

JULY

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Jennifer Byun
Sujung Chang
Yeeun Chung
Julia (Ju Young) Han
Chen-Chih Huang
Iuan-Ping Jau
Joowon Jeon
Yejin Kim
Hana Lee

Art in Seoul

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Site Specific Art
Felix Gonzalez-Torres
Il Lee and The Line of Duration
Confession

Nam June Paik's 80th Anniversary

With Professor Mina Cheon
Assistant: Sujung Chang

Ewha Womans University, Seoul, Korea
Global Affairs
Painting, Fine Art Department

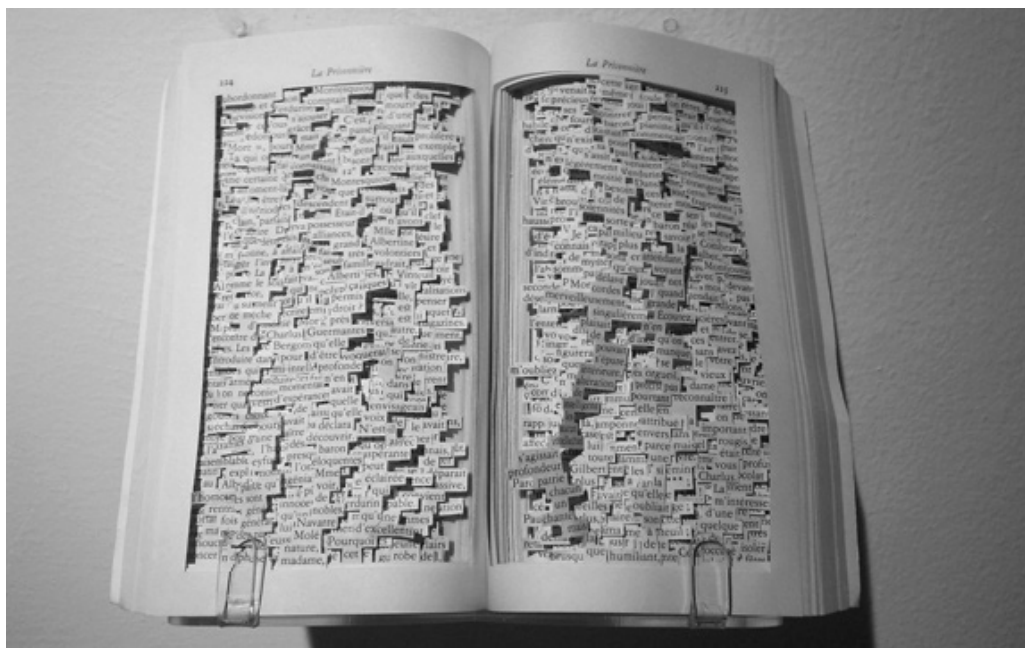
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Artist Organized Art

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ARTIST ORGANIZED ART



Oh Suk Kuhn
The Text Book (Chulsoo & Younghee), 2008
 Digital c-print
 32x26cm
 Sungkok Art Museum



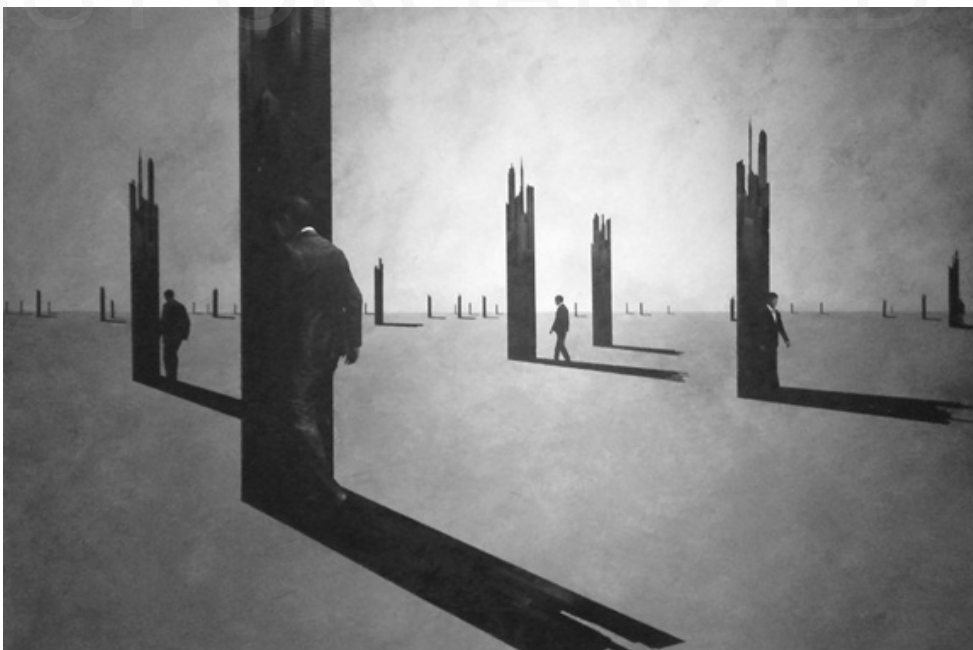
Choi Jin A
 읽기 (*Reading*), 2005
 Book art
 24x30x5cm
 Songkok Art Museum

Twisted

Jennifer Byun

There is an exhibition called “Twisted” currently on display at the Sungkok Art Museum in Seoul, Korea (June 15 - July 29), curated by several curators who were trained at the museum in the past and with the works of Korean emerging artists: Lee Jee Yang, Kim Gyo Jin, Kyoung Su Mi, Oh Suk Kuhn, Lee Kwang Kee, Choi Jin A, Kang Min Jung, Roh Hyun Tark, Seo Young Deok, Kim Jong Hoon, and Han Seung Ku. “Twisted” is an exhibition about coming to age and the in-between stages of going from childhood to adolescence, then onto adulthood. The exhibition is interesting since it inquires the various growing phases of the human experience and exhibits the work in a unique and straightforward manner. I think the word ‘twisted’ is used to describe the difficulties of growing up, the growing pains of becoming oneself or forming identity. While looking at the exhibition, the artworks reminds me of growing up in Seoul. The exhibition is divided into three spaces that also divides its themes, from elementary school age, teens and twenties, to adulthood. Each section of the exhibition starts out with poetry, and then it grows into a variety of sub-themes of individual work from various artists.

The elementary school age phase of life in the exhibition is organized with photos, sculptures, and paintings. The series of ten photos entitled *Chulsoo & Younghee* by artist Oh Suk Kuhn created in 2005 stands out the most in this part of the exhibit. *Chulsoo & Younghee* is showing the playfulness of this age, but also the confusion of growing up while mimicking adults in real life situations. The male name ‘Chulsoo’ and female name ‘Younghee’ is the most common Korean names, enough for them to be used generically to describe a



Roh Hyun Tark
 불안의조건 (*Terms of Anxiety*), 2011
 Oil and acrylic on canvas
 195x130cm
 Sungkok Art Museum



Seo Young Deok
 Addiction-Siamese, 2010
 Metal chain
 250x250x40cm
 Sungkok Art Museum

boy and a girl in textbooks or fairytales. Placed in Korean settings, the two characters are role playing, interacting with each other, playing house, and even exploring sexuality as children. The photographs are taken with adults posing with large masks on their faces. It is interesting to see how interactions of love, defiance, and curiosity are staged to express this age that includes childhood, adolescence, and adulthood all in one.

The next part of the exhibition emphasizes the stage of adolescence in human growth. In *Reading*, Choi Jin A used a book with cut out text. This art piece is important. Language is an important tool for thinking and in this case, the words are cut out so that one can consider various stories from one book. In the adult phase of the exhibition, the painting *Terms of Anxiety* by Roh Hyun Tark illustrates a series of men in suites going inside the back door of a building while one man comes out. The work demonstrates the uncertainty of job, career, and future felt during this age. Roh's painting shows the emotions of hardship and references anxiety and peer pressure that one feels in society to succeed. The next series of sculptures on display are the most violent. *Addiction-Siamese* and *Addiction-Anguish 3* by Seo Young Deok are iron sculptures that render the height of human anguish. *Addiction-Siamese* is made entirely with metal chain and is a fragmented human body with no face. *Addiction-Anguish 3*, also made with metal chain, is a man's body being split up by chains looking like scattered puzzle piece. These sculptures are similar with Roh's work by expressing repression and lack of power man has in society.

In conclusion, the artists in this show "Twisted" maybe revealing their personal history, the intertwining and twisting that occurs while growing up. While the exhibition has a lot more artworks that can be discussed, these are the few that really stood out as representation of each phase of life.



"Hidden Track" exhibition poster from Seoul Museum of Art

Hidden Track: The Curator

Sujung Chang

The exhibition “SeMA Gold 2012: Hidden Track” curated by Sung Won Kim is at the first floor of Seoul Museum of Art (SeMA) from June 19 to August 26. The term ‘hidden track’ generally means a hidden piece of music that is not listed on the playlist. Hence, a hidden track is sometimes called a secret track or ghost track. The curator used the concept of hidden track in the exhibition to showcase Korean mid-career artists’ works that were not shown before, or for some artists who made artworks that are different and almost opposing from their usual artistic style.

The exhibition includes a total of fifty artworks by nineteen local artists based in Seoul who are all in their mid-career phase. These artists are Kang Hong Goo, Ko Nack Bum, Kim Young Ik, Jiwon Kim, Noh Sang kyoon, Moon Beom, Ahn, Kyuchul, Hein Kuhn Oh, Yook Keun Byung, Dongchun Yoon, Youngseok, Kibong Rhee, Oksang Lim, Cho Duck Hyun, Minhwa Choi, Choi Gene Uk, Inkie Whang, Myung Seop Hong, and Hong Sungdo.

In 2008, curator Kim organized an exhibition called “B-Side” at DoArt Seoul with twenty-two artists. ‘B-Side’ is also a term used in the music industry, it is the experimental side of an LP done by a musician. At the “B-Side” exhibition, artists were asked to try totally different styles from their previous works. Some artists were applauded for their newly prominent ‘B-side’ works shown in this exhibition compared to their common style (or their ‘A-Side’) works. On the other hand, other artists produced such completely different works that the audiences could not match



Ahn, Kyuchul
In Love
Light, stand, timer
Dimensions variable
2012

the artist and the artwork. By reading Kim's statement about "B-Side," we can also understand more about "Hidden Track":

Whenever I was offered to organize a group exhibition, I felt I was stuck to make issues both unintentionally and intentionally to make an exhibition look more meaningful, but it might be pretentious. However, I look for a more persuasive and meaningful exhibition issue than traditionally compelled exhibition issues.

(Kim, "Introduction," *B-Side*, exhibition catalog, DoArt Seoul, Seoul, Korea, 2008)

"Hidden Track" enables discernable audiences to compare the mid-career artists with next generation artists, thereby making this exhibition generationally valuable.

By inspiring artists to make artworks that betray their developed styles, Kim rationalizes 'her own artwork' as a curator and makes an exhibition that brings out concealed desires of these artists. According to Kim, it is necessary for modern curators to have insight and actualize artists' unrealized desires.¹ While past curators are traditionally regarded as people who preserve and exhibit artworks in museums, independent curators today work with various institutions rather than being tied down to one place. Kim also asserted that it is important for curators to show their positions amongst the variety of current trends in art.² In some ways, curators are the new artists of the 21st century.

Legendary Swiss curator Harald Szeemann (1933-2005), who named himself not as conservateur, but as a director and founder of Agentur für Geistige Gastarbeit ("Agency for Spiritual Migrant Work"), highlights the importance of organizing abilities as curators, and the importance of showing their position and spirit of the exhibitions they curate. Kim looks like she is also following Szeemann's idea.

"Hidden Track" seems to give freedom to the artists in two distinctive manners: one, some artists' work include those that were never shown before and hidden in their studio, hence some old works are showcased for the very first time, and two, some artists created new works in response to their styles, and in opposition to their common way of making art that they are known for.

1. Sung Won Kim, "Modern Art and Curator," in *Arts and Culture Management: Theories and Conditions*, ed. Park Shin-eui (Seoul, Korea: Tree of thoughts, 2002), 69. 김성원, "현대예술과 큐레이터," 문화예술경영의 이론과 실제, 박신의, 생각의 나무, 2012, 69.

2. Ibid.

This kind of inversion and 'hidden track' type of curating starts from the beginning to the end of the exhibition site.

More specifically, the beginning of the exhibition starts with Myung Seop Hong's artwork that is on the floor but made out of black rubber like a red carpet and ironically leading the viewer to the end of the wall that has the words 'The End' coming out of it. This is Ahn Kyuchul's piece and next to it is also his work and a piece that is hard to miss, the portrait of Ahn himself as a mannequin doll being suspended in air, not fully able to rise nor fall. This piece supposedly speaks to the status of the mid-career artist that they are in the middle of their arts career. However, the painting right after these entry pieces says the words of welcome, so 'the end' welcomes the beginning.

The next room displays Minhwa Choi's old pornographic drawings, which could not be shown in the past due to public censorship. He made this work in 1990s at that time the artist Choi, Kyung-Tae was imprisoned for his pornography work. Another artist Kang Hong Goo made a parcel tower representing his life and the many times he moved from one place to another. Ki Bong Rhee shows new works, like a preview to what is coming in his art career. Hong Sungdo made floating vinyl objects (with helium gas) that have pencils pinned in them.

One of the most interesting works I have seen there is *In Love* by Ahn, which simply is two spot lights facing each other. Maybe I was attracted to this work because of its appearance, or the fact that there is nothing other than spotlights. Lights usually provide spotlight to other objects, here it is towards another light. This is a strong conceptual piece about giving attention, paying attention, love, and light.

Another interesting work is Choi Gene Uk's *Allegory of Painting*. This work consists of a vacuum cleaner and a fan on a sheet of newspaper dated April 7, 2012. Contrary to the title of the piece, which includes the word 'painting,' the work is an arrangement of object that spells out the artist's process as an artist, from accumulating information (newspaper and vacuum) to emitting artistic expression (fan).

Noh Sang Kyoon made a night club in the museum, *Star Club*. Some audiences dance in the space seeing the artist's fancy light work with background music being 1980s disco, the type of the music that was famous in Korea when the artist was emerging. The last work in the exhibition is Kim Young Ik's *To Seoul Museum of Art-1, 1990-2012*. He made the canvas in 1990, and covered it

with silk fabric in 2012. This work is inaugurated from the same etymology between the word 'museum' and 'mausoleum,' meaning a kind of tomb.

The artworks in this exhibition are ones considered 'hidden,' but they have become more valuable in the process of being shown collectively in the museum, framed specifically by a curator's vision. Whether 'hidden track' means left out, hidden, off the record, errored, or simply not meant to be, the artworks in this exhibition have 'come out' from being hidden and perhaps can be considered as the most valuable to some of these artists' work listed.



Art Is Doing

Yeeun Chung

What is a Happening? A game, an adventure, a number of activities engaged in by participants for the sake of playing.

Those of you who do not wish to participate are respectfully asked not to come to merely watch. It would be unfair to the other

-Allan Kaprow

Allan Kaprow integrated art and life through 'Happening' which is an art practice based on performance that can be only happen once according to various responses from the audience. For example, he made a room filled with various everyday objects and attracted voluntary participation from viewers. By doing so, he wanted to introduce a dynamic relationship between artist, viewer, and art, merging the gap between art and life.

From June 13 to August 31, the Kumho Museum of Art in Seoul showcases "Doing," an exhibition that includes many artists such as Mok-yon Yoo, Hyung-Gkwan Kim, Mong-ju Son, Se-Kun Joo, Min-ja Goo, and Sim-Rea Jung who made interactive art and installations, bridging the gap between life and art, audience and artist.

The exhibition presents art as a concept that is beyond something fixed, making new meaning and relationship between the audience and artist by making the artwork involve audience participation. The artists made installations with everyday objects such as box tapes,



Hyung-Gkwan Kim
All Powerful Seoul, All Powerful Garden, 2012
OPP color box tapes
Dimensions variable
Kumho Museum of Art



close-up

clothes, and rubber bands, requiring people to use these everyday materials to make art, placing a piece of themselves in the exhibition space. “Doing” especially highlights the artists Hyung-Gkwan Kim as his work can be referenced to Kaprow’s notion of art and ‘just doing,’ and expresses a piece of Seoul art scene today that is very experimental and playful.

The entrance to the Kumho Museum of Art is made of a glass window that is decorated with colorful tapes. While there is no admission charge for most galleries around the area, this museum charges around 4000 Korean Won, which in this case is used as part of the exhibition raffle game for winning the chance to get something from a vending machine. From the entrance to the end of the exhibition, the show leads viewers to participate and do things, making the ‘doing’ an essential part of the art. The aspect of full audience participation also leaves museum goers feeling very fulfilled and satisfied with their visit having had the chance for hands-on interaction and also to be able to bring a piece of the art back home with them after the visit.

In a crumpled piece of paper that is in a plastic ball from the vending machine includes a message: “2E & P=Doing=Art.” In other words, meaning ‘Enjoy, Eat and Play’ is ‘Doing’ which is ‘Art!’ Hence, art is just doing. Somehow, it is a remarkable snapshot of what Kaprow has done with his work in the past, displayed in Seoul as a simple exhibition that arouses many viewers.

The “Doing” exhibition is especially remarkable due to installation by artist Kim, who shows his piece 만능 서울 만능 정원 - *All Powerful Seoul, All Powerful Garden*. He uses box tapes otherwise known as OPP tape to make his art installation. This medium which is easily available in daily life and also an industrial object is used to create art. The simple act of cutting and attaching the tape results in overlapping and creating depth in his tape installation. The piece ends up being very decorative with effects of optical illusion. Many different colored tapes stretch from floor to wall, freely forming geometric patterns, akin to a design of a fantastic amusement park.

The most interesting and important part of the work is that it is also a collaboration with people who can get involved in adding to the installation. People take their shoes off to go inside the installation to elaborate on it further, and children feel welcomed to join in on the fun as well. Kim’s work allows people to get rid of their preconceived notion about art and allows the audience to help participate in creating the installation that everyone can enjoy. The space and design continuously changes and the installation is a continuous work in progress. Kim’s choice of tape as his selection of the medium of our time reflects today’s material culture. It seems that the title *All Powerful Seoul, All Powerful Garden* represents all the things that are in Seoul as well as the power of the city in terms of what can be produced and created. Art is about ‘Just Doing.’



Wonsook Kim
Eyes on Me, 2011
Casted bronze
97x67cm
Gallery Hyundai

Korean-American Identity Through Displacement Evident in the Seoul Art Scene

Julia (Ju Young) Han

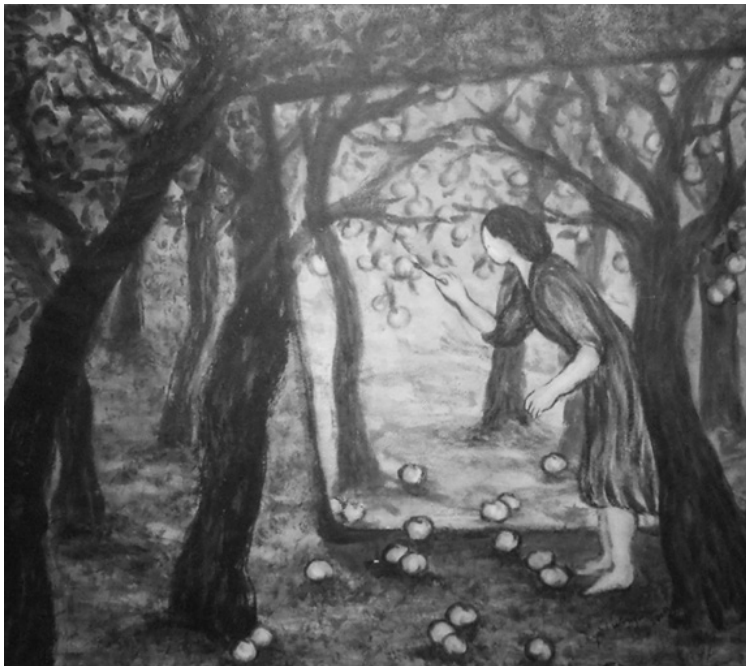
According to postcolonial theorist Avtar Brah, the term ‘Korean-American’ refers to a continuously changing and nomadic identity characterized by displacement and cultural fusion between the East and West. Being a Korean-American artist has instigated a pension for imagination during contemporary times. The impact of a partially split identity allows for “individual and collective memories to collide, reassemble, and reconfigure” in context to a person’s divided residence in both cultures.¹ More than ever, Koreans are encouraged to study and live abroad, contributing to the diaspora of not just people and races but also information, cultures, and various definitions of identities; the exploration of their diasporic identities are then shared in the artworks created by these artists.

This summer, there seems to be a boom of showcasing Korean-American artists in Seoul starting with Do Ho Suh’s blockbuster must-see exhibition at the Leeum Samsung Museum of Art that ended in June. This essay features Won Sook Kim, Tchah Sup Kim, and Myung Hi Kim who all showed in the Gallery Hyundai spaces around Seoul in July, as the first generation of artists to study in America and who returned to Korea many times to exhibit their works.

1. Avtar Brah, “Diaspora, Border, and Transnational Identities,” in *Cartographies of Diaspora: Contesting Identities (Gender, Race, Ethnicity)* (New York, NY : Routledge, 1996), 193.



Won Sook Kim
Overflowing, 2010
Oil on canvas
152.5x182cm
Gallery Hyundai



Won Sook Kim
Eternal Orchard, 2010
Acrylic on canvas
152.5x173cm
Gallery Hyundai

Shown at Gallery Hyundai, Kangbuk, Won Sook Kim's work is unique in its humble portrayal of the personal coexisting with the universal which is contained in her beautiful and imaginative narrative paintings that intimately yet powerfully speak about diaspora. Kim attended Hong-Ik University in Seoul from 1971-1972 before transferring to Illinois State University in 1973 where she completed her B.A. and went on to receive her M.F.A. in 1976. As she moved away from Korea to live in the U.S., Kim has continued to visit and showcase her work in both countries. As a result, the themes of displacement, moving, home, and nostalgia are commonly found in her work through dream-like landscapes that allow any viewer into her art world.

Kim's piece *Eyes on Me*, which uses the traditional material of bronze in an untraditional manner focuses on lines and shadows casted by them, and convey a surrealistic situation in which multiple eyes dance around the central female figure that constantly watch the figure. The character of the woman in Kim's work resembles the idea of the universal woman which can specifically be a portrait of the artist or a general comment on all female artists and women, so Kim chooses a subject that interests not only her heart but also that of the viewer. The reflection of the artist's feelings and experiences constantly being watched leads to a reflection of the viewer's identity in a similar situation since, in at least one point in our lives, we have been affected by the way others perceive us. As a Korean who has been brought up in America, I can also sense the critical gazes of native Koreans who always look at me as a foreigner and welcome me only as a guest during my brief visitations.

The notion of displacement is particularly evident in Kim's paintings *Overflowing* and *Eternal Orchard*. Both works share the common feature of two picture planes in the same painting, which act as two settings fused into one. *Overflowing* depicts a woman painting inside a painting while the running water she illustrates with her brush flows into the water of the main picture plane. Similarly, *Eternal Orchard* portrays a woman picking the fruit which only grows on the trees in the smaller picture plane while the fruit tumbles into the main area of the canvas. The first painting merges two similar settings while the second juxtaposes two contrasting settings. *Overflowing* and *Eternal Orchard* perhaps relates to the feeling of displacement in having two homes and multiple identities, configured by the device of multiple framing. But when and how does a particular place become perceived as 'home?' Kim addresses this question in a manner that is influenced by her experiences yet once again relatable to the audience with nostalgia and simply portrayed figures which are universal in appearance but particular in meaning.

Relating Kim's work to Brah's notion of home, the figures in both paintings exist in a liminal space since it is possible "to feel at home in a place and, yet, the experience of social exclusions



Tchah Sup Kim
7.2cm π , 2008
Oil on canvas
60.8x60.8cm
Gallery Hyundai Gangnam Space



Myong Hi Kim
The School Excursion That I Missed, 2011
Oil pastel on chalkboard
120x420cm
Gallery Hyundai Gangnam Space

may inhibit public proclamations of the place as home.”² A Korean-American may be identified as ‘Korean’ in America. but can be automatically labeled as an American in Korea leading to a sociological foreigner status in both countries; thus, if ‘home’ is a place one can identify with many Korean-Americans living in between the cultures of these two nations, where is ‘Home’ exactly? Kim’s simple yet profound approach to narration creates a highly impacting body of work, which relates and questions diaspora and identity through Kim’s experience specifically as a Korean-American.

Tchah Sup Kim showing at Gallery Hyundai Gangnam Space had attended Seoul National University where he received his B.A. in 1963 and later went on to receive his M.F.A. at the Pratt Institute in Brooklyn, New York in 1976. Kim is himself an avid traveler and after having lived in America for 16 years, he traveled around the world for a period of time during which his determination to return to Korea developed. Kim’s stay in America “pioneered the concept that is directed towards the Western civilization and scientific advancement” while his current residence in Korea has “provided him the path to discover himself and his roots, the origin of the Korea race, as a descendant of a Scythian warrior.”³ Kim’s work titled *7.2cm π* combines the influences of both his Eastern and Western background. This faceless self-portrait features a left hand holding a glass and the right hand holding a baseball against a reversed map of the Asian continent. The glass represents a mashangbei, a subject matter of historical and ritualistic significance, which symbolizes Kim trying to seize a connection that traces him back to the origin of his past. The map of the background is reversed to imbue Kim’s identity as a Korean since the conventional map is the result of Western colonization. On the other hand, the baseball is pictured since it and the glass have the same diameters of 7.2cm, a reference to Kim’s Western influence of culture, science and rationalism.

Myong Hi Kim exhibited alongside Tchah Sup Kim at Gallery Hyundai Gangnam Space. Kim received her B.F.A in painting and her M.A. at Seoul National University in the early to mid seventies, and in the late seventies she received her M.F.A. in painting from the Pratt Institute in Brooklyn, New York. Kim is a nomadic artist who is highly interested in both the forced and voluntary migrations that are an inseparable part of her Korean heritage, particularly “dislocations caused by time.”⁴ Kim’s recent series of work have been influenced by her fascination in the children who had once studied in the abandoned schoolhouse in Korea she moved into in 1990.

2. Brah, 193.

Kim employs the unusual surface of chalkboards to create her work. A commonly used surface in schools, chalkboards held information, records, and history that would constantly be erased and rewritten as time progressed. The piece titled *The School Excursion That I Missed* depicts a group of young female students with packed bags against a background of partially erased mathematical inscriptions. Since the experiences and memories of these students will in the future be replaced by those of new students, Kim makes this work an analogy of her beliefs that history, in particular the history of our identity, is constantly changing, emerging, disappearing, and being rewritten.

Kim's photo-realistic chalk drawings express her view of change and dislocation as factual and inevitable, but in the end, it is up to the viewer to decipher the changes brought by dislocation positively or negatively.

Like Won Sook Kim, Myong Hi Kim has an “uncommonly universal understanding about the person or the landscape”⁵ so both artists can be seen as having somewhat similar impacts on the viewer yet through contrasting methods of portrayal since Myong Hi Kim uses a photo-realistic style while Won Sook Kim employs an imaginary painterly aesthetic. It is intriguing to see that even though the two artists have distinct visual dichotomies both approaches eventually lead to similar contextual pathway. Both artists juxtapose the ordinary and the imaginary while making the seemingly ordinary and mundane immediately relatable.

There are several different variations of hybrid identity of Korean-Americans : there are Korean Koreans, Americans with Korea heritage, Koreans with American heritage, Korean Americans who identify more with their Korean heritage, and Korean Americans who identity more with their American heritage. But perhaps the identity of a Korean-American is not one characterized by the portrayal of a distinctive uniqueness as the descriptive and separated term ‘Korean-American’ suggests, but one that merges both in a universal manner to question the importance of the concrete distinction of an associative identity. For those who have lived and worked at an international level “the collapsing boundaries of local and national communities make the establishment of identity more difficult.”⁶ However, Korean-American artists are people, who like many who are multiculturalists through their artwork “welcome the idea that identity is fluid

3. Hong-hee Kim, “The World of the Scientifical Mystic, Tchah Sup Kim,” in *TCHAH SUP KIM* (Seoul, Korea: Gallery Hyundai, 2012).

4. Eleanor Heartney, Gallery Hyundai Gangnam Space website. <http://www.galleryhyundai.com>

5. Wolhee Choe, “Reminiscing Essential Memory: Myong Hi Kim,” in *MYONG HI KIM* (Seoul, Korea: Gallery Hyundai Exhibition Catalogue, 2012).

because this condition holds the possibility of change.”⁷ Korean-American artists such as Won Sook Kim, Tchah Sup Kim, and Myong Hi Kim understand the malleability of one’s identity and the difficulty of associating with the influence of one culture over another due to their own displacement and nomadic way of life. By welcoming these artists who are neither fully Korean nor American in identity but a changing hybrid of both cultures, Seoul displays the willingness to accept and understand this modern notion of a global identity of the artist.

6. Jean Robertson and Craig McDaniel, “Identity,” in *Themes of Contemporary Art: Visual Art after 1980*, (New York, NY: Oxford University Press, 2005), 120.

7. Robertson and McDaniel, *Identity*, 116.

ARTIST ORGANIZED ART



Felix Gonzalez-Torres

Untitled (North), 1993

Light bulbs, porcelain sockets and extension cords

Dimensions variable

Twelve parts: 6.85m in length with 6m of extra cord each

Courtesy Marieluise Hessel Collection, Hessel Museum of Art

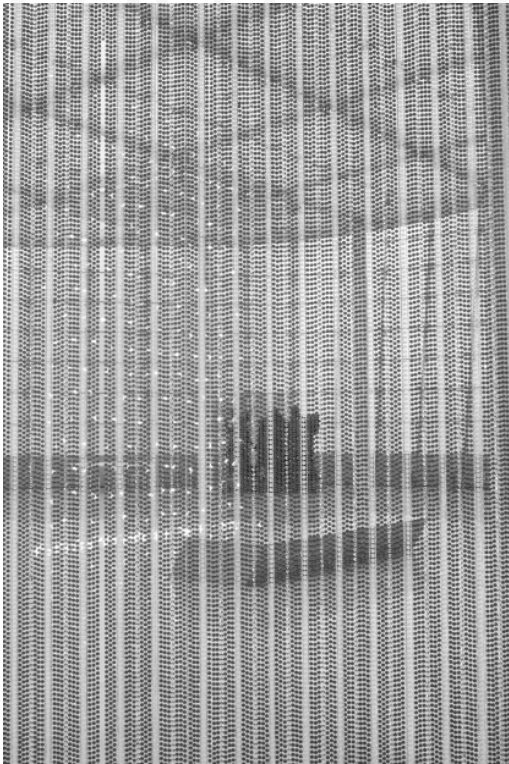
Center for Curatorial Studies, Bard College, Annandale-on Hudson, New York,
Plateau, Seoul, Korea

*The First Meeting with Felix Gonzalez-Torres in Asia is in Seoul,
“Double”*

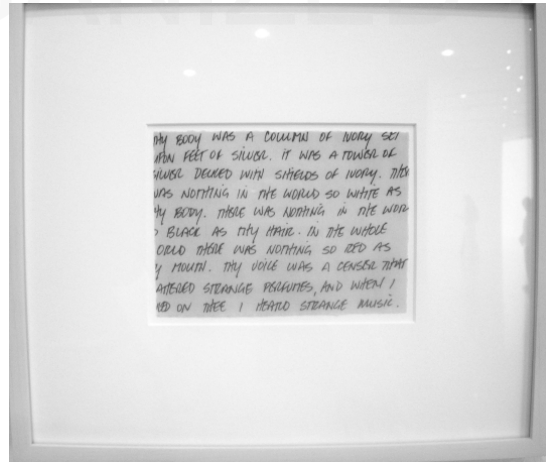
Joowon Jeon

Right now, the Samsung's art museum Plateau in Seoul, Korea is showcasing the most talked about art exhibition in Seoul, Felix Gonzalez-Torres' first solo exhibition in Asia called “Double”. The exhibition runs from June 21 to September 28 and art critic Miwon Kwon has lectured about the artist's work, life, and career. “Double” is the most powerful and compelling art exhibition with the theme of lovers. Gonzalez-Torres' work allows us to reconsider ideas about time, space, relationship, audience, identity, and love. His work shares the most personal and private affairs as public debate and also relates to politics of sexual identity of a specific time in the United States and shares it as a timeless discussion on the theme of identity.

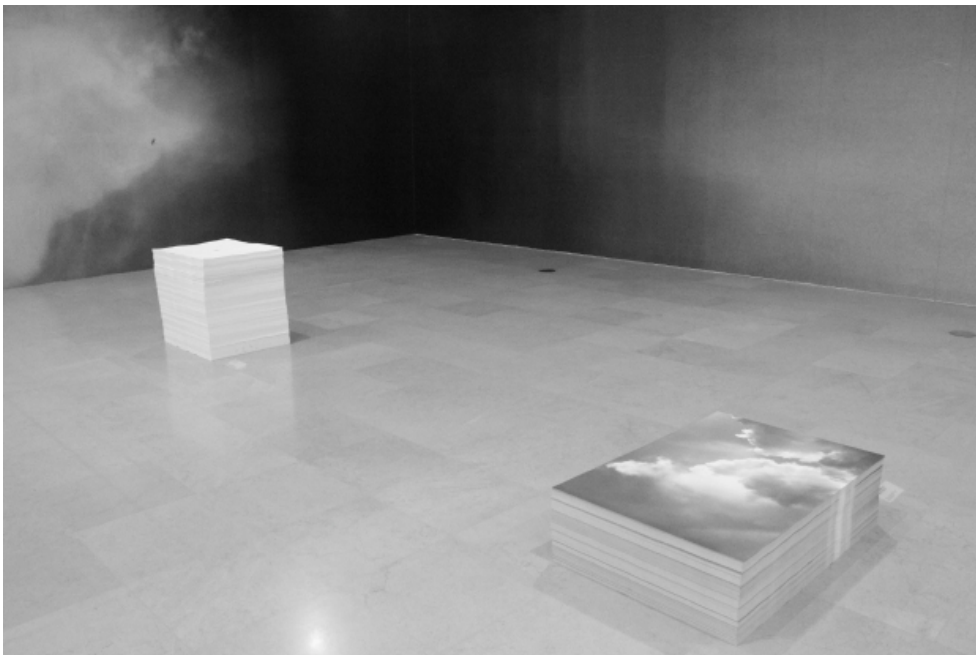
Gonzalez-Torres was born in 1957 in Cuba and migrated to New York and his life story and tragedy have become legendary in the art world. At age 38, Gonzalez-Torres died of AIDS complications and his work prior to his own death dealt with the pain and sadness, and desire for his lover, Ross Laycock who also passed away from AIDS before him. His personal story was shared and is still shared with the audience. This first solo exhibition in Asia is his 22nd exhibition, and he is one of the rare posthumous artists who is just as active deceased. The reason that his work can be shared in such larger global context is that the curators of each exhibition can re-contextualize the exhibition to fit into the new site, space, and culture. This is an important collaborative aspect that allows his artwork to continuously live on. Also, all of his artworks are *Untitled* to leave them open for interpretation by the audience, but the subtitles are suggestive of his own intentions and the direction of some



Felix Gonzalez-Torres
Untitled (Beginning), 1994
 Strands of beads hanging device
 Dimensions variable
 Collection Andrea Rosen, New York,
 Plateau, Seoul, Korea



Felix Gonzalez-Torres
Untitled (Oscar Wilde), 1995
 Photo-etching on paper
 11.7x16.2cm
 Plateau, Seoul, Korea



1- Felix Gonzalez-Torres
Untitled (Aparición), 1991
 Print on paper; endless copies
 Private collection,
 Plateau, Seoul, Korea

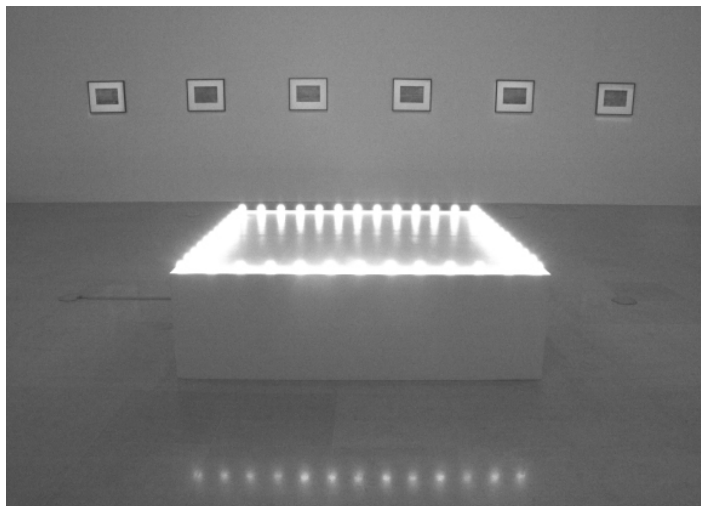
2-Felix Gonzalez-Torres
Untitled, 1980
 Paint on wall
 Sammlung Hoffmann, Berlin
 Plateau, Seoul, Korea

of the subject matter. His work is highly interactive and requires audience participation for the completion of the piece, yet the work is never finished since the exhibition can always be newly created in different sites. The exhibition title “Double” refers to the multiple meanings of the exhibition and each individual piece that every work has more than one single meaning, again emphasizing the openness of audience interpretation and also the plurality of meaning possibly read through the works.

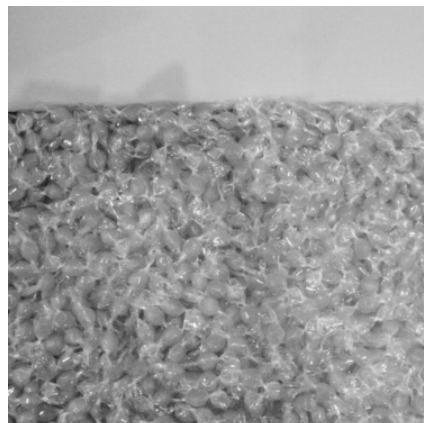
At the entrance of the museum, Gonzalez-Torres’ *Untitled (North)* is hung intentionally right in front of the famous Auguste Rodin’s *The Gates of Hell*. The piece that is like a curtain of light bulbs takes over the lobby space of the museum. The overall meaning of the piece is freedom, and the piece has been shown differently in other places. It has been shown at the Jennifer Flay Gallery in Paris, where the bulbs hang like a wave form on the upper wall, for example. This piece allows the viewer to pierce through Gonzalez-Torres’ work and get to another piece that stages the real beginning of his exhibition in the series of galleries to come. Between of the entrance door and the first gallery space, his piece (subtitled) *Beginning* is also a curtain, this time made of white, green and sliver crystal beads. To pass this piece into the exhibition, the audience makes contact with the beads. It was important for Gonzalez-Torres to make such a piece about contact since during the AIDS epidemic in the U.S. in the 80s, there was fear of contact with aids patients. As Gonzalez-Torres made audiences touch the piece, he emphasized both the necessity not to isolate aids patients and the beginning towards awareness that would lessen the fear at the time. The term beginning also references the beginning of the exhibition.

In the first gallery, there are three art pieces entitled *Untitled* with subtitles of *Oscar Wilde*, *Alice B. Tokalas and Gertrude Stein’s Grave, Paris*, and *Aparición*. The installation includes an image of a bird flying in a monochromatic sky. *Aparición* has two piles of large sheets with prints on it which audience is left free to take with them as art gifts: the first one is printed with a flying bird and second one is printed with one part of what was a rewritten fragment from the end of the play “*Salome: A Tragedy in One Act and Oscar Wilde*” based on his work on the New Testament story of Salome. Gonzalez-Torres copied this text in his own handwriting, which has also been duplicated as it was made into a lithograph two hundred and fifty times. The freely flying bird has multiple meanings such as freedom desired by Gonzalez-Torres himself, or the freedom of coming the U.S. or the freedom of being together with his lover and the freedom sought out as a relief from suffering from aids.

Gonzalez-Torres’ attitude of audience is very open, not closed. One of the great aspects of this piece is that the pile of sheets changes its mass and stack based on how much the audience takes



Felix Gonzalez-Torres
Untitled (Go-Go Dancing Platform), 1991
 Wood, light bulbs, acrylic paint and Go-Go dancer in silver lamé bathing suit, sneakers and personal listening device
 Kunstmuseum St.Gallen on permanent loan from a private collection, Plateau, Seoul, Korea



Felix Gonzalez-Torres
Untitled (Rossmore II), 1991
 Green candies individually wrapped in cellophane endless supply
 Courtesy Diane and Bruce Halle Collection, Plateau, Seoul, Korea



1- Felix Gonzalez-Torres
Untitled (Loverboy), 1989
 Blue fabric and hanging device
 Hamburger Kunsthalle, Hamburg, Germany, Plateau, Seoul, Korea

2- Felix Gonzalez-Torres
Untitled (Placebo), 1991
 Candies individually wrapped in silver cellophane, endless supply
 The Museum of Modern Art, New York, Gift of Elisa and Barry Stevens
 Plateau, Seoul, Korea

from the pile. Susan Stewart wrote in *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*,¹ that souvenirs as ‘objects of desire’ reduces the public, the monumental, and the three-dimensional into the miniature, that can be enveloped by the body or into the two-dimensional representation of such things as the postcard or photograph. The paper that audiences take in the exhibition can be also regarded as ‘souvenir’ and this is a refreshing idea.

In the next gallery space, there is the work *Untitled (Go-Go Dancing Platform)* with the series of *Untitled (Natural History)* hung on the walls. There is a platform that is like a stage for dancers with bright lights all around it and in contrast the photos on the walls look dark. The series of photographs show the twelve public virtues of President Theodore Roosevelt inscribed on the sculptural façade of the American Museum of Natural History in New York. The twelve virtues which is the characteristics of the straight white male hegemonic power system, such as soldier, explorer, statesman, and so on, are the opposite position of Gonzalez-Torres, who is not white, but Cuban, and who is also a homosexual rather than straight. But as a dancer would dance on the top of a platform, and be viewed, the artist here suggests the subversion that can happen in this oppositional stance that can claim a difference in identity.

At Plateau, a dancer dances for five minutes a day without an exact schedule for appearance, this too must have been a part of Gonzalez-Torres’ intention for openness of script. This piece in particular is very entertaining to the audiences when the dancer just shows up, and gives a live variation to what can be a very still exhibition and space. Also, the dancing dancer reflects the artist’s identity, which cannot be planned nor expected, yet ever-changing. In a distinctive room, there is another *Untitled* piece that has many words that seemed to inscribe important historical events and dates, but in fact, the vocabs are not related to actual events at all. In contrast, the words and dates are references to private and personal associations. Recently, the date and place of the exhibition “Double” was inserted into this piece, which was a decision made by the curators of the Plateau Museum. It is curious how much the exhibition will transform differently at the next site after this one.

Along the middle wall, there are piles of green candies and in the end of the wall, there are silver candies forming a large rectangle. These candy pieces are by far the most popular and well known

1. Susan Stewart wrote in *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, N.C.: Duke University Press, 1993), 137-38.

ARTIST ORGANIZED ART



Felix Gonzalez-Torres
Untitled (March 5th) #1, 1991
mirror
30.5x61cm overall, two parts
30.5cm diameter each
Plateau, Seoul, Korea



Felix Gonzalez-Torres
Untitled (Perfect Lovers), 1987-1990
Wall clocks, 35.6x71.2x7cm overall
Two parts: 35.6cm diameter each
Edition 1 of 3, 1 AP, Wadsworth Atheneum Museum of Art,
Gift of the Norton Family Foundation,
Plateau, Seoul, Korea

art series by Gonzalez-Torres. The green candy installation is titled *Untitled (Rossmore II)* and the silver installation is *Untitled (Placebo)*. Art critic, Miwon Kwon's "The Becoming of a Work of Art: FGT and a Possibility of Renewal, a Chance to Share, a Fragile Truce"² recounts how Rossmore Street was Gonzalez-Torres's favorite street in Los Angeles. Especially because this street not only included Ross's name, but declared "more" Ross. Whether or not this story correlates with Gonzalez-Torres's intent, it was not an oversight that in the same year Ross passed away, Gonzalez-Torres longed for, missed or wished for the presence of Ross.

Also, Nancy Spector says that *Placebo* brings out the controversies surrounding the government's clinical drug-testing programs to fight HIV, but it also has other connotations. The word 'Placebo' derives from medieval Latin 'Placere,' 'to please.' A modern definition of the word also describes it as "anything lacking intrinsic remedial value, done or given to humor another."³ Together, these two definitions describe Gonzalez-Torres' conceptual strategy. The beauty of the candy installation is that people can grab as much as they like and the piles of candy are constantly replaced and filled back up by the museum. The taste of green candy was apple flavor and silver was pineapple.

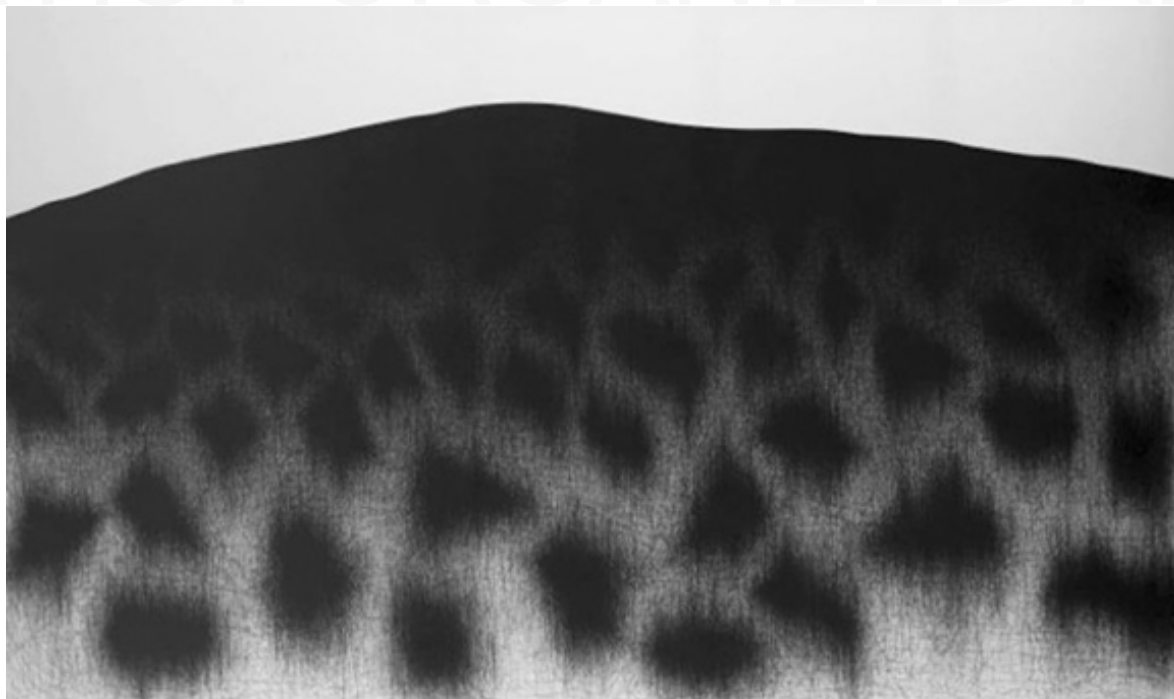
Within the entire exhibition however, the most subtle, quiet and beautiful piece is called *Perfect Lovers*. The piece simply installs two identical clocks on the wall side by side each other yet, one is delayed by a couple of seconds. The two circles which is a repetitive form in the exhibition (such as in the mirror shapes you see somewhere) referencing the exhibition title "Double," the multiple meanings include how the shape eight means eternity, and the two identical lovers symbolizing homosexuality. Since Laycock passed away before Gonzalez-Torres, there is a bit of time difference in the clocks by just a few seconds. This is the most beautiful and sad piece in the exhibition in its simplicity and multiple meanings about love, mortality, and time.

"Double" is a unique exhibition that showcases the life's work and identity of Felix Gonzalez-Torres. He is loved by the audience due to the great amount of sharing and giving that goes on in his work. Also, the six outdoor installations of bed photographs are installed all around Seoul, they are placed up and down simultaneously as instructed by the Gonzalez-Torres' estate.

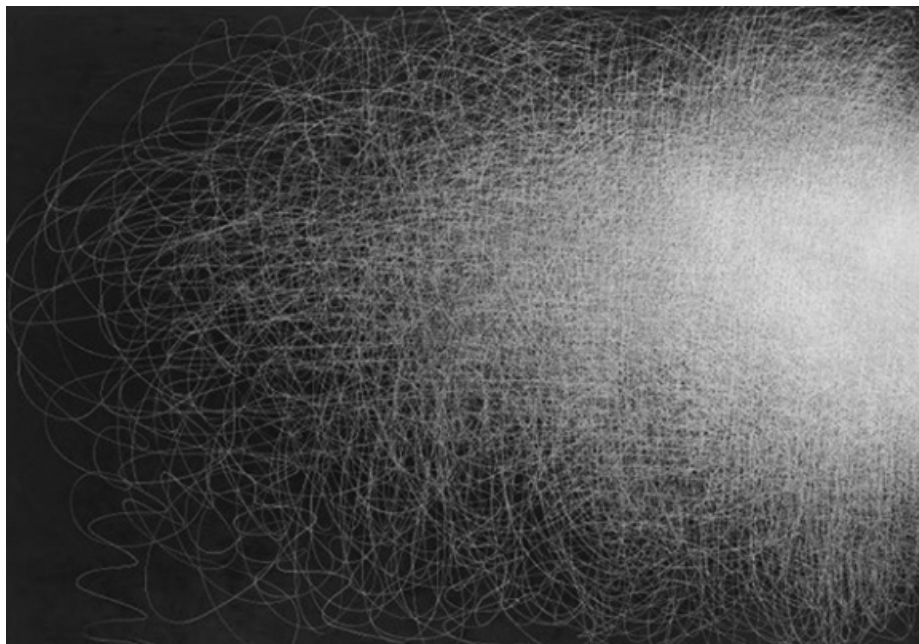
His work displayed in Seoul city and at the Plateau Museum exemplifies an artist whose life and art can impact the global stage. "Double" references the shape eight and means eternity, and also symbolize homosexual love. It means interaction and merger between audience and artist, hence communication with audience makes Felix Gonzalez-Torres loved by all age groups and at all times.

2. *Felix Gonzalez-Torres*, ed. Julie Ault, Germany: Steidl Publishers, 2006.

3. Nancy Spector, "*Felix Gonzales-Torres*," (Newyork, NY : Guggenheim Museum, 2007).



Il Lee
BL-095, 2008
Ballpoint pen on canvas
221x365.8cm
Gallery Hyundai



Il Lee
IW-104, 2010
Acrylic and oil on canvas
208.3x297.2cm
Gallery Hyundai

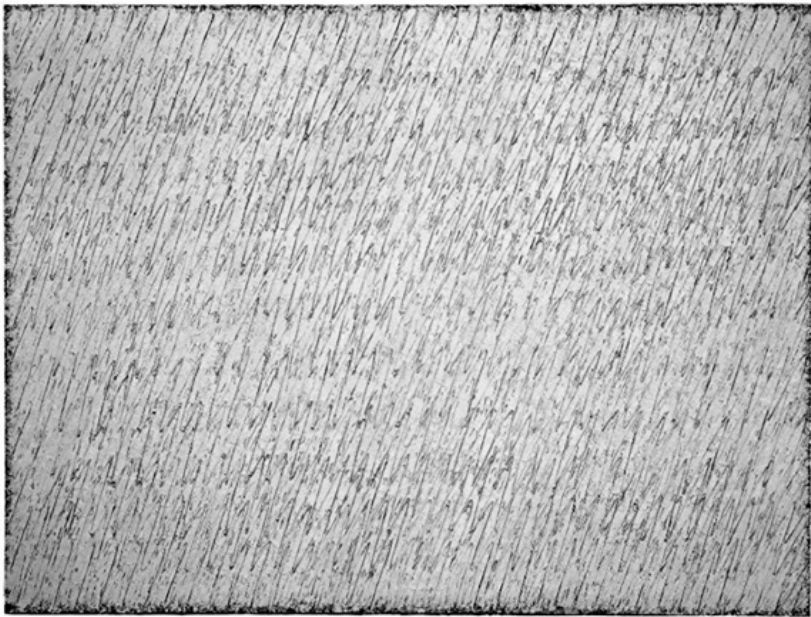
Art as Discipline: Il Lee and Seo-bo Park

Yeojin Kim

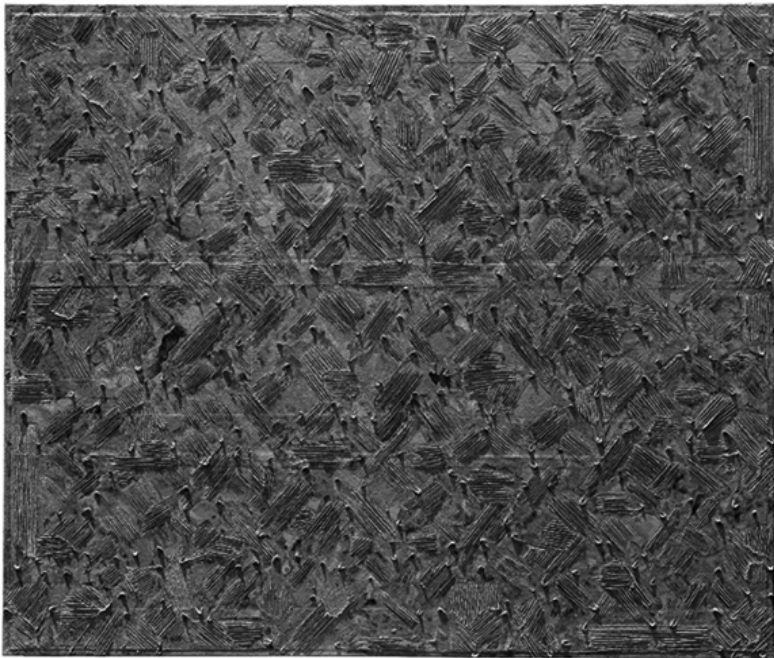
The exhibition “Il Lee and The Line of Duration” at the Hyundai Gallery in Jongno (June 19 - July 15) is a solo exhibition of the artist Lee’s artwork shown for the first time in 16 years in Korea. The show is a great chance to witness the artist’s self-discipline expressed in his masterful works of ballpoint pen paintings. The exhibition’s theme, the continuity of the line, makes one of the most ordinary media, a ballpoint pen, be shown in extraordinary light, perhaps being a pioneering art expression in its own right.

There are many attributes in making Lee’s work unique, incomparable to many line-based artworks that range from drawing, painting, to sculpture in the field of art. His lines express rhythm and movement that is reckless yet contained and orderly. There is vitality and cadence, shapes, and grandness in scale and impact. The lines sit between being Oriental and Western, chaotic and orderly, and include the hours of artist’s meditation, immersion, and discipline.

Lee’s approach in artwork reminds me of another Korean artist Seo-bo Park whose masterful work is also in his lines. According to Park, his “drawing” series is ‘enlightenment’ since he is obsessed with the philosophy of drawing, which meant training for cultivating oneself. His drawings are continued, covering up the entire canvas with grey scales of paint with scratches done right after to produce lines before drying. The repetition is continued where drawing by pencil is followed up by paint and scratching lines. His repetition is the art itself. In other words, we can interpret this as a material (trace) of actions (nothing).



Seo-bo Park
묘법 No. 42-78-79-82, 1990
Oil, rapeseed and pencil
194x195cm



Seo-bo Park
묘법 No.900830, 1990
Hanji and mix material
162x195cm

During his lifetime, Park line drawings in paintings went through a lot of transitions. In the mid 80s, he used soaked Korean paper with zigzag scratches by thick pencil, collaged with pieces of branch, and custom made irons. On the surface of the canvas, there are subtle curves made by those marks. By 2000, he used soaked Korean paper with brush strokes of vertical marks that created artwork about traces left behind, a subtractive process rather than additive process of painting, to create relief and lines.

Lee is similar in the level of concentration that goes into his mark making processes, which is meditative and fierce at the same time. He diversifies his works by using not only a ballpoint pen but also acrylic and oil. The attempt to use bamboo sticks in his work is a good example of his innovative aspects. Lee's work is distinguishable in how his continuous lines are one and varied at the same time, one can see multiple lines as well as one harmonious line simultaneously. In addition, the contrast between lines and empty space dramatizes his work that share the importance of repetition and discipline that goes into the creative process. It was inspiring to see Lee's work shown in Seoul this July.



"Confession: Advertisement, Art, and Public" exhibition poster, Ilmin Museum of Art

Confession of Art in Seoul

Hana Lee

Publicity is never a celebration of a pleasure-in-itself.
Publicity is always about the future buyer.
(John Berger, *Ways of Seeing*, 1972)

The exhibition “Confession: Advertisement, Art, and the Public” at the Ilmin Museum (May 18 – August 19) is a meaningful contribution to the Korean contemporary art scene in two ways: first, it conveys 'advertisement' to reflect the development of the visual message in Korean modern history and two, the way the ads are presented in the exhibition show the relevance of installation as viewing mode in the current stream of presentation of art and culture in Seoul.

The title “Confession” (고백 in Korean) includes acknowledgment or disclosure of sin, in religious terms, to confess to a priest, at the same time, it is an advertisement term that was used in the late 19th century in Korea between the time of late Joseon dynasty and new modern era.

In the exhibition, there are two parts: the first floor shows the history of advertisements ever since the ‘Confession’ paper-based advertisements surfaced in Korea to the next 120 years of development of advertisement throughout Korean history which includes the Japanese colonial era, separation between North and South Korea, and modernization of South Korea. The historic advertisements include images that reflect what are the most popular item and merchandise of the time such as the boom of 70s black and white televisions made popular in South Korea.



First floor, 2012, Imin Museum of Art



Second floor, 2012, Imin Museum of Art

Here the typography on the ads was the most compelling part of the show. There was an entire wall dedicated to rows of sketchbooks where people were able to rip off ad messages and take it with them. The words are from the 60s and this part of the exhibition showed the brilliance of how advertisements were contained in ideas expressed in simple words and then in this installation showed a new way of distributing ad ideas.

On the second and third floor of the museum, there is a display of many artworks rather than advertisements. The art installed were ones that appropriated advertisement images and they are collected in categories of eight key words that represented the characteristic of advertisement such as Success, Future, Sexuality, Super Power, Identity, Trust, Narrative, and Hyper-realism.

The way these artworks are installed are not typical art hanging, they were placed together like a larger installation and therefore made the viewing much more interactive. Hence, there is a great appreciation of 'interactivity' in viewing that is going on in artwork, presentation, installation, and exhibition of artwork in Seoul, Korea right now.

Other exhibitions currently up in Seoul such as "Hidden Track" at the Seoul Museum of Art and "Doing" at the Kumho Museum of Art are also highly interactive. The title of the show "Hidden Track," meaning like a hidden track in regular music album, is a group exhibition about revealing unknown works of nineteen well-known mid-career Korean artists, and many works are installed uniquely for a very interactive engagement. For example, there is an entire dance club in the middle of the exhibition and audience actually dance for a while at the museum. "Doing" gathers six different artists who are deeply focused on interactivity in artwork that maximizes visitors' active participation to develop parts of the work as well.

Common factors of all these exhibitions are that they emphasize the experience of viewers, and it is interesting to see how much focus there is to audience participation, entertainment, and interactivity. While advertisements have been known to be accessible to the public, today, art has also been made accessible through the interactive possibilities in art. If according to Berger, "publicity is always about the future buyer" and the buyer is the audience and viewer (whether it is advertisement or art). It is important to understand the greater level of interactivity, the chances of engagement is higher in all forms of art, and the "Confession" exhibition is an excellent example of the collapse of high and low culture.



Young Seok Yoon
Traditional Eastern Brush, 2007
Public installation at Insadong

Art and Culture in Seoul

Chen-Chih Huang

Unlike Taiwan, Seoul is full of artwork in the city, but what is art? As a Taiwanese student from Tunghai University who majors in Law, I never had the chance to think about the idea of what is art. Generally, people still think that art is something that is just beautiful, but now I consider art something similar to what Immanuel Kant once said, “The various feelings of enjoyment or of displeasure rest not so much upon the nature of the external things that arouse them as upon each person’s own disposition to be moved by these to pleasure or pain.” Now, I also understand art in terms of something a Taiwan artist Chiang Hsun said “Ultimate significance of artistic creation, should be happy in each release of individuals to experience life.” (藝術創作最終的意義, 應該是在每一個人身上去體現生命力釋放的快樂.)

What is shown in Seoul is art in the public that includes history contained in the art as it is presented in public spaces around the city. Insadong is a famous tourist attraction and historic neighborhood in the heart of Seoul city, which connects multitude of alleys that take you to hundreds of galleries, restaurants, and shops that sell traditional Korean goods as well as craft and art. Supposedly, the area was named by two towns ending with “In” and “Sa” and divided by a stream which ran central to what is now the main street of Insadong.

1. Immanuel Kant, *Observations on the Feeling of the Beautiful and Sublime*, 1764, 45.

The area was a famous resident area for government officials and noblemen starting as early as five centuries ago and during the Japanese occupation. Wealthy Korean residents were forced to move out and sell their belongings, at which point Insadong became an area of trading in antiques.

A Korean artist Young Seok Yoon made a large sculpture centrally located in Insadong. On a plate that describes the work, it tells us:

This particular artwork is a part of Seoul Urban Gallery project city as oeuvre and symbolically expressing the status of Insadong and dignity of our culture. It looks like a brush stroke of huge circle on canvas which represents Insadong attracts energy from outskirts. It shows the cultural, geopolitical status of Insadong which is heart of Seoul and Jongro and comprehends our willingness and dearest wish for Insadong should be preserved and inherited as a place of traditional culture and art.

In Chinese, ink brushes (毛筆) are known as treasures of study (文房四寶). And, ink brushes are used in Chinese painting which has provided many Eastern painting styles in history. We make the brushes differ greatly in terms of size, texture, material and cost. It is sold together with inkstone, inkstick, and Xuan paper. The material of brush hair one chooses depends on one's needs of the brush. While the brush is used on a daily basis and it is a part of everyday life, the artist Yoon in Korea made it as an important symbolic icon of Insadong's history. The brush here stands for how public space creates the opportunity for art to show, a true combination of object, place, culture, and art. Art is the result of all such life experiences. (藝術是所有生活體會的成果.)

Site Specific Art or Not?

Iuan-Ping Jau

Site specific art can be found in front of famous architectural buildings all around Seoul. The Seoul government used to enforce public art with every new building erected. Somehow, the sculpture seems to symbolize place as much as the architecture here, you can miss all the buildings amidst the competition of highrises and offices, but you can't miss the eye soar of Jonathan Borofsky's *Hammering Man* in Gwanghwamun, for example, that seems to have a seasonal attire such as Santa hat or knitted hat.

Ewha Womans University in Seoul, Korea is the largest woman's university in the world, and this university is literally marked by a site specific installation, which in many ways should be considered art for how well shoes speak about the site and neighborhood. When I first came to Ewha as an international student from Taiwan, the first thing that caught my attention that made me feel that I've finally arrived at Ewha is the shoe store that has a huge pink high heel installation in front of it. Perhaps, this was Ewha for me since before I came, I had seen many photos of Ewha that included women with high heels.

But why is this large pink high heel sculpture art for me and not merely a commercial prop? The shoe attracts many tourists and visitors, maybe the shoe means there are all size of shoes, maybe it means that this is where every girl's dream of owning really high heel shoes comes true. This shoe is important as a cultural icon, similar to the way a site specific artwork (installation) functions



Pink Shoe Sculpture in front of Kosney clothing store near Ewha Womans University



Leoh Ming Pei and (貝聿銘) and Chen Chi-kwan (陳其寬)
Luce Memorial Chapel, 1962-1963
Tunghai University in Taiwan

in its space, this shoe functions to tell the stories of Ewha and the values of the streets here, perhaps the girls also. This high heel has a strong connection that is particular to Ewha. Everyone knows that Ewha is an all woman's university. And, every day during semesters, there are hundreds of girls in heels walking to Ewha. We can nearly hear the sounds from the heels like a rhythm K-pop music. The huge heel in front of Ewha then just tells this situation completely. And most interestingly, if we type "Ewha" on the Internet for searching images, the information that comes out is not pictures of the new campus building known as ECC (designed by Dominique Perrault) or the famous flower wall of the main gate but the image of the huge high heel. Though, we can't tell who the high heel's creator is (if there was an artist), or if anyone has even considered it art, this piece deserves a place in the art world for the success of referencing its site and story of area.

In Taiwan, Tunghai University (where I study) also has an interesting site specific art that I relate to this heel. Tunghai University which is famous due to the Christian religion background, has this site called The Luce Memorial Chapel that represents the University as the most important landmark. The designers Leoh Ming Pei and (貝聿銘) and Chen Chi-kwan (陳其寬) created the shape of the chapel to symbolize praying hands. The chapel is also the most symbolic site of the University, hence, we can also consider it site specific art and not only architecture.

“Twisted,” Sungkok Art Museum, Seoul, Korea (June 15 - July 29)

As the exhibition shows human growth, it seems that the young artists and the young curators long for questioning maturity.

By Sujung Chang

How Did I Raise You and You Fooled me, Mom! by Lee, Kwang-Kee at the Sungkok Art museum's exhibition “Twisted” creatively brings together Lee's fluorescent light phrases in the context of growing up, and are meant to be viewed in relation to how adolescence is a rebellious period. Therefore, the viewer sees the pieces as the result of personal conflict. However, when these works are shown at the exhibition “Motherhood-Mother Images in Asian Art” at Ewha Womans University Museum, Lee's works are automatically placed to see the work from the mother's loving perspective. Therefore, one exhibition site makes the artwork emphasize conflict while the other emphasize persistent work towards a resolution.

By Julia Han

Hold Me Tight is a teddy bear made of sewing pins by Lee Ji Yang. While this teddy bear looks very soft, it is made up of a lot of sharp needles and is actually heavy and dangerous. While it looks just like a teddy bear, it is not the same toy from our childhood. This piece represents a child's smooth skin and innocence which roughens and changes when growing into adulthood.

By Yeeun Chung

“Hidden Track,” Seoul Museum of Art, Seoul, Korea (June 19 - August 26)

From the exhibition “Hidden Track” at the Seoul Art Museum, the most outstanding work is artist Whang Inkie’s painting, *An old future and A mold by Louis Vuitton*, created in 2011. At first glance, I thought Whang used sand on canvas, however, I later realized that he used mold instead of sand. Why is this art? I define art as human exploration. Whang’s choice of materials for his work also reflects the main theme of the exhibition. Mold rots away and changes the surfaces of artwork. It is an unconventional medium to use similar to the way the exhibition was curated.

by Jennifer Byun

“Doing,” Kumho Museum, Seoul, Korea (June 13 - August 31)

Seeing this exhibition, I felt there is a new kind of tendency in contemporary art that encourages audience participation. The works generate SYMPATHY. Artist Sim-Rea Jung’s art work among other works in this exhibition “Doing” is the most interesting. *The noise between floors* is an installation with animation, drawing, and sound that creates illusion of water leak between floors. The use of multiple medias and combining various artistic expressions expands the boundaries of art, exemplified in this exhibition.

By Yeojin Kim

Hyung-kwan Kim draws the cityscape with plastic tapes. In the exhibition, I took off my shoes and contributed by making parts of it on the floor. Walking around without shoes and drawing something with tapes made me feel like a child! While experiencing this work, I realized that people now want to have fun at the museum.

By Hana Lee

Feminism in July's Seoul Art Scene: "Kim Wonsook," Gallery Hyundai, Seoul, Korea (June 19 - July 8) and "Noh Jung Ha," Sungkok Art Museum, Seoul, Korea (June 15 - July 29)

I believe that art lies in the way in which Noh Jung Ha presents female identities in reference to classicism and its portrayal of the grand, royal court society where women were considered objects of desire. For example the first photo features a woman taking off her gloves while gazing at the viewer. Like many of the classical paintings featuring women, Noh's work references the viewer as the (male) spectator-voyeur. Is the female subject still considered an object of desire in today's art world or has she broken away from the constructs of society? Perhaps Noh is not only questioning what it means to be a woman but also critiquing patriarchal society and suggesting the role of women in art.

By Julia (Ju Young) Han

True art, in my opinion, lies in the narratives of Kim Wonsook's works which kept me engaged. Kim's sculptures and paintings all have a very simple, storybook-like approach to narration to create calm, dream-like, and reflective atmospheres. Not knowing any background information to Kim's work I wondered is the artist referencing her own specific stories and experiences or is she creating a universal story which allows the audience to view them as they relate to himself or herself? Or perhaps is it a mixture of both? A sense of mystery and familiarity lingered as I viewed her work at the Hyundai Gallery.

By Julia (Ju Young) Han

When I saw Kim Wonsook's art work *Eyes on Me*, I sympathized with the artist and could read her thoughts. In the artwork, the body of woman is encircled with many eyes. This piece made me think about my identity. I have been seen by people (family, friends, teachers, government, and even strangers all around the world) for a long time. Cyberspace in particular makes it especially easy for us to be monitored. For that reason, my behaviors had to be controlled and artificial and I used to try to repress my feelings. I have become accustomed to acting the way others would want to see me. So, for me, the woman represents not only the artist but also myself. I thought about the question 'why is this art?' My answer is that it is because the piece talks about identity. *Eyes on Me* is such a meaningful work for me because I could have a moment to think about my identity as I recall my past and present.

By Joowon Jeon

Noh Jung Ha is a Korean feminist artist. Noh takes photos of places but also makes self portraits. For example, she shows a woman's right to give birth, to raise children, and still be a powerful human being in society. Noh takes photos that describe women's beauty very well in all capacity.

By Jennifer Byun

In the past, women were considered weak and should be cared for by men. But now these thoughts are long gone changed. The background of this transition can also be related to 'diaspora' which means a mass population movement. According to Avtar Brah's "Diaspora, Border and Transnational Identities," the writer argues that feminization of migration is especially noticeable in particular instances. One of the examples is the total migration of women workers from the majority of Cape Verdian, Filipinos to the Middle East, or Thais to Japan. These migrations are creating new displacements and new diasporas. During the process of migration, women have become more involved in jobs and other work, so they have become an important part of society. Noh expressed women's power figuratively and metaphorically not just through words or letters. She found her own way to present and convey her thought to us photographically. I think that this is also a reason why her work is strong art.

By Joowon Jeon

“Felix Gonzales-Torres,” PLATEAU, Seoul, Korea (June 21 - September 28)

I believe Felix Gonzales-Torres makes us responsible in treating artworks of renowned artists properly. For example, when I receive an artist's work, even a poster, I always put in great effort to preserve the artwork on my way home. Gonzales-Torres' work did not allow me to bring it carelessly because I felt like it should not be crumbled. There is a way he shifts all the responsibilities to the audience concerning the rights to treat something, precisely and properly.

By Sujung Chang

I first saw Gonzalez-Torres' work *Untitled (Beginning)* at the contemporary wing of the Museum of Fine Arts Boston without even realizing that I was directly interacting with the artwork. *Untitled (Beginning)* consists of a curtain of green and silver beads hung over an entrance way to another space. I had thought the work was just decoration until I encountered the exact same curtain of beads at an entrance way of the Plateau Museum in Seoul. The purpose of the work is to have the beads unconsciously touch the person passing through them as it references to the beginning of the fear of touching people with AIDS during Gonzalez-Torres' time in America while simultaneously marking the beginning of an exhibition.

By Julia (Ju Young) Han

*“Il Lee and The Line of Duration,” Gallery Hyundai, Seoul, Korea
(June 19 - July 15)*

Il Lee's work is full of vitality created with the medium of ballpoint pen, not brush and is really innovative and interesting. Each line makes a powerful and dynamic scene as if it is dancing freely in a larger continued landscape of lines. His large-scale ballpoint work is made up of contrast of brightness and density and is truly marvelous. The works pull the viewers directly onto the canvas.

By Yeeun Chung

Il Lee was born in Seoul, Korea in 1952. He first received his B.F.A in painting at Hong-Ik University in Korea and later attended the Pratt Institute in Brooklyn, New York where he received his M.F.A. During his time at the Pratt Institute in the late 70s Lee was fascinated by the delicate linear expressions of etching, a process of printmaking which requires one to finely etch the surface of a printing plate. After a period of experimentation inspired by etching, Lee settled with the ballpoint pen as his primary method of visual communication due to the tool's ability to "produce a continuous line of long duration". Lee translates a traditional method into non-traditional work which straddles the border of drawing and painting. Lee has gained critical acclaim throughout the years and in 2011 four of his works were acquired by the Metropolitan Museum of Art in New York City. Lee's exhibition in Gallery Hyundai titled "Il Lee and The Line of Duration" is the artist's first solo exhibition in Korea since 1996.

By Julia (Ju Young) Han

When I entered Gallery Hyundai I felt like I had walked into a very meditative space. Gentle classical music played in the warmly lit gallery as I started viewing the exhibition. The atmosphere reflected Il Lee's meditative works which have a richness of dichotomies: defined/undefined, mass/individual, movement/stillness, rigidity/fluidity. At first glance, the work on the canvas appears to be one substantial and unifying mass, but as one views the artist's work from a closer distance he or she will see that the work is made from one delicate line to make marks on a large surface usually used with paints and brushes.

By Julia (Ju Young) Han

NAM JUNE PAIK 's 80th ANNIVERSARY 1932 - 2012

Julia (Ju Young) Han In 1965 Nam June Paik was a part of an intermedia movement Fluxus during which time he created the piece “Opera Sextronic” which took its concept from the fusion of electronic media and sex. At Paik’s 80th anniversary celebration at the Nam June Paik(NJP) Art Center, a Japanese artist, Takehisa Kosugi, who had worked with Paik in the past described his experience of the piece. “Opera Sextronic” takes place in a very dark room. A cellist performs in the center wearing a bra and panties which light up at certain intervals during the performance. The lecturer was in charge of pushing the buttons to operate the flashing lights. The lecturer described Paik as playing the piano and dancing. At one point, a police officer came in to investigate because he heard of the title of the performance and thought it very suspicious. The entrance of the police officer with his intruding flashlight promptly ended the performance. I wonder if Paik had put this ending in the scores of the performance later on to transform the accidental into the intentional. The idea of performance art and the Fluxus movement still puzzles me. Since most of Paik’s work on exhibit at the Nam June Paik Art Center is a mixture of digital media and performance, I still have trouble understanding his work. As an artist who pioneered video art, Paik will continue to have an impact on the way we come to understand and view digital media art today. **Sujung Chang** Ken Paik Hakuta, who has been entitled to all the rights of Paik’s works, decided to donate the “PAIK NAM JUNE ARCHIVE” to Smithsonian Museum in Washington D.C. In addition, John G. Hanhardt who studied about Paik and published the book of Paik is working for the museum. The museum promised to build Paik Nam June Center in the museum. Scholars begun to study Paik’s works vigorously after Paik came back to Korea after 35 years in 1984. His first solo-exhibition was held in Wuppertal, Germany in March 1963 that included thirteen televisions, a notorious ox-head, and a sounding balloon. The exhibition was so controversial mostly because of the ox-head and it being a video and T.V. art exhibition. Not to mention, the ox-head was removed shortly after. Good Morning Mr. Orwell was the first international satellite artwork. It was broadcasted on January 1, 1984, announcing to George Orwell that the world is still fine. After Paik designed this event, he rushed to John Cage in 1983, after meeting with Cage, Paik rushed to the American program director, Carol Brandenburg, to practically push ahead with the event. At that time, Paik already agreed with French channel number 3 (FR3), and discussed about the event with Centre Pompidou. Brandenburg casted Paik's relatives, a group of Paik's friends such as Joseph Beuys, Cage, Allen Ginsberg, Merce Cunningham, George Plimpton, Ben Vautier, Peter Gabriel, and a group of pop stars such as Yves Montand, Laurie Anderson, David Bowie, and so forth. On January 1, 1984, live Good Morning Mr. Orwell was broadcasted, with the master control rooms in FR3, Paris and WNET, New York. The total amount of the work was forty million dollars. The Rockefeller Foundation donated seventeen million dollars to this event. Paik and his friends made seven million dollarS by selling prints.

Joowon Jeon "Spectrum" is Nam June Paik's 80th anniversary exhibition at Seoul Olympic Museum of Art(SOMA) in Seoul from July 6 to October 16, 2012. Paik is AN amazing artist and a pioneer of video art. Among his works, there is an art piece entitle Before the World There was light, After the World There will be Light(1992). It is a video sculpture which consists of Dumont television casting with a candle. The candle is burning inside the monitor to represent the light of the monitor ray. When this piece was made, candle light was already old technology. At the same time, light represented a modern invention. As Paik installed this work, he threw the question out to the audiences about what is the meaning of art and television. **Yejin Kim** Nam June Paik's 80th anniversary "Spectrum" exhibition at SOMA and "Nostalgia is an Extended Feedback" another Paik's 80th anniversary special exhibition at NJP Art Center are just a few of the many events going on in Seoul remembering Paik. The special lecture by Kosugi included a performance with a huge noise by crumpling big paper on a microphone. I felt his simple (yet not so simple) performance was innovative and helped me understand the many possibilities of art. **Chen Chih Huang** Nam June Paik manipulates televisions to express his theme. His objective through using the television is to make the TV set itself a piece of art, a piece of sculpture. With his 80th anniversary, the exhibition had an opening performance by his friend to remember him. The exhibition shows his paintings which he humorously told people he couldn't paint. If you look at the work, there is something extraordinary. **Jennifer Byun** The video artist Nam June Paik recently had his 80th anniversary exhibition on July 20. From the show there are different styles of video art, sound art, and installation art. **Iuan-Ping Jau** For me, Communication Research is the most interesting artwork made by Nam June Paik. As long as there are human beings living in society, there has to be communication. Technology used for communication is very interesting. We can share our feelings through communication and we can make up a relationship by having good communication. Even if we don't speak the same language, we can still communicate through body language. There are so many people who come in and out of our lives, each passing visitor has had some kind of communication with us. For us, the communication between ourselves and with others makes us who we are. We don't know about each other at the beginning, but after communication, we start to have emotions for each other. Paik understands this about human relations and communications. **Yeeun Chung** The exhibition "Nostalgia Is an Extended Feedback" celebrates the 80th birthday of Nam June Paik at the NJP Art Center in Yongin, Gyeonggi. Paik introduced television and video as a new medium of art and covered a wide range of technology as art. He experimented with electronic media and made a huge impact in contemporary art. His works are still beautiful beyond description. Maybe that's the reason why so many people love his art to this day. **Hana Lee** Hi Mr. Paik! It has been six years since you left. I hope you are having good day in your fun house, NJP Art Center, and keeping your pure passion for art alive! See you soon!!;

Jennifer Byun, sophomore in graphic design, Maryland Institute College of Art, Baltimore, Maryland, U.S.A.

Sujung Chang, senior in painting, Ewha Womans University, Seoul, Korea.

Yeeun Chung, senior in painting, Ewha Womans University, Seoul, Korea.

Julia (Ju Young) Han, sophomore in apparel design, concentration in textiles, Rhode Island School of Design, Providence, Rhode Island, U.S.A.

Chen-Chih Huang, student majoring in law, Tunghai University, Taichung City, Taiwan.

Iuan-Ping Jau, student majoring in social work, Tunghai University, Taichung City, Taiwan.

Joowon Jeon, sophomore in ceramic art, double majoring in industrial design, Ewha Womans University, Seoul, Korea.

Yeojin Kim, senior in painting, double majoring in philosophy, Ewha Womans University, Seoul, Korea.

Hana Lee, senior in studio art, double majoring in visual communication design, Ewha Womans University, Seoul, Korea.

Art in Seoul: Research and Publishing for Artists and Culturalists is a research-based artist practicum course for national and international students of Ewha Womans University in Seoul, Korea, offered through the departments of Fine Art and Global Affairs Office at Ewha. Led by professor Mina Cheon, students join her during the month of July, 2012 by traversing the Seoul art scene and documenting their sight responses through cross-genre writing on the Internet, publishing something along the lines of art journalism, criticism, and blog entry. Students from Ewha, Maryland Institute College of Art, Rhode Island School of Design, and Tunghai University of Taiwan look eagerly at art presentations in Seoul, questioning the criteria and institution of art, and instigating how local art sites relate to the world and the global art scene. We, the cyber-feminist punk group of Art in Seoul with Mina Cheon are: Jennifer Byun, Sujung Chang, Yeeun Jung, Julia (Ju Young) Han, Chen-Chih Huang, Iuan-Ping Jau, Joowon Jeon, Yeojin Kim, and Hana Lee.

The writings here are at times a hybrid between Korean, English, and Chinese. We emphasize the spirit of experimentation in thought processes and documentation in all its possible forms, prior to the rigidity of proper writing. These informal blog entries have culminated in a more formalized PDF Magazine called JULY, as a spoof on the infamous art criticism and theory journal *October*.

Art in Seoul Blog : <http://artinseoul.wordpress.com/>

PDF Magazine : JULY 2012

With Professor Mina Cheon

Assistant: Sujung Chang

Ewha Womans University, Seoul, Korea

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