

Art Reviewed

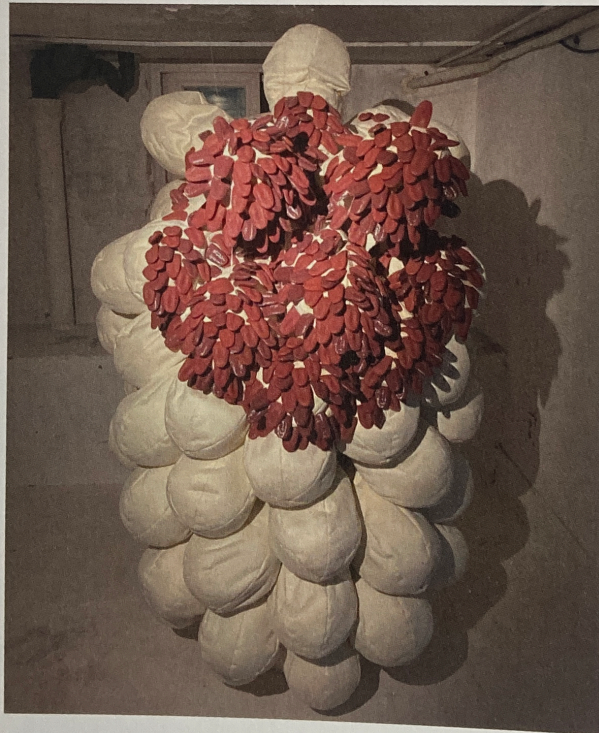
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page 87 Sungermone, %k, 2021, sculpture, mixed media, dimensions variable.
Courtesy the artist

Planitia

LAD, Seoul 6 July – 22 August

One of the most intriguing art venues to arrive in Seoul this year also has one of the most memorable names I have ever come across: LAD, short for Love Alcohol Death. (Certainly all great things when done right.) Across two capacious, plant-filled floors, salads, coffee and, yes, drinks are on offer. DJs sometimes drop by to do sets. And there is toothsome art. In June the punchy, slyly lascivious painting of Changchang Yoo dotted the walls. Now its raw and dank basement is taken over by *Planitia*, a dark cyberpunk wonderland of a group exhibition.

Like LAD, the participating artists are nimble multihyphenates, and most of their works get their own cosy rooms, so one has the sense that bizarre surprises await through every doorway. Egeqpe, a jewellery line from Dasom Park, presents intricate, assemblagelike pieces on

tiny stands in a row of translucent cylinders, as if they were scientific specimens. (Vanguard fishing tackle also comes to mind.) One necklace, combining thin chains, a USB stick and damaged glasses, would look great adorning a sea pirate who is also into hacking.

Sungermone (a pseudonym playing on the Korean words for 'line', 'dot' and 'circle') offers up *%k* (all works 2021), a tall white fabric sculpture of bulbous forms (picture a gargantuan blackberry) with one section covered in red silicone tongues. They flutter quickly, thanks to a nearby fan, which is quite a disturbing sight, like a giant, mysterious beast awaiting its prey. On a less menacing note, Goyoson has built a burbling fountain amid fantastically craggy white Styrofoam stalagmites that one could imagine small fairies enjoying.

The sense that strange techno-organic forms are slowly coming to life, growing and changing is amped up by a transfixing abstract videowork, *planitia-2*, by Pic (a joint project by Hyeonsu Jeon and Sangho Noh) – all liquid effects and swirling chrome storms – plus a spectral and alluring ambient soundtrack by the electronica singer CIFIKA (Cho Yousun).

At once foreboding and ebullient, this is a rare sci-fi dystopia that also teems with fresh possibility. Visually, *Planitia* is an alien planet, but one that radiates a pungently of-the-moment notion: to revel in continuous instability and flux and uncertainty. At a time when even a single unmasked tongue can elicit terror, why not festoon scores of them on a sculpture, splicing fear with absurd joy?

Andrew Russeth



Goyoson, *Sparkling marsh*, 2021, mixed media, dimensions variable.
Photo: Andrew Russeth