

## 소송 · 과정 | Der Prozess · Der Prozess

Film installation work    **소송 · 과정 | Der Prozess · Der Prozess** was made based on *The Trial*, a novel written by Franz Kafka. Its script is an adaptation of Kafka's literary text and involved minimum direction. It includes scenes titled "Arrest", "Initial Inquiry", "The Flogger", "The Uncle. Leni", "Painter", and "Block, the Merchant. Dismissal of the Lawyer". This not-yet-completed film is a mixture of every element from literary works, film, theater, and art installations. It has been further deconstructed for the exhibition.

Space is a special factor in this work. Filmed at an art school, its space demonstrates a mix of the school building's bureaucratic sections and artistic sections with miscellaneous elements. It is also a mix of novelistic space and actual everyday space. Most of the film was continuously shot in the same location from beginning to end. As it cannot depart from the closed space of a □-shaped corridor and remains fragmentized, it is hard to find connectivity among spaces and grasp its entire structure. This hybridity is once again overlapped, proliferated, and fragmented in the gallery space with the history of an inn, representing the propagation and proliferation of desire, the keyword of this novel, as well as mobility in space.

One morning Josef K, the novel's protagonist, is said to have been arrested by two unidentified agents. He meets an inspector in his neighbor Bürstner's room and the inspector brings his three colleagues to K's boardinghouse. K attends a court hearing on the sixth floor of an apartment building. An investigating judge, a number of legal officials, and legal entities are also present. A week later K visits the location again and comes to realize that it is a court usher's living room. As K is about to leave for work, he hears a noise from a warehouse and opens the door. He then sees the inspectors who visited his boarding house being punished by an officer. K decides to meet a lawyer that his Uncle Karl introduces to him. He meets a secretary general and Block, another one of his lawyer's clients, at his home. Afterwards a manufacturer visits the bank where K works and tells him about a painter named Titorelli who might be able to help him. He learns that Titorelli paints portraits of court judges, the place where he lives is leased to him by the court, and that even his back door leads to the courthouse.

As can be seen, this work is a mixture of everyday space and locations associated with the law. This exhibition makes a foray into portraying a neighboring situation. A boarding house, a bank office, a courthouse, a lawyer's home, and a painter's studio are staged in each room. They along with the hallway and the ceiling of Artspace Boan 1942 have been arranged in such a way as to blur the

boundaries between them as they are connected and blended. The inspector, judge, lawyers, legal officials, and painter are enthusiastic about helping Josef K, but they are only faithful to their own desires and do not try to understand the elemental reason behind his case, admitting that a transcendental, potent being hangs over them. They are interlocked like cogwheels and become one with the power system, wishing to become actual parts of the cogs. The process of the trial can be seen as either a place where these multiple desires propagate or a course in which they are spread like a mesh. This appears through their vanity, overstatements, and murmuring that occur here and there in everyday life.

Titorelli the painter proposes that K escape from the law by “postponing the suit indefinitely,” but K makes an attempt to depart from the law by refusing his lawyer’s argument and pleading his own case. He seeks out the transcendental status of the law while accepting the temptation of women, figures concerned with the law and trying to deconstruct the desire of the law. Meanwhile, sensual, naughty desires are unmasked around the law: a law student’s sex with a legal official’s wife; pornography found in an investigating judge’s book; stockings of a legal official’s wife; and a bailiff’s clothes that is tight.

The incomplete aspect of this work brings about a possibility to reconstruct and rearrange space and time. As such, a narrative is interpreted in spatial installation. Viewers are able to devise their own chronological order and story as they see the work and move about as they want.

This exhibition also has an interactive form: viewers can opt to receive a call during their visit. A voice on the phone will then convey to an already arrested man a message to appear in court. Just as K was arrested but was able to continue working despite his arrest, viewers will have no difficulty enjoying the exhibition and leaving when they are finished.

- Artist’s essay on the exhibition