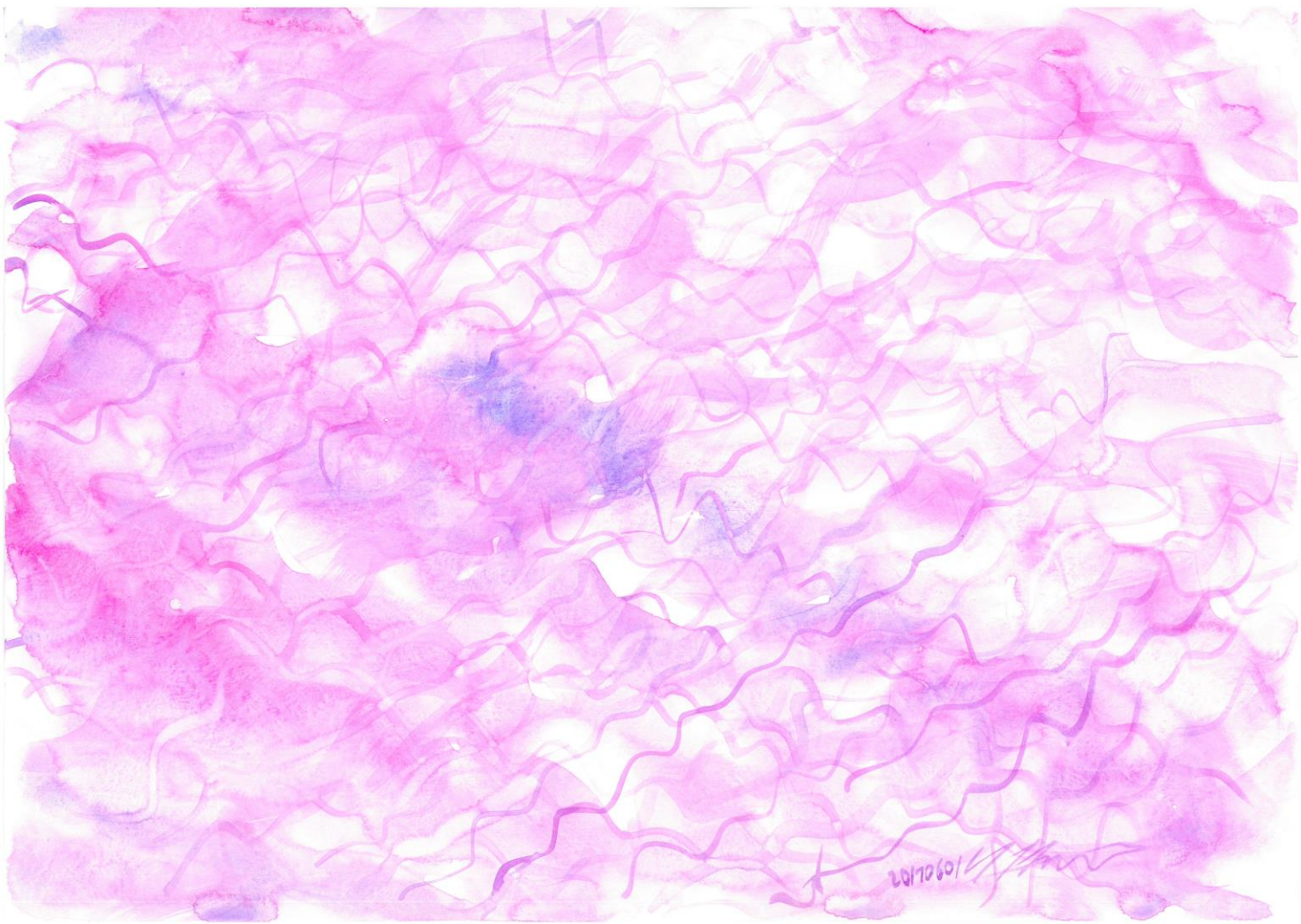


<Photo shot of [Li:ving] London- River, Watercolour on paper, 29.7x42cm each (total 35 pieces), 2018>



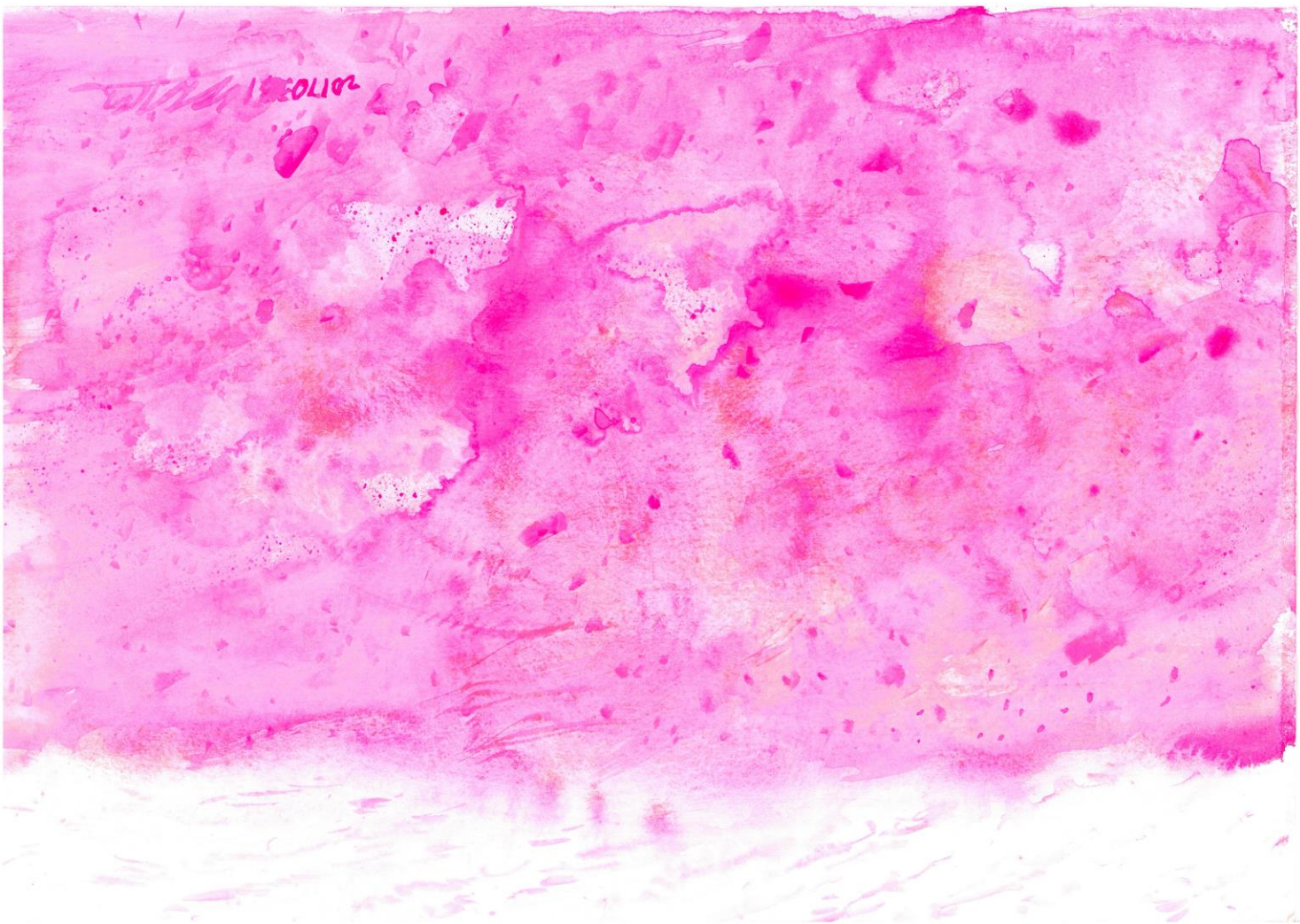


<Photo shot of [Li:ving] London- River, Watercolour on paper, 29.7x42cm each (total 35 pieces), 2018>



<[Li:ving] London- River, Watercolour on paper, 29.7x42cm each (total 35 pieces), 2018>



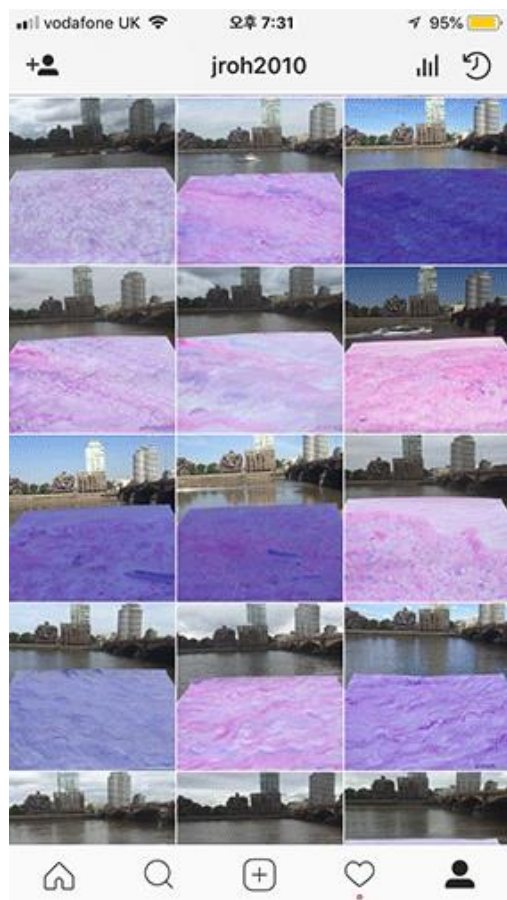
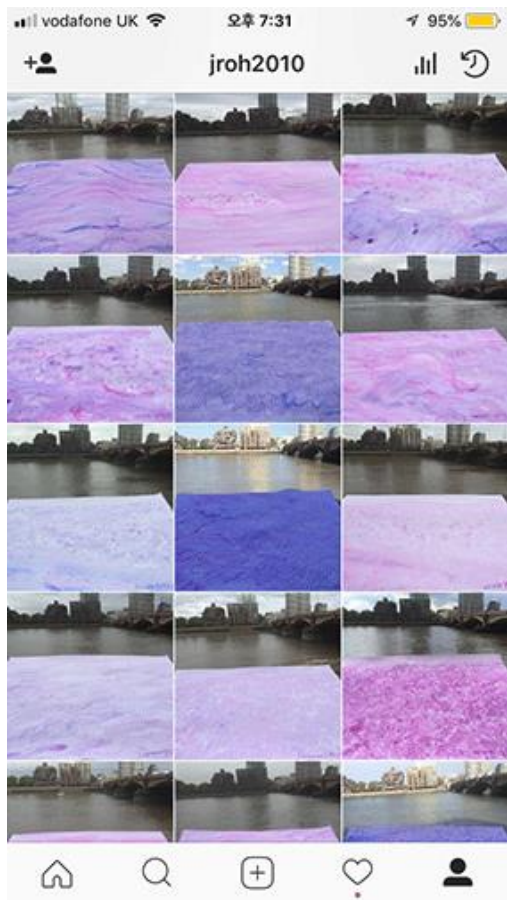


<[Li:ving] London- River, Watercolour on paper, 29.7x42cm each (total 35 pieces), 2018->



<[Li:ving] *London- River*, Watercolour on paper, 29.7x42cm each (total 35 pieces), 2018->





<Instagram shot of *[Li:ving]* London series, 2013>

## 4. Exhibitions (2017– 2021)

### **Solo Exhibition**

2019 'Placeless Place', Art space 55, Seoul, Korea

2018 'Freshly Made in the Street', Willesden Gallery, London, UK

### **Group Exhibition**

2021 'Bloomberg New Contemporaries 2020', South London Gallery,  
UK (19<sup>th</sup> May – 6<sup>th</sup> June, 2021)

2020 'Drawing Beyond Itself', AIR gallery, Manchester, UK

2020 'Triple Liquidity', Lydia Gallery, Seoul, Korea

2019 '*Side Sleepers*', Art space Itta, Incheon, Korea

2018 *4482(SASAPARI)*: 'Butterfly effect', Barge house, Oxo Tower  
Wharf, London, UK

2017 'Seven hour Render', Thames tower, Reading, UK





1. <Seven hours Render, Group exhibition, Thames tower, Reading, UK, 2017>





2018 VOICES OF  
KOREAN CONTEMPORARY ARTISTS  
**Butterfly Effect**

**Private View**

2 May 2018 6:30 - 8:30pm

**Public Opening**

3 - 6 May 2018 10am - 6pm  
(Open Daily, Admission Free)

**Venue**

Bargehouse  
OXO Tower Wharf  
Bargehouse Street  
London, SE1 9PH  
[www.coinstreet.org](http://www.coinstreet.org)

**OPEN CALL**

FOR KOREAN ARTISTS

**Submissions:**

- Please apply by sending through your CV and examples of your work to our email [curating@4482.co.uk](mailto:curating@4482.co.uk)
- Deadline: 15th February 2018
- Participation fee will be applicable

Contact us for any queries to our email  
**[enquiry@4482.co.uk](mailto:enquiry@4482.co.uk)**

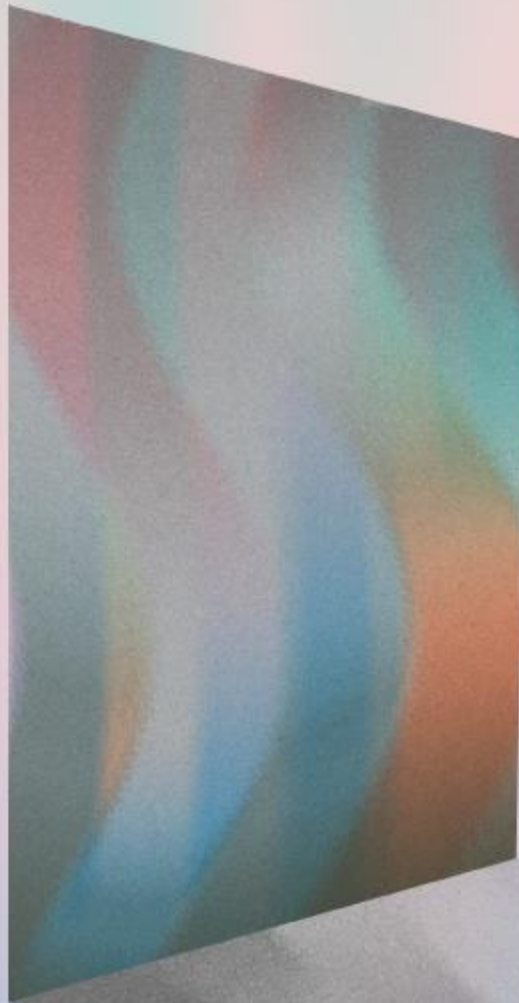
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**4482**  
SASAPARI





**BARGEHOUSE GROUND FLOOR**  
**AREA = 86.2m<sup>2</sup>**  
**CEILING HEIGHT = 5.1m LOWEST POINT**  
**6.27m HIGHEST POINT**

SCALE: 1:50 • A3  
 — HIREABLE SPACE  
 FLOOR PLAN MEASUREMENTS ARE FOR ILLUSTRATIVE PURPOSES ONLY. INDEPENDENT MEASUREMENTS SHOULD BE TAKEN FOR TOTAL ACCURACY.

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CLIENT: COOH STREET LTD						
PROJECT VENUES						
TITLE: BARGEHOUSE						
SCALE: 1:400	DRW. BY: MJC	SHEET NO: A3	PROJECTION: UTM			
PROJECT NO: CSLV002	DRAWING NO: CSL0015			SHEET NO: 01		

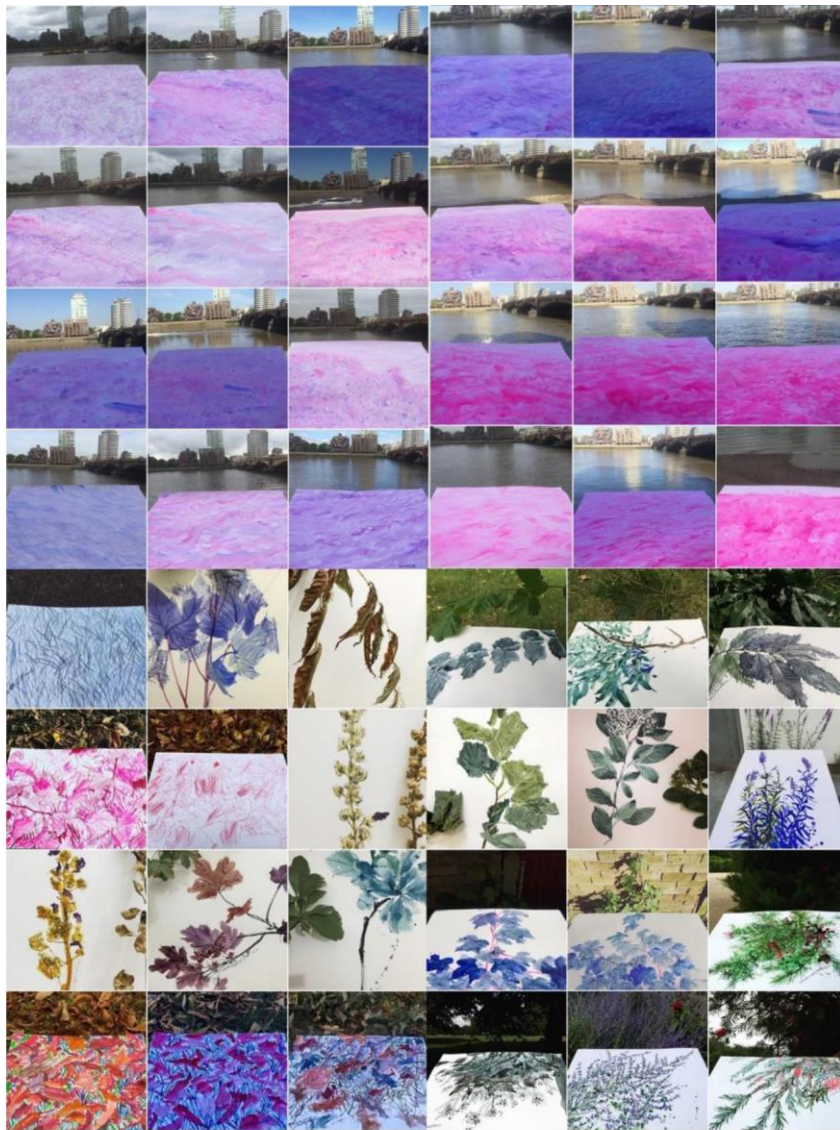




2. <Butterfly effect, Group exhibition, Barge House, Oxo Tower Wharf, London, UK, 2018 >







## Freshly Made in the Street

J Roh

11<sup>th</sup> July – 4<sup>th</sup> August 2018

Private view: 18<sup>th</sup> July, 6–9pm



Willesden Gallery  
95 High Road, London NW10 2SF  
[www.brent.gov.uk/twg](http://www.brent.gov.uk/twg)

3. <Freshly made in the Street, Solo exhibition poster, Willesden Gallery, London, UK, 2018>

<https://youtu.be/s1dqHWZ0kmk> (exhibition view)

# Freshly Made in the Street

## J Roh

11<sup>th</sup> July – 4<sup>th</sup> August

In the exhibition I attempt to emphasize both physical and psychological experience I have had in London., showcasing my work experience as an immigrant manual worker at Pret A Manger, United Kingdom's food retail sandwich shop.

From 2016, as a way at still being part of the system but not being bound to it, I started to draw my day on the way home every day after work. Through the daily process, which repeated itself day in, day out, I aim to find minor differences and meaning in life. From the perspectives of urban workers, the symbolic identities of the global city is disappearing, and the character of the city turns into an anonymous passage to and from work. There is no room to experience and enjoy sightseeing spots in London. I try to articulate the subtle changes of everyday scenery in London and disclose the city worker's repetitive daily routine.

Through 250 drawings and video\*/sound, the viewer gets a glimpse of everyday changes that I encounter while living and working in London. I intend to reveal the identity of a modern urban citizen as an artist and an immigrant female worker.

\*Link to the video work:

<https://youtu.be/ZaxOoLacns>

### Artist Bio

J Roh was born in Seoul, South Korea in 1976. She graduated from Hong Ik University with B.F.A and M.F.A, South Korea, and also graduated from Chelsea college of Art with MA in 2011. She is currently a PhD candidate in the Fine Art department at Reading University, UK.

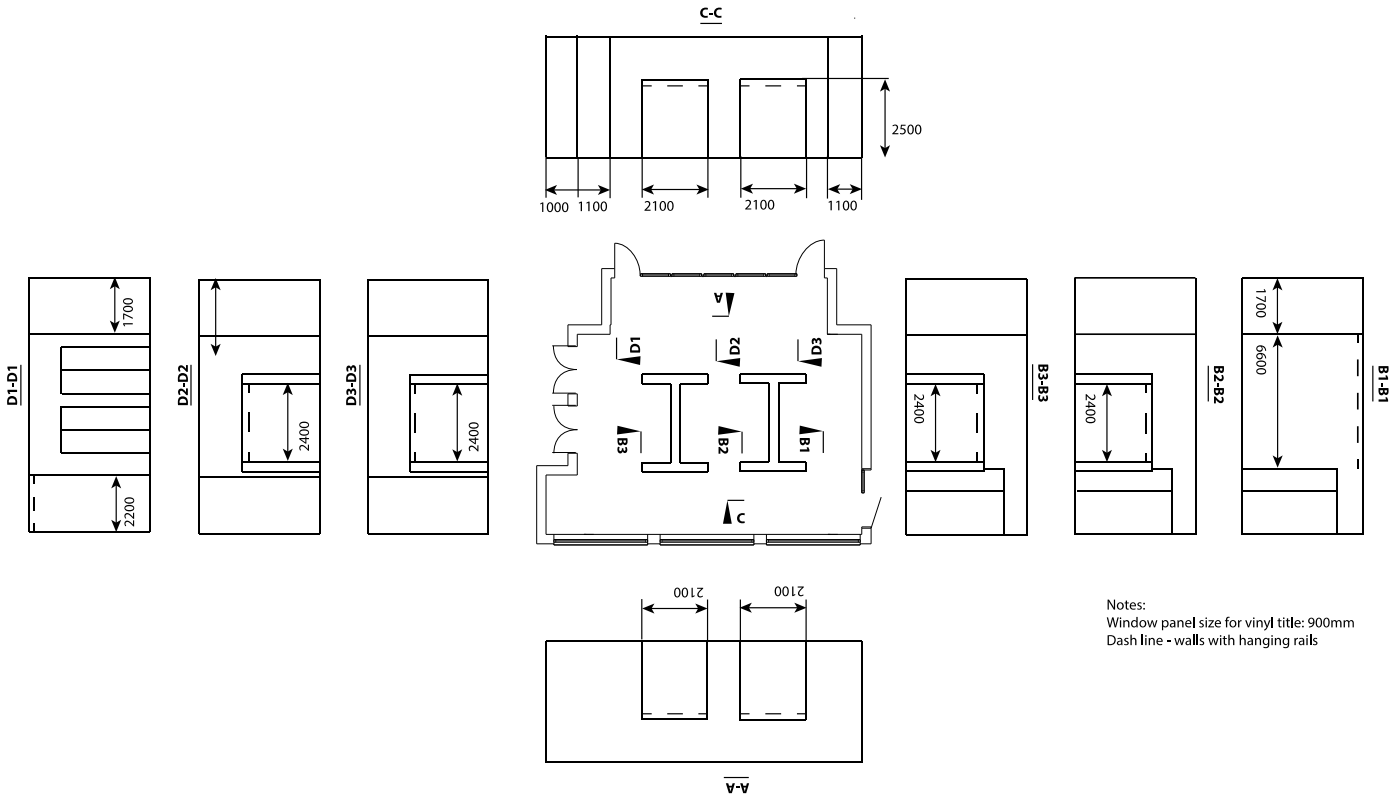
For more information on J Roh's work visit:

IG: Jroh2010, FB: jrohdrawings



Willesden Gallery  
95 High Road  
London NW10 2SF  
[www.brent.gov/lwg](http://www.brent.gov/lwg)





Notes:  
 Window panel size for vinyl title: 900mm  
 Dash line - walls with hanging rails

### 3. <Floor plan of the Willesden gallery>

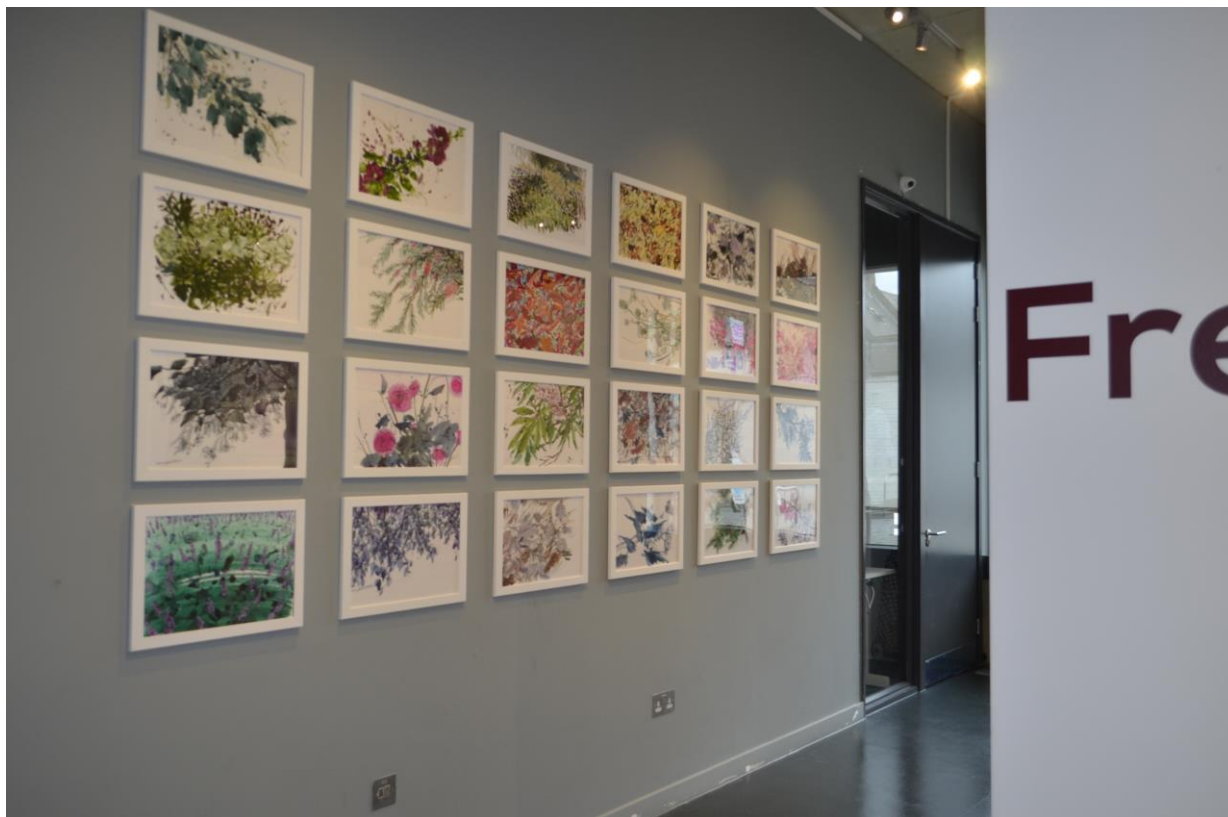


3. <Freshly Made in the Street, Solo exhibition, Willesden Gallery, London, UK, 2018>





3. <Freshly Made in the Street, Solo exhibition, Willesden Gallery, London, UK, 2018>



3. <Freshly Made in the Street, Solo exhibition, Willesden Gallery, London, UK, 2018><sup>58</sup>





3. <Freshly Made in the Street, Solo exhibition, Willesden Gallery, London, UK, 2018>



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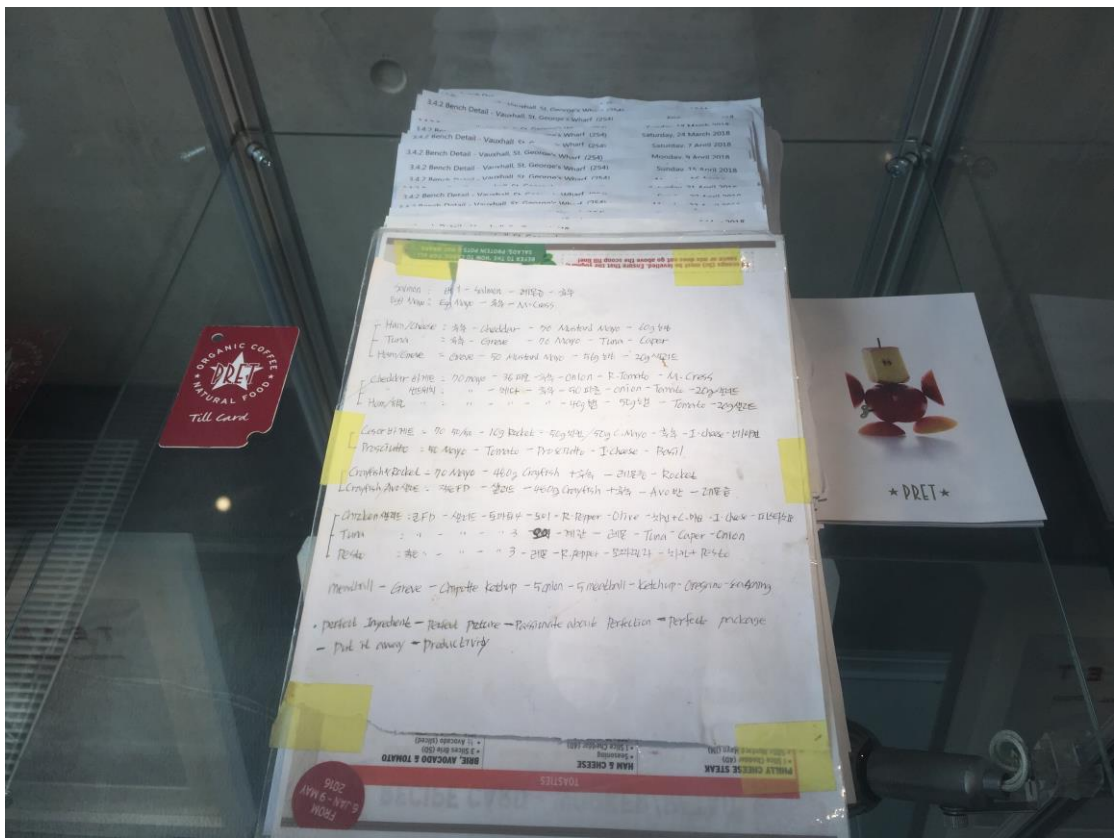


3. <Freshly Made in the Street, Solo exhibition, Willesden Gallery, London, UK, 2018>



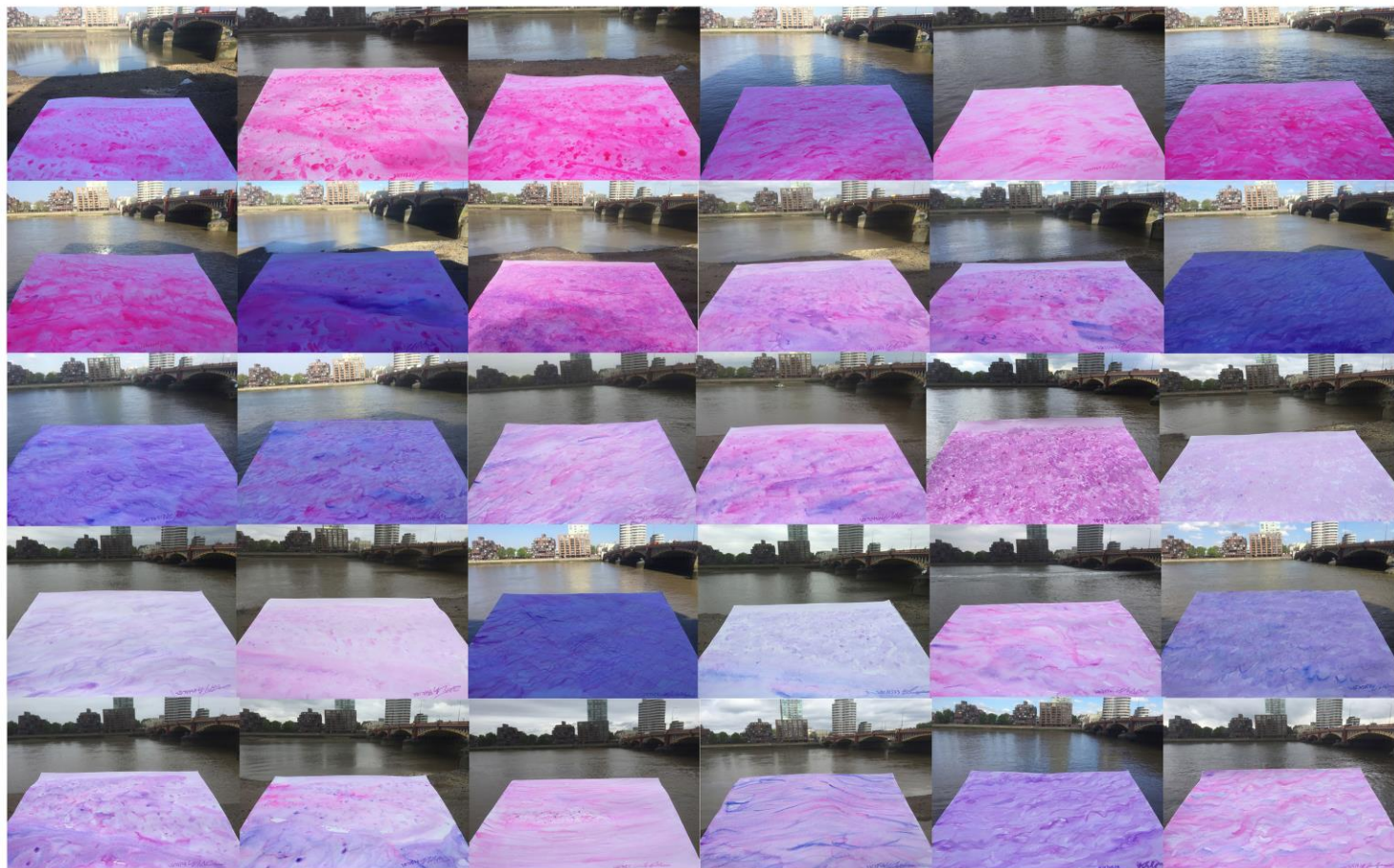
3. <Freshly Made in the Street Solo exhibition, Willesden Gallery, London, UK, 2018>





3. <Freshly Made in the Street, Solo exhibition, Willesden Gallery, London, UK, 2018>

제이로 개인전 2019.5.4-5.21  
**'Placeless Place'**



Space 55 서울시 은평구 증산로 19길 9-3 (11am-6pm) / Private view: 2019.5.4.5-8pm

 서울문화재단

4. <Placeless Place, Solo exhibition poster, 2019>



## **'Placeless Place'**

누구나 각자의 본질은 변하지 않지만, '내가 어디에 있는가'에 따라 개인의 정체성은 다르게 정의된다. 본인은 작업을 통해서 장소에 따라 변화하는 개인의 유동적인 정체성의 문제에 대해 이야기를 하고자 한다.

개인전 'Placeless Place'는 노동자, 여성 이민자, 그리고 작가의 입장에서 수년간 런던에서의 삶의 경험을 바탕으로 작가 스스로의 정체성을 찾기 위한 기록을 담은 작업이라고 할 수 있다.

작품 '[Li:ving] 2018'는 도시노동자이자 작가로서 경험하는 혼종 정체성의 문제에 대해 질문을 하는 작업이다. 런던이라는 대도시에서 매일 도시를 대표하는 대표 관광지라 할 수 있는 '하이드파크'와 '템즈강'을 오가며 살고 있지만, 여기서 생활하는 생활인으로서 경험하는 이 장소는 그저 피곤한 노동 후 매일 지나치는 공원과 강일 뿐 이곳의 상징적인 도시로서의 장소성은 사라진다. 도시에서 살아가기 위해 매일 4시간씩 프렌차이즈 가게에서 샌드위치를 만드는 일을 하면서, 동시에 작가로서의 정체성을 잃지 않기 위해 일이 끝난 후 집에 오는 길에 반복적으로 마주하는 풍경을 소재로 매일 드로잉작업을 하였다. 3년간 매일 오가는 런던의 거리를 작업실 삼아 기록한 데일리드로잉 시리즈는 작가로서 행할 수 있는 최소한의 노동 행위의 집합이라고 할 수 있다.

-2019. 제이로.

## **4. <Text for the solo exhibition *Placeless Place*, 2019>**



4. <Placeless Place, Solo exhibition, Art space 55, Seoul, Korea, 2019>





4. <Placeless Place, Solo exhibition, Art space 55, Seoul, Korea, 2019>



4. <Placeless Place, Solo exhibition, Art space 55, Seoul, Korea, 2019>





4. <Placeless Place, Solo exhibition, Art space 55, Seoul, Korea, 2019>



# *Triple Liquidity*

세 가지 유동성

노 정 연      Jung Yun Roh  
김 정 희      Celestine Kim  
안 신 영      Shinyoung Ahn

2020. 7. 1 - 7. 7

리디아 갤러리 Lydia Gallery

서울시 양천구 목동로25길 30, 1F (신정동 894-3번지)

5. <*Triple Liquidity*, Three persons exhibition poster, Lydia Gallery, Seoul, Korea, 2020>





5. <Triple Liquidity, Three persons exhibition, Lydia Gallery, Seoul, Korea , 2020>



5. <Triple Liquidity, Three persons exhibition, Lydia Gallery, Seoul, Korea, 2020>





5. <Triple Liquidity, Three persons exhibition, Lydia Gallery, Seoul, Korea, 2020>



# Side Sleepers:

영국에서 활동하는 한인 미술 작가들 모로눅는展  
김민주·김은미·노정연·최소담·최태영의 전시



2019.10.12<sup>sat</sup> ~ 10.26<sup>sat</sup>  
opening 2019.10.12 sat. pm 5:00  
잇다스페이스 인천시 중구 참외전로 172-41

6. <Side Sleepers, Group exhibition poster, Art space Itta, Incheon, Korea, 2019>





6. <Side Sleepers, Group exhibition, Art space Itta, Incheon, Korea, 2019>



7. <Bloomberg New Contemporaries 2020, South London gallery, London, UK, 2021>





7. <Bloomberg New Contemporaries 2020, South London gallery, London, UK, 2021>



7. <Bloomberg New Contemporaries 2020, South London gallery, London, UK, 2021>