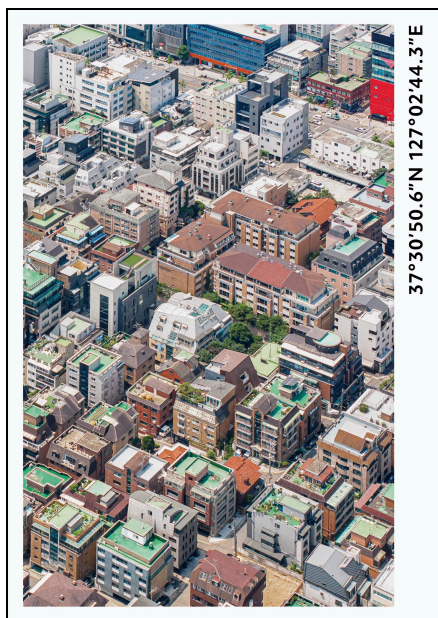


Aprilsnow 24: Location _ new edition

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Photography by CHOI Yongjoon

Text by Jihoon KIM, Jeeseon LIM & Hyunbai JUN

Hashtagging and Index by Jeeseon LIM & Hyunbai JUN

Translation by Hyunbai JUN

Planned and edited by Kay Jun

Book designed by JEONG Jaewan

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About the book

CHOI Yongjoon's first photobook, *Location*, is now available in a revised and expanded edition. The first edition of *Location* was a collection of architectural cross-sections of East Asian metropolises taken by the photographer from 2015 to 2018, featuring graphic flatness, vibrant pastel and primary colors, and anonymity of urban spaces. Choi's aesthetic, which captures the blind spots between urban buildings in a photogenic, sculptural language, is a fresh take on high-density East Asian urban spaces.

The revised and expanded edition includes 11 new photographs taken in Seoul, Tokyo, and Los Angeles between 2022 and 2023, and an essay by architectural duo Jeeseon LIM & JUN Hyunbai that explores the architectural implications of the photographs. This revised and expanded edition gives an interesting glimpse at the 'formative' development between the photographs in the original edition and the new one.

Choi uses Google Earth and 3D maps to find 'photogenic' locations. This process of 'locating' is not unrelated to the fact that Choi's photographs skim the surface of familiar cities, but are partially unfamiliar and surreal. To reflect this process, the book includes some of the screen capture images that the artist collected during the location process.

In order to provide a multilayered reading of Choi's photographs, experts from the fields of film theory and architecture have contributed to the book. In "The City as Seen Between the 'Viewing Machine' and the Human Gaze," Jihoon KIM explores the meaning of the mechanical gaze of location through digital maps in Choi's photographs, while in "Fragments, Types, and Environments of the City," the architectural duo of Jeeseon LIM & JUN Hyunbai read the architectural characteristics of Choi's photographs through the methodology of hashtagging and indexing.

A total of 64 photographs are included; eight of them can be used as single-sheet posters.

In the book

The 3D Aerial Photos, which Choi's work widely capturing the urban vistas of Korean and Japanese cities is based on, also revoke 'vertical sovereignty' and undermine stable viewing. The '45-degree' however does not translate to the perfect free fall that can be experienced virtually when using Google Earth for instance. Perhaps such perspective or altitude may be where the stable view of the human eye and the absolute, all-encompassing verticality produced by the nonhuman 'Seeing Machines' may meet and conflict. It is here where Choi locates the vantage points of his work which captures the panorama and the details of the urban environment but also retains the abstract ambiguity and tension by identifying the intersection of the machine and human view.

- from "The City as Seen Between the 'Viewing Machine' and the Human Gaze", Jihoon Kim

The fact that Choi chooses the locations and objects of his photographs based on his interests also has some similarities with the 1950s notion of 'Psychogeography'. Originally developed by Guy Debord in opposition to the increasingly industrialised and machine-like urban environment, it aimed to study the effects that a geographical environment and place can have on the emotions, behaviour and experience of an individual. The means included mapping, photography and walking or exploring a city to uncover hidden places, meanings and stories that may not be immediately apparent, but enjoying the process and discoveries along the way. It is an experience similar to Choi's selection process and the joy of rediscovering urban scenes through his photographs. The various fragments of the city that he captures in this book place the viewer in their specific location and evoke numerous thoughts and questions

about our own built environment. Although most of the scenes are devoid of visible human activity, their absence in turn stimulates our imagination to reflect and rediscover ourselves on the surfaces captured in the images. An enjoyable process in itself, it will hopefully also lead us to contemplate the ideal environment and 'location' we would like to find ourselves in one day.

- from "Fragments, Types, and Environments of the City" by Jeeseon LIM & Hyunbai JUN

About the artist

Choi Yongjoon www.instagram.com/_yjc/

Choi Yongjoon is a photographer based in Seoul. He is interested in exploring urban landscapes in a new way using map applications, satellite views, and other tools that are open to the user. His Location series, which he started in 2016, is a series of photographs that he found and photographed by visiting and photographing specific sites. The smaller-scale image fragments that emerge from a common sculptural form are called Elements. He has participated in exhibitions such as Super-fine (2021, Ilmin Museum of Art, Seoul) and Olympic Effect: Korean Architecture and Design from 1980s to 1990s (2020, MMCA Gwacheon), and is currently collaborating with various media and designers.

About the contributors

Jihoon Kim

Associate Professor of Cinema and Media Studies at Chung-ang University. Kim is the author of *Between Film, Video, and the Digital: Hybrid Moving Images in the Post-media Age* (New York: Bloomsbury Academic, 2018/2016) and the translator of the Korean edition of *Voyage on the North Sea* by Rosalind Krauss.

As editorial supervisor he wrote the interpretation for the revised Korean edition of *The Wretched of the Screen* by Hito Steyerl. His essays on film, experimental video and documentary have appeared in various journals.

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