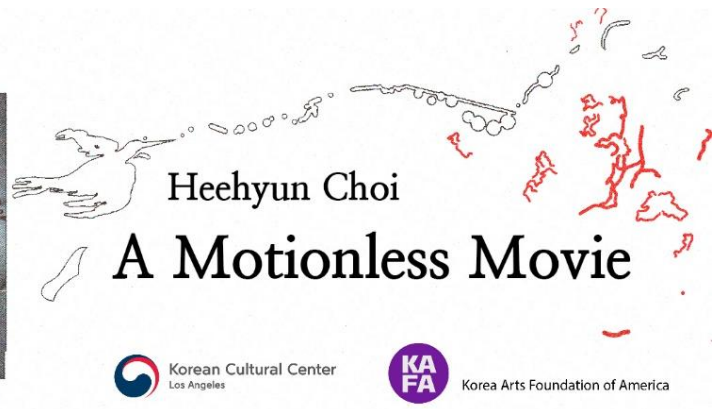
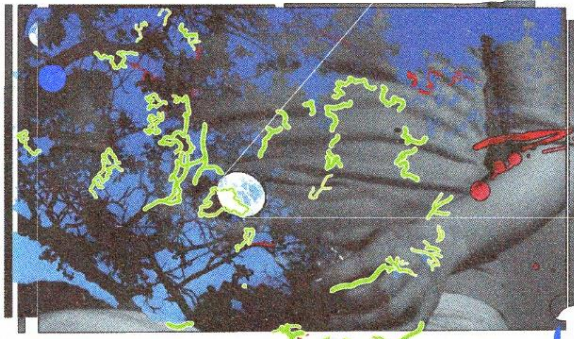


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The 19th Korea Arts Foundation of America Award Recipient Exhibition

– From October 23rd, the special exhibition "A Motionless Movie" by the artist Heehyun Choi will be held at the KCCLA

October 23 – November 14, 2025
at the Korean Cultural Center Los Angeles Gallery



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- ▶ **Exhibition Title** The 19th Korea Arts Foundation of America Award Recipient Exhibition "A Motionless Movie"
 - ▶ **KAFA Awardee** Heehyun Choi
 - ▶ **Date** October 23rd(Thursday) - November 14th(Friday), 2025
 - ▶ **Opening Reception** Thursday, October 23rd, 2025 at 6:30pm-8:00pm
 - ▶ **Exhibition Organizer** Korea Arts Foundation of America, Korean Cultural Center, Los Angeles
 - ▶ **Location** Art Gallery (2nd Floor) at the Korean Cultural Center Los Angeles 5505 Wilshire Blvd., Los Angeles, CA 90036
 - ▶ **For more info:** Tammy Cho, (323) 936-3014 or tammy@kccla.org
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The Korean Cultural Center Los Angeles (KCCLA), in partnership with Korea Arts Foundation of America (KAFA), proudly present the ***The 19th Korea Arts Foundation of America Award Recipient Exhibition: A Motionless Movie***. The exhibition will be on view from October 23 through November 14, 2025, at the KCCLA Art Gallery (5505 Wilshire Blvd., Los Angeles, CA 90036), with an opening reception on **Thursday, October 23, from 6:30 to 8:00 p.m.**

KAFA is a non-profit public benefit organization based in Los Angeles dedicated to promoting creativity, research, and exhibitions in the arts. Funding and support for this exhibition are provided by KAFA and the Korean Cultural Center Los Angeles.

Heehyun Choi is a moving-image artist working between South Korea and the United States. Her practice spans cinema and exhibition spaces, where she creates experimental films using analog formats such as 16mm and Super 8mm. Through her exploration of film and video media, Choi examines the intricate relationships between camera, subject, and image. Born in Los Angeles and raised in Seoul, she holds a B.A. in Art & Technology from Sogang University and an M.F.A. in Film and Video from the California Institute of the Arts (CalArts).

In her solo exhibition *A Motionless Movie*, Choi presents four new moving-image works alongside a series of embroidery pieces. The essay film *A Motionless Movie*, which shares its title with the exhibition, takes inspiration from a 1920s Korean newspaper article titled “Umjigiji-Anneun Yeonghwa (A Motionless Movie).” The work imagines the perspectives of Korean women readers of the newspaper’s “Home and Women’s” section, loosely following the trajectory of American actress Clara Bow featured in the article. The black-and-white silent film *A Dark Room* portrays a woman who may have encountered a camera obscura—a primal form of cinema that predates modern film language. The single-channel video *Neolttwigi* and the three-channel video *The Wedding Chest* blur the boundaries between the front and back of the camera, the inside and outside of the frame, and between those who create images and those who become them, presenting cameras that exist in shifting forms. The *Chronophotography* series fragments images—already fossilized in the history of photography and cinema—and reweaves them through traditional Korean embroidery and patchwork techniques.

KCCLA Director Haedon Lee stated, “This exhibition is particularly meaningful as it presents the 19th KAFA Art Award Winner’s Exhibition—an award recognized for its prestige within the Korean American art community. We are delighted to showcase the works of Heehyun Choi, an artist who has created a unique sensory world by blending traditional cinematic language with handcrafted mediums. We hope visitors will experience and share the imagination and experimental spirit of a young artist whose work unfolds at the intersection of Korean and American cultural experiences.”

KAFA President Gloria Lee remarked, “For the past 35 years, KAFA has continuously supported emerging artists in developing their own artistic voices. We hope this exhibition will highlight the individuality and vision of the next generation of artists while bringing renewed vitality to the Korean American art scene. “

The opening reception will take place on **Thursday, October 23, at 6:30 p.m.** at the Korean Cultural Center Los Angeles. The exhibition is free and open to the public through **Friday, November 14, 2025.** /End/



Korea Arts Foundation of America

The 19th Korea Arts Foundation of America Award Recipient Exhibition

A Motionless Movie

움직이지 않는 영화

Awardee Heehyun Choi 최희현



October 23 – November 14, 2025
at the Korean Cultural Center Los Angeles Gallery
Opening Reception Thursday, October 23, 2025 6:30pm

5505 Wilshire Blvd, Los Angeles, CA 90036

Phone: 323-936-7141

www.kccla.org

Attached 2

Artist's Selected Works and Descriptions

A Motionless Movie 움족이지안는영화

Single channel video, 16mm and Super 8 to digital, color, sound, 25 min., 2025

In 1928, the Korean newspaper Dong-A Ilbo published a brief article introducing a scene from the Hollywood silent film *Get Your Man* (1927), starring the popular actress Clara Bow. The article bore the paradoxical title “Umjigiji-Anneun Yeonghwa (A Motionless Movie)”. According to the writing, Clara Bow’s character meets the male protagonist for the first time at a wax museum in Paris. However, the countless wax figures in the scene were not mannequins but dozens of actors, who all confront the camera perfectly ‘motionless’. The only moving presence in the frame was Clara Bow herself.

Two years later, Bow filmed her first sound film, *The Wild Party* (1929), directed by Dorothy Arzner. To allow Clara Bow to move more freely in front of the camera while recording sound simultaneously, Arzner devised a device now known as a boom microphone, suspending a mic from a fishing rod.



A Dark Room 칠실(漆室)

Single channel video, 16mm and Super 8 to digital, b&w, silent, 9 min. 51 sec., 2025

A Dark Room begins with an imagined perspective of those who encountered the camera before the conventions of cinematic language were established—when it was less a tool or machine but more a phenomenon. The principle is simple: pierce a small hole in a dark room and light will project an image of the outside world. This is the camera obscura, which literally means “dark room.” The modern word camera, with obscura dropped, means simply “room.” To take a photograph or make a film, then, can be likened to filling one’s own room with an image. In fact, across both Eastern and Western cultures, the camera



obscura served as a sketching aid that allowed paintings to be rendered more closely to reality. After first experiencing the camera obscura, Chŏng Yagyong(1762-1836) described its projected image as a landscape painting in his essay Chil Shil Gwan Hwa Seol (On Viewing Paintings from the Dark Chamber).

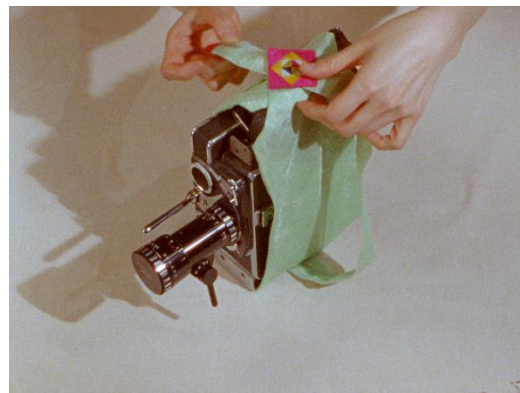
A Dark Room pictures a woman who might have encountered the camera obscura in that same period, or perhaps read Chŏng Yagyong's essay. Within her own room, landscapes already unfold: in the water poured into a teacup, inside a bojagi (a traditional Korean wrapping cloth), and across the blanket she is sewing.



The Wedding Chest 함

3-channel video, 16mm to digital, color, silent, 3 min. 30 sec. loop, 2025

This work began with a whimsical question: what if the gift a middle-aged woman prepares for a young bride-to-be were a camera and a microphone? When my mother was getting married, my paternal grandmother prepared hahm, a traditional wedding chest. Inside a large chest wrapped in red bojagi were gifts, each carefully wrapped in smaller bojagi of various colors by the groom's mother for the bride's family and relatives. After my parents' wedding, my grandmother preserved those red, yellow, jade, and blue bojagi and never once used them. After three decades, she handed them over to me and taught me how to wrap gifts with them. Using the bojagi that had passed through my grandmother's and mother's hands, I wrap the camera and microphone, preparing a gift that passes between those who make films and those who watch them.



Neolttwigi 놀뛰기

Single channel video, Super 8 to digital, color, silent, 3 min. loop, 2025

Neolttwigi is similar to a seesaw, except that participants stand at either end of the board and jump. It is said to have been a way for women during the Joseon dynasty to step outside their rooms for at least a day and glimpse the world beyond the fences. Some suggest that it traces back even earlier, to times when women could freely engage in vigorous outdoor activities, passing down this playful custom to their own era. On New Year's Day or the Dano Festival, women, dressed in their finest and most beautiful clothing, would leap high into the air, the jingling of jewelry and ornaments accompanying their flights.

Unlike a seesaw, which allows for stable, seated play, neolttwigi relies on the alternating force of two people standing on either end of a long plank, balanced on a central straw bundle or mat. The two must coordinate their movements perfectly. To let the other soar into the air, the woman opposite lowers her body and pushes the plank with full force. The roles then immediately reverse: the one who had soared descends, while the one below rises into the air. This cycle repeats continuously. Sometimes a third person stands in the center, helping maintain balance, singing in rhythm with the two jumpers. The camera in this film, Neolttwigi, is both the plank itself and the third woman singing in the middle.

