
 한국문화원 Korean Cultural Center Los Angeles		Press Release			
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The 17th Korea Arts Foundation of America Award Recipient Exhibition:
Club Homo Hill

Awardee Young Joon Kwak



- ▶ Title: The 17th Korea Arts Foundation of America Award Recipient Exhibition "Club Homo Hill"
 - ▶ Date: November 5th(Fri) – November 19th(Fri), 2021
 - ▶ Opening Reception: Friday, November 5th, 2019 at 6:30pm-8:00pm
 - ▶ Location: Korean Cultural Center Los Angeles Art Gallery (2nd Floor)
5505 Wilshire Blvd. Los Angeles, CA 90036
 - ▶ Presenter: Korea Arts Foundation of America
 - ▶ Sponsor: Korean Cultural Center Los Angeles
 - ▶ Jurors: Helen Molesworth(Independent Curator), Rita Gonzalez(LACMA Contemporary Art Curator), Jan Tumlir(Independent Curator and Writer)
 - ▶ Guest Curator: Audrey Min
 - ▶ More information: Tammy Cho, KCCLA, exhibition@kccla.org
Ellie Lee, KAFA, kafaaward@gmail.com
- * Gallery Open Hours: Mon-Fri 10am-5pm (KCCLA Gallery will be closed on Thursday, November 11 in observance of Veterans Day.)

Korea Arts Foundation of America (KAFA) & Korean Cultural Center, Los Angeles (KCCLA) proudly present the "**The 17th Korea Arts Foundation of America Award Recipient Exhibition: *Club Homo Hill***," which will take place from November 5th to November 19th, 2021 at the Korean Cultural Center Art Gallery, located at 5505 Wilshire Blvd. Los Angeles, CA 90036.

Club Homo Hill is the hottest new queer utopian space birthed from the ruptures of migration, yearning, and pain that divide us from our lineage, and from the invalidations of our existence by our nations and families. Club Homo Hill embraces its mediated, complex, hybrid, and transformational nature to offer myriad bodies transitioning, spilling, breaking apart, coming together, metamorphosing. Its multiple facades invite you to straddle the divide between cultures, to inhabit a space of indeterminacy. Its perforations invite you to discharge yourself from certain restrictions and interdictions to materialize new bodies, new identities, ways of belonging and being. Club Homo Hill is the gathering of a speculative collectivity centered around multiplicity, contradictions, and temporal and spatial entanglements through and beyond ideas of bodies, places, and nations. A collective that cannot be contained or policed.

To provide a safe environment for visitors and staff, KCCLA has implemented new health and safety protocols and procedures under the guidelines provided by the L.A. County Department of Public Health. For the safety of all, KCCLA has adhered to social distancing by limiting the number of people entering each viewing hour through an online reservation system and pre-safety procedures such as taking temperature and kindly asking guests to put on face masks during their visit.

The exhibition is open to the public and the show will run until November 19th, 2021.

Club Homo Hill is the 17th Korea Arts Foundation of America (KAFA) Award Recipient Exhibition. KAFA is a non-profit, public benefit organization in the Los Angeles area with a mission to promote creativity, research, and exhibitions in the arts. Funding and support for this exhibition has been provided by KAFA and the Korean Cultural Center Los Angeles.

► Young Joon Kwak

Young Joon Kwak (b. 1984, Queens, New York; lives and works in Los Angeles) received an MFA from the University of Southern California in 2014, an MA in Humanities from the University of Chicago in 2010, and a BFA from the School of the Art Institute of Chicago in 2007. They are the founder of Mutant Salon, a roving beauty salon/platform for experimental performance collaborations with their community of queer, trans, femme, POC artists and performers, and lead performer in the electronic-dance-noise band Xina Xurner.

Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2021, 2017, 2014); Union Gallery, Michigan State University, East Lansing (2021); Cerritos College Art Gallery, CA (2020); Cloaca Projects, San Francisco (2019); Walter Phillips Gallery, Banff, Canada (2018); and Los Angeles Contemporary Exhibitions, CA (2018). They have performed at the CCA Wattis Institute for Contemporary Arts, San Francisco (2019); Serendipity Arts Festival, Goa, India (2018); Art Museum of the National University of Colombia, Bogotá (2018); Institute of Contemporary Art, Los Angeles (2018); Hammer Museum, Los Angeles (2016); The Broad, Los Angeles (2016); and Le Pavillon Vendôme Centre d'Art Contemporain, Clichy, France (2016). Selected group exhibitions have been held at Hauser & Wirth, New York (2021), Tufts University Art Galleries, Boston (2021); Lyles & King, New York (2021); deli gallery, New York (2020); Antenna Space, Shanghai (2019); Gas, Los Angeles (2018); 47 Canal, New York (2018); Anonymous Gallery, Mexico City (2018); and Smack Mellon, New York (2016). They are the recipient of a Korean Arts Foundation of America (KAFA) Artist Award (2020), Rema Hort Mann Foundation's Emerging Artist Grant (2018) and Artist Community Engagement Grant (2016), and Art Matters Foundation Grant (2016). Kwak was Artist-in-Residence in Critical Race Studies at Michigan State University (2020 – 2021), and Artist-in-Residence at Los Angeles Contemporary Exhibitions (LACE) in 2018. Kwak has taught and mentored at schools including California Institute of the Arts; School of the Art Institute of Chicago's low-residency MFA program; University of California, Riverside; and University of California, San Diego.

"Come inside...I won't tell."

Young Joon Kwak's face peeps through a glory hole, beckoning us into Club Homo Hill. The double-ended orifice proposes a wormhole of mutual give and take—a conduit of both trust and risk. Simultaneously it acts as peephole through which we can both see and be seen. A domed surveillance mirror embedded in a gleaming “vaginis” provides a counterpoint; distorting the silhouettes of two femmes locked in a kiss, a fish-eye of both care and policing—a lived reality amidst the ephemeral fantasy.

We wander amidst shards of bodies; grasping hands slung over a makeshift barrier-cum-glory hole facade, protruding tumescences, and gestural phantasms echoed by the re-composited disco ball casting its inconstant, refractive light through the space.

Club Homo Hill is shadowed by *jamais vu*; like the exploded disco ball recalling its unfractured cousin, it plays a call-and-response with Seoul's Homo Hill, a gay neighborhood in the Itaewon entertainment district. Los Angeles' Koreatown is itself another transposition, a Korea-once-removed and reimagined.

The empty club, haunted by these shifting, queer apparitions has graciously allowed us to trace the contours of these ghosts, following the paths of their undulations. We share a space occupied by absence, yearning for the press of bodies, the riotous ecstasy of coming-together and coming-apart in a dance of both ruin and creation. Rather than ghosts of the past, these phantasms prelude a world always in a state of becoming, drawing us closer to what is presently just out of our reach even as it appears so tantalizingly close at hand.