

BIENNALES

IN KOREA

한국의
비엔날레

MARIA LIND
BECK JEE-SOOK
YUN CHEAGAB

KIAF

BARTOMEU

MARÍ

Database of Korean
content in AAP

NO. 100

**Special
Supplement**

SEP / OCT
2016

artasiapacific

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**KOREA ARTS
MANAGEMENT
SERVICE**

ArtAsiaPacific No. 100 Special Supplement
is published in collaboration with
Korea Arts Management Service (KAMS)



It's been more than two decades since Korea hosted its first international biennial in Gwangju in 1995. For decades, biennials around the world have served as experimental fronts for forging the newest channels of discourse in contemporary art. Korean biennials in Gwangju, Busan, and Seoul have been especially crucial in putting forth regional cultural assets as universal values of the contemporary era, thereby injecting fresh energy into the dynamic fluxes of contemporary art.

In celebration of the 2016 season, which will simultaneously bring exhibitions to Gwangju, Busan, and Seoul, this special supplement was put together to show the diverse aspects of the Korean biennials in a single publication. In addition to previewing the ambitious plans of this year's biennials, readers can become acquainted with contemporary artists who have been spotlighted throughout the history of the Korean biennials. It will provide a reliable guide to Korean contemporary art, which has kept in tune with the international scene through its biennials.

We at the Korea Arts Management Service (KAMS) are thrilled to release this supplement in partnership with *ArtAsiaPacific*, a publication that has unceasingly strived to uncover the quintessence of Asian art, with a total of one hundred editions to date. I'd like to sincerely thank the editor and publisher, Elaine W. Ng, who approached us with this project out of a true passion for Korean art. I'd also like to thank the biennial affiliates in Gwangju, Busan, and Seoul that helped to realize this supplement. We at KAMS vow to use this special supplement as an opportunity to further link Korea with the international visual arts realm and to evolve as a platform that opens channels of communication.

KIM SUN YOUNG

President, Korea Arts Management Service

The impressive growth of Korea's art scene over the past 25 years is due, in no small part, to the strong schedule of biennials organized around the country. Biennials remain important occasions for the international art world, as they offer an intimate look into the current and future state of contemporary art in their respective locales, often introducing emerging artists and exciting new art forms.

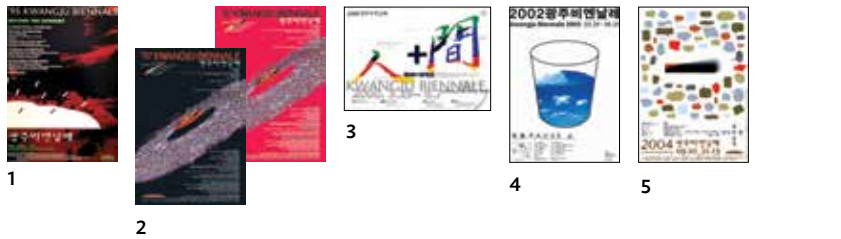
Produced in partnership between *ArtAsiaPacific* and the Korea Arts Management Service (KAMS), who works tirelessly to nurture the country's art community, this special supplement on three of Korea's most prominent biennials (Gwangju, Busan and Mediacity Seoul) serves to further develop the awareness of its dynamic art scene by providing insight into each of the artistic directors' curatorial intentions. Looking back at the magazine's own library of past articles, we also spotlight some of the significant artists, institutions and events that offer a more detailed view on the development of contemporary art in Korea.

I cannot think of a better time than the publication of *ArtAsiaPacific's* 100th issue to revisit past articles from the magazine. Korea has been—and will continue to be—a source for some of the most inspiring art in the world. This supplement is a guidebook for both the intrepid art lover as well as those new to Korean art, spotlighting all that Gwangju, Busan and Seoul will offer this year. We also invite you to explore our digitized library, which launches in September, to explore the last 23 years of our in-depth coverage on Korean artists, curators, collectors and its many biennales, festivals and other institutional events.

The editors and I would like to express our deep gratitude to the KAMS, without whose support and efforts, this supplement could not have been realized. Our readers can look forward to Mediacity Seoul and the Gwangju and Busan Biennales in September, and then an art fair, Gallery Weekend Korea and Anyang Public Art Project in October, and many great exhibitions in the coming months around the country. We hope to see you there.

ELAINE W. NG

Editor and Publisher, *ArtAsiaPacific*



GWANGJU BIENNALE

1
Sep 20 – Nov 20, 1995
Gwangju Biennale 1
Beyond the Borders
YOUNGBANG LIM
87 artists from 49 countries
“Beyond the Borders” conveyed a message of global citizenship that transcended divisions between ideologies, territories, religion, race, culture, humanity and the arts. Composed of six regionally focused sections, the exhibition looked at art’s ability to overcome meaningless pluralism and intended to establish new orders and relationships between the arts and humankind.

2
Sep 1 – Nov 27, 1997
Gwangju Biennale 2
Unmapping the Earth
JUNSANG YOO
78 artists from 35 countries
The visual concept of negative space is most easily defined as the space that is left around the characters and images in a composition. The main exhibition was designed to discuss the importance of the flow of the natural in its relationship to negative space to create a dialogue on a harmonious coexistence between the built and the pristine.

3
Mar 29 – Jun 7, 2000
Gwangju Biennale 3
Man and Space
KWANGSU OH
90 artists from 37 countries
“人 (Man)” is a pictograph that symbolizes a standing man, and implies that man is the most precious among creatures, while the pictograph “門 (Space)” originally symbolizes the gap between doors. In this way, the theme of “Man and Space” was an attempt to dismantle all past contradictions and divisions in human lives and construct a new notion of living.

4
Mar 29 – Jun 29, 2002
Gwangju Biennale 4
P.A.U.S.E
WANKYUNG SUNG
93 artists from 29 countries
Curated by Charles Esche, Hou Hanru and Wankyung Sung, “P.A.U.S.E” was adopted from the Eastern concept of meditation to encourage humankind to withdraw from the rigors of contemporary society and prepare for a new leap forward. The exhibition invited the participation of nonprofit and experimental art groups and movements from throughout

the world to promote communication, and to propose a withdrawal from the narrative of modern art history—even from modern society itself—in an effort to build a new way forward.

5
Sep 10 – Nov 13, 2004
Gwangju Biennale 5
A Grain of Dust A Drop of Water
YONGWOO LEE
84 artists from 39 countries
Curated by Yongwoo Lee and co-curated by Kerry Brougher and Sukwon Chang, the 5th Gwangju Biennale acted as a cultural forum experimenting with the elevation of the spectator from passive observer to active participant by working collaboratively to produce works of art with the biennale’s selected artists.

6
Sep 8 – Nov 11, 2006
Gwangju Biennale 6
Fever Variations
HONGHEE KIM
90 artists from 32 countries
Using “fever” as the keyword of the 2006 Gwangju Biennale, the intention was to reorganize and reinterpret contemporary art from the perspective of Asia’s new energy of change and its dynamic vision that is spreading like a fever. Hung Wu was chief curator of The First Chapter and Sangyun Kim was the chief programmer of The Third Sector.

7
Sep 5 – Nov 9, 2008
Gwangju Biennale 7
Annual Report: A Year in Exhibitions
OKWUI ENWEZOR
116 artists from 36 countries
The 7th Gwangju Biennale was comprised of selected traveling exhibitions that used the biennale as a stop on their touring itinerary in the global exhibition network. Co-curated by Hyunjin Kim and Ranjit Hoskote, the Biennale aimed not simply to debate curatorial culture, but rather, to understand exhibitions as fundamental expressions of cultural and intellectual practice.

8
Sep 3 – Nov 7, 2010
Gwangju Biennale 8
10,000 Lives
MASSIMILIANO GIONI
133 artists from 29 countries
“10,000 Lives” was developed as a sprawling

investigation of the relationships that bind people to images and images to people. With works by more than 100 artists, realized between 1901 and 2010, as well as several new commissions, the exhibition was configured as a temporary museum in which both artworks and cultural artifacts were brought together to compose an idiosyncratic catalogue of figures and icons, faces and masks, idols and dolls.

9
Sep 7 – Nov 11, 2012
Gwangju Biennale 9
ROUNDTABLE
NANCY ADAJANIA, WASSAN AL-KHUDHAIRI, MAMI KATAOKA, SUNJUNG KIM, CAROL YINGHUA LU and ALIA SWASTIKA
92 artists from 40 countries
“ROUNDTABLE” was not about unanimity and instead was an open-ended series of collaborations that resulted in a multiplicity of voices, as well as opportunities for cross-contamination. Beyond metaphor, “ROUNDTABLE” simultaneously described the working relationship of the 2012 Gwangju Biennale’s six co-artistic directors, the conversational interaction of its six sub-themes, and its non-linear structure.

10
Sep 5 – Nov 9, 2014
Gwangju Biennale 10
Burning Down the House
JESSICA MORGAN
105 artists from 39 countries
The 2014 Gwangju Biennale explored the process of dynamism and innovation through the theme of “Burning Down the House,” to examine the new aesthetic value and the discourses on “Asianness.” “Burning Down the House” looked at the resistance and challenge against established institutions, as well as creative destruction and a new start.

11
Sep 2 – Nov 6, 2016
Gwangju Biennale 11
The Eighth Climate (What does art do?)
MARIA LIND
121 artists from 37 countries
By placing art center stage, emphasizing its agency and imaginative capacity, in the midst of daily life and struggles, the curatorial process and resulting structure aims at becoming simultaneously locally embedded and globally connected. GB11 is a constellation of many parts taking place over one year, based on “what is already there” and shared concerns with various associates and partners.

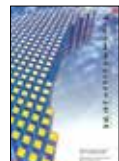
MEDIA CITY SEOUL

12
Sep 2 – Nov 15, 2000
media_city seoul 2000
Between 0 and 1
MISOOK SONG
92 artists from 23 countries
Recent innovations in media and information technology allow us to live in digital utopia, while unresolved socioeconomic problems, environmental issues, and moral hazards bring dystopia. Recognizing both sides of the coin, this exhibition underscored the deliberate and strong intentions of the megalopolis of Seoul to search for new directions.

13
Sep 26 – Nov 24, 2002
media_city seoul 2002
Luna’s Flow
WONIL RHEE
77 artists from 19 countries
The digital world without the “light” of the future is nothing but a place of vacant dreams that would only lead us to the primitive darkness of the pitch-black universe. The aesthetic direction of media_city seoul 2002, the “Cyber Sublime,” sought a place of inscrutable mystery, like the other side of the moon.

14
Dec 15, 2003 – Feb 6, 2004
media_city seoul 2004
Digital Homo Ludens (Game/Play)
JIN SUP YOON
41 artists from 21 countries
Adding the word “digital” to “Homo Ludens” (defined by Johan Huizinga as “the human who plays”), “Digital Homo Ludens” gave a new interpretation to the contemporary digital culture of our century and the negative aspects of technology. It is the unchanging duty of artists to help develop a healthier society.

15
Oct 18 – Dec 10, 2006
media_city seoul 2006
Dual Realities
WONIL RHEE
58 artists from 16 countries
This exhibition, which set “dual realities” as the focus, aimed to make an inquiry into a contemporary society, and how it had entered an age of non-historicity using artistic language, and to seek out a productive new worldview. It reflected on today’s paradoxical situation, where the actual influences the virtual.



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Sep 12 – Nov 5, 2008
media_city seoul 2008
Turn and Widen
ILHO PARK
70 artists from 26 countries
A retrospective review of past exhibitions, the fifth Biennale looked for answers to fundamental questions: What is new-media art? Where might traditional and new-media art differ? What artistic changes have new-media art brought? What influences could new-media art have on art at large in the coming years?

17
Sep 7 – Nov 17, 2010
Media City Seoul 2010
Trust
SUNJUNG KIM
45 artists from 20 countries
Media City Seoul 2010 focused on the different facets of media and the changes they bring to our lives rather than on media art itself. The exhibition featured works by artists who use different forms of media in their productions, and exposes the transitions and transformations they have instigated in our lives.

18
Sep 11 – Nov 4, 2012
Mediacity Seoul 2012
Spell on You
YOO JIN SANG
68 artists from 19 countries
Three questions were at the core of this exhibition: What changes in the world were forecast by technology? What is technology-based art, or media art? And what is the vision of the future where it is uncertain, and where contradictions of the present are reflected?

19
Sep 2 – Nov 23, 2014
SeMA Biennale Mediacity Seoul 2014
Ghosts, Spies, and Grandmothers
CHAN-KYONG PARK
76 artists from 23 countries
This exhibition was a retrospective of modern Asia through three keywords. “Ghosts” stand for the forgotten history and traditions of Asia; “Spies” symbolize the memories of the Cold War; and “Grandmothers” represent women and time. They are the witnesses who have endured and lived through the “Era of Ghosts and Spies.”

20
Sep 1 – Nov 20, 2016
SeMA Biennale Mediacity Seoul 2016
Neriri Kiruru Harara
BECK JEE-SOOK
61 artists from 23 countries
The title “NERIRI KIRURU HARARA” is derived from the poem *Two Billion Light Years of Solitude*, by Japanese poet Shuntaro Tanikawa, which verbalizes the imaginary language of Martians. SeMA Biennale Mediacity Seoul 2016 sets out to express the uncharted languages of the future, or even of the lost past and present.



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BUSAN BIENNALE

21
Nov 1 – Nov 30, 1998
1998 Pusan International Contemporary Art Festival
Light on the New Millennium – Wind from Extreme Orient
188 artists from 21 countries
The Busan Youth Biennale, the Sea Art Festival, and the Busan International Outdoor Sculpture Symposium in Busan were combined to create the 1998 PICAF, which announced the art of Busan all over the world and collected world-famous artworks from 20th-century art history.

22
Oct 2 – Nov 27, 2000
2000 Pusan International Contemporary Art Festival
波(Pa) - Togetherness in Life
YOUNG CHUL LEE
344 artists from 37 countries
The 2000 PICAF made use of Busan as a meaningful place where the artists and the public shared an atmosphere of aesthetic innovation and ethical concerns. At the Sea Art Festival and the Busan International Outdoor Sculpture Symposium, environmental artworks were revived through the fundamental meaning of nature.

23
Sep 15 – Nov 22, 2002
Busan Biennale 2002
Culture Meets Culture
KIM AIRYUNG
227 artists from 40 countries
Busan Biennale 2002 looked for a new methodology to think about the strategies for understanding other cultures, the patience needed for cultural harmony, and the wisdom of symbiosis. The exhibition aimed for the harmonious unification of localism and new globalism created by localism in art from all over the world.

24
May 22 – Oct 31, 2004
Busan Biennale 2004
Chasm
TAE-MAN CHOI
203 artists from 40 countries
The chasm always premises the relationship. In this matter, the chasm means not the subject or reality but the certain degree of state between them. Busan Biennale 2004 focused on the “relation.” In other words, the exhibition refused to be a place of ostentation, which provides cheap thrill and pleasure by the flood of flood images. The artists who participated in the Busan Biennale 2004 recalled the historical

trauma into reality and made people realize by visualizing it and awakening to a political perception.

25
Sep 16 – Nov 25, 2006
Busan Biennale 2006
Everywhere
MANU PARK
314 artists from 39 countries
Busan Biennale 2006 reflected new factors in artworks, so that the audience could approach them with less physical and psychological distance. The exhibition suggested the conjunction of artistic and popular appreciation, finally reaching the creation of the populist theme “Everywhere,” highlighting that the art should be consumer-oriented, user-friendly and accessible.

26
Sep 6 – Nov 15, 2008
Busan Biennale 2008
Expenditure
KIM WONBANG
189 artists from 39 countries
Busan Biennale 2008 started with the desire to self-reflect on and reveal its own ontology, through a meditation on expenditure, on which all cultural symbolic systems are based, and the (anti) aesthetics of expenditure that operates within individual works. The artworks together showed a world of excess and the impossible.

27
Sep 11 – Nov 20, 2010
Busan Biennale 2010
Living in Evolution
TAKASHI AZUMAYA
252 artists from 23 countries
The theme of Busan Biennale 2010 had dual significance: firstly, that artworks are points where the life of one person intersects with human evolution, and secondly they raise the question of what units we should use to think about the time in which we live. The exhibition encouraged audiences to see the intellectual evolution of humankind.

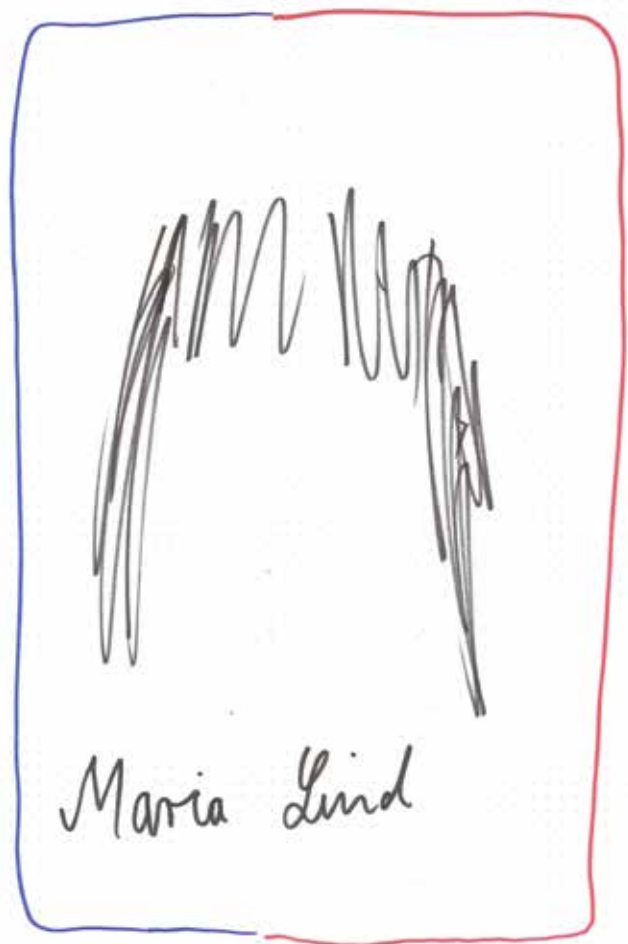
28
Sep 22 – Nov 24, 2012
Busan Biennale 2012
Garden of Learning
ROGER M. BUERGERL
114 artists from 22 countries
A key element of Busan Biennale 2012 was to stage collaborations between artists and audiences. By following closely the artistic process from beginning to end, the Learning Council Members (an open forum of people

from the Korean public) became experts of “their” piece. This method of democratic art education helped to lower the threshold between art and its audiences.

29
Sep 20 – Nov 22, 2014
Busan Biennale 2014
Inhabiting the World
OLIVIER KAEPELIN
161 artists from 30 countries
Artists do not give us direct answers; they do not have recipes but instead offer “visions of the world,” which put into play notions that are deeper and more difficult to define. “Inhabiting the world” is an active attitude, a sign of vitality, the will to act upon the world and change it, and this energy, this fluidity, characterized Busan Biennale 2014.

30
Sep 3 – Nov 30, 2016
Busan Biennale 2016
Hybridizing Earth, Discussing Multitude
YUN CHEAGAB
118 artists from 22 countries
The Busan Biennale 2016 will be held at Busan Museum of Art and F1963 (KISWIRE Suyeong Factory). With the greatest scale throughout its history, the Busan Biennale 2016 is an opportunity for “discussing multitude” where different views and heterogeneous languages clash and coexist, and dealt with the local avant-gardes of Korea, China, Japan and the global biennale system.

THE EIGHTH CLIMATE: WHAT CAN ART DO



Artistic director of the 11th Gwangju Biennale, Maria Lind has been the director of Tensta konsthall in Stockholm since 2011. Prior to that, she was the director of the Center for Curatorial Studies, Bard College, the director of Iaspis in Stockholm, the director of Kunstverein München and was the co-curator of Manifesta 2 in 1998.

How did you arrive at the title and themes for GB11?

After I was invited a year ago, I assembled a curatorial team with Binna Choi, Azar Mahmoudian, Michelle Wong and Margarida Mendes. We convened in Gwangju in September 2015, along with around a dozen artists, to do site visits. We encouraged the artists to produce work locally and let themselves be embedded in Gwangju through whatever skills, tools, materials or technologies are available in the city.

Over the course of the winter, more people were invited to Gwangju, all in all 25 artists—Apolonija Šušteršič, Amalia Pica, Hu Yun, Bernd Krauss, Ahmet Öğüt, Natascha Sadr Haghghian, Gunilla Klingberg were some of them—people who represent strong and relevant practices today. In this work we started to see certain patterns, or strands, which we then emphasized with further invitations primarily of existing work. This came from a desire to place art center stage: to look a lot at what the work does and, specifically, art's capacity to say something about the future, in and of itself, as a seismograph, whether the artists are conscious of that, or not.

What does “The Eighth Climate” of the title refer to?

Walid Raad recommended this text by Henry Corbin from 1964, *Mundus Imaginalis*. What Corbin proposes, and what the Iranian philosopher Sohrawardi said in the 12th century, is that the “eighth climate” is a zone that, in addition to the seven climates that the ancient Greek geographers identified on earth, is both concrete and abstract. It is connected to reality, in the sense that in the eighth climate there are real effects but it is also full of imagination, or the “imaginal.” It's very important that this idea was not the guiding light but it is a title that describes well our approach to this biennial: to place art center stage and to think about how it operates. It appeared as a very interesting parallel to how contemporary art is operating, in Nabuqi's evocative sculptures of rudimentary landscapes and architecture, Siren Eun Young Jung's video with young women enacting the roles of men in the *gukgeuk* theater tradition where only women appear on stage and Fernando Garcia Dory's participatory performance in and about a rice field in the outskirts of Gwangju, to name a few examples.

How did you distill the interests of those first 25 artists in order to find the other artists?

Among the interests we saw, for instance, are what we have called the “right to opacity,” namely abstraction; “above and below ground,” artists interested in land-rights, gentrification, natural resources, also what is happening above and below ground; and “the image people,” artists who are interested in representation and signification through two-dimensional images, which is also very much in line with social media and digital technology. Another strand has to do with the span from the molecular to the cosmic—how artists look at the minutest and also the vastest distances that we can imagine.

How is the exhibition structured?

One space will correspond to one strand or pattern—that is the abstraction one—but for the rest, they will be intermingled. Some artists work in venues in the city and yet others have found their own locations, but most of the work is in the Biennale Hall, which will be structured in such a way that each gallery, each floor, will have a different atmosphere, a different climate. One will be very dense with work, another will be rather sparse; one will be quite dark and another quite bright. So the experience of the show is important, how you articulate the encounter between visitor and artwork.

How do you describe your collaboration and working process with the local art collective Mite Ugro?

Mite Ugro have a space in an old market in the city center and in January we began what we called our Monthly Gatherings. Our events respond to what Mite Ugro feel is needed in Gwangju. One format is artist screenings. We are starting a book collection, based on donations, from which we do collective readings of texts. We are doing “Artworks in Focus,” for which two artists at a time introduce one artwork to a group consisting of Biennale artists, the curatorial team and people from the local art scene.

Can you explain the “Infra-school” and what role you designed for the Biennale Fellows?

For “Infra-school,” we are plugging ourselves into existing educational institutions both in Seoul and in Gwangju, with lectures, workshops, crits, et cetera. It ranges from university, like Seoul National University, to a self-organized art-education school called the RAT School of Art. Among those schemes are all ideas about wanting to talk about work, about art, about placing art center stage.

As much as we are attaching ourselves to Gwangju, we want to be connected internationally. So we have appointed around 100 Biennale Fellows: these are small and medium-scale visual art organizations that we feel contribute significantly to the ecology of the art world, or to the biotopes of art, places like the Showroom in London, AIT in Tokyo, Para Site in Hong Kong, also in Korea, Pool, Work on Work, and Ruangrupa in Jakarta, Clark House Initiative and CAMP [in India]. They will participate in “Forum,” which happens September 2–4 and includes keynotes and even a hike in the hills. It will be a lot about working conditions and values, in parallel to what the mainstream is cherishing, and developing strategies about how we can support one another.

How does the Biennale relate to your ongoing work at Tensta konsthall?

To think about meditation. This is a concern of mine since before Tensta—which is really to focus a lot on the work. To think about how you can tease the most out of artworks through identifying shared concerns, between artists and artworks and people working with them, and how to share them with individuals and groups who were previously not familiar with them.

NERIRI KIRURU HARARA



Beck Jee-sook was the artistic director of “Public Story,” the 4th Anyang Public Art Project (2013–14) and Atelier Hermès in Seoul (2011–14). From 2005 to 2008, she was director of Seoul’s ARKO Art Center and project director of Insa Art Space, and from 2000 to 2004, she was curator of Insa Art Space and chief curator of Marronnier Art Center in Seoul.

Where do the title and the theme of the Biennale come from?

“Neriri Kiruru Harara” is a line from the poem *Two Billion Light Years of Solitude* (1952) by the Japanese poet Shuntaro Tanikawa in which he expresses a certain belief in, or imagination of, the existence of Martians. The phrase is invented by the poet—so it doesn’t have any meaning in Japanese either, though it is a derivation based on Japanese words. Just as the poet invented his own Martian language, we can say that contemporary artists are like Martians, in that they invent languages that we cannot understand, or they are deconstructing and rebuilding a new language. We wanted to work with artists who experiment with how these languages can function in a fictional dimension, or artists who might also be trying to have a conversation with beings that are unknown or unrecognizable.

Science fiction has become an important reference point for many artists in societies that have experienced rapid development: what role does it play in the Biennale?

One of our starting points was the imagination of science fiction or speculative fiction: the imagining of something external to us, something that is alien or undiscovered. When we were selecting the artists we looked for ones who were adapting this fictional language in their own ways, but science fiction as a genre wasn’t something that was actually interesting to us. We came to realize that contemporary art itself was kind of like science fiction already.

We discovered many perspectives on history that took a critical view toward the past and others that were about memory. Now that Seoul, and Korea at large, is in a different phase of societal development, and growth is getting much duller, talking about the future is more progressive. For example, in the 1980s, the Minjung art movement took a critical stance toward the past. But now in the 21st century, as politics itself is getting more conservative, the language of contemporary art is going in the other way, requesting the future, not gesturing toward the past.

How is this edition of Mediacity Seoul structured?

For this edition we are using all three branches of the Seoul Museum of Art: the main branch and ones in the north and south—which is unprecedented. We decided to do this because as a megalopolis Seoul has many urban environments. In line with this, we have some pre-Biennale projects, such as publications and workshops, to extend the context we are in beyond the exhibition.

What are the publications and what is their importance to the Biennale’s concept?

A total of four editions of a magazine, called *Could Be*, will be published before the opening. We created

them not only to extend the timeline of the Biennale, but also because our exhibition itself is focused on language and we wanted to have a medium and media that allow diverse experiments toward language. We have invited four editors [Yekyung Kil, Keiko Sei, Chimurenga, and Miguel A. López] who are each editing an issue and inviting their own writers. Each one will emphasize different aspects of language that they think are important.

What are the pre-Biennale workshops and how will they be integrated into the Biennale itself?

Our “summer camps” are taking place in August at the north and south branches. They focus on how to re-create, or re-adjust, the concept of creativity through communal learning. Both are organized by artists: the “Uncertainty School” by Taeyoon Choi and “The Village” by Yang Ah Ham. For the Uncertainty School, we are inviting people or artists with disabilities; one of the important questions of this summer camp is the idea of “normalcies.” In The Village, we are inviting art educators or mediators in art, to see how they can reinvent their own pedagogical methods. After the summer camps, the participants will run their own programs during the Biennale period.

What is the breakdown of artists and new works, and are there any works you’d like to highlight?

From among the total of 61 artists, we have 18 newly commissioned works, as well as works that we are supporting partially. One work is by Part Time Suite, a Korean collective consisting of three women. For their film, *Wait for Me in the Collapsing Aircraft*, they are shooting in a basement bunker in Yeouido island in the Han River where there was a military facility right beneath the main boulevard from the 1970s that many people didn’t know existed. In a place with a strong political and historical context, they are transforming it into a space for the future, using it for performances and shooting them with VR cameras. The kinds of technologies and methods that they use show how we are questioning the role of media in thinking about these concepts.

How does the Biennale relate to your past work as a curator?

The 1980s Minjung art movement is an important starting point, questioning how art and society relate with each other in diverse ways. But since the mid-2010s things changed drastically; before us, we have a very weak, vague future. It is important that we can talk about a future that is not just pure fantasy, but something that we can constitute, something that is concrete. Maybe a more radical way of saying it is that we have to decolonize the future. So in this Biennale, we are especially interested in language that has the potential to express “the realism of the possible”—and “the possible” here can be the future, the alien or just the unknown.

TRANSLATION BY ASSISTANT CURATOR JIWON LEE

Interview with Busan
Biennale 2016 artistic
director Yun Cheagab

By HG MASTERS

HYBRIDIZING EARTH, DISCUSSING MULTITUDE



Yun Cheagab has been the director of the How Art Museum in Shanghai and Wenzhou since 2012. He was previously executive director of Arario Gallery in Seoul, Beijing and New York, the commissioner for the Korea Pavilion at the 2011 Venice Biennale, and a co-director of Alternative Space Loop, in Seoul (2003–06).

What are the theme and structure of the 2016 edition of the Busan Biennale?

The title “Hybridizing Earth, Discussing Multitude” contains the themes of this Biennale, which consists of three distinct projects. Project 1 at the Busan Museum of Art, “An/Other Avant-Garde China-Japan-Korea” deals with Korea’s, Japan’s and China’s avant-garde art in the 1960s, ’70s and ’80s. This will be the first time we have had a combined exhibition of 1960s, ’70s and ’80s periods of these three countries at the same time—due to the different dynamisms of Asian countries, in political and economic terms.

How will the exhibition address each of these three countries’ distinctive histories?

Project 1 has five curators: Kim Changdong for Korea, Guo Xiaoyan, from the Minsheng Art Museum in Beijing, for China, and Noi Sawaragi, Akira Tatehata and Yuzo Ueda, together known as J-Team, for Japan, with a total of 64 artists or groups. For Japan, we’ll start from ground zero, with the bombings at Hiroshima and Nagasaki, and before and after the war. It will be an opportunity for them to take a look back at their imperialism, invasions, nuclear issues and human rights. Because of the dictatorship, Korea couldn’t have its mainstream art, which resisted militarism in the 1960s, ’70s and ’80s. As for China, it deals with the era from the Beijing Spring in 1978 until 1995, and the Chinese avant-garde whose anti-socialism hasn’t yet been displayed in China or other countries.

Project 1 is the first of its kind in history: an opportunity to re-create the avant-garde art of three countries. It considers the era before globalization, when the concept of localism was very important. At that time, isolated avant-garde art styles in individual nations were emphasized.

Project 1 is taking place at the Busan Museum of Art. How will Project 2 unfold at the KISWIRE Suyeong Factory?

Project 2 is mostly focused on the theme “Hybridizing Earth, Discussing Multitude.” It is a very serious look at hybridity—and especially globalism—and the concept of the biennial after 1990. It takes place at the KISWIRE factory, which was built by one of the largest corporations in Busan in 1963. I personally know the chairman of the company and I asked him to use the whole of this building for the Biennale and he fortunately said yes. There will be 60 artists—30 are European, 30 are Asian, with three young artists from Busan—all in one open space with no partitions.

What is Project 3?

Project 3 consists of a seminar and parties. First, the seminar will address worldwide avant-garde art and trends, and we are going to talk about issues important in avant-garde arts. It will also touch upon the theme of Project 1 [“An/Other Avant-Garde”] very seriously. “Another” means “the same”; but “other” can also mean difference but “the same,” at the same time: so

we expect to see a wide range of discussion of avant-garde art focusing on this theme of “an/other.” It will be the first-ever meeting where researchers who study this era of avant-garde art will come together.

Before the end of the Cold War, isolationism, localism and the individual characteristics of art scenes were very important. But since the 1990s, the avant-garde has been globalized. That is when globalized biennials became very proactive and that is when many countries, like Korea with Japan, China and European countries, began to trade with each other.

How will the KIWSIRE factory be utilized?

There is a courtyard space in the middle of the building, about 20 by 50 meters, that will be equipped with an automatic system to open or close the roof of the space. There will be a stage for seminars, the opening ceremony and for other events including jazz concerts and contemporary dance performances. The Biennale will be open from 10 a.m. until 10 p.m. but after hours people can use this interior courtyard. Outside of this will be an area in glass for the archives, a brewery, art shop and coffee shop. The main building itself is 80 by 140 meters, with end-walls of glass so it is possible for people to see a view of the whole exhibition. Normally exhibition spaces are equipped with artificial light and soundproof cubes, but we will let it remain as a factory space. We will use sunlight as much as possible, so there will be some times when the venue will not be very bright. We want to let people enjoy the space the way it is.

How does this Biennale relate to your previous projects?

When I was involved in Loop in 2003, I took part in the construction of a new building, which was also the case in Beijing and when I was in New York at Arario Gallery. And How Art Museum in Shanghai is also commissioning a new building. As it so happens, I have been working on a new building every three years—but this is my dream building.

How did you come up with this idea for the space?

After seeing the long weeds and grass in the Giardini at the Venice Biennale as well as the Gwangju Biennale’s building, which is empty when the Biennale finishes, I decided to make something more meaningful—a space that is open to citizens 24 hours a day, the whole year round. So I want to make this a place where all genres of art—music, dance, art—can hybridize with each other. We are also planning to start a new cultural foundation, KISWIRE Culture Foundation, so that other institutions can utilize this space during the year.

By YOO JIN SANG

Yoo Jin Sang is a professor at the Kaywon School of Art and Design, an art critic and former artistic director of Mediacity Seoul (2012).

TURNING POINT



As the Asia-Pacific region makes unprecedented advances in its political and economic stature, there is a parallel rise taking place within the East Asian art industry. Compared with the past, there is now an elaborate infrastructural and institutional climate for exchanges on both cultural and societal levels. Furthermore, the internet and social media have exponentially increased public access to information. Against this backdrop, major art fairs such as Art Basel have already liberated the latent possibilities of the region, and in particular of the Hong Kong scene. Art Basel Hong Kong boasts annual revenues of over KRW 350 billion, more than 15 times what the Korea International Art Fair (KIAF) can expect anytime soon. This disparity is likely to widen. Yet in a broad spectrum of Asian metropolises, cities are nurturing cultural and artistic capabilities, highlighting their individual strengths and distinctive features. The obvious solution is healthy competition to encourage the proliferation of diverse art epicenters throughout Asia.

Since its inception in 2002 by the Galleries Association of Korea, KIAF has evolved into the country's premier art fair, with more than 80,000 visitors every year. The 15th fair is set to run for five days, October 12–16, at COEX Hall in Samseong-dong,

Seoul. The event draws over 180 galleries every year, including about 50 from overseas, and generates about KRW 20 billion in revenue.

Considering Korea's economic scale, however, this is a paltry sum. There are probably a number of factors behind the disappointing figures, but the main culprit is likely an insufficient understanding of contemporary art among the general public, resulting in a limited population of art enthusiasts. On the other hand, the fair's modest success can be seen as an indication of massive potential. As total revenue from Korea's art industry is expected to exceed KRW 1 trillion in the near future, a look at the current figure (KRW 450 billion) reveals that we have not even reached the halfway point.

KIAF 2016 offers a plethora of new and ambitious programs, reflecting our aspirations to propel the Seoul-based event to greater heights as a mecca for artists throughout Asia, as the name "Art Seoul" indicates. Allies who share this vision include the Ministry of Culture, Sports and Tourism, which has taken significant steps to rejuvenate the Korean art industry. The ministry took an enormous stride when it launched the Korea Arts Management Service (KAMS), a public organization that works closely with KIAF on a variety of projects.

KEY EVENTS AND PROGRAMS AT KIAF 2016

This year's fair features an initiative to introduce the Korean art scene to renowned industry professionals—a roster of VIP guests that will comprise some 80 art executives and curators from around the world. This grand-scale welcoming of invited guests is the first of its kind in Korea, and it can be expected to generate interest in contemporary Korean art among international experts.

There will also be a K-Art Conversation, part of the 2016 Gallery Weekend Korea, where industry professionals of international clout will gather to offer their insights and views on a broad spectrum of issues including art policy, art industry, art management, collections and evaluations. It will likely provide valuable cues to industry experts and curators from Korea and overseas.

The third event is called the "Special Hallway," an exhibition of more than ten large sculptures and installations in the KIAF gallery that will effectively turn the fair into a massive contemporary art exhibition. By converting the fairgrounds into a space for avant-garde work, the project will demonstrate that art fairs are more than simple venues for art transactions—they can serve as display grounds for creative and ambitious ventures in the contemporary scene. All things considered, the exhibit is expected to turn heads.

In addition, there will be an event to highlight Taiwan, this year's honored guest nation, featuring the country's most prominent galleries. The stature of Taiwan's contemporary art scene, which has played a leading role in the Asian art industry, will certainly shine through at this event, and a supplementary lecture on modern Taiwanese art will be held October 13. The Korean Art Appraisal Association will also host a seminar on the specifics of appraising and evaluating art works, offering

a revealing look at issues that have sparked controversy concerning forgery.

The 2016 Gallery Weekend Korea, mentioned above, will be co-hosted by KAMS and the culture ministry and will play an important role in promoting Korean galleries and their affiliated artists to overseas experts, thereby strengthening their networks. The weekend will feature more than 20 gallery showcases starring up-and-coming artists from each participating gallery. There will also be private exhibits, a discussion series, a networking party and an art tour. Another special event is Artist Night, a chance for the artists to network with industry affiliates, exhibit organizers and curators. Not only will the weekend offer promotional opportunities to the rising artists driving the contemporary scene—it will also help industry experts discover fresh talent. Korea has long offered promotional programs for young artists such as ARTSPECTRUM, Factory Art Fair, and Asian Students and Young Artists Art Festival (ASYAAF), but this will be the first such opportunity as part of KIAF.

Thus far, KIAF has been relatively passive when it comes to hosting discussion forums with international art experts, but this year marks a turning point. The discussion series will feature world-class collectors, art dealers and journalists. Recognizing the importance of an international network, this year's KIAF organizers have teamed up with KAMS to upgrade the fair's guest list and improve its concierge program. KIAF's efforts to raise the bar and set a new standard represent an encouraging development. On the other hand, this new direction was inevitable. That's because stiff competition among art professionals is now a given in East Asia. It is essential that we strive toward better art and networking programs, more interesting events and exceptional service.

Interview with director of
the National Museum of
Modern and Contemporary
Art Bartomeu Mari

By HG MASTERS

COUNTER MODERNITY



art at the same time, because I think one of the most beautiful things is to make the present appear through history and to make history be part of our times. It was very evident to me that what we call modern art is actually the DNA of what we are now calling contemporary art.

Yet, when I came to Korea, I had to adjust this concept, because what in Korea corresponds to the idea of the modern is something that was imposed, imported or taught during the Japanese occupation. Even the early Korean modern artists studied in Japan and then either produced in Japan or came back. So, the notions cultivated in Europe and the United States don't apply to the way art developed here.

My next thought was that we need to develop a vocabulary and a chronology that allow us to situate ourselves in time and space. This is really what the museum should be doing. That brought me to another realization: that the global conversation in art is not really taking place yet. When we suppose the forms, the vocabularies, the grammars of modern and contemporary art, the ideas, the movement and the authors that have made the universe of modern art are not globally recognized, there is a need to develop a new idea of internationalism that is also regionally based or oriented. So what I am trying to do is organize all of these spaces at the MMCA and to make the museum participate in that movement.

How do you plan to realize this vision, in terms of exhibitions, commissions and acquisitions?

First let's take Deoksugung—which is like a time capsule—that is where we will try to focus on art made before the Korean War, which ended in 1953. Gwacheon will be more dedicated to the collection and to history. And Seoul, here, is more like an urban neighborhood; it is not just a building, it is a piece of the city. So the idea is to make these three places work together, and to be able to navigate through the 20th and 21st centuries through the exhibitions and the collection. The exhibitions and the collection are complementary; they have different speeds. So perhaps what you see in an exhibition program you can see very quickly, but what we do with the collection we will achieve very slowly; you only will see it much later.

What is the potential of this collection and the museum to narrate Korean art history?

Bartomeu Mari is the director of Korea's National Museum of Modern and Contemporary Art (MMCA). He was formerly the director of Museu d'Art Contemporani de Barcelona (MACBA) for seven years before his resignation in March 2015. In the following conversation, Mari maps out his vision to invigorate the MMCA and to organize the museum's three campuses, located in Deoksugung, Gwacheon and Seoul—with a fourth on its way—into a national institution that contributes to an international discourse about 20th- and 21st-century art. Mari is currently developing his own exhibition program, which will begin in 2017.

What has been your experience in your first six months at the MMCA?

Before coming here, my first thought was I can't wait to be able to work with modern and contemporary

MMCA's collection can really become something that explains the unfolding of the idea of modernity, and especially modernity in an area that is composed mainly of Japan, Korea and China. At this moment, the historical tension between this entity that is a small country sandwiched between two giants is very interesting.

In my opinion, Korea has the most sophisticated and most interesting art scene because of its artists. So we have the good basic material to begin with. My idea is also to work a lot with the link between commissions, productions, exhibitions and the collection, because it doesn't make sense for this museum to try to reconstruct the past. We will represent it in the ways we can and when we have opportunities to acquire works that are significant in relation to the past, we will take them, but mainly we will focus on the present—as an investment in the future.

What other kinds of facilities are integral to the museum's mandate besides the collection and exhibitions? What are the research and education facilities?

The different areas of the museum that will contribute to making this a really successful intellectual project have yet to be organized. But one interesting element has already started. The museum is managing two artist-residency buildings in Changdong and Goyong, for critics, artists, curators and designers. There is going to be an artist-in-residence program that we will also transform into an independent-study program. We are going to make it very international, because I think that if the 20th century was about displacing objects, the 21st century, or our times, our portion of the 21st century, is about people.

My project is to make this museum discourse-based. This means having a very strong research component. In order to have discourse you need to empower the capacity to develop an intellectual project. I would try to explain it as: "Let's describe how modernity unfolds in a context like the Korean one"—situated between the giants of East Asia and considering the troubled history that it has had: emerging out of a colonized period and war and then going through a miraculously fast economical evolution without necessarily having digested or felt the social evolutions in parallel with industrialization—a liberal-democracy, so to speak.

Do you think it is the museum's place to address historical blind spots or taboos?

I think all cultures have those blind spots, but yes, sooner or later, it is, because the museum is a mirror of society. It is impossible for those elements to not appear eventually. It will be a product of the evolution of Korean society by itself. The notion of the museum as public space is different here, because the notion of public space in Korea is still under construction. It is not a given. And it is very important to be present in this construction.

How do you see international artists functioning in this context? Will they need to have an inherent connection to the Korea context?

Museums and cultural institutions like this one only exist and make sense if you consider them internationally. Nowadays it is very difficult to consider a culture as isolated from other cultures. One culture or one community is alive only when it is in contact with others.

Before I arrived here, I had a very clear idea of which international artists were relevant for me. But now my question is: which will be, or which are the universal or international artists that will be relevant for the Korean context? This I don't have the perfect answer for, but I am building it. What is important for Korean culture may not be what is urgent elsewhere.

What are some of the narratives that your curatorial and research teams are developing?

One idea is of Nam June Paik as the first global artist. Whether you like his work or not, he is the most internationally known Korean cultural figure, and he's Asian, he's European and he's American. And he did that in the 1960s, '70s and '80s, before the world became globalized. Around the figure of Nam June Paik, you can tell a lot of the history of Korea, of Korean art and of Korean culture. This is also where I believe Fluxus is very important. You can find a lot of parallels with Asian culture in Fluxus, in the ideas of chance and Buddhism. After all, Nam June Paik studied Asian philosophy in Japan after he left Korea.

Nam June Paik also appears among the first generation of artists engaged in using digital technologies, but he is the figure who connects new technologies and the idea of the future to shamanism, to irrational or magical connections with the earth and the planet and the hidden forces that might be living with us.

Korean modernity allows us to develop an idea of the modern that is not necessarily industrial, not necessarily metropolitan, not necessarily urban and rational. But the opposites: it is handmade, it is symbolic, it is rural, magical. These are alternatives to the Western canonical idea of the modern. I like this because then you can compare it to the South American, African or Pacific models. It is a colonized modern and it is a decolonizing modern. It's not an idea of modernity that belongs to the powerful, to the winners.

MMCA Seoul occupies a site that was once the Defense Security Command Site (Kimusa); how do you see the MMCA overcoming that legacy?

I have an idea of the history of the space—that it used to be a place where many Koreans were tortured and killed—and now, it is a public space. I'm a stronger believer in its future than in the capacity of the past to undermine it. Let's say this is the big occasion to reinvent the museum as an institution and as a physical space. Let's even try to redefine what public space is. Let's embrace it and cherish it, because it is also very delicate.

To read the full interview, see: www.artasiapacific.com/Blog/InterviewWithBartomeuMari.

DATABASE OF KOREAN CONTENT IN ARTASIAPACIFIC

YEAR	ISSUE/SECTION	ARTICLE TITLE	AUTHOR	PAGE	YEAR	ISSUE/SECTION	ARTICLE TITLE	AUTHOR	PAGE	YEAR	ISSUE/SECTION	ARTICLE TITLE	AUTHOR	PAGE	YEAR	ISSUE/SECTION	ARTICLE TITLE	AUTHOR	PAGE
2001	29	Reviews	TV Buddha, video fish: The worlds of Nam June Paik	Jonathan Goodman	22-24	2006	47	Features	Arario Gallery: Beijing or Bust	Iris Moon	58-61	2011	76	Profiles	Yee Sookyoung	Michael Young	66-67		
2001	29	Reviews	Picnic in an art garden: The 2000 Kwangju Biennale	Robert J. Fouser	24-26	2006	47	Features	Jheon Socheon: On Board the Moving Drawing	Andrew Maerle	62-67	2011	76	Reviews	Lee Ufan	Ashley Rawlings	123		
2001	29	Reviews	Korean American views: On exile, travel and unbelonging	Doryun Chong	27-29	2006	47	Reviews	Lee Bul	Rhana Devenport	74-75	2012	77	Profiles	Abstract Walking	The Editors	48		
2001	29	Essays	Suspended in ambivalence: The installations of Seong Chun	Joan Kee	62-67	2006	47	Reviews	Seoul: Until Now! City and Scene	Iris Moon	80	2012	77	Profiles	Jinnie Seo: Shaping Space With Her Hands	Jayoon Choi	68-69		
2001	31	Reviews	Sowon Kwon: Two or Three Corridors	Jonathan Goodman	94	2006	47	Reviews	Seoul: Until Now! City and Scene	Collette Chattopadhyay	85	2012	77	Features	Lateral Thinking: Artist Networks in East Asia	Olivier Krischer	98-105		
2001	32	Reviews	MAAP: New media for the third millennium	Linda Carroll	26-27	2006	48	Big Picture	Focal Point: Asian Video and Media Artists Take New York	Andrew Maerle	50-52	2012	77	Reviews	Minouk Lim: Liquide Commune, Part 1: Screening	Megha Ralapati	121		
2001	32	Reviews	Bae Bien-U: Spirit/Life-force	Jonathan Goodman	95	2006	48	Features	Yoon-Jean Lee, Bae Bien-U and Sang-Gil Kim: The Silent Seduction of Three Korean Photographers	Shinyoung Chung	66-69	2012	78	Profiles	Do-Ho Suh: The Poetics of Space	Jayoon Choi	88-89		
2002	34	Essays	The singular pluralities of Do-Ho Suh	Joan Kee	44-51	2006	48	Reviews	Kim-me Yoon: Unbidden	Earl Miller	91	2012	78	Features	Kim Beom: Open the Most with the Least	Han Keum Hyun	110-117		
2002	34	Reviews	Theresa Chong	Jonathan Goodman	87	2006	48	Where I Work	Bae Bien-U	Shinyoung Chung	104	2012	79	One on One	Heman Chong on Young-Hae Chang Heavy Industries	Heman Chong	19		
2002	34	Reviews	Awakening	En Young Ahn	92-93	2006	49	Obituary	Nam June Paik, 1932-2006	Elaine W. Ng	30	2012	79	Reviews	Kim Eull: Twilight Zone	Jayoon Choi	109		
2002	35	Essays	Concerning the Spiritual in Art: The Resolute Path of Sangnam Lee	Jonathan Goodman	38-43	2006	49	Reviews	Moving Time: Nam June Paik + 30 International Video Artists	Harry Perlmutter	89-90	2012	80	Profiles	Biennale Fever: Ninth Gwangju Biennale	The Editors	46		
2002	35	Reviews	Contemporary Korean Art	En Young Ahn	94	2006	49	Projects in the Making...	Gemma Kahng's Fashion Campaign	Eric C. Shiner	103	2012	80	Profiles	Biennale Fever: Busan Biennale 2012	The Editors	46		
2002	36	Commentary	Reprieve and rhetoric: The 2002 Gwangju Biennale	Joan Kee	36-37	2006	50	Obituary	Shin Sang Ok, 1926-2006	Andy Cushman	60	2012	80	Essays	Biennials and Infrastructural Shift - Part II	Terry Smith	56-57		
2002	37	Profiles	Theresa Chong	Jonathan Goodman	49	2006	50	Features	Distance Up Close: The Asian Biennials	Gregory Burke	86-89	2012	80	Essays	Looking Back to Look Forward	John Jervis	58		
2003	37	Profiles	Kim Sooja	Jonathan Goodman	51	2006	50	Features	Curating by Committee: Behind Asia's Biennials	Andrew Maerle	90-95	2012	80	Features	Devolution: Michael Joo	Hanae Ko	90-99		
2003	37	Profiles	Nikki S. Lee	Shamim Momin	68	2006	50	Reviews	Divine Comedy: A Retrospective of Bahc Yiso	Iris Moon	118	2012	80	Book Review	Getting a Bird's-eye view: Korean Contemporary Art	Don J. Cohn	146-147		
2003	37	Profiles	Do-Ho Suh	Shamim Momin	69	2007	51	Features	Artists on Spirituality	The Editors	82-91	2012	81	Reviews	Roundtable: 2012 Gwangju Biennale	HG Masters	134-135		
2003	37	Profiles	Ham Jin	Fumio Naoji	72	2007	51	Features	Il Lee, Chun Kwang-Young and Lee Ufan: International Abstraction, Generational Trajectories	Jonathan Goodman	98-101	2012	81	Reviews	Kimsooja	Jayoon Choi	139		
2003	37	Profiles	Sangnam Lee	Kyung Mee Park	73	2007	51	Reviews	Atta Kim: On-Air	Andrew Maerle	121	2013	82	Reviews	(Im)possible Landscape	Jayoon Choi	117		
2003	37	Profiles	Cody Choi	Kyung Mee Park	74	2007	51	Projects in the Making...	Ja-Young Ku: Illusion in the post-medium condition	Shinyoung Chung	135	2013	82	Where I Work	Lee Bul	HG Masters	141		
2003	37	Profiles	Yong Soon Min	Apinan Poshyananda	78	2007	52	Features	Bharti Kher, Liu Xiaodong, Chung Sue Jin: A Favourable Likeness	The Editors	96-99	2013	83	Essays	It Seemed Like a Good Idea at the Time	Doug Hall	79-80		
2003	37	Profiles	Sowon Kwon	Akira Tatehata	85	2007	52	Where I Work	Noh Sang Kyoon	Andrew Maerle	124	2013	83	Profiles	Kimsooja: A Pavilion Transformed	Hanae Ko	94-97		
2003	38	Features	The Big One: Venice; Conflicting Agendas: No Buzz at Venice 2003	Benjamin Genocchio	42-47	2007	52	Reviews	Jean Shin: TEXTile	Murtaza Vali	110	2013	83	Features	Roundtable	John Jervis	110-119		
2003	38	Features	Conditions of Anonymity: the Performance Art of Kim Sooja	Jonathan Goodman	58-61	2007	53	Profiles	Junebum Park: Master Illusionist	Zoe Butt	57	2013	83	Features	2006: Haegue Yang <i>Sadong 30</i>	Hyunjin Kim	156-157		
2003	38	Reviews	Under Construction: New Dimensions of Asian Art	Eungie Joo	74	2007	53	Features	Gimhongsok: Wild Korea	Shinyoung Chung	78-85	2013	83	Features	Influential & Emerging	HG Masters	160-161		
2003	38	Reviews	Do-Ho Suh	Shinyoung Chung	75	2007	53	Features	Around the World: Republic of Korea Pavilion - Hyungkoo Lee	The Editors	94	2013	84	Reviews	New Beginnings: The Brilliant Collaborators	The Editors	31		
2003	39	Features	Dreamweaver: Jung Yeondoo	Yukie Kamiya	70-75	2007	56	The Point	Poison Ivy: Cleaning Up A Korean Art Conspiracy	Shinyoung Chung	95	2013	84	Features	2001: Yiso Bahc: Blackhole and the World?	Jang-un Kim	86-87		
2004	39	Reviews	Crossings 2003: Korea/Hawai'i	Karen K. Kosasa	81	2007	56	Profile	Hyunsook Lee: Queen of Seoul	Elaine W. Ng	104-105	2013	84	Reviews	Gimhongsok	Katherine Tong	94		
2004	39	Reviews	"Time After Time: Asia & Our Moment" at Yerba Buena Center for the Arts	Franklin Sirmans	82	2007	56	Features	Lee Bul: Wayward Tangents	HG Masters	126-133	2013	84	Reviews	Inflation	John Jervis	96		
2004	39	Reviews	Kang Sun-Mee at Gallery Biim	Iris Moon	85	2007	56	Reviews	U-Ram Choe: New Media From Seoul	Anjali Gupta	167	2013	84	The Sketch	Moon Kyungwon and Jeon Joonho	The Editors	128		
2004	39	Reviews	Kong Sung-Hun at Gallery Myart	Iris Moon	86	2007	58	Features	Young-Hae Chang Heavy Industries: Flash Flood	Lauren Cornell	136-141	2013	85	Art Fair Report	No Rest for the Wealthy	The Editors	49		
2004	40	The Point	Rethinking Art Along the East-West Axis: The 2004 Gwangju Biennale	Iris Moon	27	2008	58	Reviews	"Good Morning, Mr. Nam June Paik!"	Eliza Gluckman	173	2013	85	Features	Beauty and the Apocalypse: Moon Kyungwon and Jeon Joonho	Jayoon Choi	104-113		
2004	40	Profiles	Kim Chang-il: Redefining the Korean Collector	Iris Moon	30-31	2008	59	Features	Do-Ho Suh: Infinite Points of Contact	Christine Starkman	118-125	2013	85	Reviews	Jeon Joonho Choi Jeong-hwa	Jayoon Choi	139		
2004	40	Features	Ham Jin: Pretty Little Things	Joan Kee	66-68	2008	59	Reviews	ShContemporary 08: Best of Discovery - Korea	Shinyoung Chung	150	2013	86	Where I Work	Do-Ho Suh	Ho Rui An	153-156		
2004	40	Reviews	Lee Ki-young: "Ink Flower"	Iris Moon	82	2008	59	Reviews	Istanbul Biennial: "Not Only Possible, But Necessary"	Elaine W. Ng	158-159	2014	87	Reviews	Singapore Biennale	Sylvia Tsai	110-111		
2004	40	Reviews	Yoon Kwang-Cho	David Hunt	83-84	2008	59	Reviews	Hyungkoo Lee: "Animatuseum"	Murtaza Vali	162-163	2014	87	Book Review	Questing for Identity: Contemporary Korean Art: Tansaekhwa and the Urgency of Method	Don J. Cohn	112-127		
2004	40	Reviews	Seong Chun	David Hunt	84	2008	60	Essays	Biennials Gone Wild	The Editors	180-189	2014	88	Reviews	Kyuchul Ahn	Jayoon Choi	154		
2004	40	Reviews	Koo Jeong-a	Paul Laster	88	2008	60	Where I Work	Byron Kim	Anna Altman	220	2014	89	Features	Reading Tansaekhwa Today: Beyond White	Robert Liles	76-83		
2004	41	Profiles	The Man Behind the Helmets: Hyungkoo Lee	Iris Moon	28-29	2008	61	Features	ArtAsiaPacific History	The Editors	142-155	2014	90	Profiles	Busan Biennale 2014: Inhabiting the World	The Editors	55		
2004	41	One on One	Busan Biennale 2004 - Chasm: Between Reality and Ideal: One on One with Manu D. Park	Franklin Sirmans	36-37	2008	61	Features	Influential & Emerging: Bahc Yiso and Jewyo Rhii	Doryun Chong	232	2014	90	Reviews	10th Gwangju Biennale: Burning Down the House	The Editors	55		
2004	41	Reviews	Nikki S. Lee: Parts	Iris Moon	79-80	2008	61	Book review	Modern and Contemporary Art in Korea	Don J. Cohn	262	2014	90	Features	Chasing and Facing Poetic Testimonies: Minouk Lim	Susan Gibb	104-113		
2004	41	Reviews	Revolving Door: ISCP < > Asia	Shinyoung Chung	84	2008	61	Reviews	Haegue Yang: Asymmetric Equality	Jennifer S. Li	279	2014	90	Reviews	Seung Yul Oh	Claudia Arozqueta	136		
2004	41	Reviews	Yoon Kwang-Cho	Robert C. Morgan	86	2009	62	Profiles	Set Video to Record: Nam June Paik	Brian Mertens	58-59	2014	90	Reviews	Songs of Loss and Songs of Love	Jayoon Choi	138		
2004	41	Reviews	Breaking Hierarchies: Gwangju Biennale 2004	Robert C. Morgan	87	2009	62	Features	Lee Ufan: Illusions and Interrelationships	Ashley Rawlings	80-87	2014	91	Art Fair Report	Identical Ambitions: Seoul	The Editors	42		
2004	42	Features	Making Sense of the Season & the Symbolic: Kim Ki-Dul's Spring, Summer, Fall, Winter... And Spring SeMA (Selected eMerging Artists) 2004	Amanda Eunha Lovell	19	2009	62	Reviews	Yeondoo Jung: Handmade Memories	Michael Connor	120	2014	91	New Currents	Lee Wan	Joo Han	48		
2004	42	Reviews	Kim Eun-joo	Samuel Jamier	44-47	2009	63	Profiles	The Global Seoul Connection: Your Bright Future	Hanae Ko	82-83	2014	91	Reviews	Heeseung Chung	Jayoon Choi	135		
2004	42	Reviews	"Atelier Report"	Shinyoung Chung	77-78	2009	63	Features	A Preview of the 53rd Venice Biennale: Making Brave New Worlds	Ashley Rawlings	98-107	2014	91	The Sketch	Chosil Kil	The Editors	168		
2004	42	Reviews	Do-Ho Suh	Iris Moon	78	2009	63	Features	Haegue Yang: A Strange Kind of Optimism	HG Masters	108-113	2015	92	Features	Chosil Kil	Gabriel Ritter	112-119		
2004	42	Reviews	Jungwook Grace Rim	Iris Moon	79	2009	64	Reviews	Choi Jeong Hwa: Shine a Light	Eliza Gluckman	120	2015	92	Reviews	Beyond and Between	Joo Han	142		
2004	42	Reviews	Do-Ho Suh	Eunhee Yang	86	2009	66	Art Fair Report	Seoul	The Editors	48	2015	92	Reviews	Nam June Paik	Sophie McIntyre	153		
2004	42	Reviews	Jungwook Grace Rim	Koan Jeff Baysa	87	2009	66	Reviews	Making Worlds	Phillip Cornwel-Smith	128-129	2015	92	Reviews	From All Sides: Tansaekhwa on Abstraction	Jennifer S. Li	154		
2005	43	One on One	Back to the Future: 8-Bit Beat Mining with bubblyfish	David Kim	38-39	2009	66	Reviews	Your Bright Future: 12 Contemporary Artists from Korea	Jennifer S. Li	140	2015	93	Profiles	Sook-Kyung Lee	Denise Chu	68-69		
2005	43	Reviews	Gimhongsok & Kim Sora	Iris Moon	78	2010	67	Reviews	Unconquered: Critical Visions from South Korea	Larisa Escobedo	128	2015	93	Reviews	Haegue Yang	Jayoon Choi	124		
2005	43	Reviews	Goghwen Lee	Shana Nys Dambrot	80-81	2010	68	Features	Biennale of Sydney: The Trials of Long-Distance Relationship	William Pym	118-123	2015	93	Reviews	Sharjah Biennial 12	HG Masters	130		
2005	43	Reviews	Hee Ouk Kim	Collette Chattopadhyay	81	2010	68	Where I Work	Chosil Kil	HG Masters	165	2015	94	One on One	Michael Joo on Kim Beom	Michael Joo	17		
2005	44	Big Picture	Women Crossing the Borderlines	Collette Chattopadhyay	42-44	2010	69	Features	Lee Seung-Taek: Harnessing the Elements	Ashley Rawlings	72-81	2015	94	Reviews	56th Venice Biennale	HG Masters	96-97		
2005	44	Reviews	Chasm: Third Busan Biennale; and A Grain of Dust A Drop of Water: Fifth Gwangju Biennale	Joe Hill	77-78	2010	69	Reviews	Park Chan-Kyong & Sean Snyder: Brinkmanship	Jennifer Li	128	2015	94	Reviews	Korean Abstract Painting	Elaine W. Ng	100		
2005	44	Reviews	Young-Hae Chang Heavy Industries Presents Bust Down the Door	Shinyoung Chung	78-79	2010	70	Profiles	Image Overload	Hanae Ko	74-75	2015	95	Reviews	Seung Yul Oh	Jayoon Choi	135		
2005	44	Reviews	You Are My Sunshine	Iris Moon	79	2010	70	Profiles	Belief & Trust: Clara Kim	Jennifer S. Li	76-77	2015	96	Art Fair Report	Fair Trade	The Editors	44		
2005	44	Reviews	Lee Kang-So	Lakshmi Kumar	82-83	2010	70	Profiles	The Art of Materiality in a Pixelated World: Takashi Azumaya	Darryl Wee	80-81	2015	96	Reviews	Seung-Taek Lee	Joo Han	136		
2005	44	Reviews	O-Sang Gwon: Deodorant Type & The Flat	Rupert Winchester	86	2010	71	Features	Inwan Oh: In Limbo	Tammy Ko Robinson	104-111	2015	96	Reviews	Lee Bul	Rebecca Close	146		
2005	45	Profiles	Double Vision at a Jam-Packed Korean Pavilion	Iris Moon	26-27	2010	71	Reviews	Haegue Yang: Voice Over Three	Ashley Rawlings	130	2015	96	Reviews	Crow's Eye View: The Korean Peninsula	Diana Seo Hyung Lee	147		
2005	45	Reviews	Yun Dong-Koo	Iris Moon	76	2010	71	Reviews	Yeondoo Jung: Innerscape	Jina Valentine	136	2016	97	Features	Painting Between Past and Future: Kwon Young-woo	Robert Liles	106-113		
2005	45	Reviews	Park Yoon-young: Pickton Lake	Iris Moon	77	2011	72	Profiles	Sung Hwan Kim	The Editors	56	2016	97	Reviews	8th Asia Pacific Triennial of Contemporary Art	Tim Walsh	150-151		
2005	45	Reviews	Koh Seung-Wook vs Lee Kun-Young: Third Title Match	Iris Moon	77	2011	72	Reviews	Lee Sanghyun: Past & Present: An Awkward Reunion	Christopher Shay	130	2016	97	Reviews	Ha Chong-hyun	Joo Han	153		
2005	45	Reviews	Breaking the 4th Wall: Hors Cadrage	Shinyoung Chung	82-83	2011	73	Features	Sung Hwan Kim: Cold Comfort	Ashley Rawlings	106-113	2016	97	Reviews	Yun Hyong-ken	Robert Liles			

PENINSULAR

FOCUS

Korean artists and art have featured prominently in the previous 99 issues *ArtAsiaPacific* has published to date on art in Asia, the Pacific and the Middle East. Going beyond cursory mentions and one-off specials, *AAP* has consistently spotlighted Korean art in nearly every issue for longer than any other periodical. *AAP* presents in these pages a 23-year overview of information on Korean art accumulated through past coverage. We are confident that the information in this index will provide a clear overview of the important artists and trends defining Korean art within the international art scene.

As the index indicates, *AAP* introduced readers to over 84 Korean artists over the years, through artist features, reviews, interviews, and other diverse content. The artists *AAP* covered most extensively, *News* mentions not included, were Nam June Paik (8), Do-Ho Suh (7), Lee Bul (6), Kimsooja (5), Haegue Yang (5), Michael Joo (4) and Gimhongsok (4). Also making multiple appearances are Nikki S. Lee, Chosil Kil, Kim Beom, Bahc Yiso, Young-Hae Chang Heavy Industries, Lee Ufan, Yeondoo Jung, Hyungkoo Lee, Bae Bien-U, Sang Nam Lee, and Sowon Kwon. Spotlit at least twice were Seung Yul Oh, Lee Seung-taek, Minouk Lim, Moon Kyungwon & Jeon Joonho, Choi Jeong-hwa, Sung Hwan Kim, Sora Kim, Ham Jin, Yoon Kwang-cho, Seong Chun, Theresa Chong, and Yong Soon Min.

This list shows the changes that have transpired with regard to Korea's key artists and the status of Korean art. Whereas in the early 2000s, Korean artists worked mostly from abroad, dealing with themes related to immigration and the diaspora, in the latter half of the decade, a more diverse range of artists emerged to achieve greater recognition in Korea as well as in the international art world. Beginning in the mid-2000s, *AAP* continued to spotlight Korean artists in its annual *Almanac* editions, including the "Five Plus One" section, a showcase of prominent artists from that year. Featured artists in the *Almanac*'s "Five Plus One" section included Yeondoo Jung in 2007, Lee Bul in 2008, Kimsooja in 2009, and Haegue Yang in 2010. Lee Bul, since being covered in a special issue on women artists in 1995, has been featured frequently in *AAP*, most recently in 2013. Lee Bul is also the only artist whose works have appeared twice on the magazine's cover, in 2000 and again in 2007.

The index also makes it clear that nearly half of its 84 artists participated at least once in Korea's three major biennials over the past 20 years. In this special supplement, past articles have been compiled on seven artists in particular—Lee Seung-taek, Kimsooja, Gimhongsok, Yeondoo Jung, Bahc Yiso, Jewyo Rhii and Sung Hwan Kim—who have been especially prominent fixtures on the list of participating artists in Korea's past biennials. They have also been featured at various international biennials and exhibitions around the world.

Veteran Korean artist Lee Seung-taek will be showcasing his work at Project 1 of the Busan Biennale this year. He previously participated in the 2008 Busan Biennale and the 2010 Gwangju Biennale, as well as Documenta 9, in Kassel in 1992, and is inspiring newfound appreciation both at home and abroad as one of Korea's most important avant-garde artists. Kimsooja, whose sensorial installations left a strong impression at the 2013 Venice Biennale as the featured artist in the Korea Pavilion, participated also in the 2002 Busan Biennale, the 2012 Gwangju Biennale and the 2014 Busan Biennale. Gimhongsok, who has been featured in numerous international exhibitions in Asia, participated in the Gwangju Biennale in 2002, 2006 and 2012, and in *Mediacity Seoul* in 2010. A multimedia artist trained in sculpture, Yeondoo Jung participated in the Busan and Gwangju Biennales in 2002, followed by *Mediacity Seoul* in 2012. Jewyo Rhii, whose site-specific installation work will be exhibited at this year's Gwangju Biennale, previously took part in the 2008 Gwangju Biennale and *Mediacity Seoul* 2010, and the late Bahc Yiso (1957–2004), introduced in the same article, participated in the 2004 and 2006 Gwangju Biennales. Sung Hwan Kim's works employing videos and performances set in a sculptural arrangements were part of the 2004 Busan Biennale, the 2008 Gwangju Biennale, *Mediacity Seoul* 2010, and the 2014 Gwangju Biennale.

These six articles were selected from among the many Korean artists that have been covered in *AAP*'s past issues in order to be illuminated anew in this special supplement. It is the hope that through the features and reviews that showcase these artists, who have not only earned acclaim at Korea's biennials but also occupy an important place in the contemporary art world, readers will gain a deeper understanding of Korean art.

BAHC YISO & JEWYO RHII

"Weak" has a prominent presence in Jewyo Rhii's lexicon. Not only are constructions by this Seoul-based artist often physically and structurally weak, but they are also intended to offer advice and comfort to her and, at times, others. In 1998 and 1999, when Rhii was just beginning to gain recognition as an artist, she was making modest sculptures in various forms out of cheap materials such as plastic containers, cardboard, aluminum foil and duct tape. These works serve as DIY contraptions for warming cold bodies and humidifying dry skin—art turned into utterly homespun, quirky remedies.

In formal terms, Rhii's structures also address the classical concerns of balance, but hers are always on the verge of collapsing. Rhii's contribution to the Korea Pavilion at the 2005 Venice Biennale was comprised of a rickety metal chair, plastic crates, an empty paint can, pieces of foamcore, drywall and wood, which she formed into a precarious scaffolding that also could be seen as a shelter, an anti-monument or a feisty, polemical defiance of the wholeness of traditional sculpture.

Rhii's pseudo-ineptly crafted objects find parallels in the work of Bahc Yiso (1957–2004), who was a friend of Rhii's. Bahc continues to be an important inspiration for a whole generation of young Korean artists. He spent most of the 1980s in New York and upon returning to Korea in 1995, established himself as an important critical voice, introducing and adapting the discourses of multiculturalism and postmodernism to the Korean art world. Bahc fashioned *Gwangmyeong Shopping Center* (2003)—"Gwangmyeong" meaning "bright light" and named for a mall in Seoul—from several plywood boards roughly put together in an open box, sitting atop a group of industrial-strength lights that blind viewers.

Rhii's work draws from Bahc's choice of materials and in his employment of a highly personal, even private stance vis-à-vis the world. The refusal of completion and denial of transcendence shared by the works of Bahc and Rhii constitute an important stylistic and intellectual strand in Korean contemporary art. Both artists deftly and unpretentiously combine personalized poetry with a hawk-eyed analysis of the society in which they are rooted.

DORYUN CHONG

(Top)
BAHC YISO, *Venice Biennale*, 2003, wood, basins, water, tiles, pebbles, concrete, 161 x 290 x 230 cm. Courtesy the Korea Culture and Arts Foundation.

(Bottom)
JEWYO RHII, *Eight Stars in Big Dipper Plan*, production still of installation, drawing and carvings on wall, dimensions variable. Installation view Korea Pavilion at the 51st Venice Biennale, 2005. Courtesy the artist.



HARNESSING

THE

ELEMENTS

LEE SEUNG-TAEK

WIND - FOLK AMUSEMENT, 1971, performance
with cloth, fabric: 1 x 80 m.

All images in this article are courtesy the artist and the
Nam June Paik Art Center, Gyeonggi-do, South Korea.

On an overcast, windy afternoon in the fall of 1971, Lee Seung-taek and a group of friends ventured out onto Nanji Island on the Han River in Seoul, and unfurled three giant strips of scarlet cloth. With one person holding each end, the cloths rose with the wind, gradually unraveling to their full 80-meter lengths—three enormous red arcs, billowing, swaying and whipping in the sky. *Wind - Folk Amusement* is one of many large-scale outdoor works in which Lee gives form to the transience of nature.

The fluttering material in Lee's "Wind" series recalls the multicolored flags and banners of Korean folk festivals. In both this series and in other installations, Lee has employed the five cardinal colors: blue, red, yellow, white and black. Recurring throughout Korean classical art and architecture, these colors represent the Five Elements of ancient Chinese astrology—wood, fire, earth, metal and water, respectively—and it was thought that the interrelationship between these elements, together with the forces of *yin* and *yang*,

influence all natural phenomena, including human fortunes. Lee has made dramatic use of earth, water, wind and fire throughout his career, but for all its echoes of tradition, his exploration of these materials is situated in the context of the postwar Korean avant-garde. His diverse body of work, which ranges from stealthy performances in public space to iconoclastic installations of found objects, is a celebration of irreverence, carefree provocation and a relentless desire to create striking and incongruous new visuals.

Lee's emergence as one of the most prolific experimental artists of 1960s Korea took place against the odds. In a telephone conversation with *ArtAsiaPacific* in April, he describes an early interest in art, but one that was heavily influenced by the political climate of the time. Born in 1932, he grew up in Gowon, a town near the coast northeast of Pyongyang, while the Korean peninsula was under Japanese occupation (1910–45). Following Japan's surrender at the end of World War II, life in the Soviet-controlled northern

**By Ashley
Rawlings**

Detail of **WIND - FOLK AMUSEMENT**, 1971, in which red sheets were flown in the wind in Seoul.



writings of German philosopher Friedrich Nietzsche. Lee's first works evoke the misery of Korea's fate as a pawn caught between superpowers. His graduation piece, *History and Time* (1957), was a rough, worm-like crescent of plaster, painted dark red and blue, wrapped in barbed wire and suspended from the ceiling. Meanwhile, Lee's professors took advantage of the bronze-casting techniques he had learned in high-school, commissioning him to make a statue of General Douglas MacArthur in Incheon City in commemoration of the US commander's amphibious invasion there in September 1950. Following the monument's unveiling in 1957, Lee received numerous commissions from local governments for sculptures around the country—a lucrative profession that allowed him to realize his avant-garde ambitions.

The starting point for Lee's experimental approach can be found in *Godret Stone* (1958). The work was inspired by *godret* warp-weave looms, which use weights made of six to a dozen small stones carved into yo-yo-like discs and tied together with string. For his version, Lee carved much shallower and smoother grooves in the stones and strung them up on a bar of wood. He explains that when he made the piece in 1955, he did not originally think of it as an artwork; he simply wanted to decorate his room. However, over the next three years, he began to see that the work offered a different perception of stone, that something hard could be made to look soft—"I was the first person to make a squeezable stone!" he exclaims.

In the decade that followed the Korean War, a pioneer of the avant-garde began to stage dramatic but transient outdoor events that experimented with earth, smoke, wind and fire.



WIND, 1969, installation with strips of white cloth attached to iron pipes, 5 x 30 x 50 m.

half of the country became dominated by Communist ideology. "My high-school art classes were mainly focused on painting and making bronze sculptures of Kim Il Sung and Stalin," he recalls. When war broke out with the US-backed South in 1950, Lee initially joined the anti-Communist resistance, but within weeks he and his family fled by boat, traveling farther down the coast to Jumunjin, where US and South Korean forces were stationed. In an effort to maximize the family's chance of survival, Lee's parents decided that he (the third of four brothers) and his eldest brother should accompany their father, while his other brothers and their mother would remain in Gowon. None of them imagined that the division between North and South would become permanent, and today Lee still knows nothing about the fate of his family in the North.

The 19-year-old Lee joined the army and was stationed in Seoul. While fighting there, he was shot in his right knee, and was sent to a hospital at the very south of the peninsula to recover. Despite being honorably discharged and paid compensation, he rejoined the army's training division a year later, where he taught cartography. Shortly after the war's end in 1953, he entered the sculpture department of Hongik University, where he read the existential and nihilist

GODRET STONE, 1958, 18 small, carved stones tied to a wooden bar, 60 x 40 x 5 cm.



This shift toward exploring dematerialization was also inspired by images Lee happened across in daily life during the late 1950s. The first of these influential encounters was seeing a small newspaper photograph of one of Alberto Giacometti's signature sculptures of the human body reduced to a lean, minimal structure. "I wondered what would happen if I denied even the skeleton in Giacometti's work," Lee says. "Form was a very important element in art, but I would be making something formless. I agonized deeply over this idea. I thought I was insane." He was also inspired by images of immateriality in other contexts. He explains that

during the 1960s (and until as recently as the 1990s), cinemas presented propaganda bulletins on South Korea's economic development before screening the main feature. He recalls a visit to the cinema during his student years, and his being struck by footage of smoke rising out of factory smokestacks and residential chimneys, a symbol of industrial progress, national prosperity and a call for all Koreans to engage in the reconstruction effort. "I realized that these are elements that I envisioned as formless works of art."

Since then, Lee has explored innumerable permutations of this basic premise, an approach that he refers to as "non-sculpture." And yet, in spite of his efforts, he was a tangential, lone-wolf figure in the South Korean art world of the 1960s, receiving little recognition from his peers. "At that time, there was no such thing as conceptual art in Korea," he says. Indeed, the mainstream was characterized predominantly by paintings and sculptures by artists of the prewar generation, who continued to work in European Cubist and Fauvist styles. "Some professional artists and critics, such as Lee Il, appreciated my approach, but most ordinary people were cold toward it. Only a few were interested in seeing something new."

During the 1960s and 1970s, South Korea's artists worked in relative isolation, developing their styles independently from trends in other countries. Some art magazines from Japan and the US were imported, but they were too expensive for most people. Among those



BURNING CANVASES FLOATING ON THE RIVER, 1964, installation on the Han River in Seoul.

UNTITLED, 1974, installation of black-and-white wooden planks placed on a royal tomb in South Korea.



of Lee's generation who sought to create new forms of expression were the members of the Contemporary Artists Association, founded in 1957 by Park Seo-bo and other artists in their 30s. Their exploration of dynamic, abstract brushwork and the materiality of paint bore a strong relation to the Art Informel movement in Europe. Although the French art critic and curator Michel Tapié promoted this movement in Japan in the late 1950s, influencing the members of the Osaka-based Gutai Art Association, historians debate to what degree, if any, information about these activities would have percolated into Korea while the country was still recovering from the war.

Likewise, Lee's work has formal and conceptual parallels with that of the Japanese Mono-ha artists, who were active between 1968 and 1972, and sought to draw attention to the interrelationships between natural materials through juxtaposition. Lee tells *AAP* that he was barely aware of artistic developments in other countries, and rarely had any interest in what little he saw. For him, the purpose of his art was to create visuals that were unexplored by his peers. "My art questions stereotypical notions of material. I work by looking at the world upside down. Most Korean artists followed the norm, but I took an oppositional stance to that."

In an early work that signifies a literal rejection of convention, entitled *Burning Canvases Floating on the River* (1964), Lee took three figurative paintings of the kind that represented the stolid old-guard of Korean modern art, set them alight and cast them adrift in the Han River at dusk. Lee has repeatedly made works along the Han, as it represents a fundamental bond between North and South Korea. By the same token, however, the South Korean military keeps the river under close surveillance as it is an easy route of infiltration. Lee explains that he was only able to execute *Burning Canvases* on Christmas Day, when security in the capital was relatively relaxed. As soon as he had set the canvases on the water and photographed them, he left the scene. How long the canvases floated there and whether or not anybody saw them remains unknown.

Though many of Lee's works are spectacular events,

he does not necessarily stage them for an audience and he has no qualms if nobody witnesses them on-site. Nanji Island, a deserted, 280-hectare terrain within Seoul's metropolitan area, was an ideal place for experimentation, and he has performed many works there. One example was *Painting Water* (1979), in which he spray-painted river-like stripes of water-soluble blue and white pigment down the side of a sandy hill, where they remained until rain washed them away. For *Green Campaign* (1980), he hired a team of laborers for a day to help him plant vast swathes of moss seeds and fertilizer across the island, with the plant flourishing over the following months. Throughout the sweeping installation, Lee laid down black-and-white wooden planks, marking off sections of the landscape. The artist models these planks on road barriers and uses them to redefine any setting, natural or manmade, as his artwork. At the same time, he takes a symbol of military checkpoints and the division of Korea and turns it into a depoliticized marker of territory.

Outdoor pieces such as these exemplify Lee's idea of "non-sculpture," and yet he does not reject craftsmanship. His body of work includes solid sculptures of his own making, as well as assemblages composed of found objects. Lee's art-making is spontaneous to the point of incoherence; there are few obvious sequential developments in his style. He develops his ideas on a whim, sometimes coming back to them many years later and reworking them in a different context. One example is *At Last, Art Has Been Garbage* (1973), made when he discovered an abandoned painting of Jesus Christ in the street. Intrigued by the casual iconoclasm of discarding a painting of Jesus, as well as the phonetic similarity between the Korean words for Jesus (*yesu*) and art (*yesul*), Lee made an installation in which the painting stuck out from a pile of trash.

Just over a decade later, Lee revisited this associative connection he had made between art and trash, as an environmentalist subtext began to emerge in his practice. Not long after he had made *Green Campaign*, Nanji Island ceased to be a pleasant place to visit. South Korea's rapid industrialization during the 1970s and '80s brought environmental pollution with it, and Nanji



GREEN CAMPAIGN, 1980, site-specific installation on Nanji Island, Seoul, consisting of moss and black-and-white planks.

PAINTING WATER, 1979, performance documentation of the artist spray-painting pigments on on Nanji Island, Seoul.



Lee has repeatedly made works along the Han River, as it represents a fundamental bond between North and South Korea.

Island, once rich in flora, was converted into a landfill site in 1978. Ultimately, 92 million tons of refuse were dumped on the island, resulting in two 90-meter-tall mountains of trash. As the damage to Nanji Island worsened, Lee responded by returning there in 1986 to stage a performance in which he crawled inside an empty septic tank. The framed photograph of this work, showing a somewhat disgruntled Lee leaning out of the metal tank, is overlaid with black strips with white writing in Korean and English that reads "And, art come to a garbage finally. And me."

Since the late 1970s, Lee has striven to raise awareness of the environment through his "Earth Performance" series, for which he created inflatable vinyl spheres of varying size—from three to seven meters in diameter—painted to look like the Earth as seen from outer space. He has taken these globes all

over the world, including politically charged sites. In 1982, he floated one in front of the Berlin Wall, and in 1993 he walked one through Tiananmen Square in Beijing. The artist, however, remains apolitical and altruistic in his explanation of the piece—"I wanted the public to perceive the Earth from a new perspective, to recognize its beauty and protect it." He says that he stages these performances primarily for children, whom he invites to play with the globe, purposely deflating and reinflating the piece to change its shape. "Fascinating things start to happen when it is less full. People's interactions are more diverse and interesting. When it is almost entirely deflated, kids can go underneath and be inside the piece."



AT LAST, ART HAS BEEN GARBAGE, 1973, mixed-media installation featuring a painting of Jesus Christ in a pile of trash.

The artist staging an "Earth Performance" in the Sculpture Park at Suwon World Cup Stadium, 2002.



but elegant shape and the sheer irrational incongruity of its emergence out of the ground. "I take inspiration from Korean heritage," he says, "because things that are the most ethnically specific and local are also the most international."

In 1990, the Korean Culture Art Fund asked him to serve as the commissioner for the country's participation in that year's Venice Biennale, for which he chose artists Cho Sung-mook and Hong Myong-seop, two peers whom he admired for their experimental installations. Two years later, at "Metabolism," a satellite event of Documenta 9 in Kassel, Germany, he

Though many of Lee's works are spectacular events, he does not necessarily stage them for an audience, and he has no qualms if nobody witnesses them on-site.

Though Lee has operated outside of the mainstream of the Korean art world, over the past few decades he has gradually gained enough recognition from a handful of open-minded artists and critics to win him some commissions for his contemporary work. For the Seoul Olympics in 1988, he was asked to make a piece for the city's Olympic Sculpture Park. Rising out of the ground, *Tile Works* is a nine-meter-tall and thirty-meter-long undulating roof of ceramic tiles, its form suggesting that some kind of distorted temple has been half-buried in the earth—a contemporary artwork that draws on the tension it creates between its reference to Korean architectural heritage, its warped



DISPERSAL FAMILY, 2001, cloth figures with two sculptures of the artist's head, 12 x 9 x 0.6 m.

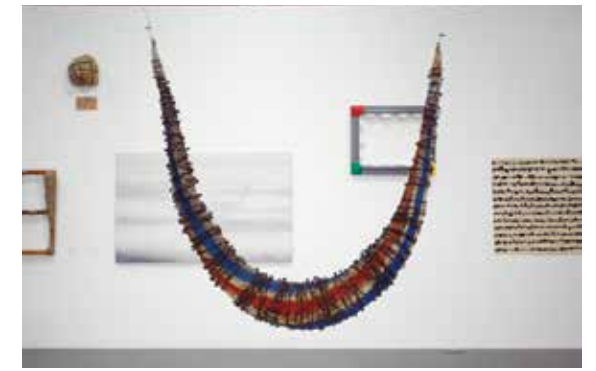
staged a performance in which he set fire to a wall. In 2009, at age 77, he received the prestigious Nam June Paik Art Center Prize, and this year he was chosen to participate in the Gwangju Biennale, opening in September. Lee tells AAP that he is mulling several potential submissions, including an Earth performance, a classical bronze sculpture of a woman set on fire and an installation of penis sculptures affixed to trees.

In contrast with the light, optimistic character of most of his work, however, throughout his career Lee has continued to produce somber sculptures that, like *History and Time*, reflect on the division of his homeland. One of the most poignant expressions of personal loss is *Dispersal Family* (2001), an installation of two puppet-like figures made of bundled cloth. Their distorted, conjoined bodies are sprawled across the floor, each bearing a sculpture of Lee's scowling face. The spaces between the figures are marked off by black-and-white barriers, except that here the markers seem less to signal inclusion and are more an awkward sign of separation.

As Lee approaches his ninth decade, he remains a hedonistic figure, drawing on whatever source of inspiration takes his fancy. Most of his work is uncollectable, and yet his income from building public statues affords him the rare luxury of not having to compromise his ambitious projects in order to earn a living. He is content to make art for art's sake, regardless of whether or not anyone is there to see it, and he is likely to continue working in this manner. His compelling life story and his position in art history are barely known—his legacy remains in the balance.

What remains, however, are the images. It is fitting that Lee should take part in this year's Gwangju Biennale, whose artistic director Massimiliano Gioni envisages the event as an exploration of the unquantifiable proliferation of images in the contemporary age. If Lee's on-site installations at the Biennale succeed in captivating a broad audience, and

HISTORY AND TIME, 1957, painted plaster sculpture wrapped in barbed wire, 2.5 x 1.4 x 0.4 m.



the visually arresting documentation of his earlier work is widely disseminated, then there is a chance he may still enter contemporary folklore as a silent pioneer of the postwar Korean avant-garde. Equally, his art may end up lost in the fray. Either way, Lee will continue to work without limits.

In contrast with the optimistic character of most of his work, Lee also makes somber sculptures that reflect on the division of his homeland.



TILE WORKS, 1968–88, ceramic tiles, 8 x 30 x 9 m, at the Olympic Sculpture Park, Seoul.

KIMSOOJA



Pavilion Transformed

By Hanae Ko

Following a successful year that included five solo exhibitions in 2012, Kimsooja, whose work ranges from performance and video to photo and site-specific installations, will represent Korea at this year's Venice Biennale, which opens in June. The Korean-born, New York-based artist is poised to transform the country's modern, geometric pavilion—the last national pavilion built within the Giardini—into a conceptual light and sound installation.

Kimsooja's presentation at the Biennale, organized by the Arts Council of Korea, is curated by Seungduk Kim, co-director of Le Consortium contemporary art center in Dijon, France. Describing her curatorial concept in a phone interview, Kim highlighted the pavilion's architectural elements as an important aspect of the project: "I knew immediately that I did not want to present a white cube show. I did not want to build a wall, or block any windows. My idea was to confront the structure exactly as it is." After conducting extensive technical research, and talking with a number of artists to see who could devise the best way to realize the project, Kim was drawn to Kimsooja's proposal, which strongly resonated with the curator's vision.

In early March, Kimsooja discussed her Venice project with *ArtAsiaPacific*, at her studio in Long Island City, New York, pointing to her interest in utilizing, rather than ignoring, the Korean Pavilion's awkward architectural elements. A secluded, 250-square-meter space with many windows, a front garden, backyard and roof terrace, the pavilion is more like a small house than an exhibition venue. "I decided to present this project as a solution to the problems of the pavilion, while emphasizing specificities of the original structure with minimum modification," Kimsooja said. The project will be an extension of *To Breathe - A Mirror Woman* (2006-08), a site-specific installation at the greenhouse-like Palacio de Cristal (The Crystal Palace) in Madrid. This intervention covered the building in translucent, diffraction grating film, which filtered sunlight into a rainbow spectrum that illuminated the venue. The floor was layered with mirrors that emanated refractions throughout the building, while the recorded sound of the artist's breathing was played in the background.

In addition the Korea Pavilion will explore the motif of the *bottari*, which is a traditional wrapping cloth that is used in Korea, and is a career-long theme for Kimsooja. *Bottari*, which means "bundle" in Korean, is used to both wrap and carry a variety of goods, including food, gifts and personal belongings. The multipurpose cloth is an essential element of life—it both wraps and unwraps objects connected to the joy, anger, grief and pleasure of its users.

Kimsooja's project will incorporate the building's existing structure by "wrapping" its "skin" in natural

light, treating it as a form of *bottari*. As the sun shifts from east to west throughout the day, there will be changes in light, affecting the variation and intensity of the rainbow spectrum inside the pavilion. Incoming light will be "unfolded," through diffraction-grating film and the use of mirrors, into an array of colors. The effect will be accompanied by the recorded sound of the artist breathing and humming. The only installed "object" in the pavilion will be the body of the visitor. Elaborating on the concept, Kimsooja noted, "I wish for the audience to experience a personal sensation that reveals the extremes of light and darkness, sound and soundlessness, the known and the unknown."

Incidentally, the pavilion proposal was discussed between artist and curator during the immediate aftermath of Hurricane Sandy, which ravaged the east coast of the United States in late October 2012. "Like everybody else in New York, I found it a difficult time—nevertheless a contemplative, humbling and revealing moment," recalled Kimsooja, whose apartment lost power and heat following the disaster. Since then, the artist says she has often thought about the psychological state of the body and mind at a time when one lives in a lightless environment. "What is this fear that we have of being enveloped by complete darkness? Is it the fear of fantasy, insecurity and the unknown, which are born from our ignorance?" said the artist, adding that the blackout experience compelled her to "explore the notion of 'darkness' and 'ignorance.'" At the Korea Pavilion, this concept will take the form of an anechoic chamber, which the artist likens to a black hole. "The physical and psychological dimensions of light and darkness reveal the definition of 'light' as 'visual knowledge/awareness,' and 'darkness'—which is an extreme extension of light, and not its opposite—as 'the unknown/ignorance.'" Light and darkness, sound and silence, awareness and the unknown, and "wrapping" and "unwrapping" are all tied into the binding, cosmic relationship of yin and yang—a notion that will be embodied in the pavilion.

Following the Venice Biennale, 2013 will continue to be a busy year for Kimsooja, who will also be completing two other commissioned projects. *To Breathe - Olympics* will be a single-channel video depicting the flags of 203 countries, which will become part of the permanent collection at the Olympics Museum in Lausanne, Switzerland. The other work is a site-specific installation at the Mariposa Land Port of Entry in Arizona, along the Mexican border, where she will install a screen showing video portraits of immigrants living in the US. With the aim of facilitating cultural understanding and interaction, the poignant piece will continue the artist's deconstructing of the fear of the unknown.

(Opposite page, foreground)

KIMSOOJA, *To Breathe - A Mirror Woman*, 2006, mixed media, installed at Palacio de Cristal, Madrid, 2006-08. Photo by Jaeho Chong. Courtesy Museo Nacional Centro de Arte Reina Sofia, Madrid, and Kimsooja Studio, New York.

(Opposite page, background)

KIMSOOJA, *To Breathe - A Mirror Woman*, 2006, mixed media, installed at Palacio de Cristal, Madrid, 2006-08. Photo by Jaeho Chong. Courtesy Museo Nacional Centro de Arte Reina Sofia, Madrid, and Kimsooja Studio, New York.

YEONDOO JUNG, *Handmade Memories-Jeju Island Camel*, 2008, video, 8 min 14 sec. Courtesy Kukje Gallery, Seoul.



SEOUL
Kukje Gallery

YEONDOO JUNG

HANDMADE MEMORIES

Korean artist Yeondoo Jung signaled a shift in direction with his 2007 solo exhibition, “Memories of You” at the National Museum of Contemporary Art in Seoul. Known primarily as a photographer, Jung presented work that included installation and video, making use of low-tech special effects and traditional set-building techniques. In his latest solo exhibition at Kukje Gallery, he continued to explore these practices through an interactive photo-booth installation and a new body of work comprising both photographs and video.

“Handmade Memories” occupied two stories of Kukje’s Space 2, a free-standing building that opened a few steps from the original gallery. The entrance leads into a white cube, empty except for *Time Capsule* (2008), a large-scale, red-and-white oblong sculpture that doubles as a functioning photo booth. A clamshell door on the side of the piece opens out onto a set of stairs, allowing visitors to enter after inserting a few thousand won (approximately USD 1.50). Inside the large compartment, a bench lines one wall and a Korean-language narration instructs the viewer to sit down. The only light source is a spotlight that is carefully focused on the bench, making it difficult to see one’s surroundings. Moments later, there is a flash of light, revealing a seemingly opaque wall facing the bench to be a transparent screen. On the other side, an artificial garden stretches to the other end of the capsule, a distance of several meters. A few minutes later, an A5-sized photo pops out showing the visitor in a fantastical garden, seated among blue and purple flowers. Visitors were invited to take home these images or to tape them to the gallery wall.

On the second floor, Jung further elaborates on the theme of artificial landscapes with the series

YEONDOO JUNG, *Time Capsule*, 2008, mixed media installation, 280 x 250 x 656.2 cm. Courtesy Kukje Gallery, Seoul.



“Handmade Memories” (2008), comprising six video works and seven photographs. Each video work uses the same format of two adjacent flat-screen monitors displaying synchronized videos. The screen on the right shows an interview in which an elderly man or woman tells a story based on a memory that is linked to a specific setting, such as a railroad, a barley field or a beach. On the screen to the left, a crew of stagehands sets up props and scenery on an empty stage to re-create these settings.

Each story involves a person or situation that is not what it seems on the surface, emphasizing the slippage between appearance and reality. In *Handmade Memories – Jeju Island* (2008), a woman talks about a promise made by her boyfriend, “to take me to Jeju Island to ride camels and take pictures.” As she talks, it becomes clear that her boyfriend lives far away, is already married and is in ill health. The promise of a romantic getaway with him seems increasingly unlikely, and her faith in the fantasy becomes painful to listen to. As this story unfolds, the screen on the right begins with an image of an empty stage, which is completely transformed into a tropical beach in a single, highly orchestrated take. Two trucks loaded with sand back slowly into the frame, dumping their full payloads. As they exit, a hydraulic excavator spreads the sand evenly across the floor. A swarm of workers with shovels enter the scene, bringing with them a plastic blue pond and fake palm trees. Two stagehands descend from the rafters on ropes, dropping leaves onto the ersatz beach. A worker leads a live camel into the scene. The interviewed subject who inspired the scene is not shown, and presumably was not present. This process is further documented through a series of production stills presented as C-prints in the gallery.

In “Handmade Memories,” Jung plays the role of a productive, empathetic listener, imagining the context from which his subjects speak. Jung takes his role one step further, rendering this mental image in a lavishly detailed physical form, giving the viewer a sense of emotional connection with each subject. For all of the skill, labor and capital invested in creating his synthetic worlds, Jung’s real talent may be as a documentarian.

MICHAEL CONNOR

GIMHONGSOK, *Good Critique Bad Critique Strange Critique*, 2013, Single-channel video, wooden table and chair, resin sculpture, urethane lacquer on board, dimensions variable. Courtesy Samsung Foundation of Culture, Seoul.



SEOUL

Plateau, Samsung Museum of Art

GIMHONGSOK

GOOD LABOR BAD ART

Surrounded by skyscrapers in the buzzing commercial district of Seoul’s City Hall is Plateau, Samsung Museum of Art. In March, this low-rise glass structure, which normally serves as a sanctuary for office workers, became the stage for Gimhongsok’s solo exhibition, “Good Labor Bad Art.”

In front of the museum’s entrance was a gigantic, balloon-dog-like sculpture entitled *Canine Construction* (2009), compiled of inflated black garbage bags cast in bronze. Viewing the work in a business district, one could immediately see the pun: the industrious, unnamed workers of megacorporations such as Samsung are viewed as “good labor,” but are often worked like dogs. In addition, any metaphorical reference to a dog is considered a curse in Korea, adding another layer of meaning to Gim’s garbage-bag sculpture.

The exhibition’s title is a play on the Minjung cultural movement that emerged in South Korea in the 1980s. Minjung artworks were mostly representational images that criticized the then-authoritarian government, and set the standard for what was considered by the intelligentsia to be “good art.” Though Minjung lost its footing with the start of democratization, the idea of “good art” has remained. In the exhibition title, Gim mockingly refers to his own conceptual, nonrepresentational work as “bad art,” thus prompting a renewed debate on what constitutes “good art.”

Another issue explored in the exhibition was authorship and copyright in conceptual art. For instance, there were four large paintings resembling the works of Abstract Expressionists. Gim had instructed day laborers to mop, stir, wipe and sweep canvases using household paints in order to

create these works, over which he asserts copyright, intentionally keeping those who actually painted the works anonymous. These works highlight a common yet underacknowledged practice in the world of art-making. Copyright law excludes contractual laborers from any claim, and the copyright of their creation is vested with their employer or commissioner. But what is legal is not always moral. When a work of art is sold for millions of dollars, how much should the laborers involved be paid as fair recompense?

Also in the exhibition was *Self-Statue* (2012), which was originally created from plastic bags and cardboard boxes found in Gim’s studio and later cast in resin. Alongside the Jeff Koons-inspired *Canine Construction*, another installation composed of shabby materials was *A Study on Slanted and Hyperbolic Constitution – LOVE* (2011), which references Robert Indiana’s iconic sculpture, *Love* (1970). Such unconventional homages further emphasize Gim’s critical view of the global art market, which doggedly pursues the work of big-name artists, who often employ many assistants and laborers in the creation of their work.

Gim not only re-creates sculptures, but also reproduces works across various mediums. “Public Blank” (2006–08) is a series inspired by his proposals for public art. In the video piece *Camera Specific – Public Blank* (2010), a Korean actress interprets and explains Gim’s proposals on camera. This speech was then translated into English, appearing in a separate video called *English Text – Public Blank* (2010), in which the words appear on the screen in stacked lines. The artist breaks the boundaries between mediums, changing drawing to performance, spoken word to writing, text to image.

The newest work on display was *Good Critique Bad Critique Strange Critique* (2013), in which Gim invited three art critics to assess two of his works, resulting in a “lecture” that took place twice during the exhibition period. By putting his early works under critique, and at the same time incorporating that analysis into subsequent work, Gim subjected his art to “hyper-critique.”

As viewers approached the end of the exhibition, they came across *Mr. Kim* (2012), a sculpture of a man hiding under a quilt. About a quarter of the South Korean population have the surname of Kim or Gim, so the sculpture could refer to almost anyone: an uncredited third party or perhaps the artist himself. Through his works, Gim—as the brain behind the scenes, or the man hidden under the quilt—explores the fluidity of authorship, and the meaning of “bad art.”

KATHERINE TONG

SUNG HWAN KIM, *Woman Head by the Water (Hand)*, 2015, poster pen, pencil, acrylic, acetate and tape on paper, 52 × 56.5 × 5 cm. Courtesy Wilkinson Gallery, London.



LONDON
Wilkinson Gallery

SUNG HWAN KIM

DRAWING FROM A PLAY

Sung Hwan Kim's exhibition "Drawing from a Play," at Wilkinson Gallery in London, is a great deviation from what the artist is generally known for. Kim abandons his immersive multimedia works, which incorporate installation, text, film, video and music, to go back to the humble medium of drawing.

The alabaster white walls and high ceiling of the gallery are the perfect backdrop against which Kim's works project meaning and a perceived sense of intimacy. The drawings on display had served as studies for a theatre work by Kim, entitled *A Woman Whose Head Came Out Before Her Name*, which was conceived and performed in Gwangju, South Korea, in 2015. This body of work is a response to a set of poems composed by Chilean poet Roberto Bolaño. Kim had a very charged reaction after reading the poems in their original Spanish language. Fuelled by the fire these stanzas ignited in him, he wrote counter-verses in English. The verbal volley of translation continued back and forth, until it was visualized as a drawing. Not meant as a direct translation, the resultant version of the poem embraces the idiosyncratic nature of lingual interpretation. In the stage production, Kim's hybrid poem-drawing was translated into the language of movement, and interpreted through sinuous gestures, woven together in a chain of sorts.

This is Kim's specialty—making hyper-dynamic, mesmeric installations that often arise from artistic collaborations. His work occupies the realm of video, performance art and drawings and evades categorization. The seed of his ideas arises from

within; each work becomes a deeply personal project, amalgamating anecdotes, images, confessions, encounters, Korean mythology and folklore.

What makes this exhibition so distinctive is that it allows the viewer a peek into the workings of Kim's installations and performances. It opens a window to the intimate, behind-the scene musings of a highly collaborative artist. One particular recurring partnership in Kim's practice, which is featured in the show, is his musical collaboration with Dogr (the nom de plume of sound artist David Michael DiGregorio). Haunting vocals and intense orchestrations play within the exhibition space, transforming the gallery into a reverent chamber, where Kim's work becomes the point of focus.

The works presented in the exhibition are preliminary, but in no way rudimentary. Kim employs the reverse-painting method, using pen, pencil and acrylic on acetate to produce delightfully liminal works, suspended between the blueprint stage and completed work. The multilayered abstraction may appear to be enigmatic and incomprehensible on the surface, but Kim's works call for one to adopt a new method of decoding.

Associations enable Kim to create works akin to poetry, which need complete submission on part of the viewer in order to be appreciated. One needs to completely concede to the flow of the work before the work will reveal its coherencies.

Many of Kim's associations occupy a liminal position, because his visual narrative takes into account the "expanded language," which encompasses the use of light, action, movement and projections, in addition to utilizing words. Many of the drawings on display have an inherent theatrical element. Works like *Stairs Through the Scrim* (2015) and *Maudlin Hole and the Moon (Set)* (2016) make use of a medley of blueprints from his performances—such as initial set and stage designs, as well as architectural and spatial elements—making the work both preparatory and finished. The works are a glimpse into the creator's thought process—open-ended, frenetic and ongoing.

Before becoming an artist, Kim studied mathematics and engineering and was en route to becoming an architect. Although his career path diverted towards the arts, his fascination for architecture never really left the artist. This fixation is notably present in his drawings, which incorporate a meticulous, almost sculptural feel. In *Woman Head by the Water (Hand)* (2015), bits of acetate thrust into the third plane offering an added dimensionality to the work. Part visceral, part abstract, the work functions in multiple layers, giving rise to a sensorial reaction that relates to the phantasmagorical and the magical.

These drawings relate to many of Kim's video works that are composed of short, fragmented dreamscapes, often introducing tropes of fantasy, magic realism and science fiction. Rather than mapping a linear way of realization, these works bring to light the inner complexities that go into conceiving a performance.

AMBIKA RAJGOPAL

The Korea Arts Management Service (KAMS) is a public organization affiliated with the Ministry of Culture, Sports and Tourism (MCST). Since its founding in 2006, it has promoted and fostered Korea's art industries. KAMS plays an active role in promoting Korean art in the global context and in vitalizing Korean art industries by providing international exchange platforms and comprehensive support for projects and artistic activities both within Korea and overseas.

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LIKE! ART

Korea Art Week 2016

Oct 11 –23, 2016

Hosted by Ministry of Culture, Sports and Tourism

Organized by Arts Council Korea

Ministry of Culture, Sports and Tourism and Arts Council Korea introduce "Korea Art Week 2016" where museums, galleries, artists, critics, curators and the audience are welcome to participate in the hopes of bringing dynamism in the art field. The theme of the Korea Art Week, which will be held nationwide on October 11–23, 2016, is "Art in Life" and the slogan is "Like! Art." This project aims for public-friendly art that is as easy as a click of the "like" button in Social

Networking Systems (SNS). The biggest goal of this project is to bring the general public closer to art.

On this occasion, various programs and benefits for both experts and the public are ready. For professionals and experts, events such as KIAF, K-Art Conversation and Gallery Weekend Korea, organized by Galleries Association of Korea and Korea Arts Management Service, as well as a special lecture in the beginning of the Art Week where noted curator Nicholas Baume will talk about art and its public aspects with international experts in the field, will take place. Tours, performances, public parties, audience-participating programs, and free or discounted entrances to the three major biennials in Seoul, Gwangju, and Busan, and at national museums, private museums as well as nonprofit art spaces and small scale museums all over the country, will encourage the general public's participation. In these ways, Korea Art Week intends to create an occasion every fall where the public can enjoy and get closer to art.

BIENNALES

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