

SHRIMP CHUNG

Chung Saewoo, better known as Shrimp Chung, is a screen based designer. She is currently a full-time Product (UI/UX) Designer based in Berlin. In Seoul, she worked as a DJ, planned parties, played at festivals and

created feminist themed exhibitions and events. In this interview, Shrimp walks us through her multi-sensory design process that developed within Seoul's flourishing underground.

How did you first become interested in graphic design and deejaying, and eventually, begin to do both?

The underground electronic music scene has really become home for me, especially since that scene is hard to come by in Seoul. But through the Internet and social networking platforms, I have been able to organically create a community that started throwing parties with the music that we

wanted to listen to. And through that process, a graphic designer was needed to create posters and flyers, so I naturally filled that role. Since the events that we throw aren't for a specific client, I have full control over the visuals,

experimenting with all types of aesthetics. It's a win-win for me because I get to listen to the music that I want to listen to, as well as let loose with the design, as I'm not getting told what to make. As both a designer and a DJ—and

sometimes the event planner—I get to combine the visuals and the sound to make a multi-sensory experience, which, as an artist satisfies me to no end.

With so many new clubs opening recently, where do you think the music scene going in Korea, especially for DJs?

Though it depends hugely on the genre playing that night, my favorite underground electronic music venues are Cakeshop and Seendosi. These venues constantly have fresh, new sounds and are at the forefront in creating the alternative scene here in Seoul.

A lot of your work plays with closure and disclosure, especially with type. How would you describe your approach to graphic design and

visual representation for different projects?

When I approach graphic design, I deliberately make sure that my designs are understood globally, as I am aware that there are language, aesthetic, and sometimes physical barriers. On the surface, graphic design's effect on the audience is instant, but upon further inspection, I want there to be messages encoded in the visuals. By harmonizing the message with the senses, I hope to leave a strong impact on the audience. While I'm working, I make sure that this transition is smooth.

While in Seoul, you've made some great posters for events at several clubs. What's most important to you when visually representing music and nightlife?

Because music is sensual and

instant, I put in a lot of effort to incorporate that feeling into the flyers. For example, BICHINDA parties were created to be a safe space for women, where they can enjoy themselves without worry and where the bass is bumpin'. I wanted to incorporate empowerment into all of the flyers because that's what the party is all about.

You recently spoke for "Women Talk Graphic Design," conference and frequently organized events and exhibitions related to graphic design, music, and gender in Seoul. What does feminism mean to you?

Feminism gives me space to relearn and tease apart my past actions and habits, but also learn how to push myself to be better in the future. I hope that my creations will be used in these feminist spaces. If designing and DJing are the "what," then feminism is the "how," and my job is to combine the "what" and the "how" to create a seamless

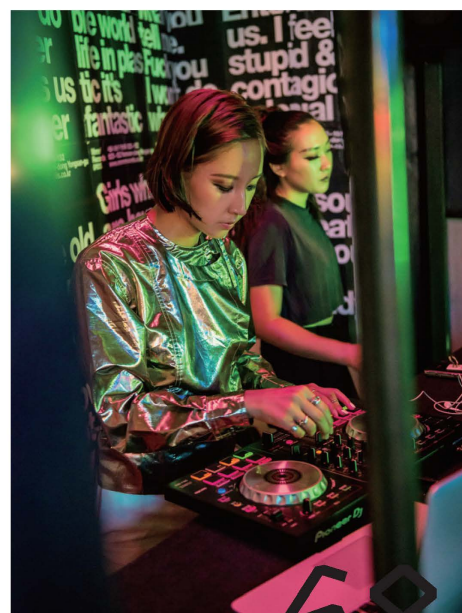
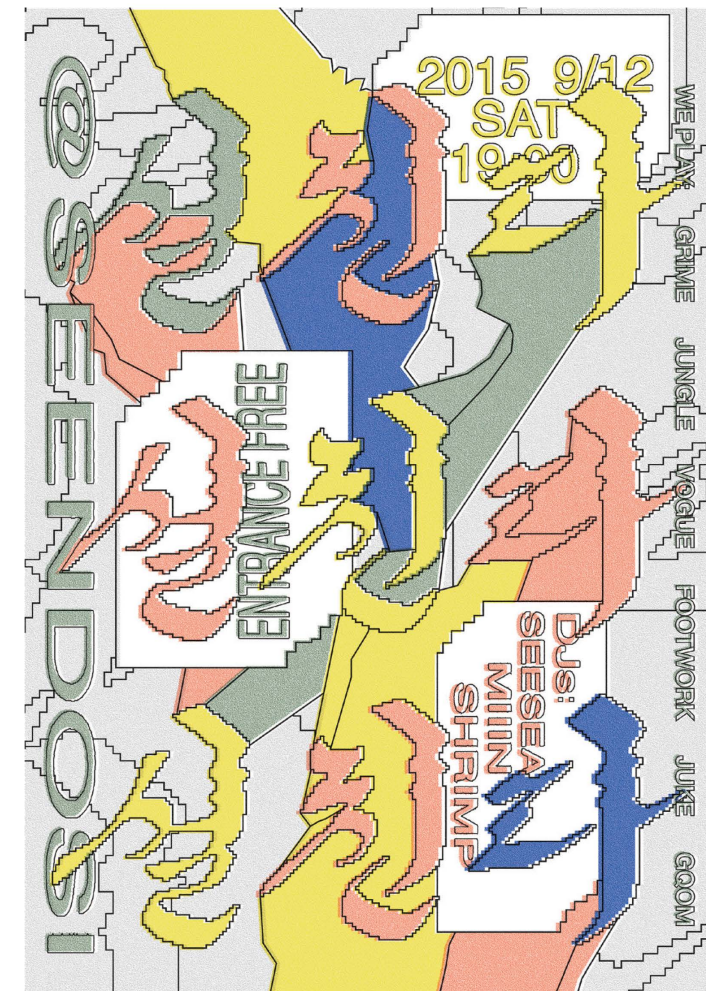


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experience. Though the music and visual worlds don't technically live in the same world as feminist ideology, I want the feminist community to be empowered and deliver sensual, visual/ musical messages, as well as have a social message behind it all.

Could you walk us through your JAPCHINDA exhibition?

JAPCHINDA was a party and a graphic design exhibition under the subject of feminism held at The Gallery in 2016, in collaboration with You Hyemi from Small Studio Semi and Park Vakki. The exhibition was an extension of the POSTER ISSUE by GRAPHIC Magazine in South Korea. JAPCHINDA means to mess up in Korean. With “gender performativity” as the main keyword, words like “disrupted,” “undermined,” “broken,” “turned over,” “resisted,” and “altered” were used as the visual elements invoked in the space. We wanted to create a venue where it felt exciting to overthrow or reexamine “femininity” as a performance that society enforces and expects of women.

Are the gender issues in the graphic design world similar to the ones in the music industry?

Visual design is a field and a college major dominated by women, yet those who run the industry—from the professors, to the policy makers, to the big designers—are men. I cannot confidently say the same about the music scene, as I am not as fully involved in it as I am in the design world, but as a spectator, the environment is just not friendly for women. Women in clubs are assumed to be there as sexual playthings, to be there for men to chase after them. Because of the fact that these venues and collectives are run by men, female musicians have a hard time getting gigs. When women do get past the door, they are evaluated by the

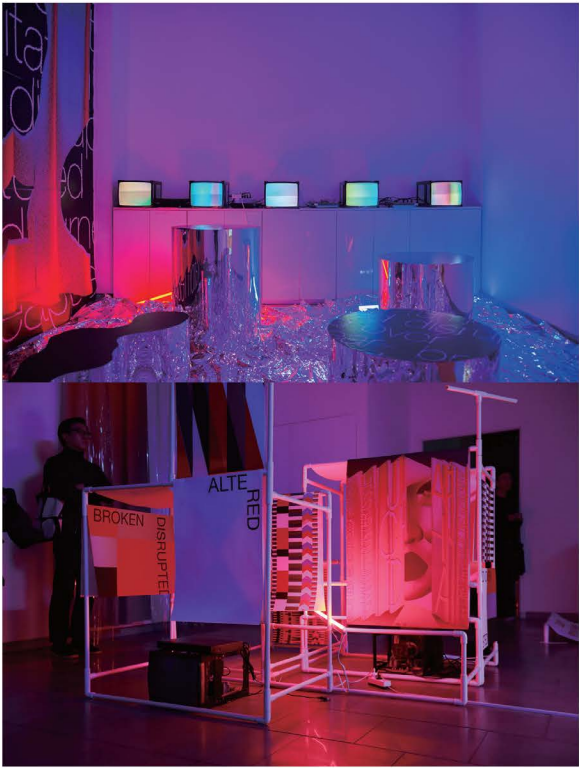
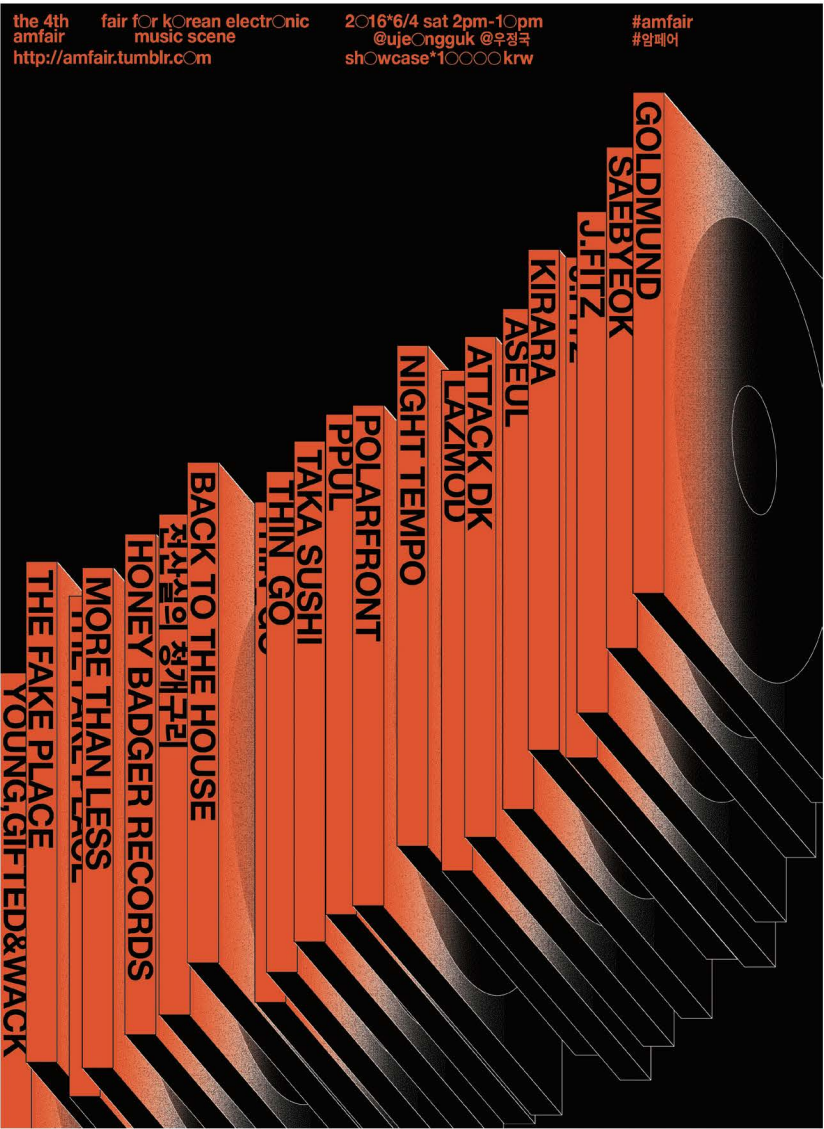


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male gaze and usually have to up their sex appeal to be considered.

Would you say it's becoming increasingly common for women in Korea to identify as feminists?

With what happened in May of 2016—the Gangnam Murder/ the Misogynistic Murder—a big wave on social media within the cultural and art scenes concerning this violence in Korea has been gaining momentum. Recently, criticism against hatred towards women has been getting louder. Books concerning feminism are steadily becoming best sellers. The number of related projects, protests, fundraising, and campaigns have also increased significantly.

What are some of your musical and visual influences?

With the explosion of the Internet's sharing culture and how quickly everything is evolving, I am inspired by the constant influx of new material. I think a lot about new directions and trends, but also how to breathe in the now while keeping in mind how quickly it will dissipate.

Is your approach to deejaying to similar, or different?

Though design and DJing might reside in two different worlds, I believe that they are one in the same. I can impact the audience twice as much with my visual work and language, as well as with music and fun.