

MoMA PS1 PRESENTS FIRST US EXHIBITION OF ARTIST AYOUNG KIM OPENING NOVEMBER 6

LONG ISLAND CITY, New York, February 12, 2025—This fall, MoMA PS1 will present a major exhibition of artist Ayoung Kim (Korean, b. 1979), featuring a suite of video installations throughout the museum’s expansive third-floor galleries. On view November 6, 2025 through March 16, 2026, *Ayoung Kim: Delivery Dancer Codex* marks the first time all three works from Kim’s celebrated trilogy are shown together. Recognized as an artist on the vanguard of digital innovation, Kim uses generative AI, videogame engines, and live-action footage to create speculative narratives that collide geopolitics, synthesize mythologies, and interrogate technologies. Seen together, her works examine the evolving relationships between data, human beings, and the environment to surface connections between biopolitics, queerness, and xenophobia.

The exhibition marks the US premiere of Kim’s *Delivery Dancer* trilogy. Set in a fictitious Seoul, the first video in the series, *Delivery Dancer’s Sphere* (2022), follows female delivery drivers En Storm and Ernst Mo (whose names are anagrams of “monster”). Using generative AI and videogame engines to render an urban labyrinth, Kim sets her doppelgänger protagonists within endlessly regenerating routes, devised by an algorithm named Dancemaster. Featuring live-action footage from actors in real locations, the work—which Kim describes as a “pandemic fiction”—centers labor within the gig economy, which skyrocketed in both Korea and the US during recent years. In the cinematic sequel *Delivery Dancer’s Arc: 0° Receiver* (2024), Kim sets Ernst Mo and En Storm within a futurist multiverse, in which they are tasked with a new objective: delivering time. Transformed into agents who traverse calendar mechanics and astronomical technologies, Mo and Storm travel through disjointed realities within Kim’s narrative. Blending CGI, live-action footage, and gaming engines, the three-channel video blurs space and time, self and other, in a fraught narrative of emotional entanglement. The most recent chapter in the series, *Delivery Dancer’s Arc: Inverse* (2024) takes place in the alternate universe Novaria, wherein Kim’s recurring protagonists must deliver lost artifacts. The monumental three-channel video installation draws attention to traditional temporalities and worldviews erased by Western modernism through the standardization of the Gregorian calendar. In the trilogy’s central deliverables—urban commodities, cultural antiquities, and time itself—Kim challenges capitalist pressures to meet increasing global demands through self-optimization.

Ayoung Kim is an artist based in Seoul who works with video, virtual reality, sound, and text. Her work has been presented at Hamburger Bahnhof, Berlin (2025, forthcoming); Mori Art Museum, Tokyo (2025, forthcoming); The Museum of Modern Art, New York (2024); M+, Hong Kong (2024); the Sharjah Biennial 15 (2023), Ars Electronica Festival, Linz (2023); HEK (House of Electronic Arts), Basel (2023); IFFR International Film Festival Rotterdam (2023); National Museum of Modern and Contemporary Art (MMCA), Seoul, Gwacheon and Cheongju (2024, 2023, 2022, 2019, 2018, 2017, 2016); Kuandu Biennial, Taipei (2022); Asian Art Biennial, Taichung (2021); Videobrasil, São Paulo (2021); Berlin International Film Festival (2020); Busan Biennale (2020); Gwangju Biennale (2018); Palais de Tokyo, Paris (2016); and the 56th Venice Biennale (2015), among others. Kim is a recipient of the ACC Future Prize, National Asian Culture Center, Korea (2024), Golden Nica Award, Prix Ars Electronica, Austria (2023), and the Terayama Shuji Prize, 37th Image Forum Festival, Japan (2023). Her works are included in the collections of Frac Lorraine, Metz, France; The National Museum of Art, Osaka; the Tate, UK; Sharjah Art Foundation, Sharjah; Kadist Foundation, San Francisco; MMCA, Korea; Seoul Museum of Art, Seoul; Leeum Museum

of Art, Seoul; Busan Museum of Art, Busan; and the Joaquim Paiva Collection at Museum of Modern Art, Rio de Janeiro, among others.

The exhibition is organized by Ruba Katrib, Curator and Director of Curatorial Affairs, MoMA PS1.

SUPPORT



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ABOUT MoMA PS1

MoMA PS1 champions art and artists at the intersection of the social, cultural, and political issues of our time. Providing audiences with the agency to ask questions, access to knowledge, and a forum for public debate, PS1 has offered insight into artists' diverse worldviews for more than 40 years. Founded in 1976, the institution was a defining force in the alternative space movement in New York City, transforming a nineteenth century public schoolhouse in Long Island City into a site for artistic experimentation and creativity. PS1 has been a member of New York City's Cultural Institutions Group (CIG) since 1982 and affiliated with The Museum of Modern Art since 2000.

Hours: MoMA PS1 is open from 12 to 6 p.m. Thursday, Friday, Sunday, and Monday, and 10 a.m. to 6 p.m. on Saturdays. Closed on Thanksgiving, Christmas, and New Year's Day.

Admission: \$10 suggested admission; \$5 for students and senior citizens; free for New York State residents and MoMA members. Free admission for New York State residents is made possible by The Horace W. Goldsmith Foundation. Tickets may be reserved online at mo.ma/ps1tickets.

Visitor Guide: Discover even more from MoMA PS1 with the Bloomberg Connects app. Read wall text, hear directly from artists, and uncover the building's history with this multimedia visitor guide. This digital experience is made possible through the support of Bloomberg Philanthropies.

Directions: MoMA PS1 is located at 22-25 Jackson Avenue at 46th Ave in Long Island City, Queens, across the Queensboro Bridge from midtown Manhattan. Traveling by subway, take the E, M, or 7 to

MoMA PS1

22-25 Jackson Ave
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momaps1.org

Court Sq; or the G to Court Sq or 21 St Van Alst. By bus, take the Q67 to Jackson and 46th Ave or the B62 to 46th Ave.

Information: For general inquiries, call (718) 784-2084 or visit moma.org/ps1.

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