

Minneapolis Institute of Art



**Mia**

**The Shape of Time**  
Korean Art after 1989

Minneapolis Institute of Art

# The Shape of Time

Korean Art  
after 1989

# Entrance / First Gallery

# Dissonance

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**Image:** Heinkuhn OH (South Korean, born 1963), *Jungle, Aug 4, 2016*, 2016, from the series *Left face* (2006–present), inkjet print. Courtesy of the artist.

## **Sunkoo YUH**

여선구

American (born South Korea), born 1960

### **Monument for Parents, 2013**

부모님을 위한 기념비

Glazed stoneware

Collection of the artist

Sunkoo Yuh's work embodies duality and tension, reconciling his identity as an artist born and educated in South Korea but now living in Athens, Georgia. Twenty-five years after leaving, Yuh returned after the sudden passing of his parents. During a four-month artist residency in the city of Gimhae, he completed *Monument for Parents*, letting the material, his hands, and his memories guide him, rather than working from preliminary drawings.

Yuh's large totemic sculptures convey memories, feelings, and the perpetual state of dissonance he feels between two dissimilar cultures. He calls them "stacked histories," each figure representing his various personas.

## **PARK Chan-kyong**

박찬경

South Korean, born 1965

### **Power Passage, 2004–7**

파워통로

2-channel video, wall text

Running time: 9 minutes, 18 seconds; and 11 minutes, 58 seconds

Courtesy of the artist

*Power Passage* juxtaposes two seemingly disparate incidents from the 1970s: the space race between the United States and the Soviet Union, and people from North and South Korea hunting for tunnels beneath the Demilitarized Zone (DMZ), which could allow invading soldiers to cross from one country to the other.

The title conveys Park Chan-kyong's hope of transcending the impasse of these two nations, which lack any authorized physical passage between them. Park explores how images affect society's memory of the past, enabling a deeper comprehension of the rupture between the two Koreas and contextualizing this regional trauma within global history.

**NOH Suntag**

**노순택**

South Korean, born 1971



**From the series Forgetting Machines,**  
2005–present  
Inkjet prints

Collection of the artist

Noh Suntag rephotographed existing portraits from the tombs of those who died during the Gwangju Uprising (May 18–27, 1980). During the military crackdown in response to this protest for democracy, an estimated 4,634 people died, were injured, or disappeared. Noh's work depicts the various stages of decay and degradation of the photographs that remained in front of the cemetery. The faded, blurred, and even destroyed portraits demonstrate that the processes of remembering and forgetting are in constant dialogue with each other, posing a question: How does society remember and forget the violence, resistance, and sacrifices that ultimately shape our memories?

The date and cause of death for each person are inscribed on the photographs.

**Hwang Ho-geol** 1960.10.7–1980.5.23, High school student /  
Gunshot wound to the abdomen and leg

**Ryu Young-sun** 1953.5.9–1980.5.27, College student /  
Penetrating gunshot wound to the face

**Park Gwi-ju** 1933.3.10–1980.6.7, Milk delivery service man /  
Cerebral hemorrhage after being hit by a military vehicle

**Park Byeong-gyu** 1961.5.4–1980.5.27, College student /  
Penetrating gunshot wound to the left side of chest and right knee

**Park In-bae** 1962.9.20–1980.5.21, Pearl factory worker /  
Gunshot wound to the left side of neck

**Kim Wan-bong** 1966.7.24–1980.5.21, Middle school student /  
Gunshot wound to back of the neck

**Shin Yang-gyun** 1949.5.5–1980.5.21, Truck driver /  
Disappeared after heading downtown to see the demonstrations

**Kim Dong-jin** 1932.9.13–1980.5.22, Farmer /  
Internal bleeding after being hit by a military vehicle

**Na An-ju** 1953.2.27–1980.5.21, Day laborer /  
Gunshot wound to the waist and left side of chest

**Kim Gyeong-sun** 1954.3.22–1980.5.21, Homemaker /  
Disappeared after being chased by the military on her way  
to the grocery store

**Kim Young-muk** 1926.8.8–1990.5.15, Farmer /  
Gunshot wound inflicted by the military while working in the  
village; passed away after ten years under medical care

**Kim Gwang-seok** 1954.10.19–1980.5.21, College student /  
Gunshot wound to the left side of chest; a penetrating wound  
through left arm

**Kim Nam-seok** 1961.4.8–1980.5.23, Student /  
Gunshot wound. Skeletal remains buried in Gwangju Memorial  
Cemetery; identified by DNA test twenty-two years after going  
missing in Geumnamno, Gwangju

**Cho Sa-cheon** 1946.8.8–1980.5.21, Construction worker /  
Gunshot wound to the left side of chest

**Ahn Byeong-bok** 1960.11.17–1980.5.21, Tailor /  
Fractured skull, amputated left shoulder

**Choi Seung-hui** 1960.10.4–1980.5.22, College student /  
Penetrating gunshot wound to the right side of chest; rupture  
of the liver

**Yun Jae-sik** 1950.1.6–1980.5.21, Food wholesaler /  
Depressed skull fracture, gunshot wound to the back right  
side of chest

**Jung In-chaе** 1941.1.2–1980.5.21, Plasterer /  
Disappeared after participating in a motorcade protesting the  
brutal suppression by the military



# Second Gallery

## Dissonance

**Yeondoo JUNG**

정연두

South Korean, born 1969

**Eulji Theater, 2019**

을지 극장

Solvent printing, LED light box, sound

Collection of the artist

This colossal photograph was staged at Eulji Observatory, one of thirteen lookouts along the Demilitarized Zone (DMZ). Blurring the line between fact and fiction, Yeondoo Jung placed performers in the scene and captured their interaction with visitors at what has become a popular tourist destination. By weaving together stories from soldiers' personal experiences, archival accounts, and folktales, Jung creates an alternative narrative that counters the idea of the DMZ as stigmatized and static.

To further engage the viewer in the role of tourist, Jung has included an audio component with this work. Use the handsets nearby to hear birdsong from the Eulji Observatory as well as a guided tour of the site.

**Minouk LIM**

**임민욱**

South Korean, born 1968



**From the series Portable Keeper, 2022**

Courtesy of the artist and Tina Kim Gallery, New York

PLATFORM, LEFT TO RIGHT

**A Day Far Away**

**머나 먼 하루**

Wood cane, polyurethane resin, wooden bird

**Coupling of Choice**

**무작위**

Wood cane, polyurethane resin, epoxy resin, cuttlebone, brown cord

**Uhbooba**

**어부바**

Wood cane, gourd, cuttlebone, paint

**Ready to Whirl**

**준비**

Wood cane, cuttlebone, polyurethane resin, wooden bird

HANGING, LEFT TO RIGHT

**Prehension**

**터득**

Wood cane, gourd, urethane resin, paint

**Mother Tongue**

**모어**

Wood cane, polyurethane resin, cuttlebone

**Enwinded Score**

**휘말린 악보**

Wood cane, cuttlebone, feather

**Lonesome Viewer**

**외로운 시청자**

Wood cane, cuttlebone, barnacle shell, kalopanax thorn, latex cord

The staffs in Minouk Lim's Portable Keeper series were originally carved by Chai Eui Jin (1937–2016), who survived the Mungyeong massacre of December 24, 1949, by hiding under the bodies of his dead relatives. To commune with the family members, friends, and neighbors whose murders he witnessed, he began picking up canes from a forest and carving them. For Chai, each represents a human soul, and the carving maintains both the memory of the victims and an awareness of the crimes, which were denied by the government for more than five decades.

Chai later entrusted Lim with his cache of canes to bring them forward into the future. Lim adorns the staffs with her own repertoire of readymade and found objects, creating wooden effigies that similarly memorialize the victims and admonish against repeating the past.



**Kyungah HAM**

**함경아**

South Korean, born 1966



LEFT

**What you see is the unseen /  
Chandeliers for Five Cities SK 01-06,  
2018-19**

**당신이 보는 것은 보이지 않는 것이다 / 다섯  
도시를 위한 상들리에 SK 01-06**

North Korean hand embroidery, silk threads on  
cotton, middleman, smuggling, bribe, tension,  
anxiety, censorship, ideology, wooden frame,  
approximately 1,600 hrs./2 persons

RIGHT

**What you see is the unseen /  
Chandeliers for Five Cities BR 04-04,  
2015-16**

**당신이 보는 것은 보이지 않는 것이다 / 다섯  
도시를 위한 상들리에 BR 04-04**

North Korean hand embroidery, silk threads on  
cotton, middleman, smuggling, bribe, tension,  
anxiety, censorship, ideology, wooden frame,  
approximately 2,200 hrs./2 persons

Courtesy of the artist and Kukje Gallery

After discovering North Korean propaganda leaflets in front of her house in 2008, Kyungah Ham decided to try communicating directly with North Koreans, a feat not only forbidden but seemingly impossible. For more than a decade, the artist has produced elaborate hand-embroideries—a traditional craft deeply rooted in Korean culture—in collaboration with anonymous North Koreans.

To create *What you see is the unseen / Chandeliers for Five Cities*, the most recent series in Ham's Embroidery Project, her computer-rendered designs were smuggled through intermediaries based in China or Russia, who passed on the work to North Korean artisans for stitching. Ham depicts the chandeliers swaying precariously or falling, a symbolic representation of the instability sown by other countries in Korea at various stages of its nationhood.

**Hayoun KWON**

**권하윤**

South Korean, born 1981

**489 Years, 2016**

**489년**

Single-channel video

Running time: 11 minutes, 18 seconds

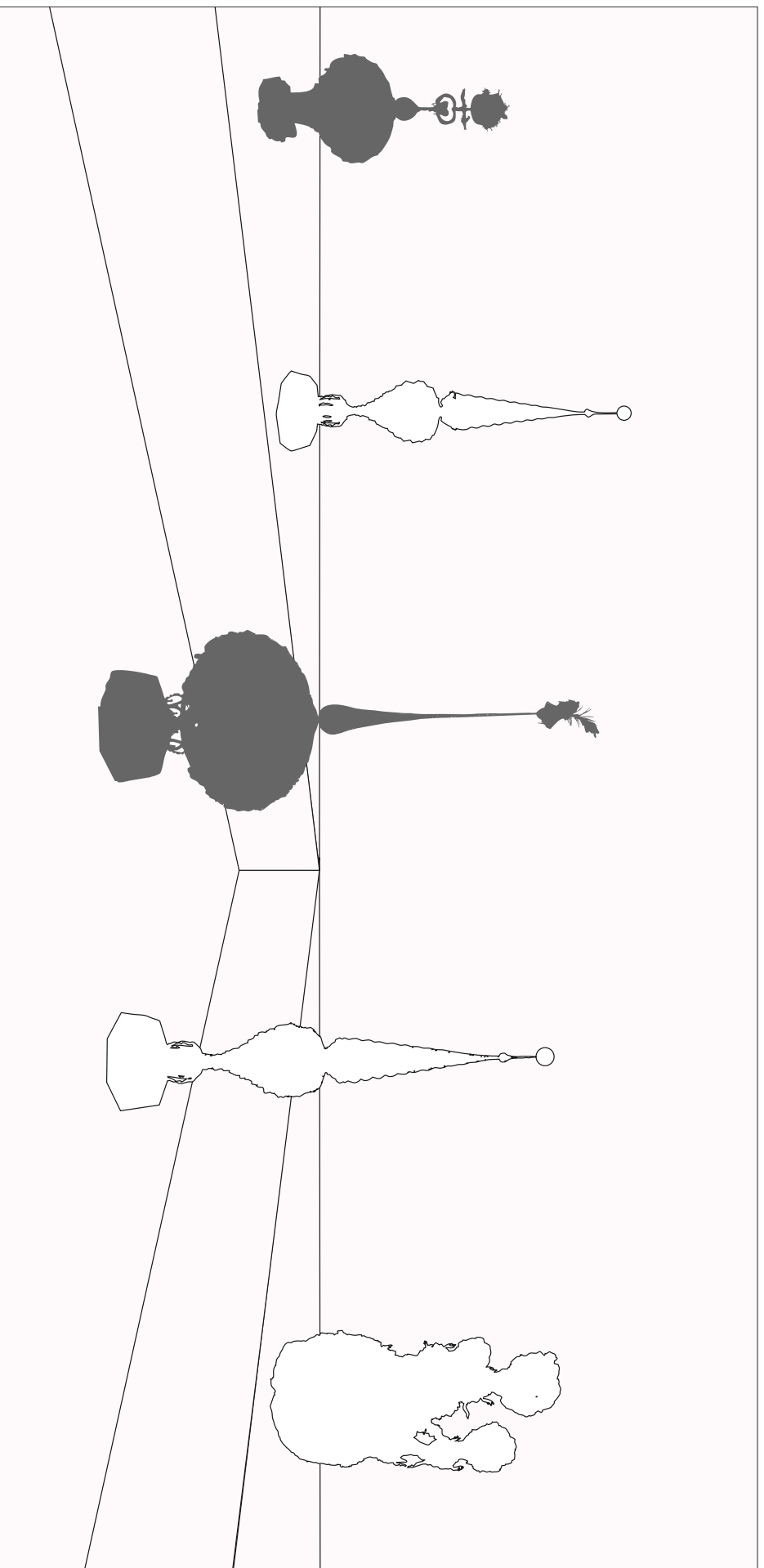
Collection of the artist

Using virtual reality, Hayoun Kwon created a video depicting the Demilitarized Zone (DMZ). Kwon animates the memories that Mr. Kim, a former South Korean soldier, shared of his sunset-to-sunrise shift on covert patrol. Viewers virtually travel through the DMZ, experiencing an otherwise inaccessible, dangerous, yet ethereal space. Kwon examines the enigma of the DMZ: somewhere that exists both as an idea and a place; called "demilitarized" despite being the most fortified strip of land on Earth; a no-man's-land but also an ecologically rich nature wildlife sanctuary.

The title *489 Years* poignantly refers to the amount of time experts say it would take to clear the one million antipersonnel mines placed within this buffer zone.

# Third Gallery

## Dissonance/ Reinvention



## Yeesoogyung

이수경

South Korean, born 1963

UPPER PLATFORM, LEFT

**Dragon's Bride Lion Totem, Shadow, 2021**

용의 신부 사자 토템, 그림자

3D printing, acrylic, brass, epoxy, iron, resin

LOWER PLATFORM, LEFT

**Lion Totem, 2019**

사자 토템

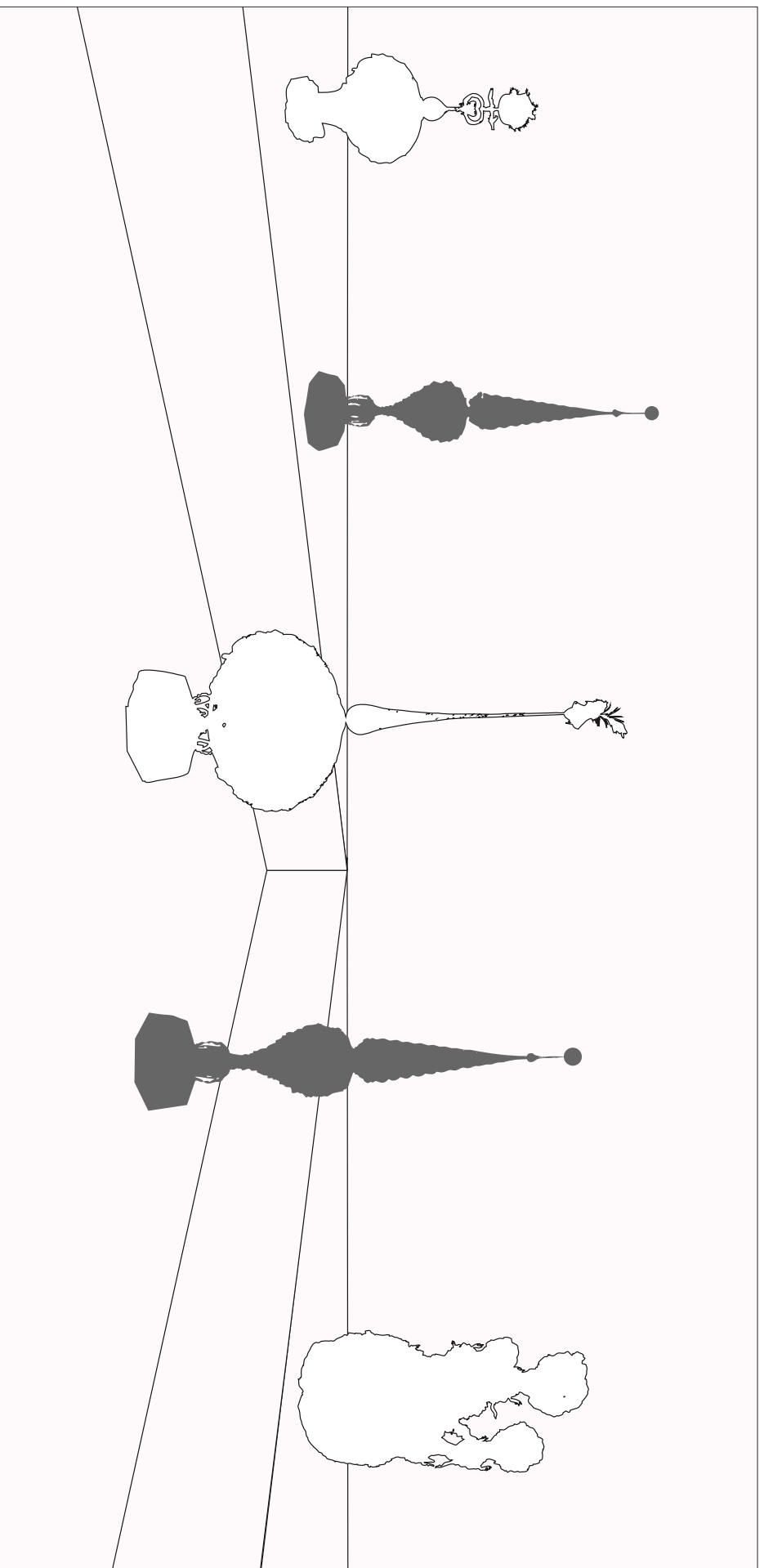
Steel, brass, glass, epoxy, wood, feather, mirror, pearl,  
24K gold leaf, mother-of-pearl

From the series Moonlight Crown

Collection of the artist

Yeesoogyung's Moonlight Crown series builds on her interest in sculptural forms assembled from fragmented, often disparate materials.

Pairs of objects represent the light and dark sides of the moon, not as opposites but as a blending of two worlds—one seen, the other in shadow. The artist's embellished, architecture-like structures rise from a crown-shaped base, which purposefully uses a historical symbol of male-centered power structures as a foot. Emblematic of gold crowns dating from the ancient Korean kingdom of Shilla (57 BCE–935 CE), Yeesoogyung's crowns are not only ornate statements of sovereignty but provide a foundation for work that, in the artist's words, "permeates our lives to become a complete being and portray that our body is a sacred temple, and our energy is that splendid crown."



**Yeesookyung**  
**이수경**  
South Korean, born 1963  
UPPER PLATFORM, RIGHT  
**Baris Tears, Shadow, 2021**  
**바리의 눈물, 그림자**  
3D printing, epoxy, iron, wood, resin  
LOWER PLATFORM, RIGHT  
**Baris Tears, 2019**  
**바리의 눈물**  
Steel, brass, glass, epoxy, wood, resin, crystal, 24K  
gold leaf, mother-of-pearl

From the series Moonlight Crown  
Collection of the artist

The Princess Bari myth tells the story of a woman's subordination within the male-centered Confucian structure of premodern Korean society. What draws artist Yeesookyung to the narrative is the outcome of the tale, in which Bari, through grit and determination, travels to the world of the dead to save her parents. As a healer who becomes a divine ancestor of shamans, straddling the worlds of the living and the dead, Bari serves as an archetype from which modern women can draw strength and power.

The variety of decorative pointed spires capping Yeesookyung's sculptures are intended to serve as transmitters, creating connections between us and the spirit world.

## Do Ho SUH 서도호

South Korean, born 1962

### **Some/One**, 2005 Stainless steel, military dog tags, and fiberglass resin

Minneapolis Institute of Art, The John R. Van Derlip Fund and Gift of Funds from the Sit Investment Associates Foundation 2012.77A-D

Before moving to the United States, Do Ho Suh fulfilled his mandatory service in the Korean military. He later drew on this experience for an assignment at the Rhode Island School of Design, where he was tasked with "using the form of clothing to address this issue of identity." *Some/One* extends his consideration of this theme.

Based on a traditional coat of Asian armor, the sculpture is composed of thousands of polished military dog tags. As the title indicates, the work juxtaposes the collective represented by the armor with the individuals symbolized by the dog tags, each evoking a single soldier. The imposing, larger-than-life robe stands in contrast to the thin, vulnerable dog tags, which may also be said to embody the poetic symbolism of fallen warriors.



## Yeesookyung

이수경

South Korean, born 1963

UPPER RIGHT PLATFORM

### **Intimate Sisters—West Peak**, 2021 다정한 자매들, 서쪽 산꼭대기

Brass, epoxy, iron, resin

From the series Moonlight Crown

Collection of the artist

*Intimate Sisters—West Peak* is part of a new group of five sculptures in the Moonlight Crown series, each titled for one of the five cardinal points—north, south, east, west, and center—in Chinese cosmology. The group also reflects concepts from *wuxing*, an ancient Chinese understanding of the Five Phases—water, fire, wood, metal, and earth—that account for change in the cosmos. This sculpture correlates to New Yin and the element of metal. The surface of the sculpture simulates basalt, a product of volcanic lava flow, while the women depicted portray a power drawn from struggle, resilience, and self-reliance.

## AHN Sekwon

안세권

South Korean, born 1968

RIGHT TO LEFT

**Lights of Wolgok-dong I, 2005**

월곡동의 빛 I

**Disappearing Lights of Wolgok-dong I, 2006**

월곡동의 사라지는 빛 I

**Disappearing Lights of Wolgok-dong II, 2007**

월곡동의 사라지는 빛 II

Inkjet prints

Collection of the artist

Ahn Sekwon's evocative triptych stands as a visual elegy for the Wolgok-dong neighborhood, chronicling its gradual eradication. Situated in the heart of northern Seoul, Wolgok-dong grew in population density in the 1970s until eventually the government declared the neighborhood obsolete and replaced its original structures with towering apartment complexes. By the 2000s, the area had become emblematic of the government's controversial New Town Project, intended to relieve crowded conditions through new development.

Ahn used old military aerial cameras, with long exposures, to dramatically document Wolgok-dong's transformation. The changes depicted parallel global efforts to meet housing demands and revitalize cities using eminent domain and urban renewal—and echo the experiences of residents of other cities who have faced displacement due to gentrification.



## Juree KIM

김주리

South Korean, born 1980

**Evanescent Landscape—Hwigyeong:**

**Philadelphia, 2023; Minneapolis, 2024**

소실되는 풍경—휘경: 필라델피아

(미네아폴리스, 2024)

Soil

Commissioned by the Philadelphia Museum of Art, 2023  
(Collection of the artist)

Juree Kim's partially ruined landscape is constructed from unfired clay and is designed to dissolve in water. Here, it is presented dry, having dissolved for a period of sixteen weeks. It captures a neighborhood in transition due to rapid urban development. Kim started this series of artworks in 2008, around the time the government designated the neighborhood where her studio was once located, Hwigyeong-dong, a redevelopment zone under the New Town Project. Kim's depiction of Hwigyeong-dong narrates the memories and aspirations that people have for their homes while simultaneously portraying the inherent fragility of existence. For those who have experienced the effects of gentrification and the disruption of neighborhoods, Kim's work needs no explanation.



# Fourth Gallery

## Reinvention

**Kyeok KIM**

김계옥

South Korean, born 1977



**Second Surface\_02, \_03, \_04, 2019**

제2의 표피\_02, \_03, \_04

Copper, gold leaf

Collection of the artist

Kyeok Kim's conceptually based work explores the idea of a "second skin." To make these large, amorphous, cloak-like skins, Kim borrows techniques from the field of handmade studio-art jewelry. Meditative in its repetition, each layer is composed of patterned patches of intricately crocheted copper wire, which are then adorned with gold leaf.

This sculpture and its title suggest concealment, armor, and security. As a form of camouflage that reinterprets human skin, *Second Surface* addresses issues of body image, body shaming, and their relation to the unattainable ideals of beauty propagated by the fashion and cosmetic industries.

**Suki Seokyeong KANG**

강서경

South Korean, born 1977

CENTER OF GALLERY, LEFT TO RIGHT

**Narrow Meadow #18-04, 2013-18**

좁은 초원 #18-04

Painted steel, thread, woven dyed  
*Hwamunseok* (sedge mat), leather scraps,  
wooden wheels

**Tender Meander #20-08, 2019-20**

얽은 방랑 #20-08

Painted steel, thread, wire, tree trunk, leather  
scraps, nail, wooden wheels

**Mat 61 × 81 #19-20, 2019**

자리 61 × 81 #19-20

Painted steel, thread, wood frame, brass bolts,  
leather scraps, wheels

**Mat 61 × 81 #19-21, 2018-19**

자리 61 × 81 #19-21

Painted steel, woven dyed *Hwamunseok*  
(sedge mat), thread, wood frame, brass bolts,  
leather scraps, wheels

**Jeong #18-02, 2018**

정 #18-02

Painted steel, wood frame, thread, wooden  
wheels, brass bolts, leather scraps

Far left: Courtesy of the artist and Kukje Gallery; all others: Collection  
of the artist

Suki Seokyeong Kang creates minimalistic installations that are conceived as a giant three-dimensional canvas of varied sculptures joined together to create a complete composition. Her works conceptually examine the present through the lens of the past. Here, Kang's structure is inspired by *jeongganbo*, a Korean system of musical notation developed in the 15th century, in which a grid-like diagram indicates the duration of a note by the number of repeated squares, called *jeonggan*, that it occupies. The square unit functions as the visual and artistic frame of Kang's work.

*Hwamunseok*, a handcrafted straw mat, is a traditional form that repeatedly appears in Kang's works. These mats evoke those used in *Chunaengmu* (Spring Nightingale Dance), a dance performed for royalty in the 1800s. During one critical moment, a female dancer standing on a *Hwamunseok* subtly reveals her neck to the king, an act Kang celebrates as a continuing touchstone for women's agency.

**Suki Seokyeong KANG**

강서경

South Korean, born 1977



TK ON WALL, LEFT TO RIGHT

**Mat Black Mat 122 × 163 #21-48,**  
2020–21

**자리 검은 자리 122 × 163 #21-48**

Woven dyed *Hwamunseok* (sedge mat),  
thread; bracket: painted steel

**Mat 120 × 165 #22-51,** 2021–22

**자리 120 × 165 #22-51**

Painted steel, woven dyed *Hwamunseok*  
(sedge mat), thread, wood frame, brass bolts,  
leather scraps

**Mat 120 × 165 #22-47,** 2020–21

**자리 120 × 165 #22-47**

Painted steel, woven dyed *Hwamunseok*  
(sedge mat), thread, wood frame, brass bolts,  
leather scraps

**Mat Black Mat 122 × 163 #19-17,** 2019

**자리 검은 자리 122 × 163 #19-17**

Woven dyed *Hwamunseok* (sedge mat),  
thread; bracket: painted steel

Collection of the artist

**JU Se-kyun**

주세균

South Korean, born 1980



RIGHT

**Dinner, 2015**

**저녁 식사**

Single-channel video

Running time: 15 minutes, 28 seconds

LEFT

**Cupboard No. 5, 2017**

**찬장 No. 5**

Hardwood, white pigmented oil, Moru glass

Collection of the artist

Ju Se-kyun's video and cabinet explore how rules, morals, and modes of conduct are imparted daily through family socialization, particularly during a child's formative years. The artist underscores how these values are conveyed through the dining table's setting and the ritualistic act of sharing meals with family members, shaping the forms of the ceramic tableware out of words such as patience, honesty, sacrifice, and responsibility in Korean and English. The vessels then serve as receptacles for main courses and side dishes of rice and vegetables. These containers play a central role in Ju's video, featured in the kitchen and on the table.

# Fifth Gallery

## Coexistence

**Kelvin Kyung Kun PARK**

**박경근**

South Korean, born 1978

**A Dream of Iron, 2014**

**철의 꿈**

3-channel 1080p HD video, 2-channel audio

Running time: 13 minutes, 11 seconds

Collection of the artist

*A Dream of Iron* takes its viewers in a time machine that jogs and skips through Korea's ancient and modern industries. Filmed in POSCO (Pohang Iron and Steel Company, Ltd.), located in Pohang, the mecca of the Korean iron industry, as well as the shipyard of Hyundai Heavy Industries in nearby Ulsan, Kelvin Kyung Kun Park's cinematography portrays these imposing industrial yet captivating settings as the majestic birthplaces of Korea's key industries. Drawing visual connections between the whales that appear in prehistoric petroglyphs and the gigantic ships in Hyundai's shipyard, the artist links them both to feeding the Korean people. Binding these scenes together is a reenactment of a shamanistic ritual that communicates the Korean people's cycle of sacrifice for the good of community, company, and, ultimately, country.

**Donghyun SON**

손동현

South Korean, born 1980

LEFT TO RIGHT

**Rockin' Robin, 2008–9**

로킹 로빈

**Beat It, 2008**

빳 잇

**Billie Jean, 2008–9**

빌리 진

**In the Closet, 2008–9**

인 더 클로젯

**One More Chance, 2008**

원 모어 찬스

From the series Portrait of the King  
Ink and colors on paper

Collection of the artist

A fusion of Asian painting tradition and the pulsating vibes of pop culture radiates from this array of portraits of the American musical artist Michael Jackson (1958–2009). Donghyun Son employs the meticulous style exclusive to paintings of rulers in Korea's Joseon dynasty (1392–1910) and applies it to a modern-day royal, the "King of Pop." Over the course of his forty-part Portrait of the King series, Son chronicles Jackson's transformative journey by referencing iconic moments in his career (1964–2009). Son draws on the iconography and customs of the Joseon dynasty throughout. Jackson appears as a lesser noble, on a chair with a leopard pelt, in portraits that depict earlier moments in his career. For those that reference moments after 1989, when he was proclaimed the King of Pop, he sits on a red throne.

# Sixth Gallery

## Coexistence



**Michael JOO**

마이클 주

American, born 1966

**Headless (mfg portrait), 2000**

헤드리스 (생산된 초상)

Urethane foam, vinyl plastic, styrene plastic,  
stainless steel wire, neodymium magnets

Denver Art Museum: Gift from Vicki and Kent Logan to the Collection  
of the Denver Art Museum 2001.758.1-64

In this installation, Michael Joo questions the perceived boundaries between divine and human power. He repurposes sacred imagery to create unexpected juxtapositions that embody the impacts of cultural exchange and manufacturing. *Headless (mfg portrait)* consists of NERF-foam-bodied figures in the form of headless seated Buddhas, each with an emblematic American toy head. These pop-cultural heads, levitating above the bodies thanks to neodymium magnets, represent a century of globalized American manufacturing: each was designed in the United States, manufactured in Asia, and then brought back to market in the States. Here we present sixteen of the sixty-four figures that Joo created.



**YOO Eui-jeong**

**유의정**

South Korean, born 1981

**Treasures of Daily Life, 2008–2021**

**일상에서 찾은 보물들**

Mixed media

Collection of the artist

Yoo Eui-jeong's deep respect for Korea's ceramic-making heritage led him to grapple with the challenge of modernizing traditional materials, techniques, shapes, and decorations in his practice. Blending inherited traditions with contemporary culture, Yoo appropriates iconography from European and American corporations, as well as other popular and commercial images. By presenting these icons as ceramic sculptures, Yoo positions them as cultural symbols of our time, with the aspiration that they will evolve into treasures in the future. Crafted in porcelain and varied types of glazes, some with gilding, the objects become constructed truths left for future generations to determine whether they are artifacts or artifice.

# Seventh Gallery

## Being Seen

**Yuni Kim LANG**

유니 김 랑

American (born South Korea), born 1986

LEFT

**Comfort Hair, 2013**

컴포트 헤어

Mixed fiber

RIGHT

**Comfort Hair—Woven Identity I, 2013**

컴포트 헤어—엮어진 정체성 I

Inkjet print

Collection of the artist

The series *Comfort Hair* directly critiques centuries of oppression experienced by women of Korean ancestry. Yuni Kim Lang references *gache*, or tall wigs, worn by fashionable Korean women during the Joseon dynasty (1392–1910). For Lang, the outsized wig is not a statement of fashion or status but restriction, symbolizing the burden that women must literally and figuratively carry. The title of this series is a reference to "comfort women," a term for the Korean women forced into sexual slavery by the imperial Japanese government before and during World War II.

"I was born wearing a metaphoric *gache* on my head," Lang has said. "It didn't matter how much I didn't identify with the previous generation of women; it was my destiny." The twisting, knotting, and braiding of each strand of black polypropylene rope and synthetic hair provided Lang with an opportunity to work through her frustrations with societal ideas of gender, identity, and idealized beauty.

## Sang-hee YUN

윤상희

South Korean, born 1978

### **An Attack by Green Horns, 2009**

초록 뿔의 공격

Wood, *ottchil* (lacquer), silver, gold plating, gold leaf

Collection of the artist

Sang-hee Yun's *An Attack by Green Horns* seems more like body armor than a necklace, serving two roles—defense and offense. This lacquered and gold-plated construction challenges the silence surrounding violence against women in Korean society.

The vocabulary of Yun's jewelry stems from her own childhood, when she witnessed her mother's two tumultuous marriages and had to take on the role of protector. Her childhood wish to have some sort of charm that would guard her and her family from danger inspired the dagger-like projections that are the main elements of her sculptural jewelry.



## Sang-hee YUN

윤상희

South Korean, born 1978

### **The Bad Dream of Marriage, 2016–17**

결혼의 악몽

3D printing, *ottchil* (lacquer), hemp cloth, mother-of-pearl, ABS polymer, brass, gold plating, bean curd, gold powder, gold leaf

Collection of the artist

*The Bad Dream of Marriage* is part of a series of autobiographical sculptures examining the artist's life, decade by decade. The ornamentation on this lidded container belies its subject, the unhappy marriage that Sang-hee Yun endured in her twenties. Yun's merging of centuries-old lacquer techniques and computer-aided design sets her apart from her peers in lacquerwork, a field historically dominated in Korea by men and resistant to non-traditional methods. The artist thinks of her chosen medium as a message, the durable, fire-resistant, and impervious-to-moisture *ottchil* lacquer communicating protection and empowerment.

**CHANG Jia**

**장지아**

South Korean, born 1973



**Standing Up Peeing, 2006**

**서서 오줌 누기**

Inkjet prints

Collection of the artist

Chang Jia views the female body as the perfect medium for investigating societal norms of female identity and sexuality. Exposing judgments of acceptable or unacceptable, natural or unnatural, she expands viewers' awareness of these oppositions to challenge restrictions imposed on women.

In the series *Standing Up Peeing*, Chang portrays the taboo subject of our bodily excretions—in this case, a woman standing to urinate—and questions the acceptance of a commonplace male action. What constitutes improper behavior in a communal space, and why?

**siren eun young jung**

**정은영**

South Korean, born 1974

**Deferral Theatre, 2018**

**유예극장**

HD video, stereo sound

Running time: 35 minutes, 5 seconds

National Museum of Modern and Contemporary Art, Korea

*Deferral Theatre* is a part of siren eun young jung's *Yeoseong Gukgeuk Project (2008–2018)*, a decade-long investigation of *yeoseong gukgeuk*, a form of Korean traditional female theater started in 1948 that has now nearly vanished. Consigning male roles to women, it represented a bold attempt to break away from the strict division of norms for men and women in rigid, conservative Confucian society.

The artist explores social conventions and the fluidity of gender identity by featuring three performers: Eunjin Nam, the last remaining male-role actor of *yeoseong gukgeuk*; Minhee Park, a performer of *gagok*, or Korean traditional lyric songs accompanied by orchestra; and Azangman, a drag king performer. Here, jung positions gender as a performance, raising questions about how the concepts of tradition, modernity, and gender normativity become socially constructed.

# Eighth Gallery

## Portraying Anxiety

**Heinkuhn OH**

**오형근**

South Korean, born 1963



**From the series Left face, 2006–present**  
Inkjet prints

Courtesy of the artist

Through his ongoing series Left face, Heinkuhn Oh aims to depict the intangible elements that subtly resonate from beneath a person's surface. He has explained, "I've always believed that the human face is full of complex stories. Portraits are like nautical charts: little islands of anxiety dot the vast landscape of the subject's face." Although his sitters choose how they present themselves, their insecurities and vulnerabilities show through. By deliberately presenting each subject without context, and displaying the portraits together in a uniform format, Oh creates a sociological documentation of Korean society as a whole while representing feelings of apprehension that are both personal and widely shared.

**Jungle, Aug 4, 2016**  
**정글, 2016년 8월 4일**

**Jeong Suh, age 17, July 19, 2007**  
**서정, 17세, 2007년 7월 19일**

**JeL, age 15, February 5, 2008**  
**JeL, 15세, 2008년 2월 5일**

**Eugene, age 15, February 25, 2008**  
**유진, 15세, 2008년 2월 25일**

LEFT

**Sura Kang, age 18, July 19, 2008**  
**강수라, 18세, 2008년 7월 19일**

RIGHT

**Jiwoong, August 26, 2013**  
**지웅, 2013년 8월 26일**

**Jiwoo, July 16, 2016**  
**지우, 2016년 7월 16일**



## Byron KIM

### 바이런 킴

American, born 1961

## Synecdoche, 1991–present

### 제유법

Wax and oil on panel

Collection of the artist \*

Gift of Funds from Mary and Bob Mersky 2021.12A-Y

The panels in this ongoing series by Byron Kim are portraits depicting the skin tones of his sitters, which have included family members, friends, neighbors, and even strangers. Kim challenges the notion of simplistic descriptions of skin colors such as "black" or "white."

The term *synecdoche* refers to a figure of speech in which a part represents the whole or vice versa. Kim, who lives in the United States, captures a snapshot of the people around him by representing such a diverse range of skin tones. He acknowledges the responsibility that comes with being an artist of color creating such work but did not originally intend for *Synecdoche* to directly address issues of race. Rather, he prioritizes the significance of the individual human interactions he has with all of his sitters.

Enzo Farina*	Kazuichi Carter-McGinty	Natalia Schmuki*	Sarah Battle	Zachariah Rockhill
Emmett Kim*	Julius Boxer-Cooper	Mike Beauchamp	Sandra Robinson*	Xander Carter-McGinty
Dirk Young	Joan Ganzevoort*	Maureen Burke*	Sandra Miguel*	Willie Wright
Deirdre Palmer*	Jesse Clark	Matt Skopek	Ruby Jackson	Vijay Kapoor*
Deborah Lesser	Jazzi McGilbert	Matt Rich*	Rodrick McEveen	Victoria Fu
David Ibata	James Bartolucci	Marlon Taylor-Wiles	Pamela Cook	Urs Stooss*
Clarissa Kerner*	Isabelle Raval*	Marliou Acquino	Pablo Olea*	Tanicia Rucker*
Christie Mitchell*	Idie Nakano McGinty*	Marie Akridge	Nichole Wynter*	Sean Kilgore*
Carson Bhatia-Murdach*	Hanneline Rogeberg*	Mariana Gariby Raeke	Neil Borowicz	Sarah Harris*
Bebe Cassidy*	Eugenie Tsai*	Liz Diament	Neem Wilson*	Sarah Boxer

# Ninth Gallery

## Portraying Anxiety

**OH Jaewoo**

오재우

South Korean, born 1983

**Let's Do National Gymnastics!, 2011**

국민체조 시~작!

Single-channel video

Running time: 10 minutes

Collection of the artist

From 1977 to 1999, South Korean children began each school day by pledging allegiance to the country's flag and then carrying out a compulsory morning exercise to the tune of the Korean National Stretch Anthem. On the surface, this may seem like an innocent means of promoting fitness. Oh Jaewoo's video, however, emphasizes the martial tone of the anthem and the precision of the two performers, which evokes the marching style of military regimes and suggests how children can be indoctrinated into collectivism and obedience. By subversively adapting a cultural relic that originated in a period of oppression, the artist humorously highlights the comparative liberality of South Korea today.

