



EXHIBITION PUBLICATION

MOVE & SCALE (2015), audio visual pavilion, Seoul

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I encountered 'marking' via Min Oh. The word that I might have heard from somewhere else felt unfamiliar when it correlated with her diageam and bits of memo for her work. She explained that marking is one of the rehearsing process where dancers make a plan of the time ahead while visioning the performance in mind accompanied by very minimal movements. She said she had learned the term from Lyon Eun Kwon, the choreographer of *A Sit*.

I could imagine that there must have been a moment when this word stirred Oh who are pondring about a choreography in the near future, the structure of a musicla performance in the past, and an exhibition that she had seen in 2015 in Paris. Scenes composed in the head is difficult to be verbalized, and they are scattered into numbers of figures and signs.

To Oh who used to be a pianist, marking was not just like moving her fingers in the void. It was more like checking the plan through visualizing it that is already accomplished. In the text about *A Sit* that we agreed not to put in public, she briefly wrote about performers in waiting rooms of competitions or recitals: some are closing their eyes, some are walking or mildly moving thier bodies, or some are looking at the score as if it has the definite command. Marking that is choreographed in Oh's work, even though the movements in the head cannot be counterpointed to the ones outside one by one, is controllable and hierarchical. It obstructs indefinite imagination. As just an imagination cannot do anything, marking that contains imagination and the choreography realised on a chair don't let the events in mind be as they are. It becomes a momentum to bring about more intensed concentration on the process as much as the motivation is forgotten.

Marking is a rule for the future. Yet, it is useless except for techniques and practices that are accumulated throught times. It is certain that it is heading towards the future, however its can be unsued or wasted. To find a way in intertwined parths and to get rid of obstacles, marking is edited, or dropped out. It might get lost in the final step, because it only functions as a practice that is subordinate to the result. However, marking penetrates every bit of moments to reach the present, if all the behaviours including drawing in mind, dancing while sitting, playing a fake piano performance without a piano, coming up with the last sentence of a long text even without a laptop. It is a method of moving existing between ccumulated past and planned future in the void. Sometimes unseen past guides the tings to do in the future, like the video that many others haven't seen but Min Oh in April of 2015.

