

If we identify the individual as the antonym of the group—a free and independent human being—*One's Position* does not seem to focus on the individual. It questions how institutions reproduce the individual's position, and how reconsidering our relationships can cause us to recognize a new position entirely. The title struck me as meaningful. Why does this art exhibition, which deals with state legal control over an individual's body, and the uniform arrangement of classrooms in a grid, ask questions about position rather than appeal to individual freedoms and rights? This question lingered in my mind all through the exhibition. Also, how does a methodology that draws upon the reactions of the participants, and of the audience, identify and experiment with the individual's place?

Time-line: State Control Code invites audience members and participants to a site where they can discuss the rules of the system. How does such participation work? They examine legal rights within the parameters of a cultural community. While individuals as legal subjects might seem a narrow definition of 'people,' this boundary can stretch when referring to members of the community.^[1] The project presents the gap between the individuals' position and the collective role of people (where they are considered equal as justified by law). This project presents the separation and rearrangement of the control codes of state power, and participants intervene as members of the cultural community through this difference. Interestingly, it takes us far away from familiar relationships, which have been reproduced by the processes of identification and otherization^[2], to let us rethink one's positions and

[1] In the lecture, "When Art Lays Down the Law" discussing the relationship between contemporary art and law, art historian Joan Kee noted that while many works paid attention to law in terms of rights based on liberalism, some artists, such as Felix Gonzalez-Torres, show interest in the concept of duty. I believe that Yoonkyung Lim's work also deals with the law by paying more attention to responsibilities than rights. "When Art Lays Down the Law", Joan Kee, <https://www.e-flux.com/live/265244/e-flux-lectures-joan-kee-when-art-lays-down-the-law/> (accessed September 1, 2020)

[2] Feminist scholar Heejin Jeong pointed out that "otherization" occurs when defining others arbitrarily from the subjective perspective of the status-quo. While the subject can exist as one-self (an individual), the other is usually described by collective attributes. So it has a tendency of becoming the object of contempt or one of mystification, for example orientalism.

relationships to others in society.

The Internal Structure of the *Time-line*:
Dis/articulation of A History

- 1953 Korea's Criminal Act's Article 269 on Abortion
- 1962 Military Criminal Act's Article 92-6 Homosexual Punishment
- 1968 Enforcement Decree of the Resident Registration Act
- 1986 The Mother and Child Health Act's Article 14 - Eugenics and Disability Discrimination
- 1999 ~~Maternal and Child Health Act Enforcement Decree Article-15 - Compulsory Infertility~~
- 2008 ~~Hoju System~~
- 2016 Sex Work and Prostitution Punishment Act Article 21-1 - Stipulation on the Punishment on Sex Workers
- 2019 Constitutional Nonconformity to Criminal Abortion
- 2019 ~~The Disability Rating System~~

In *Time-line: State Control Code (Black Ribbon Band)*, participants can select a label with the text of legal provisions and attach it to their clothes. The legal provisions reflect the patriarchal system that otherizes those standing outside of norm, something that controls people—in both the sense of societal administration, and within the framework of social ethics.

This offering of the *time-line band*, however, seems different from the activity of a political campaign in which the distribution of objects, of handbills or flyers, leads to greater awareness of a specific issue. Unlike campaigns, the artwork does not attempt to lead the audience to a specific goal or a unified position, but it intervenes mutually between the provisions with various issues. For example, those who advocate the abolition of Korea's Criminal Act's Article 269 on Abortion cannot agree with the repealing of the Mother and Child Health Act's Article 14, which allows abortion for eugenic reasons. Perhaps it is an emergent lens of human rights for the disabled that brought about these conflicts of interests between the fetus' right to life and the woman's right to self-determination. As such, *Time-line* creates a cacophony around the argument: what to be celebrated and what to be lamented. It is difficult to agree on how far to extend the boundaries of 'we.' *'Time-line'* makes

us uncomfortable because we are familiar with a politics led by supposed group consensus.

In addition, the activities of choosing a *time-line band* and attaching it to the participants' clothes clearly reflect the work's challenge to longstanding 'historical' context by making us think more concretely about individual differences. Temporal and spatial *dis/articulation* occur when the segmented *time-line band* is attached to individual bodies. When the multiple events of attaching the segmented *time-line bands* to one's body take place, the legal restraints of laws become a contemporary event. It was the provision, "2008 ~~Hoju System~~" that first caught my eye. The fact that more participants chose the "2008 ~~Hoju System~~," which was banned a long time ago, shows that the convention is still pervasive—even after the law was rescinded. To those who personally experienced legal issues, irrational regulations can still remain an ongoing concern. In short, whether it is considered an 'anachronism' or 'prematurely timed', it can be interpreted as a term describing the position of others from the subject's view.

Time-line: Displacement and Reconnection
in Everyday Life

- 1953 Korea's Criminal Act's Article 269 on Abortion
- 1962 Military Criminal Act's Article 92-6 Homosexual Punishment
- 1968 Enforcement Decree of the Resident Registration Act
- 1986 The Mother and Child Health Act's Article 14 - Eugenics and Disability Discrimination
- 1999 ~~Maternal and Child Health Act Enforcement Decree Article-15 - Compulsory Infertility~~

Once participants return to their living spaces, the black ribbons assume a new context. How can such participation be different from that of observers? The combination of walls colored in peach-tone pink, a semi-circular working table, and women's shirts and skirts ready for change created a comfortable space that allowed participants to engage intimately in the activity of the art. While examining each piece from the string of black bands with several provisions, they decided where to attach the selected provision. Through

the process of making decisions, participants became conscious of their own bodies: considering seam line, size and areas of stitches, and some of them arrived at an epiphany of understanding how the clothes could normalize individual bodies.^[3] For example, there was a male participant who seemed to be merrily walking around with a pleated skirt. It seemed that the space that artist Lim created was a ritual-like space where social rules were temporarily suspended. Looking at the pleated skirt, as a woman who rarely wears skirts, I wonder how many people feel connected to wearing the skirt as a stereotype, as a code or signifier of femininity. In this sense, it is a space where our identities become unfamiliar. In the process, our different bodies coexist as different forms: activist, consumer, political, scientific, expressive; this exhibition provided a space where audiences could experience mutually inclusive and parallel relationships.

As soon as participants leave the site, they find the black ribbon a part of their body. This requires a different type of practice than the abstract and transcendent identification of oneself as a 'progressive citizen,' because possession puts responsibility on the body. It makes the body conscious of where it resides. As the *time-line* is exposed to a variety of people and places beyond the scope of familiar colleagues, the holders could encounter situations where they have to explain it in conversation or feel trepidation about showing the chosen legal provisions in an unexpected context. Unlike joining a demonstration, the *time-line band*—in which one has to constantly think about the relationship between language, body, and place—makes the audience reflect on the relationship between "I," the "context," and the distance therein. Through experience, the audience becomes conscious of the point at which, and the circumstances in which, the *time-line band* becomes perceived—as a badge, a stain, or an unremarked thing.

[3] *Time-line: State Control Code (Please fill out your resident registration number)* which asks audiences to publicly write their own RRN on the wall, brings us to the site where participants can experience new relationships in the context of the government's administrative operations.

The Expansion of Relationships:
from Participation to Agency

While *Time-line: State Control Code (Black Ribbon Band)* leaves participants to choose their own legal provisions, *Time-line: State Control Code (My Birth Year)* looks for the participants whose birth year coincides with the year in which the state control codes were banned or amended. The fact that there is a custom that no funeral is given to a fetus, or that in the past a name was not immediately given to a newborn baby,^[4] shows that the cultural event of gaining membership supersedes the biological event of birth. By doing so, the act of participation could be read as sharing social responsibilities as members of society under the justification of laws. The work indicates that the listed legal provisions are the criteria that divide participants with the *time-line* before and after certain provisions were enacted, amended, or rescinded. Throughout the process, the *time-line* seeks to grant agency to participants to relate their experiences to those of others, rather than simply drawing upon details of personal significance, which allows them to present the *time-line* and its provisions from their own positions.

The expansion of relationships further applies to the audience. When observing the *time-line band* painted in the four participants' living rooms through the CCTV's real time feed, viewers recognize their position as witnesses rather than just spectators. Why is the repositioning of one's roles important? In fact, those who are subject to the laws might feel uncomfortable with the texts of legal provisions or in the exposure of private space. However, the process of presenting and witnessing the *time-line* enables viewers to contemplate various positions involved in the reproduction, or dismantling, of stigmatization. Some might become aware of unjust legal provisions and begin new conversations, while others might reconsider their relationships with family members or friends with disabilities. And all the positions generated through the process are not fixed. The announcement of

“looking for a person born in 1986” shows that the project was not complete prior to the start of the exhibition period, and such incompleteness was resolved when a notice was posted in the lobby on the first floor and in the empty spot between the monitors installed. This process of participation and collaboration provides an opportunity to extend *one's position* to an experience of agency with regard to culture and politics.

[4] Hyun-kyung Kim, "Saram, jangso, hwandae" [People, Place, Hospitality], (Seoul: Moonji Publishing, 2015).