

**Exhibition Proposal**  
***Arirang: Beyond the Canvas***

Katherine Ahn  
VMS Capstone  
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## Abstract

This paper is a mock proposal for an exhibition for South Korean Contemporary artists. Starting with the curatorial statement, it lists the importance for the proposed exhibition in terms of diversity, inclusion, and representation. With a brief overview of Korean art history and the current situation of the art market, these two sections provide the historical and numerical research to back up the claims of the unique identity embedded in these works as well as the institutional discrimination presented in the art world. Besides the logical aspects of the exhibition, there is an explanation of the works that will be included in the exhibition. As a mock exhibition proposal, it understands the limitations of what is being presented, but the premise and underlying research to support the exhibition presents the importance *Arirang: Beyond the Canvas*.

## Curatorial Statement

With movies like *Crazy Rich Asians*, Asian representation has recently become a hot topic in mainstream media. As a result, it is harder not to notice the lack of representation when it is absent. Although society has seen a recent movement in industries trying to prove innocence by pushing for diversity, the art industry, however, is slow to follow. During my time in New York, it was actually difficult to find shows that presented works by Asian artists, especially South Korean artists. If I wanted to see contemporary Korean works,<sup>1</sup> I was limited to either Tina Kim or Doosan Gallery in Chelsea. While interacting with other people who worked in the art industry, I quickly realized that many of them treated all Asian works as one huge category - assuming that showing Chinese art was providing Asian representation and, as a result, was enough. Many people expect the themes, motifs, and styles in East Asian works to be the same. However, this attitude is equivalent to saying that Dutch and French style paintings are the same because they are both from Europe. We can imagine how many critics would gladly argue the opposite. As a Korean American who wants to work in the art market, I desire to see more push for diversity and for Asian art to be acknowledged on the same level as European and Western art.

The Nasher Museum of Art has done a great job in being progressive and pushing for diversity and inclusion in its exhibitions like *People Get Ready* and *Pop América*. It makes sense that the museum follows up with an exhibition that also represents the Asian community in a way that does not present Asian art as outdated or lesser. Hence, I propose my exhibition *Arirang: Beyond the Canvas* to explore the history of Korean art from its beginnings in early 1900s to present day. Korea has historically not been able to receive much attention in the art world compared to Western artists. Aside from the sudden interests of Dansaekhwa artists in 2015 and 2016, Korean artists have never been given much attention. More often than not, the common viewer has belittled the works of Dansaekhwa artists as mere imitations of Western minimalist art movements. However, that is a complete misunderstanding of the works that stems from one's ignorance of Korean history, completely neglecting the unique process that the artists have undergone to produce such works.

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<sup>1</sup> The word "Korea" is used when referring to South Korea (officially known as the Republic of Korea) except in cases of ambiguity, where "South Korea" is used in full.

This exhibition is a great opportunity for the museum to not only further their goal in pursuing diversity and inclusion, but to also educate the visitor of different works of art that have come out of deep reflection of history, cultural identity, nationalism, and displacement. The show will showcase works from seven Korean artists - Kim Whanki, Lee Ufan, Park Seo Bo, Kimsooja, Suh Do Ho, Lee Bul, and Minjung Kim.<sup>2</sup> Through this exhibition, I hope to not only present quality contemporary works, but to also educate the viewer that quality does not mean Western.

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<sup>2</sup> For Korean names and words, standard romanization is used, except when an individual has chosen otherwise and when a predetermined spelling for the word exists.

## Brief Overview of Korean Art History

### Phase 1: Abstract Art

Korea holds a relatively young history with art compared to the rest of the world as the Western concept of “art” was not introduced to the country until the 1880s.<sup>3</sup> During this time period, Korea was starting to realize that it would not be able to sustain its self-imposed isolation and started to make preparations to open up to the West. But with the Japanese colonization of Korea following shortly after from 1910-1945, Western artistic practices were brought back through the Korean art students that studied in Japan. The only way through which Koreans had access to art was if they studied at an art institution in Japan, such as Tokyo School of Fine Arts, Imperial Art School, Art School of Japan University, and Culture Academy.<sup>4</sup> As a result, the art scene in Korea started off as being extremely small and exclusively male as only the wealthy could afford to send their children to Japan.

### Phase 2: Informel

In the 1950s, we see a Korea enter its second phase of development of abstract art – *Informel*.<sup>5</sup> This is because it was not until after the Korean War (1950-1953) that American Abstract Expressionism and French *Art Informel* were introduced to the country. American Abstract Expressionism is a form of abstract art that is characterized by its impressions of spontaneity and gestural brush strokes. Major artists of this movement include Willem de Kooning, Mark Rothko, and Jackson Pollock.<sup>6</sup> French *Art Informel* is a movement and term that refers to the new collection of approaches and techniques in abstract painting during the 1940s and 50s which also incorporated gestural techniques, and lyrical abstraction. Characterized by free, emotive, personal compositions unrelated to objective reality, expressive abstraction entered Korea as a cultural signifier of democracy, freedom, and modernity, which aligned with the country’s broad goal to modernize as well.<sup>7</sup> These two movements provided Korean artists with new ways of releasing the existential angst that they experienced during Japanese colonial

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<sup>3</sup> Hee-Young Kim, *Korean Abstract Painting: A Formation of Korean Avant-Garde*, (Elizabeth, NJ: Hollym International Corp., 2013): 14.

<sup>4</sup> *Ibid.*, 14.

<sup>5</sup> *Ibid.*, 32.

<sup>6</sup> Tate, "Abstract Expressionism – Art Term," Tate, <https://www.tate.org.uk/art/art-terms/a/abstract-expressionism>.

<sup>7</sup> Hee-Young Kim, *Korean Abstract Painting: A Formation of Korean Avant-Garde*, (Elizabeth, NJ: Hollym International Corp., 2013): 33.

rule followed by the Korean War. Hence, unlike its Western counterparts, works during the Korean *Informel* were very heavy with dark colors as the artists considered the canvas as a reflection of pathos about life rather than a space to to expressing intense inner drama.<sup>8</sup>

Timing played an important role in the reception of these art movements. In the mid-1950s there was a group of artists called the Contemporary Artists Association (*Hyeondae Misulga Hyeophoe*).<sup>9</sup> Many of the artists that were a part of this group were born in the 1930s during the Japanese colonization and attended school after liberation. Having lived through a tumultuous period of history, there was a natural sense of distrust for the “authorities” in the art world. Hence, abstract art appealed to this new generation of artists as it was the complete opposite of the realist work that was being taught at institutions. Many young artists also started following this movement because this new form of avant-garde, abstract art did not require much technical training and allowed them to be more creative and experimental with their works. Although this movement did not last long, it provided a platform and term (*Informel*) to discuss the significance of abstract styles in Korean abstract art.

### **Phase 3: Dansaekhwa**

Korean *Informel* does not last long because following the end of the Korean War, the country experiences a coup d’etat led by General Park Chung Hee in 1961.<sup>10</sup> Under the dictatorship rule of Park Chung Hee, there was an intense emphasis on nationalism and establishing a cultural identity independent from the West. It was during this time period in the mid-1970s that Dansaekhwa (Monochrome Art Movement) was born. Dansaekhwa was born out of the attempt to combine things that are Korean and international, showing that “tradition” and modernity are not necessarily mutually exclusive.<sup>11</sup> Although this movement is visually very similar to the Minimalism movement that the West experiences in the 1960s, there is a full consciousness of tradition and cultural identity embedded in the works of the Dansaekhwa artists. For instance, Dansaekhwa artists did not necessarily follow the non-individualism and

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<sup>8</sup> Yongna Kim, *Modern and Contemporary Art in Korea: Tradition, Modernity, and Identity*, Translated by Diana Hinds Evans, (Elizabeth, NJ: Hollym International Corp., 2005), 37.

<sup>9</sup> *Ibid.*, 35.

<sup>10</sup> *Ibid.*, 45.

<sup>11</sup> *Ibid.*, 45.

process of logical thought that Western minimalism artists conveyed.<sup>12</sup> On the contrary, many of the Korean artists carried a spirituality and a view of nature in their works, which explains the plethora of nature motifs such as mountains, moons, and trees present in paintings. Just as the name suggests (Monochrome), most of the works are of a single color, usually shades that are considered to represent the native hues of Korea which are white, blue, red, and black. Another main characteristic of the art that is produced during this movement is the reduction of plane – sticking to only the surface of the canvas.<sup>13</sup> The art movement started off on an individual level until in 1975 when the École de Seoul, an annual exhibition series, was created, giving artists space to congregate and show their works as a group which lead to the greater Dansaekhwa movement that we understand it as of today.<sup>14</sup>

#### **Phase 4: Contemporary Korean Art Today**

It isn't until the 1990s that Korean artists start to enter the international stage. Before then, artists were limited to shows within the country, Japan if they were lucky and wealthy.<sup>15</sup> In the mid-1980s, Western postmodernist theories start to appear in not only the Korean art world but also in the society at large as the authoritarian rule of General Park comes to an end and the country is faced with the symptoms of industrialization – consumer society, mass media, blurring of high and low culture.<sup>16</sup> Having entered into the realm of postmodern society, one of the prominent movements that stem from this postmodernism trend is feminist art.<sup>17</sup> What used to be a men-only club is now being swarmed with active female artists in their 30s and 40s and art students. Today, the number of women in art has exceeded that of men.<sup>18</sup>

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<sup>12</sup> Yongna Kim, *Modern and Contemporary Art in Korea: Tradition, Modernity, and Identity*, Translated by Diana Hinds Evans, (Elizabeth, NJ: Hollym International Corp., 2005), 47.

<sup>13</sup> *Ibid.*, 48.

<sup>14</sup> Jin Sup Yoon, Joan Kee, Sam Bardaouil, and Till Fellrath, "Skin & Surface - What Is Dansaekhwa and What Is Its Legacy Today?" Frieze, February 20, 2015. <https://frieze.com/article/skin-surface>.

<sup>15</sup> Yongna Kim, *Modern and Contemporary Art in Korea: Tradition, Modernity, and Identity*, Translated by Diana Hinds Evans, (Elizabeth, NJ: Hollym International Corp., 2005), 66.

<sup>16</sup> *Ibid.*, 66.

<sup>17</sup> *Ibid.*, 68.

<sup>18</sup> *Ibid.*, 69.

## **Background on the Art Market Today**

Aside from the sudden boom of interest in Dansaekhwa artists in 2015 and 2016, the West has not paid much attention to Korean artists. Nowadays, the only form of recognition is usually through social media, especially Instagram, during major art fair weeks like Art Basel and Frieze Hong Kong and the occasional Biennales. The Western art market has been infamous for its exclusivity. This section presents the research I have conducted to test such claims.

### **Context**

Contemporary art is unique because it seeks to reflect upon today's society – it's part of a larger cultural dialogue.<sup>19</sup> Generally, it's characterized by its lack of defining characteristics and organizing principles.<sup>20</sup> It can be expressed in a multitude of different mediums, ranging from prints, to sculptures, to paintings. In Terry Smith's *What is Contemporary Art*, Smith argues that:

“Contemporaneity is the most evident attribute of the current world picture, encompassing its most distinctive qualities, from interactions between humans and the geosphere, through the multitude of cultures and the ideoscape of global politics to the interiority of the individual being.”<sup>21</sup>

Smith goes on to assert that what makes contemporary art different are the characteristics of the era in which it is being produced. Globalization, inequity among individuals, and the instant networks of communication that define today's society are the driving forces behind this genre of art.<sup>22</sup> Different cultures around the world may see contemporary art in a different light, and that's exactly how it's supposed to be.

One of the largest markets for contemporary art is New York City. Sotheby's, one of the global leaders in the brokerage of fine art, operates an auction house in the city. Though Sotheby's had its beginnings in London, New York City now serves as the corporation's headquarters for global business. The expansion of the auction house's reach beyond Europe

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<sup>19</sup> "Department of Art and Art Professions," Definitions - Art Education - NYU Steinhardt, accessed December 06, 2017, <https://steinhardt.nyu.edu/art/education/definitions>.

<sup>20</sup> Ibid.

<sup>21</sup> Terry Smith, *What is contemporary art?* (Chicago: Chicago University Press, 2009), 5.

<sup>22</sup> Ibid.



really started with Peter C. Wilson, who served as Sotheby's Chairman from 1958-1980.<sup>23</sup> Wilson brought the auction to the forefront of Sotheby's sales strategy, and transformed them into one of the most popular ways to purchase fine art.<sup>24</sup> The New York auction house opened in 1955, and its American footprint grew astronomically in 1964, when Wilson purchased the Parke-Bernet, the largest fine art auction house in America.<sup>25</sup> This, along with the sale of wealthy investment banker Jakob Goldschmidt's private collection, led to a dramatic increase in profits for Sotheby's and propelled their sales numbers to pass those of rival auction house, Christie's.<sup>26</sup> This boost in capital gave Wilson the resources he needed to open up auction houses across the globe. Sotheby's Hong Kong was established in 1973; at the time, it was the first auction house to operate in Hong Kong, and the largest international art auction house in all of Asia.<sup>27</sup>

### Research Question

Although New York claims itself to be the art capital of the world, is it truly living up to its name? As we live in an increasingly globalized society, there seems to be a lack of that translation in the art world as galleries and auction houses seem to only really show works by Western artists and selling only a few works by Asian artists.

### Data

The dataset is comprised of all the works, not limited by medium, that have been included in every auction held by the Contemporary Art, Contemporary Ink Art, and Contemporary Asian Art departments between the years 2010 and 2016 at Sotheby's New York and Sotheby's Hong Kong. Each data point represents one work; the dataset consists of a total of 16,662 unique points – 4,073 points were collected from Sotheby's Hong Kong and 12,589

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<sup>23</sup> Rita Reif, "HEADED SOTHEBY'S IN LONDON," The New York Times, June 04, 1984, accessed December 06, 2017, <http://www.nytimes.com/1984/06/05/obituaries/peter-c-wilson-71-is-dead-headed-sotheby-s-in-london.html>.

<sup>24</sup> Ibid.

<sup>25</sup> "The History of Sotheby's Auction House on Sotheby's Blog," The History of Sotheby's Auction House | Sotheby's, accessed December 06, 2017, <http://www.sothebys.com/en/news-video/blogs/all-blogs/sothebys/2017/03/sothebys-history.html>.

<sup>26</sup> Reif, "Headed Sotheby's in London."

<sup>27</sup> "Hong Kong," Hong Kong - Locations Worldwide | Sotheby's, accessed December 06, 2017, <http://www.sothebys.com/en/inside/locations-worldwide/hong-kong/overview.html>.

points were from Sotheby's New York. There was a total of 102 auctions that took place between Sotheby's New York and Hong Kong during 2010-2016. The specific time frame for the dataset begins with 2010 in order to avoid the 2008 financial crisis and its immediate aftermath, which could have served as a confounding factor in the data analysis.

The data source comes directly from the publicly accessible auction results provided on the Sotheby's main website ([www.sothebys.com](http://www.sothebys.com)). To acquire the data, the following steps were executed:

- 1) Access the "Auction Results" link under the "Buy & Sell" tab on the main website
- 2) On the search bar, limit locations to Hong Kong and New York
- 3) Limit the search to only include the Contemporary Art, Contemporary Ink Art, and Contemporary Asian Art departments
- 4) Click on "Advanced Search" and input Start Date as 01/01/2010 and End Date as 31/12/2016

By using a developer tool called Web Scraper, I choose a variety of variables and select specific information for every lot within a single auction. After scraping through and compiling all the raw data, OpenRefine assisted in cleaning the data. The final data set includes the following variables: artist, month and year of the auction, low estimate, high estimate, hammer price including buyer's premium, price range, percent increase between the hammer price and high estimate, provenance (and a provenance dummy variable, and location at which house the auction took place. These variables can assist in revealing quantitative trends that, when coupled with the qualitative research and findings, reveal characteristics that are unique to each location's art market.

*Figure 1.1: Variables in the Dataset (n=16,662)*

Variable name	Variable description	Variable type
<b>Artist</b>	name of the artist	text
<b>Month</b>	month in which the auction took place	text
<b>Year</b>	year in which the auction took place	numerical
<b>Low Estimate</b>	low price estimate	numerical
<b>High Estimate</b>	high price estimate	numerical
<b>Hammer Price</b>	final sale price, including buyer's premium	numerical
<b>Price Range</b>	the range in which the hammer price falls into	numerical
<b>Percent Increase</b>	percent increase of the hammer price from the high estimate	numerical
<b>Provenance</b>	details about provenance, absent for certain works	text
<b>Provenance Dummy</b>	0 indicates no provenance, 1 indicates provenance	categorical
<b>Location</b>	where the artwork was sold	categorical

(Source: Sotheby's Contemporary Art Sales for NYC and HK, 2010-2016, [www.sothebys.com](http://www.sothebys.com))

## Results and Summary Visualizations

*Figure 2.1: Top 10 Artists for Sotheby's New York based on Number of Works Sold (n=16,662)*

Rank	Artist	Year	Nationality	Number of Works	Median Sales Price (USD)	Total Sales (USD)	Rank in HK
1	Andy Warhol	1928-1987	American	462	\$200,500	\$589,125,500	66
2	Alexander Calder	1898-1976	American	406	\$112,500	\$186,959,550	not sold
3	Sam Francis	1923-1994	American	184	\$81,250	\$26,252,563	1032
4	Yayoi Kusama	1929-	Japanese	140	\$112,500	\$47,951,500	2
5	Sol Lewitt	1928-2007	American	124	\$40,625	\$9,613,850	not sold
6	Willem de Kooning	1904-1997	Dutch	115	\$362,500	\$184,920,875	not sold
7	Richard Prince	1949-	American	113	\$324,500	\$56,152,876	not sold
8	Jean Dubuffet	1901-1985	French	110	\$237,500	\$68,322,400	not sold
9	Tom Wesselmann	1931-2004	American	100	\$158,500	\$33,343,250	not sold
10	Keith Haring	1958-1990	American	97	\$269,000	\$55,826,875	883

(Source: Sotheby's Contemporary Art Sales for NYC and HK, 2010-2016, [www.sothebys.com](http://www.sothebys.com))

**Figure 2.2:** Top 10 Artists for Sotheby's Hong Kong based on Number of Works Sold  
( $n=16,662$ )

Rank	Artist	Year	Nationality	Number of Works	Median Sale Price (USD)	Total Sales (USD)	Rank in NY
1	Yoshitomo Nara	1959 -	Japanese	108	\$50,375	\$28,264,438	38
2	Yayoi Kusama	1929 -	Japanese	91	\$78,000	\$29,665,870	4
3	Liu Wei	1972 -	Chinese	82	\$152,588	\$41,473,250	1653
4	Zao Wou-Ki	1921 - 2013	Chinese	81	\$211,250	\$128,332,425	not sold
5	Zeng Fanzhi	1964 -	Chinese	73	\$470,600	\$66,278,875	748
6	Wang Guangyi	1957 -	Chinese	68	\$34,125	\$10,554,863	309
7	Zhang Xiaogang	1958 -	Chinese	64	\$145,925	\$69,094,870	607
8	Yue Minjun	1962 -	Chinese	63	\$9,750	\$11,635,065	not sold
9	Fang Lijun	1963 -	Chinese	55	\$68,120	\$28,076,133	830
10	Liu Ye	1964 -	Chinese	53	\$9,750	\$11,295,863	not sold

(Source: Sotheby's Contemporary Art Sales for NYC and HK, 2010-2016, [www.sothebys.com](http://www.sothebys.com))

The two tables above illustrate details about the top ten contemporary artists for Sotheby's New York and Hong Kong whose works were sold in 2010-2016. The artists are ranked from highest to lowest number of works sold. The table includes other details such as the artist's year of birth and death (when applicable), nationality, the median sales price of the artist's works, and the total sales the artist has generated from the auctions. It is visible that New York's contemporary artists are generating a good deal of volume in terms of works and sales. Yoshitomo Nara, who is ranked first in Hong Kong, sold less work than Tom Wesselmann, who is ranked number 8 in New York. There are few other notable things to point out about these two tables. New York's list consists of mainly Western artists (American and European), while Hong Kong's list is comprised of dominantly Chinese artists besides the top two artists who are Japanese. It is also interesting to note that Yayoi Kusama is the only artist that is present in both lists – ranked second in Hong Kong and fourth in New York. Unlike most of the artists that are listed in Figure 2.2, Kusama is unique in that she was able to integrate herself and be directly involved in the American art market in the 1960s, becoming one of the faces of the New York avant-garde movement during that time.<sup>28</sup> Specifically, Kusama moved to America in 1957 to Seattle, where she held her first solo exhibition at the Dusanne Gallery.

Through the tables, it is noticeable that there is a clear difference in the types of works that are being sold to the consumer at Sotheby's New York and Sotheby's Hong Kong. Although it is possible to argue that the New York auction house presents the artists that it sells because of

<sup>28</sup> "Yayoi Kusama Biography, Art, and Analysis of Works." The Art Story. Accessed December 07, 2017. [http://www.theartstory.org/artist-kusama-yayoi.htm#biography\\_header](http://www.theartstory.org/artist-kusama-yayoi.htm#biography_header).

consumer preference, the majority of auctioneers base their preference on what is being shown at these exhibitions. By showing only one or two major Asian artworks a year does not justify the number of times that Western artists are being shown. This lack of presence is precisely why *Arirang: Beyond the Canvas* needs to be shown in major public spaces like the Nasher Museum. By creating an exhibition comprised of solely Asian artists forces the visitor to notice the lack of Asian representation in the art world and conjures a sense of urgency to push for such changes.

## Exhibition Budget

Before viewing this budget, it is important to note that these numbers are estimates that have been created based on previous exhibition budgets at the Nasher Museum, especially its most recent exhibition *Pop América* as it worked with international artists that were not always based in America. It also important to note that this budget does not include the separate grants and loans the museum will have to apply for in order to help fund this exhibition. As a result, the budget below is referring to the expenses that the museum is solely responsible for that comes from its annual funds. In other words, this is a list of how much it would cost the museum directly, not the total cost of the entire exhibition itself.

<b>Nasher Museum of Art at Duke University</b>	
<b><i>Arirang: Beyond the Canvas</i></b>	
<b>January 21–July 21, 2023</b>	
<b>Travel</b>	<b>TOTAL BUDGETED</b>
Guest curator research travel	\$48,000
Coordinating curator travel	\$3,000
Exhibition design (Installation) travel	\$3,000
Development travel	-
Registrar travel	\$10,000
Marketing entertainment	-
Marketing travel	\$4,000
Entertainment	\$1,800
Artist's travel	-
Research Honoraria	\$2,000
Other research travel	-
<b>Subtotals</b>	<b>\$71,800</b>

<b>Shipping &amp; Transport</b>	<b>TOTAL BUDGETED</b>
Shipping/moving	\$500,000
Van rental	-
Courier	\$50,000
Fee	-
Flight	-
Hotel/Accomodations	-

Meals	-
Crating: construction/purchase	-
Crates: move to offsite storage	\$5,000
Customs fees	-
Storage	\$2,000
Contingency 10%	\$1,000
Deinstallation	-
<b>Subtotal</b>	<b>\$558,000</b>

<b>Exhibition Fees</b>	<b>TOTAL BUDGETED</b>
Curatorial/Asst (non-Nasher) fee or salary	\$15,000
Commission Fees	\$0
Rental fees	\$0
Contingency fee (Typically 10% for inflation)	\$0
Conservation	\$10,000
Loan fees	\$4,000
<b>Subtotal</b>	<b>\$29,000</b>

<b>Insurance</b>	<b>TOTAL BUDGETED</b>
Supplemental	\$0
Security	\$0
Extra guards	\$0
Individual object alarms	\$0
<b>Subtotal</b>	<b>\$0</b>

<b>Publication/Catalogue</b>	<b>TOTAL BUDGETED</b>
Catalogue	
Designer	\$0
Designer mockups	\$500
Printer	\$56,000
Photography	\$9,000
Copyright fees	\$7,000
Copyediting	\$7,000
Essayists/Contributors	\$20,000
Shipping of catalogues	\$2,500
Color proofs	\$4,000

Color check (at printer's location)	-
Transcription / Translation service	\$4,000
Purchase of catalogues	-
Writers Workshop	\$10,000
<b>Subtotals</b>	<b>\$120,000</b>

<b>Other publications</b>	<b>TOTAL BUDGETED</b>
Brochure or Two-sided card	\$2,200
NY Times Insert	\$0
Copyright fees	\$2,000
Website	\$0
Exterior banners	\$5,700
Interior banners	\$800
Poster Mailer: designer	-
Postcard	-
Postcard Mailer: postage	-
Advertising	\$47,250
UNCTv Documentary	-
Other	\$200
Director's Reception Invitation	\$3,500
Promo tshirt, poster, etc	\$300
<b>Subtotal</b>	<b>\$61,950</b>

<b>Exhibition Design &amp; Installation</b>	<b>TOTAL BUDGETED</b>
Temporary walls: construction/demolition	\$100,000
Headphones	-
Video projector	\$2,000
Audio components	-
Duke temporary labor help	\$12,000
Outside temporary labor	\$6,000
Installation team meals	\$500
Signage: text panels	-
Signage: Photo mural	\$1,000
Exhibition furniture: Pedestals	\$1,000
Exhibition furniture: Vitrines	-
Exhibition furniture: Stanchions	-
Paint, hardware, supplies	\$5,700



Framing	\$2,000
Photography - installation	\$1,000
<b>Subtotal</b>	<b>\$131,200</b>

<b>Curatorial Programs</b>	<b>TOTAL BUDGETED</b>
Lectures	
Honoraria	\$15,000
Hotel	-
Travel	-
Entertainment	-
Symposium	\$0
Honoraria	-
Hotel	-
Travel	-
Entertainment	-
Artist Residency	\$0
Honoraria	-
Hotel	-
Travel	-
Entertainment	-
Film series	\$0
Duke's Screen Society service fee	-
Screening fee	-
Duke Performances collaboration	\$0
<b>Subtotal</b>	<b>\$15,000</b>

<b>Opening Reception/Events</b>	<b>TOTAL BUDGETED</b>
Director's Preview: lighting/labor	\$1,700
Director's Preview: sound	\$0
Director's Preview: décor	\$0
Director's Preview: rentals	\$1,500
Director's Preview: linens	\$0
Director's Preview: housekeeping	\$200
Director's Preview: parking	\$1,597
Director's Preview: invitation	\$0
Director's Preview: flowers	\$500
Director's Preview: entertainment	\$500

Director's Preview: food & beverage	\$6,000
Lender's Dinner: flowers	\$0
Lender's Dinner: food & beverage	\$10,000
Lender's Dinner: linens	\$0
Lender's Dinner: rentals	\$800
Public opening: rentals	-
Public opening: linens	-
Public opening: housekeeping	-
Public opening: parking	-
Public opening: invitation	-
Public opening: flowers	-
Public opening entertainment	-
Public opening: food & beverage	-
Public opening: linens	-
Panel discussion reception: food & beverage	-
Other related events	\$4,700
Security	\$350
<b>Subtotal</b>	<b>\$27,847</b>

<b>Other</b>	<b>TOTAL BUDGETED</b>
Research materials	\$200
<b>Subtotals</b>	<b>\$200</b>

	<b>TOTAL BUDGETED</b>
<b>TOTAL EXPENSES</b>	<b>\$1,014,997</b>

## Exhibition Story

The exhibition itself not only focuses on the evolution of Korean art, but it also highlights how the country's art and artists have succeeded in finding a way to truly embody their work beyond Western imitation. Their struggles are unique, but they also relate to the societal issues that globalized America faces today such as identity and cultural displacement. The title of this exhibition is *Arirang: Beyond the Canvas*. "Arirang" is a word that is "pure Korean," meaning it does not originate from Chinese characters and does not have a specific meaning. However, the word has come to embody Korean nationalism and the essence of Korean identity for the country. Arirang is also the title of a very Korean folk song, and it is considered to be the unofficial South Korean national anthem. Although the origins of the folk song is also unclear, it was a song that wives would sing when their husbands would take off for long travels or participate in wars. The song became popular Korea was under Japanese rule in 1910 as singing this song symbolized a form of resistance, national pride, and identity.<sup>29</sup> The song was seen as a national treasure and is actually on the UNESCO Intangible cultural Heritage list twice as both North and South Korea had submitted for the song's inclusion on two separate occasions.

The subtitle of the exhibition *Beyond the Canvas* speaks to the stereotype that Korean art and artists imitate Western artists. All these artists that are included in this exhibition have individually discovered their art through a process of deep reflection on their personal identity and the historical events that they had to witness. Their works represents the history of what it means to be Korean – a history of colonialism, industrialization, and modernization.

The artists that are included in this exhibition are Kim Whanki, Lee Ufan, Park Seo Bo, Kimsooja, Suh Do Ho, Lee Bul, and Minjung Kim. Because of the natural special limitations of the museum, I understand that this is not a holistic, comprehensive overview of the evolution of Korean abstract art, but mainly an introduction of Korean art and its underlying values and background. Because earlier Korean works are all exclusively works by male artists, I have intentionally chosen to show works by Kimsooja, Lee Bul, and Minjung Kim to represent Korean contemporary art as women artists have always been underrepresented.

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<sup>29</sup> "Arirang, Lyrical Folk Song in the Republic of Korea." UNESCO.  
<https://ich.unesco.org/en/RL/arirang-lyrical-folk-song-in-the-republic-of-korea-00445>.

## Artist and Exhibition Order

### Kim Whanki (1913-1974)

Referred to as, more often than not, the father of Korean abstract art, Kim Whanki was a pioneer for the field of abstract art from its very beginnings. Born in 1913, Kim attended art school in Tokyo at Nihon University School for the Arts.<sup>30</sup> During the beginning of his career, his works were heavily influenced by Cubism and other Western painting methods. But after moving and living in Paris in for three years in 1955, Kim completely transformed his style of work and started to incorporate Korean nature motifs, such as mountains, the moon, cranes, and Joseon ceramics.<sup>31</sup> It is through this drastic change in form that has allowed later artists to confidently incorporate Korean motifs and their Korean identity within their works. This change is perfectly shown in his work *Jars* (1955-1956).<sup>32</sup> After his time in Paris, Kim moved to America in 1963. During this time period we see his works undergo another change.<sup>33</sup> This is where we are introduced to his most famous style – painting with dots. This can be seen in works like *Where, in What form, Shall We Meet Again?*; *Duet*; and *Untitled 3-II-72*. In these paintings, Kim covers the entire canvas with dots. This style of painting alludes to ink painting, continuing to incorporate Korean aspects to his works. Each point is placed within confined lines and together they form new lines and curves creating a sense of unity throughout the entire canvas.

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<sup>30</sup> "KIM Whanki," Art Markt Asia, <https://www.artmarkt.asia/en/product-category/korean-artist/korean-recorded/kim-whanki/>.

<sup>31</sup> Yongna Kim, *Modern and Contemporary Art in Korea: Tradition, Modernity, and Identity*, Translated by Diana Hinds Evans, (Elizabeth, NJ: Hollym International Corp., 2005), 28.

<sup>32</sup> So-Young Moon, "Into the Blue with Modern Master Kim Whanki," Korea JoongAng Daily, January 5, 2015, <http://koreajoongangdaily.joins.com/news/article/article.aspx?aid=2946615>.

<sup>33</sup> *Ibid.*, 29.

### Lee Ufan (1936 – Present)

One of the founders of the Dansaekhwa movement and the father of Mono-ha Art Movement, Lee Ufan was born in 1936 and also studied at Nihon University in Tokyo (1957-1961).<sup>34</sup> One of Lee's major works includes *From Line*, which is a part of a series of paintings with all the same name. This series started in 1973 and he continued to produce works for this series until 1984. The particular painting in this exhibition was painted in 1978 and consists of twenty-six blue lines falling down vertically across the canvas.<sup>35</sup> The canvas is intentionally painted with a yellow oil paint in the beginning to highlight the blueness of the lines and create contrast. *From Line* has received much attention because it is most representative of the ritualistic characteristic of Lee's practice. To create each line requires much concentration, control, and strength. Just like the later works of Kim Whanki, many of Lee's works are inspired by *munjado* and his background as a trained ink painter. *Munjado* is a traditional Korean form of calligraphy painting where a single Chinese character is painted in ink.<sup>36</sup> The strokes of each line is similar to a stroke one would make when writing a character. As Lee once stated in an interview:

Load the brush and draw a line. At the beginning it will appear dark and thick, then it will get gradually thinner and finally disappear ... A line must have a beginning and an end. Space appears within the passage of time and when the process of creating space comes to an end, time also vanishes.<sup>37</sup>

*From Line* invites the viewer to meditate with Lee on the nature of time and the rejection of Western notions of representation.

*From Point*, like *From Line*, is also a series of paintings that were created under the same name. These paintings were also created and debuted during the similar time period as the *From Line* series.<sup>38</sup> One of the highlights of *From Point* is the visibility of the gradual disappearance of

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<sup>34</sup> Tate, "'From Line', Lee Ufan, 1978," Tate, <https://www.tate.org.uk/art/artworks/lee-from-line-t07301>.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Joan Kee, *Contemporary Korean Art: Tansaekhwa and the Urgency of Method*, (Minneapolis, MN: University of Minnesota Press, 2013): 147.

the “point.” This tension between the artist, the brush, and the canvas is what gives *From Point* its energy and has made it a powerful piece.<sup>39</sup>

In many of Lee’s works, the artist uses blue as his main color of choice. This was an intentional choice that he made because he refused to use the color black as it was “too obvious of a choice.”<sup>40</sup> He didn’t want the viewers to automatically assume the association of ink painting with his works. Instead, he wanted to first show his commitment to materiality and have his viewers interpret the visual movement and texture presented on the canvas.

Just like the other two series, *From Winds* (1989) is another series of paintings that is created from a similar repetition of shifting movements across the canvas.<sup>41</sup> Instead of yellow, there is a cool grey oil that is painted over the canvas. And unlike the other two paintings, the loose composition of the brushstrokes in this painting gives a nice contrast while still maintaining the same level of concentration and meditative energy within the other works.

Overtime as Lee has worked to develop and evolve his craft, his most recent works have come to represent his connection with his art as seen in *Dialogue*.<sup>42</sup> If in the previous three works Lee focused more on material and perception, *Dialogue* is the literal “dialogue” he is having with the artwork. Each brushstroke represents a breath and requires more energy and concentration for him to complete. What may seem like an insignificant block of color, was a stroke that has taken the artist weeks to create. To create the seamless transition from dark to light on such a scale requires incredible patience and repetitive action. This series is especially revolutionary for Lee because it is the first time we see color being introduced to his works.

From Line (1978) <https://www.tate.org.uk/art/artworks/lee-from-line-t07301>  
Oil paint and glue on canvas, 181.8 cm x 227.5 cm

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<sup>39</sup> Joan Kee, *Contemporary Korean Art: Tansaekhwa and the Urgency of Method*, (Minneapolis, MN: University of Minnesota Press, 2013): 180.

<sup>40</sup> *Ibid.*, 180

<sup>41</sup> Tate, "'From Winds', Lee Ufan, 1982," Tate, <https://www.tate.org.uk/art/artworks/lee-from-winds-t07302>.

<sup>42</sup> Zachary Small, "The Quiet Chaos in Lee Ufan's New Paintings," *Hyperallergic*, October 05, 2018, <https://hyperallergic.com/463190/the-quiet-chaos-in-lee-ufans-new-paintings/>.

### **Park Seo Bo** (1931-Present)

Park Seo Bo, born in 1931, is considered to be the spokesman for the *Informel* and Dansaekhwa movement as he was an integral part of both and their transitions. As a leader of the *Informel* movement, Park was known to be one of the most progressive artist in Korea at the time.<sup>43</sup> Many of his early works are created on oversized canvases, and he emulated the Western style of Cubism as seen in his painting *Seated Woman* (1931). When looking at his other works that are part of this famous *Ecriture* series, we can notice a drastic change in stylistic form. *Ecriture* begins in the 1970s, and it directly coincides with the transition from *Informel* to Dansaekhwa in the art world. In order to create these paintings, Park first covers the canvas in a milky color, and then uses a pencil to create repetitive strokes. He repeats this process several times before the strokes become visible within the light background. So unlike his colleague Lee Ufan, Park tries to undo form in his works – painting the canvas is a single color and using a pencil to create strokes within the paint allows the canvas and color to become united in a single plane (one of the major characteristics of Dansaekhwa is the reduction of plane).<sup>44</sup> While Lee expresses individuality in his strokes, Park erases it by precisely reproducing the same tight lines throughout his canvas.<sup>45</sup>

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<sup>43</sup> Yongna Kim, *Modern and Contemporary Art in Korea: Tradition, Modernity, and Identity*. Translated by Diana Hinds Evans, (Elizabeth, NJ: Hollym International Corp., 2005): 46.

<sup>44</sup> *Ibid.*, 48.

<sup>45</sup> Joan Kee, *Contemporary Korean Art: Tansaekhwa and the Urgency of Method*, (Minneapolis, MN: University of Minnesota Press, 2013): 191.

### Kimsooja (1957-Present)

Kimsooja was born in Daegu, South Korea in 1957. One of the leading female artists in Korea, her video and installation works have received international attention for her ability to “blur the boundaries between aesthetics and transcendent experience through her use of repetitive action, meditative practices, and serial forms.”<sup>46</sup> Kim’s early works consist of her famous *Bottari* series which incorporates the metaphors of “sewing” and “wrapping.”<sup>47</sup> *Bottari* not only refers to the actual multipurpose cloth that is used in the Korean household, but it also embodies women in Korean society. Traditionally, *bottari* is the piece of blanket fabric that is used to wrap objects in like a makeshift basket. However, the same fabric is also used to create tablecloths, bedsheets, and pillow covers. It is also highly associated with women’s work as well. Having lived in a traditional Korean family and lived the nomad life, Kim takes the *bottari* and uses it as a metaphor that suggests “birth, rest, love, sex, and death” and women as the beginning and the end.<sup>48</sup> In an interview, Kimsooja explains *Bottari*:

There are two different dimensions in my use of traditional Korean bedcover: one is the formalistic aspect as a tableau and as a potential sculpture. The other is a dimension of body and its destiny that embraces my personal questions as well as social, cultural and political issues. The bright color bedcovers that celebrate newly married couples – for happiness, love, fortune, many sons and long life – are contradictory symbols for life in Korean society, for a country that is going through a transitional period: from a traditional way of life to a modern one.<sup>49</sup>

Another famous series of works by Kim is her video series called *Needle Woman*. In this performance, Kim stands in the middle of the crowd unwavering. Through these performances, Kim is exploring the relationship between her body and the crowd around her. As she performs this in eight different cities across the world she observes how the geographical and cultural differences affect people’s responses to her. Although she does not work with physical fabric, her performance can be seen as an extension of *Bottari* as it continues to question the same

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<sup>46</sup> "Kimsooja," Art21, <https://art21.org/artist/kimsooja/>.

<sup>47</sup> Lóránd Hegyi, *Kimsooja*, (Milano: Silvana Editoriale Spa, 2012): 70.

<sup>48</sup> Yongna Kim, *Modern and Contemporary Art in Korea: Tradition, Modernity, and Identity*. Translated by Diana Hinds Evans, (Elizabeth, NJ: Hollym International Corp., 2005): 69.

<sup>49</sup> Lóránd Hegyi, *Kimsooja*, (Milano: Silvana Editoriale Spa, 2012): 69.



issues of aesthetics and the socio-cultural-political relationships in modern society.<sup>50</sup> In *Needle Woman*, Kim uses herself as the literal “needle” through which she engages with the world.

*Archive of the Mind* is independent from the other installation works that Kim has worked on as the only material used is clay rather than fabric and she invites the public to participate in a workshop to help create the clay balls that are displayed on the table. The wooden table is the canvas and clay sphere is the physical embodiment of the meditative practice. Inspired by the act of “wrapping,” Kim uses “rolling” as a way to “introduce a polarity between the symmetrical forces of the participants’ palms – transposing their state of mind into matter and matter into void.”<sup>51</sup>

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<sup>50</sup> Lóránd Hegyi, *Kimsooja*, (Milano: Silvana Editoriale Spa, 2012): 47.

<sup>51</sup> Kukje Gallery, "KIMSOOJA - Archive of Mind," Artsy, July 22, 2016, <https://www.artsy.net/show/kukje-gallery-kimsooja-archive-of-mind>.

### **Suh Do Ho** (1962-Present)

Suh Do Ho was born in 1962 and attended Seoul National University to study art. He later on relocated to the United States to further continue his studies at Rhode Island School of Design and Yale University. It was through this relocation that allowed Suh Do Ho to create his famous installations to talk about cultural displacement, the abstraction of place, and home. Suh himself claims that “leaving Korea to go to the US was the most difficult and yet the most important experience in my life. The experience of leaving home is what made me think and become aware for the first time of the notion of home as such.”<sup>52</sup> This is a sentiment that is often felt amongst the immigrant communities in America – displacement. What helps Suh’s works so appealing and relatable is his age. Having been educated in a generation where discourses of multiculturalism and post-nationalism exist and experiencing the effects of 9/11 forced Suh to question uprootedness and the underlying conditions of anxiety and depression that follow.<sup>53</sup>

This is why *Gate* fits well with this exhibition. Originally placed at the entrance of the gallery space at Seattle Art Museum, it utilized the theory of space and memory and transported the visitor into a figuratively, and maybe literally, different world. With the realistic images and animations projected on to the screen and polyester mesh gate, *Gate* plays with the visitor’s sense of space and place<sup>54</sup> *Reflection*, made out of the same polyester mesh material, is actually two full size replicas of a Korean gate constructed on opposite sides of a horizontal surface. An installation that is usually suspended above the ground, the viewer walks below the inverted gate and second guesses whether what he is seeing is the actual gate or the reflection. The viewer thinks it’s a trick as opposed to trusting their eyes and “see” what they are truly seeing. “The piece reminds us that if our immediate senses can be so easily thrown in doubt, then how much can we rely on our memories?”<sup>55</sup> By recreating places in which Suh has once called “home,” Suh is also exploring the “transportability” of space.<sup>56</sup> He plays with the desire and longing for an intimate space – a home – that can overcome its immobile state and be infinitely portable while maintaining its intimacy and specificity. However, the reality of such a space does not exist and

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<sup>52</sup> Hyesoo Woo, and Leeum, Samsung Museum of Art, *Do Ho Suh: Home Within Home*, (Seoul: Leeum, Samsung Museum of Art, 2012): 24.

<sup>53</sup> *Ibid.*, 142.

<sup>54</sup> *Ibid.*, 242.

<sup>55</sup> *Ibid.*, 242.

<sup>56</sup> *Ibid.*, 33.

the closest thing we can get to that is transcultural displacement – having a sense of belonging in multiple places but also belonging nowhere.

### Lee Bul (1964 – Present)

Born during the dictatorship of General Park in 1964, Lee Bul is considered to be one of the most famous artists of her generation of practicing Korean artists. Living through a military dictatorship, Lee experienced a lot of social oppression as her parents were politically active, which resulted in her mother going to jail and incapable of holding a regular job.<sup>57</sup> Naturally, these experiences have become a motivation behind her works as they focus on resisting repressive ideologies – socially, politically, culturally.

*Mon grand récit: Weep into stones...* (2005), which translates into “my grand narrative,” is part of a series of sculptures. The title is an allusion to Jean-François Lyotard’s definition of postmodernity as “the end of the grand narrative.”<sup>58</sup> In these works, Lee is inviting the viewer an insight into her utopia a simultaneous perfect place and no place. The White sculpture in the center is an upturned Hagia Sophia, and the LED sign that reads the words “Weep into Stones/Fables like Stones/Our Few Evil Days” is a quote from a 17<sup>th</sup> century English polymath named Thomas Browne who meditates on humanity’s vain quest for immortality in *Hydriotaphia, Urn Burial*.

*Thaw (Takaki Masao)* (2007) is a piece that is directly inspired by General Park Chung Hee. The secondary title of the piece *Takaki Masao* is Park’s adopted Japanese name.<sup>59</sup> In this sculpture, Lee has an effigy of Park’s naked body trapped in this “block of ice” in memory of the repressive, autocracy that he ruled the country with. The trail of black beads connected to the ice is represents the “kind of dark, nostalgic pull” many Koreans feel about Park and how many acknowledge that Korea would not have been able to move forward without him.<sup>60</sup>

*After Bruno Taut* (2013) one of the many sculptures that Lee creates inspired by the German architect Bruno Taut. One of Taut’s most famous achievements is the Glass Pavilion (1914) which recreated a spiritual utopia through colorful panes of glass and metal. In *After Bruno Taut*, Lee creates a chandelier made of crystals, glass, and metal. However, when you take

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<sup>57</sup> Yongna Kim, *Modern and Contemporary Art in Korea: Tradition, Modernity, and Identity*. Translated by Diana Hinds Evans, (Elizabeth, NJ: Hollym International Corp., 2005): 74.

<sup>58</sup> Amy, Michaël, Shim Chung Yim, Laura Colombino, Sunjung Kim, Soolin Lee, Eimear Martin, Alison Sampson, and Bindi Vora, *Lee Bul*. Edited by Stephanie Rosenthal, (London: Hayward Gallery Publishing, 2018): 98.

<sup>59</sup> *Ibid.*, 114.

<sup>60</sup> *Ibid.*, 114.

a closer look you can see that the chandelier is actually terrifying. Broken shards of glass and metals spike out. Lee takes the violent history she's lived through and recreates it into something that is beautiful, fragile, and dangerous at the same time. It is her ultimate utopia. The chandelier hangs low to ground suggesting that gravity and its own excess is weighing it down.<sup>61</sup>

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<sup>61</sup> Amy, Michaël, Shim Chung Yim, Laura Colombino, Sunjung Kim, SooJin Lee, Eimear Martin, Alison Sampson, and Bindi Vora, *Lee Bul*. Edited by Stephanie Rosenthal, (London: Hayward Gallery Publishing, 2018): 124.

**Minjung Kim (1962-Present)**

Minjung Kim was born in 1962 also under General Park's rule and during the period of Dansaekhwa. Kim attended Hongik University in Seoul, where she met her mentor Park Seo Bo.<sup>62</sup> Having worked so closely with him, Kim is often referred to as the "heir" of the Dansaekhwa movement as the influences of the movement are evident in her works. Like many of the works during the Dansaekhwa period, she sticks to the canvas and uses one color. Just like her mentor, Minjung Kim's work is born from an intense meditative process. Her father being a printer, Kim grew up with paper and ink, and that is reflected in the materials she uses – hanji paper made from mulberry tree bark. For Kim, her works in themselves are a meditation of the self. Using these "traditional" Korean materials and methods to create her collages, Kim is deliberate about every choice she makes just like Lee Ufan. Her series like *The Street* is created from slices of pleated hanji carefully placed. The darker lines are created from burning the edges with a flame. The subtle gradation in *Mountain* is achieved by manipulating the rate at which the color is absorbed by the paper.<sup>63</sup> As a contemporary artist using similar methods of the "past," Kim tries to prove that "traditional" and "modern" are not exclusive. What is characterized as Korean is modern and contemporary.

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<sup>62</sup> Christie's, "After Dansaekhwa: South Korea's New Generation of Artists," Christie's, July 11, 2018, <https://www.christies.com/features/How-Dansaekhwa-inspired-a-new-generation-of-South-Korean-artists-9251-1.aspx>.

<sup>63</sup> Ibid.

## Exhibition Order



Suh Do Ho, *Gate* (2011)

As the entrance of the gallery space, walking through *Gate* prepares the visitor for the “transportation” of space that he is about to experience in the exhibition space.



Suh Do Ho, *Seoul Home/L.A. Home* (1999)

After walking through the *Gate*, the visitor will enter the “home” of the exhibition. As you around and explore the home you will come across a few paintings in order: *Seated Woman*, *Jars*, and *Moon*, *Plum Blossoms*, and *Bird* as these are scenes of imagery that can be found in a home.





Park Seo Bo, *Seated Woman* (1931)



Kim Whanki, *Jars* (1955)



Kim Whanki, *Moon, Plum Blossoms, and Bird* (1959)

To continue the aesthetic story the next gallery will present other works by Kim Whanki.



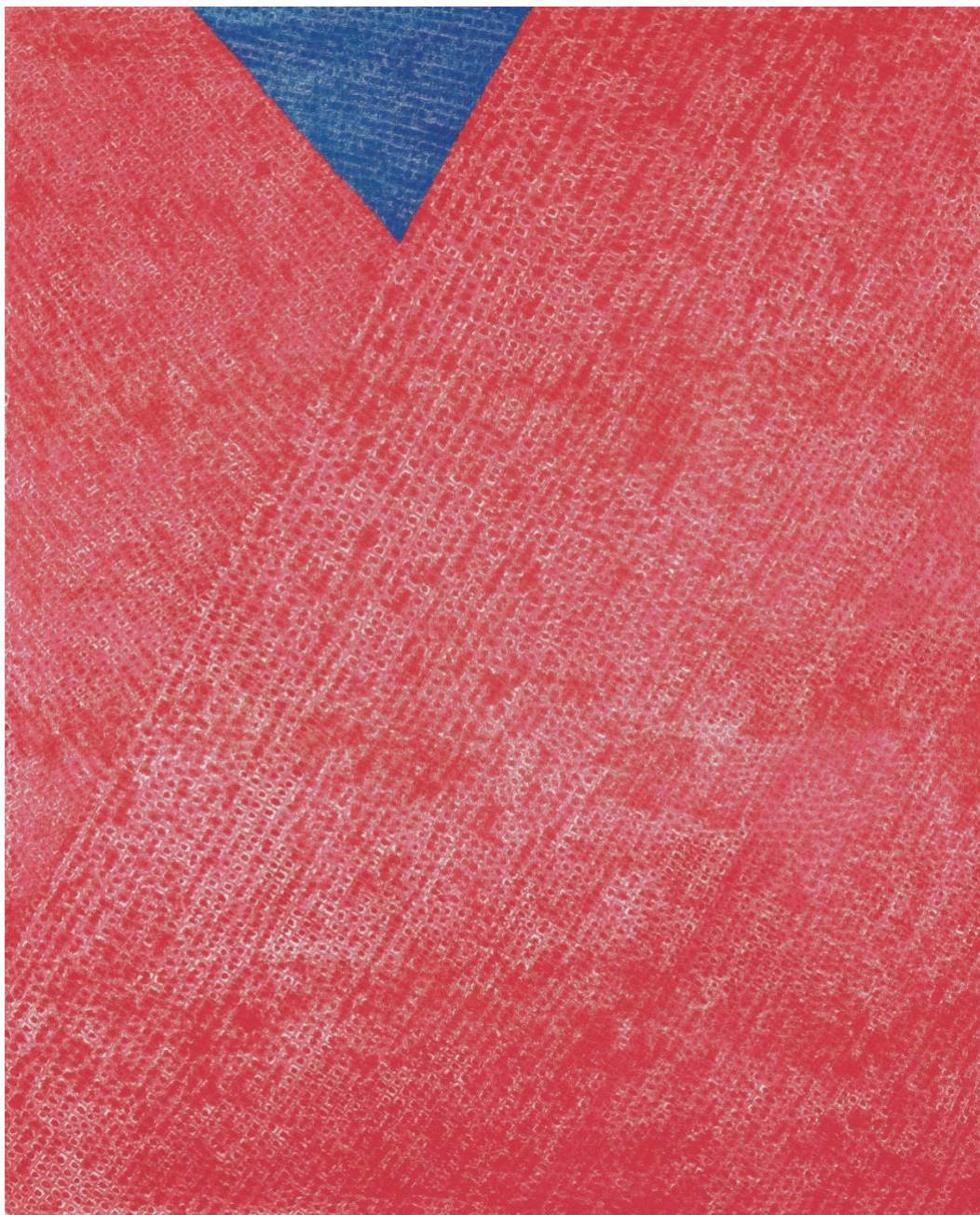


Kim Whanki, *Where, in What Form, Shall We Meet Again?* (1970)

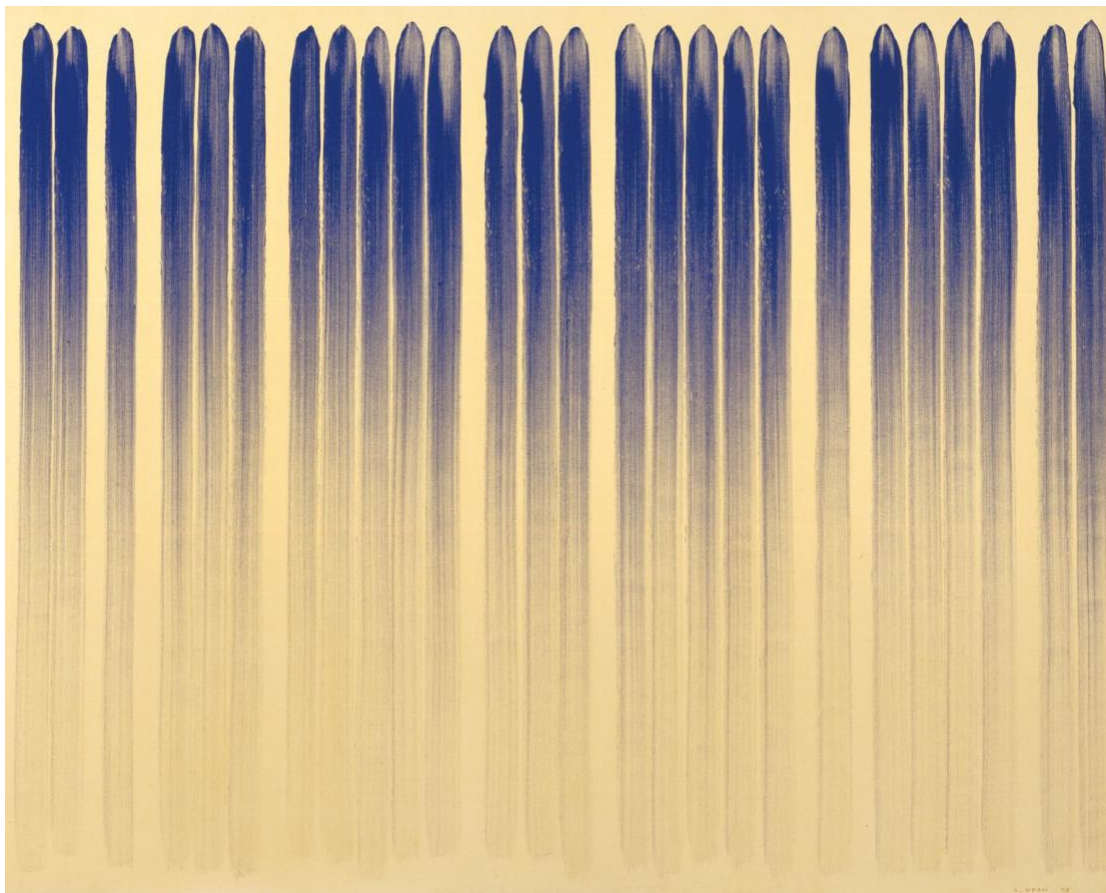


Kim Whanki, *Duet* (1974)



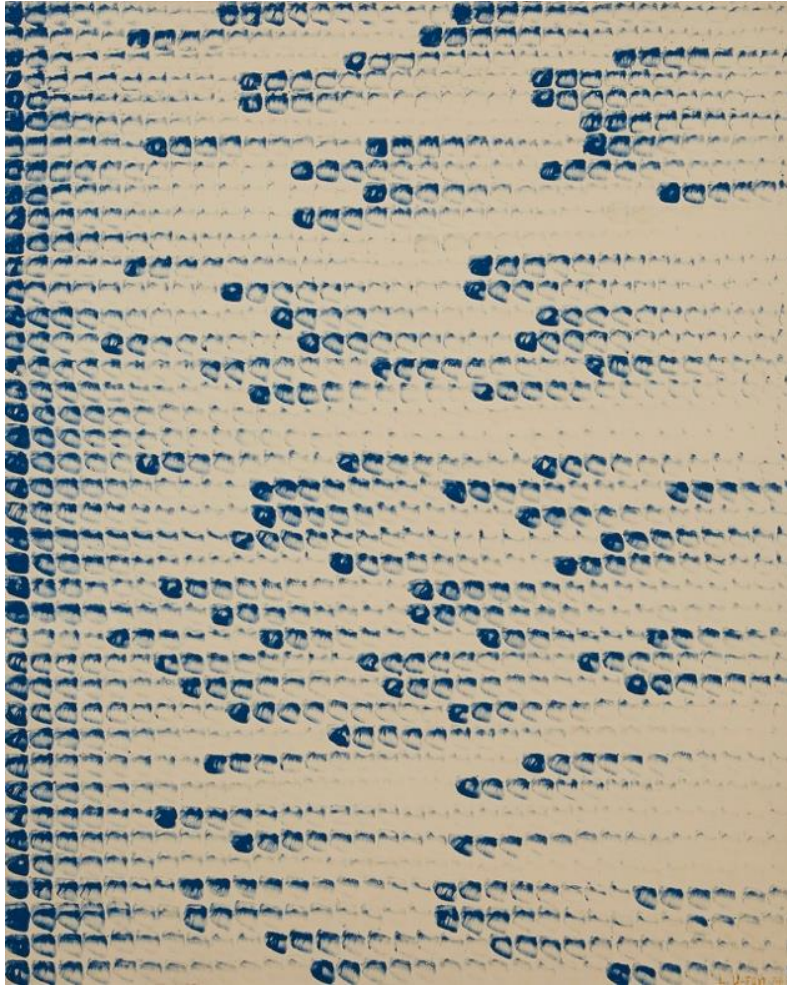


Kim Whanki, *Untitled 3-II-72 #220* (1972)



Lee Ufan, *From Line* (1978)





Lee Ufan, *From Point* (1974)



Lee Ufan, *From Point* (1983)





Lee Ufan, *With Winds* (1989)



Lee Ufan, *Dialogue* (2017)



Park Seo Bo, *Ecriture* (描法) No.10-79-83 (1979)



Park Seo Bo, *Ecriture* No.45-78 (1978)



Kimsooja, *Bottari* (2005)

These *bottaris* will be placed in each of the gallery rooms to guide the visitors throughout the exhibition and follow them throughout their travel.

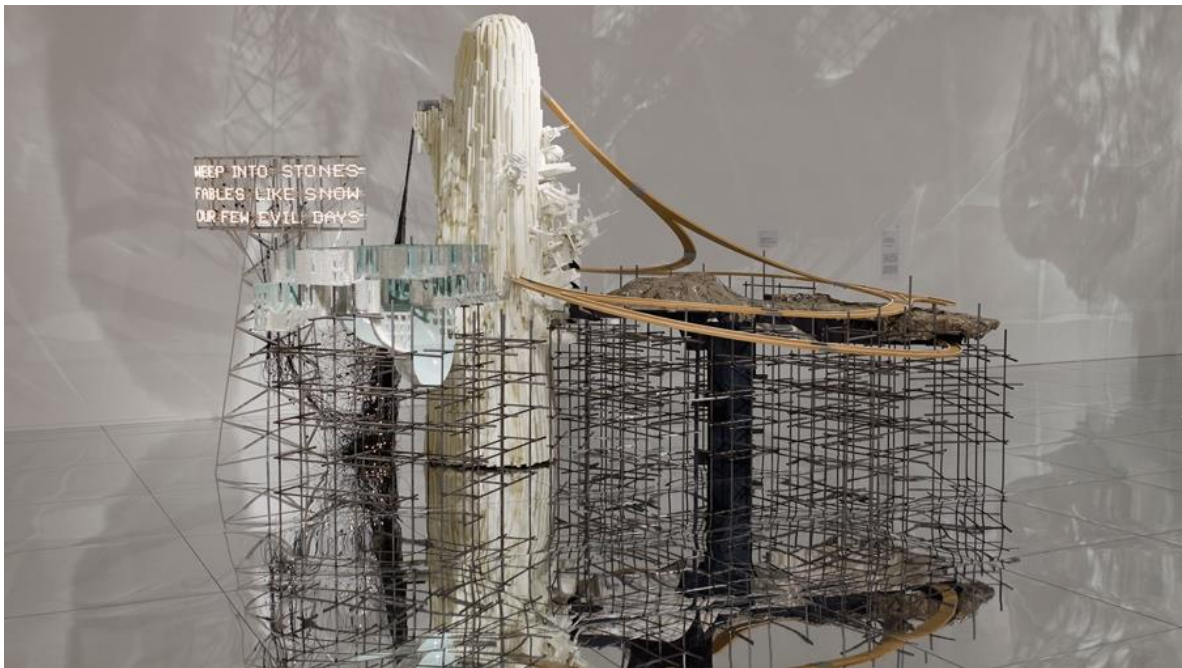


Kimsooja, *A Needle Woman, Tokyo* (1999) part of 8 channels, 6:33, video loop, silent





Kimsooja, *Archive of the Mind* (2016)



Lee Bul, *Mon grand récit: Weep into stones...* (2005)

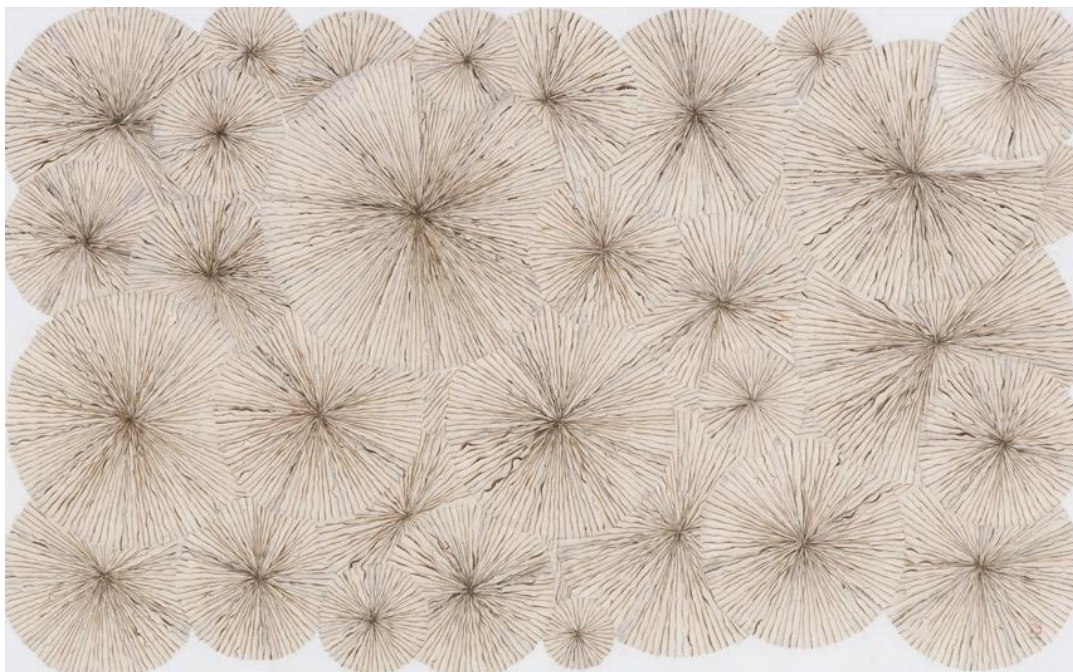


Lee Bul, *Thaw (Takaki Masao)* (2007)

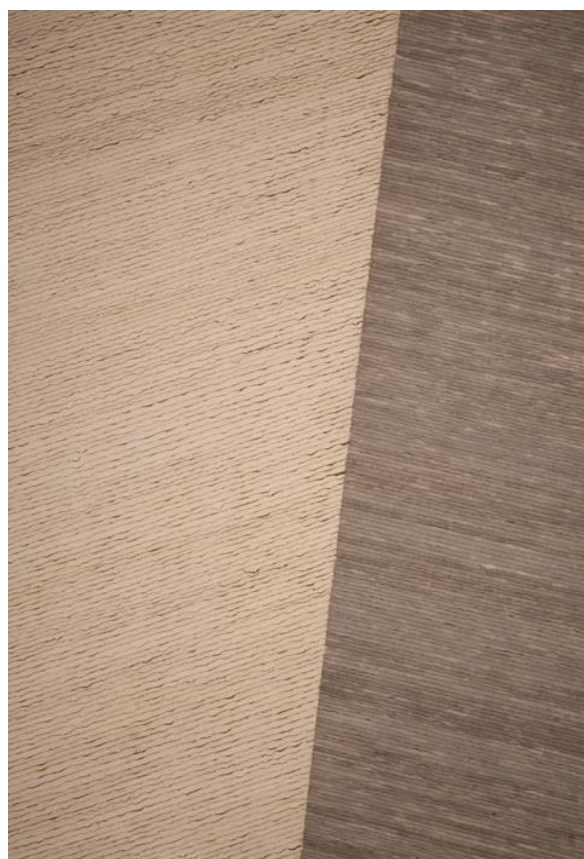


Lee Bul, *After Bruno Taut (Devotion to Drift)* (2013)





Minjung Kim, *The Street* (2014)



Minjung Kim, *The Corner* (2018)





Minjung Kim *Red Mountain* (2012)



Kimsooja, *Encounter – Looking into Sewing* (1998-2011)

Just as there was the *Seated Woman* at the entrance to greet the visitor into the home, this sculpture is escorting the visitor out of the gallery.



Suh Do Ho, *Reflection* (2005)

The last thing that the visitor sees. An appropriate ending to the exhibition as it captures not only the Korean traditional characteristics presented throughout the show, but it also sends the visitor off thinking about location, space, and identity. Where does your identity belong? Where does it not belong?

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