

**PERSONAL EXCAVATION
MULTIPLICITY AND MUSEOLOGICAL DISPLAY**

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An Example to Discipline-Based Art Education

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Abstract

Modern and contemporary artists have employed and co-opted the technologies of industrial mass production to create and distribute works of art in forms variously termed as multiples, printed matter or mail art. This strategy was pre-eminent in the 1960s and early 1970s when there was a widespread interest among artists in creating prints and books as works of art, and it was most central to the art group known as Fluxus, in Conceptual art and in the mail art movement. The multiple has re-emerged in recent contemporary art and it is an important strand in my practice. However, my works are not only informed by the methods of industrial mass-production, but also by the practices of the hand-made. It is one of my prime principles to engage with the theme of multiplicity and to use multiply produced forms.

The potentialities by assembled or collaged image provides a very remarkable point from which to approach contemporary aesthetic debates within postmodernism and to launch any searching examination of the formative currents in post-modern art. While contemporary art has challenged the rigid boundaries between form and content, the role of ‘the museological display’ remains crucial to the understanding of complex and uncanny elements in contemporary art practices. In my opinion, the condition of being on display is, therefore, fundamental to the construction of the category of ‘Art’ in the western world.

An interrogation of the museum artefact has been one of my longstanding projects since 1992. In my work, I have struggled to explore aspects of visual potentiality through five years’ research in London. In summery, my research is approached in the following ways:

First, I engaged with notion of ‘pseudo-archaism’ approached through my knowledge of ancient Korean artefacts and culture and use this as a way of re-questioning the western museum artefact. In my view, western museum practices employ a mode of archaeological methodology that can be understood as a form of personal excavation. Thus exploiting my position as a Korean national moved to London, my work engages with issues linked to the hybrid and cultural displacement and tied to the process of migration.

Second, I analyse the nature of the artists’ inherent collecting impulse both through my personal collecting and by reference to the collecting practices of other contemporary artists. Consequently, my research carries me into the areas of psychoanalysis and sociology.

Third, I analyse the appropriateness of the museological display as medium. In my investigation, I propose that the museum artefact when displayed in multiple forms can be approached by the use of an Eastern-informed meditative conception and quasi-scientific archaeological method.

Lastly, I try to conceptualise my use of found materials. Throughout my research, I try to evaluate and conceptualise crucial elements of my practice such as ambiguity, authenticity, repetition, and consistency.

The methodology that informs my practice is tied to researching the museum artefact in relation to my cultural identity. In this way, I have considered questions of personal identity and taxonomical methodology, and have approached identity as both ambiguous when in the process of migration and simultaneously linked to my experience of cultural displacement.

These are crucial parameters within which to find and develop my own visual language. As my work has progressed, I have had to establish the principles that inform my project as a sort of archaeological process: namely, one involving collecting, classification and display. At the same time, I am always aware of the hand-made aspects of artefacts. This is because I am instinctively interested in both their physical presence, and their symbolic aspect, which generates psychoanalytical associations, especially ideas of repetition and multiplicity. It is in my research into materials, particularly bones and stones, that my acts of personal collecting can be seen as a form of personal discovery and excavation. Throughout my work, I always keep in my mind the sense that subjectivity has to be objective and objectivity has to be subjective.

In Chapter 1, I debate the view that instinctive collecting impulses in artists in relation to the assemblages of various found materials might be understood in terms of ‘hunting’ and the notion of art objects as ‘hunting objects’. My position exploits the repetitive nature of personal collecting as a form of personal excavation, which is associated in my own imagination, in terms of hunted objects. My works have also been careful to develop the innate possibilities and potentialities of the materials themselves. Thus, I try to link the collecting principles and motivations of both western and eastern museum artefact. In my research, I regard my experiences in London as an important source to consider hybrid and cultural displacement in post-modernity. In my examination of the dialogue between the artist and archaeology, I link my interest in pseudo-archaism to the concept of spontaneous response taken from Korean aesthetics.

In Chapter 2, I characterise my methodology and material choice in terms of personal excavation. The main themes I explore are Relief Painting, Altered Object, Three Dimensional Work and Drawing. The materials, which are used in my two-dimensional and three-dimensional artistic activities stand in place of instinctive perceptions, and they constantly emerge in my practice as an important source, inspiration and initiative in any transitional moment. Thus, I explore the potentiality of what are transitional and authentic materials such as rabbit skin glue, fine soil powder, paper clay, hand-made paper and drawing materials. I link this developing interest to my personal experience; to question of hybridity, Zen Buddhism, multiplicity, transportability, metamorphosis and contemplation. Finally, as an art educator, I investigated the Discipline-Based Art Education (DBAE) to integrate my project. I try to evolve DBAE theory throughout this Chapter. As I consider, many museums have crucial role in the domain of art education. Therefore, I try to apply the DBAE theory to my project and the role of museum.

In Chapter 3, I describe in a chronological way my developing professional practice including details of solo-shows, group-shows and the other involvements during the Doctorate course. I also set out and reference those artists who have directly or indirectly influenced my own practice.

Throughout my period at UEL, I believe that my own visual languages have questioned many contemporary art issues and that, even now, there are many possibilities to develop further new parameters in my work. Throughout my five years researching into the museum artefact, my practice and theory has become more clearly conceptualised and articulated. Approached as a kind of archaeological dialogue, my work explores the authentic nature of personal

collecting in relation to the practices of museological display. At the same time, I see the museum artefact and its status and display as central to my work and to contemporary art-issues.

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Introduction

My BA course (1979-1983) concentrated on art teaching methodology and general art skills in painting, sculpture, design, history of art and philosophy. During my studies, I was interested in the theory of the plastic arts, modern art and aesthetics particularly artists associated with Surrealism, Hyperrealism and Dadaism. These sources, I believed, could enrich my work and provoke my imagination. Surrealism, in particular, had an immediate appeal for me owing to the fact that it probes the sources of inspiration in relation to psychoanalytical theory, notions of the subconscious and through the world of dreams. By 1982, I had established my key drawing skills using pencil, pastel, charcoal and also watercolour and a personal method of communication had developed.

During my compulsory military service, I served in the Korean army as a member of the management team at the Divisional headquarters. This was a very strict and tense period of my life. I was honorably discharged in 1984. I think, at that time, my pertinacious tendency was growing and this significantly affected my early works, which formed a series entitled 'Suspension'. In these works, I tried to reveal the consciousness of the ego and self-existence of human beings through my paintings involvement with the ironic, supernatural and references to fables highly valued within Surrealism.

In 1985 I began teaching at a secondary school as a fine art teacher, and so for 15 years. I worked in the public school system. For two years, I was also a voluntary teacher on a radio and correspondence course at *Gimcheon* Youth Prison visiting the prison to teach drawing twice a month. This experience made me more mature. Whenever I visited the prison, I had to

pass three gates that were very special to me in that the structure reminded me of my army life. In prison, I taught drawing to 50 prisoners who were murderers, rapists and robbers. In fact, it was very difficult for me to teach drawing to the prisoners because they were not ready to study at all. They just regarded my class as a playtime. When I met them for the first time, I felt really scared because of cigarette burns on their arms, monstrous tattoos, and their threatening gaze. But I gradually made myself at ease with them and I tried to find a great deal that was good about the experience. Sometimes I tried to get them to draw their desires and this led to really special and monstrous images. They drew strange tattoos, moons, knives, birds, sexual organs, and boats in the boundless expanse of the ocean. There were obviously lots of symbolic meanings in their drawings and this came out when they explained the meanings of their works. As far as I knew, they really wanted to go home and be without any restrictions; ultimately, they obsessively wanted to be free.

Ironically, at this time I thought that I had also been trapped in my own fixed idea of art like a prisoner, and in part, this was due to my circumstances. At that time, I really wondered about my identity questioning who am I? What am I doing? What is the problem in the Korean educational system? What can I do for them?

As my work developed and matured, I became an established artist as well as a leading teacher in Korea even though I remained isolated by working in the countryside. My art was exhibited in four solo-exhibitions and also shown in eighty group-exhibitions in Korea, Japan, Russia, Germany and Italy. As a result of my winning the Grand Prize at the Art Festival of Korean Youth Artists (1993), the Dong-Ah Gallery invited me to exhibit my art with them. Between 1989-1995, I was also awarded eight prizes in Korean national Art Competitions. In

the period from 1985 to 1999 while working as a teacher, it was difficult to carry out my own work at the same time. I had to take into account my professional position because I became increasingly unhappy and unable to satisfy my own needs for an up-dated visual language. My work was gradually taking a rigid form and content, and this tendency was partly the result of creating my visual practice in isolation, and, partly, due to the small amount of time I had when not teaching. It became clear that I was reaching a turning point in my life as a professional artist. I then applied for the ‘Scheme for Teachers to Study Abroad’, which included funding as well as the guarantee of a teaching position at the Gyongbuk-Do Board of Education, which is a branch of the Korean Ministry of Education (1999-2004).

The purpose of my attending the MA Fine Art course at the Chelsea College of Art and Design (2000-2001) was to enable me to locate my work more firmly in contemporary fine art practice and to allow me to fulfil my potential as a professional artist. The course encouraged me to intensify my engagement in contemporary issues and to more fully conceptualise my work. It was a studio based and practice-led course, underpinned by a supportive theoretical framework and it offered instruction in the approach to professional practice. It also demanded a high level of commitment to independent productive activity within the wider cultural environment of the city. It provided a valuable bridge between my studentship and my aim of an improved professional practice.

During the MA course, I struggled to find my own identity, and to find an appropriate visual language and a new methodology to explain my interests. Through drawings of my everyday life, I wanted to evoke the possibility of drawing being a meditative space. My desire was to explore the sense of people’s lives: to extract the beauty and psychological space I see in my

own ordinary life. I wanted my works to stare back with at life through their own interpretation.

In fact, during the Master's course, my work had developed in two phases; one was based on consumerism and with drawing, and the other aspect retained my interests in excavation methodology within relief painting. This second interest initiated a line of personal excavation that was somewhat discordant in terms of its links between my past and the present. At that time, a fundamental question emerged in my work: why was my work involved in issues of multiplicity? And how did this link to my identity? These questions required me to contextualise my practice further, most especially in relation to the status and display of museum artefact. And this is what led me to submit my proposal for the Professional Doctorate in Fine Art course at the University of East London as a full time student in 2001.

Chapter I

Collecting: Personal Collecting: Post Modernity

Artists are inherent collectors who take into account both the forms and the content of what they assemble. This instinctive collecting impulse can be seen as part of art practice in which the resulting assemblages of various materials can assist in the broadening of the frameworks of intelligence; the collection as a storage place where both ideas and materials are held and evaluated. The artist's urge to accumulate objects in the studio is part of an age-old human impulse to gather and hoard. These '*hunting objects*'¹ approached as discovered materials, are negotiated and modified in the studio before being re-presented as works of art. Although these found objects often have no monetary value, artists can reconstruct individual items into distinctive and valuable artefacts. As contemporary writers have noted, 'the potential inwardness of objects is one of their most powerful characteristics, ambiguous and elusive though it may be.'²

The Renaissance Cabinet of Curiosities, such as the cabinet of *Ferrante Imperato* (1599) and known as '*Wunderkammer*', possessed a special quality in tune with the creative imagination: it registered a quest to explore the rational, the irrational, and a capricious freedom of

¹Another motivation underlying collecting derives from psychoanalytic drive theory. 'Freud had hypothesized the existence of two drives, libido and aggression. Collecting might be viewed as driving not from libido but from the aggressive drive. In many respects collecting resembles '*hunting*': one locates the prey, plans for the attack, acquires the prey in the presence of real or imagined competition for it, and upon success, feels elated. The prey becomes a trophy-a symbol of one's aggression and prowess'. Pearce, S. M. ed., (1994), *Interpreting Objects and Collections*, London: Routledge, p. 328.

² Elsner, J. Cardinal, R. eds, (1997), *The Cultures of Collecting*, London: Reaktion Books Ltd., p. 103.

arrangement.³ The *Wunderkammer*, as an ancestor of the modern museum, was primarily an expression of an individual interest in collecting. The presence of stuffed crocodiles suspended from the ceiling was directly re-presented in Mario Merz's *Niger Crocodiles* in 1972 where Merz juxtaposed the crocodile against neon lights to reinforce the interplay between the natural and the artificial. It is without doubt that many contemporary artists including a number of Surrealist and Dadaist artists were strongly influenced by the potentialities that the *Wunderkammer* had to offer.



Fig. 1 The Museum of *Ferrante Imperato*, from Imperato's *Historia naturale*, Naples, 1599

³ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p. 8.



Fig. 2 Mario Merz, *Niger Crocodile*, 1972

For example, Kurt Schwitters hunted the streets of Hanover in search of trash, scouring the pavement, the gutters and the dustbins; elective fields as fertile as they were disgusting⁴ to make collages, which are pictorial compositions made by gluing separate scraps of paper or cloth or other materials onto a surface to test a particular effect. It is also an interesting feature of his collective power that Schwitters obsessively transformed his home into an artwork *Hanover Merzbau* which ‘functioned as a sort of container for a variety of object having personal significance for the artist, was a synthesis between Constructivist and Dada elements.’⁵

⁴ Elsner, J. Cardinal, R. eds, (1997), *The Cultures of Collecting*, London: Reaktion Books Ltd., p. 73.

⁵ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p. 11.

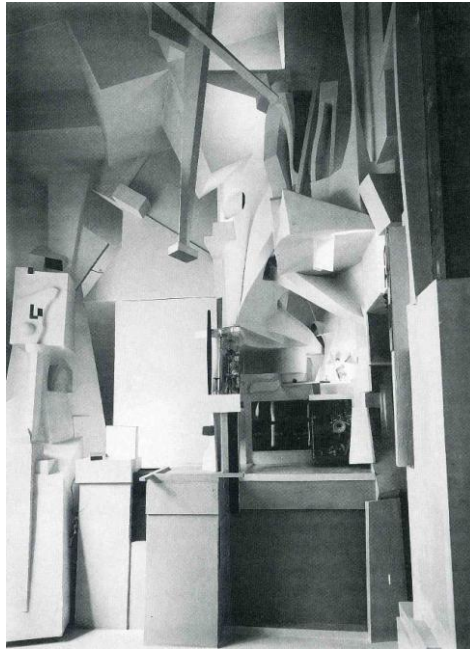


Fig. 3 Kurt Schwitters, *Merzbau*, Hanover, 1933

The psycho-analyst Sigmund Freud was also an avid collector who began collecting in the 1880s mainly sculptures and antiquities, but also copies of Renaissance masterpieces, as well as works from ancient Rome, Greece and Egypt. When he died in September 1939, he left a huge collection of over 3.000 pieces including hundreds of rings, scarabs and statuettes.⁶ For a long time, I too have continuously collected many objects, for example, photographs, odd shape stones, dolls and old things. Whenever I had a rest, I would arrange those things on the floor, recognizing that this action could of itself be art. In the process, I found the act of collecting generated an energy that was evident in the assembled group itself.

It is crucial point to understand Schwitters' position: 'Individual Dadaist can be situated at varying points on the line that links the negative and positive extremes... Hans Richter asserted the essence: to generate anti-art impulses which would destroy and supplant existing art, thereby in effect creating art after all'

Elsner, J. Cardinal, R. eds, (1997), *The Cultures of Collecting*, London: Reaktion Books Ltd., p. 80.

⁶ Elsner, J. Cardinal, R. eds, (1997), *The Cultures of Collecting*, London: Reaktion Books Ltd., p. 227.

It is very interesting an anecdote regarding Freud's collecting: 'When they finally settled in Maresfield Gardens, Hampsted, the maid, Paula Fichtl, arranged the collection accordingly, lining the walls and cabinets of the large pair of ground-floor rooms that became Freud's study and consulting-room. As Bettelheim noted: all these many, many objects were crowded into his treatment room and study; none of them spilled over into the many rooms next door which formed the family living quarters.'



Fig. 4 Freud's desk and chair at Maresfield Gardens, London

My artistic practice has exploited the repetitive nature of personal collecting as a kind of excavation, which is associated in my own imagination, with 'hunting objects'. These found works are adjusted in their own way while I negotiate and modify the objects to make artworks in the studio. This is a process of trial and error with each adjustment contributing towards an experiment that amplifies my visual language and personal identity. Thus, my works have developed from the innate possibilities and potentialities of the materials themselves, which are collected as kind of 'hunting images' that are brought through my own natural impulse into my collection. This conception of my work and its operations has been influenced by Henri Bergson's notion of memory as a depositary of *élan vital*; as an impetus, a vital, driving energy that is contained in all things each in its own way, and might be understood in terms of a 'virtual multiplicity'.⁷ At the beginning of my research, I was interested in the potential space of *élan vital* opened up by Bergson's philosophy and also in the transitional space that D.W. Winnicott sees in contemporary fine art practice. However, I

⁷ Mullarkey, J. ed., (1999), *The New Bergson*, Manchester: Manchester University Press, p. 25.

soon realized that my works had taken another direction and that it had developed the crucial theme of 'Personal Excavation: Multiplicity and Museological Display'. Although I became further involved with issues of transitional parameters, it became clear that I had to contextualise and articulate my working processes in terms of an archaeological framework, which implied the processes of multiplicity and parody that this contained.

From 1995, I began to realise the enormous power held in and by collective artefacts when I considered the *Jikjisa* temple in Mt. Hwangak, Korea, as a source to explore the power and forces of display. To get there, it takes me about fifteen minutes by car from my apartment. I quite often visit *Jikjisa* whenever I am resting and in meditation. There are one thousand individual Buddha statues in the *Chonbuljeon*, one of the main religious sermon halls. With its bizarre sense of accumulation and meticulous display, the seats are arranged in tiers that allow many spectators to assemble into a huge congregation (Fig. 5). This arrangement is aesthetically very appealing to me and especially so in that it is unique in terms of display when compared with other Asian temples. Through this example, I am always reminded of how the enormous power of display can be introduced into my work.



Fig. 5 Chonbuljeon, 1735, Jikjisa, Korea

I represented this idea in the group exhibition entitled ‘*Our Students*’ at the Seokyong Gallery, Seoul in 1996 where I installed many head-shaped images within a meticulous choreographed display (Fig. 7). Overall, there were four hundreds and fifty head images, made of paper cups using paper clay with water-based colouring, displayed on the floor. In this interactive collaboration with my students, I tried to juxtapose the head images with the Buddha image, in a relief form, which had been cut from a constructed panel, with black coloured cotton. At that time, I was interested in the invisible power of destiny related to *Karma*. In this finished assemblage, I had seriously considered the possibility of a subjective construction of reality what might be approached as a ‘collective energy’; namely as an environment, which is both physical and psychological, and yet it is a form of transitional space in which personal and cultural motifs are allowed to work within new parameters.

In this sense, Haeinsa, perhaps Korea's best-known temple and one of the world heritage sites in Korea, is another marvellous example. Established in A.D 802, it contains a number of art treasures in its more than 90 buildings. These include a shrine, hermitages and many sub-temples that are scattered over an area of fifty-mile squares. What really distinguishes this temple is its collection of more than 80.000 wooden printing blocks, which compose the *Tripitaka*,⁸ and form the most complete collection of the Buddhist Sutra to be found in East Asia. The *Tripitaka* was completed in 1251 as a plea to the Buddha in an effort to ward off a Mongol invasion. The wood blocks remain in excellent condition and they are the basis of the most authoritative editions of Buddha scripture. In a general way, Korean temples function as both museums and as centres of spiritual resource. Here, paralleling the *Tripitaka*'s status as a form of plea to the Buddha for protection, I wanted to make an artwork that in its multiplicity could stand in some way as my personal excavation of spirituality, having both a reference to the *Tripitaka*, and comparable in some ways to the western museum artefact. Thus, I became involved with fictional and non-fictional archaeological methodology and I produce hand-made artefacts to develop my practice. This approach can be considered as a distinctive and crucial one and in many ways, it relates to issues raised by other artists involved with the theme of the 'art and artefact: the museum as medium'.

⁸ *Tripitaka* is a Sanskrit word made up of *tri*, 'three', *pitaka*, 'baskets', referring to the *gyeong, yul and non*, which respectively are discourses with the Buddha, the Buddhist laws of ascetic life, and commentaries on the sutras by eminent monks and scholars. Amazingly, there is no trace of errata or omissions on any woodblock. To guard against insects, decay, frame distortion, cracks and humidity, the material of the woodblocks was treated for years by a special process.



Fig. 6 *Tripitaka, Hainsa, Korea, 1251*

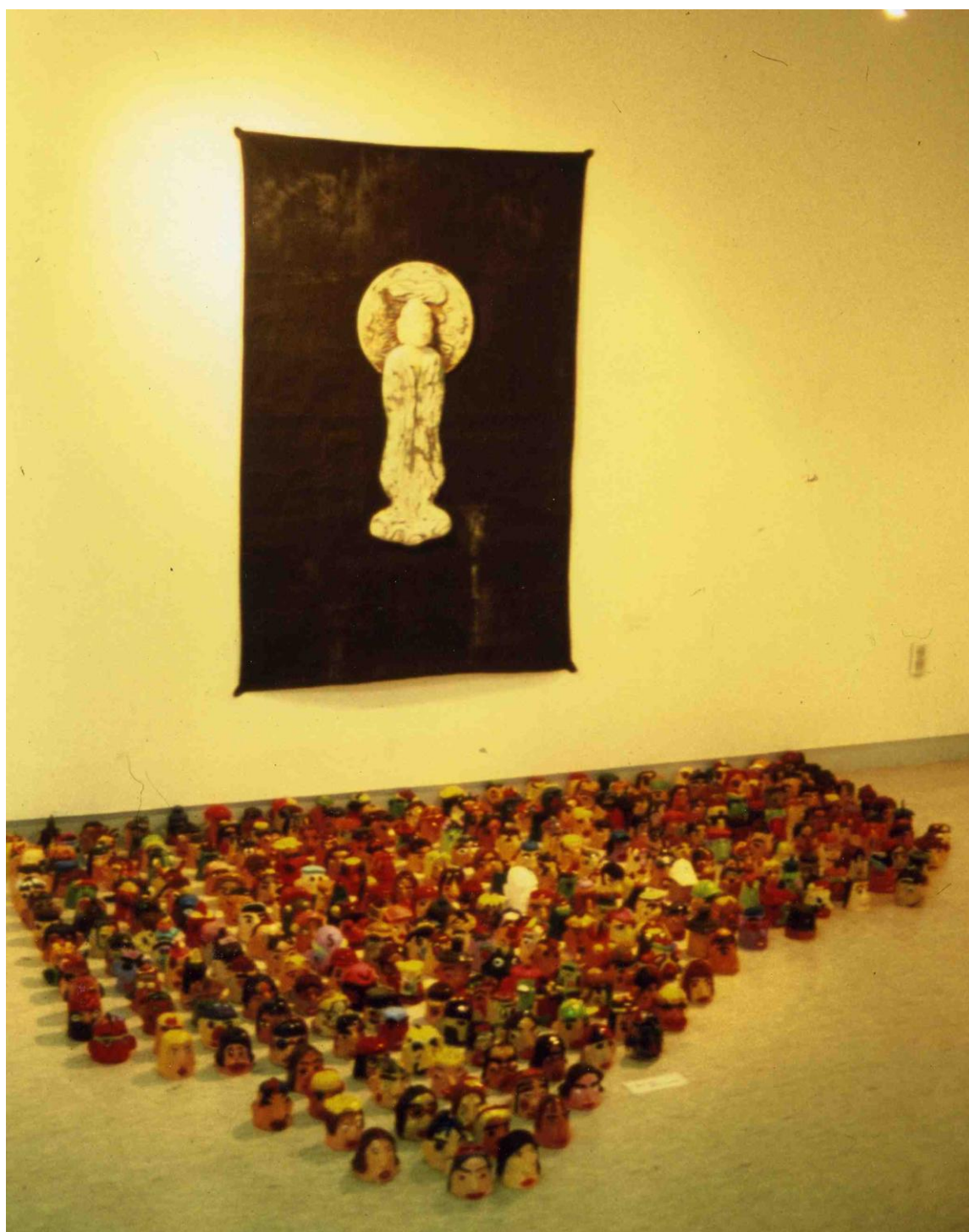


Fig. 7 Young-Gil Kim, *Karma*, 1996, paper-clay, watercolour, Suokyeong Gallery, Seoul

Many twentieth century artists have followed a similar collecting principle to my own, which embodies an element of free association. The subject matter of such a collection might be both eclectic and personal, bound up with their own memories and imaginings. As such, this approach is more passionate accumulation rather than sheer calculated order and selection. Andre Breton's personal collection is exemplary in this respect and included a mandrake root in the shape of person; embalmed animals, shells, ethnographic objects from Africa and Oceania; incised bones and stones and a mirror that refracted and multiplied the images.⁹ Walter Benjamin was also interested in collecting, mainly book collecting; a passion that involved the retrieval and ordering of past things. In a public lecture entitled 'Unpacking My Library-A Talk about Book Collecting', Benjamin wrote: 'every passion borders on the chaotic, but the collectors' passion borders on the chaos of memories.'¹⁰ As he asserted, collecting is a form of memory because the book evokes the precise memory of where it was acquired and under what conditions it was encountered and given or purchased.

I underwent a similar sense of the chaos of memory and experience when I arrived, had to adapt to and to live in London as an immigrant from 1999. Everything was curious and provoked fear. As Benjamin wrote, and it is useful to quote him since it equates with my experience of coming here, 'fear, revulsion and horror were the emotions which the big-city crowd aroused in those who first observed it'¹¹. Such a viewpoint is quite metaphorical; it can also be reworked as 'a powerful entity in global politics regarding contemporary art practice' for 'the big city crowd'. Everyday life was a vague and problematic experience. However, I struggled to find an appropriate and personal visual language at the heart of such global

⁹ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p. 12

¹⁰ Benjamin, W. (1999), *Illuminations*, London: Pimlico, p. 61.

¹¹ Benjamin, W. (1999), *Illuminations*, London: Pimlico, p. 170.

politics in London. I realized that everyday life in a foreign land and in an alien and haphazard culture produce an acute sense of an ambiguous identity. As a counter point to my feeling of estrangement in London, I continuously collected ordinary, everyday life objects; for example, plastic fragments, computer mice, train tickets, etc. My collecting has particularly focused on magazines because I believe that the magazine is the best source to get at the essence of modern western life. Given that magazines opened up new avenues for examination, they showed how real and 'fake' life values combined with human being's wishes, desires, anxieties and they offered much other information about human life as well. I felt that an analysis of the magazine and its formats offered a key way of gauging the difference or similarity between Eastern and Western life.

At the same time, I was alert to the fallacy in the process of its utilization, which was part of its role as a post-modern artefact. Post-modernity is the cultural and ideological configuration taken to have replaced or to be replacing modernity; and dominant theories of postmodernism try and account for the change from modernity to post-modernity. By highlighting such features as flux, flow and fragmentation. For many writers, postmodernism signals the replacement of empiricist theories of representation, stability and truth, with an increased emphasis on the importance of change, desire and the unconscious.¹²

¹² Sarup, M. (1993), *Post-structuralism & Post-modernism*, London: Biddles Ltd., pp. 129-146.

Art and Artefact; the Museological Display as Medium

The crucial role of the museum is to provide a meditative space for the essential encounter with works of art. It stands in an intermediary and exhibitionary space between the artist and his or her audiences. Thus, the museum is a place of stimulation and inspiration that serves to draw together aspects of the past, the present and the future. The origin of the museum can be traced back to the Ptolemaic *mouseion* situated at Alexandria. This was a study collection with a library attached, that formed a repository of knowledge; and it was a place of reverence for scholars and historians. Every museum is involved with similar principles of classification, display, archiving and storage, and, in many ways, they have a similar responsibility for structuring their collections in terms of both exhibition and storage. I believe that these principles can achieve an aesthetic impact that has many parallels with and is influential upon contemporary art practice. According to Ivan Karp, the ‘museum is the very quality that enables them to become instruments of power as well as instruments of education and experience.’¹³

Marcel Duchamp, one of the most radical artists of the twentieth century, produced his artwork the Portable Duchamp Museum in the form of photographs, colour reproductions and miniatures of his works enclosed in a portable suitcase. Through the concept of the ‘ready-made’, Duchamp indirectly ‘mocked the museum concept and challenged the uniqueness of genuine work of art’¹⁴ by questioning ideals of creativity. He asserted the importance of parody and randomness in artistic invention. Duchamp was one of the pioneers of installation art and his work was followed by and influential upon the work of other artists such as Joseph

¹³ Karp, I. Steven, D. L. eds, (1991), *Culture and Representation*, Washington D.C.: Smithsonian Press, p. 14.

¹⁴ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p. 13.

Cornell, Joseph Beuys and Damien Hirst. Cornell's works were dominated by assemblages of old and new objects and he used images in glass-fronted boxes. They constituted a sort of personal microcosm; most of them involving nostalgia and a freshness through startling juxtaposition that produced a sense of visionary discovery and communication. In a similar way, Beuys also used vitrines, although in his work they assumed a melancholic, almost church reliquary quality to them. The vitrines contained a diverse range of materials that had references to his own personal experience. He also used vitrines in which he assembled his personal sets of objects as a vehicle for his ideas with their formal and technical languages becoming another sets of tools to be used in his political argument.

The potentialities of an assembled image are very remarkable point at which to understand contemporary aesthetic debates within postmodernism and this distinctive feature is inevitable when any searching examination of the formative currents in post-modern art is undertaken. While contemporary art has included the destruction of the rigid boundaries between form and content, the role of 'the museum display' is crucial to the understanding of complex and uncanny elements in contemporary art. The condition of being on display is, therefore, fundamental to the construction of the category of art in the western world. Whenever I visit a museum, I am fascinated by the variety of forms that heritage takes because it involves past, present and future aspects of human life. I also feel the enormous energy of the museum; namely, that the collection has a power in and of itself.

What I wonder is: is it possible to evaluate the collections significance in the broader arena of current art practice by gathering together a wide range of linked material? The artist, Karsten Bott included a huge number of 'mass-produced utilitarian objects' in an installation '*One of*

Each' at the *Offenes Kulturhaus, Linz*. He installed a vast collection of used artefacts in his piece, which were then classified into various sections on the gallery floor. His intention was to forge strong emotional links between people's individual life histories and the history of their surroundings and environment¹⁵ (Fig. 8). Christian Boltanski also used a large number of clothes, photographs, sometimes with light fittings, and many archive boxes to enhance his display's solemn resonance. His work, in general terms, explores the universal nature of the human condition and the inevitability of death. It is without doubt an exhibition strategy that is derived from an informed by museological display, since it confers onto the quotidian objects an increased significance since display is a form of representation as well as a mode of presentation (Fig. 9).

According to the *Oxford English Dictionary*, the act of classification is defined 'as arranging systematically in a class' and it is particularly associated with 'things, which comes from the subject matter of a science or a methodological enquiry'. This idea of applying a quasi-scientific method to the organization of artistic material is the principle behind the development of many museum collections. The word 'classified' also has a military sense, suggesting secret or covert information. Thus, there is a kind of tension between the appreciation of objects from other cultures and their appropriation as actual or aesthetic objects within contemporary museum display. In the case of exhibitions, this typically involves attempting to evoke their historical context with the help of information panels, documents, photographs etc. The white walls and simple structures of modern architecture provide an appropriate and highly symbolic context for the display of art that emphasizes simplicity of means, clarity of expression and purity of ideals.

¹⁵ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p. 39.

In a most intriguing way, I hope to develop the museum concept regarding the representation of multiple objects in terms of virtual multiplicity, or what might be called its ‘collective energy’. Although this sometimes involves the use of consumerist objects such as videotapes, most often my displays consist of three-dimensional hand-made objects and drawings. Whenever I display my hand-made objects, they increase daily in numbers from day to day as I add to them. Throughout this process, I have to keep in mind my position negotiating how my objects are displayed in relation to how many there are and the space inhabited as well as other issues linked to my archaeological methodology.

According to Mary Anne Staniszewski’s essay, ‘the power of display’ was crucial to the international avant-gardes, and its importance to twentieth century art was foremost in the minds of the individual working at the Museum of Modern Art in New York. MOMA was the first museum devoted exclusively to modern art, and its collection is generally considered to be the most comprehensive in the world. Since 1929, MOMA has played a crucial role in defining the modernist cannon and in shaping the way that modern art is looked at and understood. As she notes, ‘a great effort was made to convert museums from mere depositories of beautiful, valuable, of interesting object into active culture centres that enable the visitor to see each object as part of a larger complex and to understand the nature of the entire field of art or science represented by the collection’.¹⁶ While the museum acts as a kind of sepulchre, it is also a display of once lived activity, where collecting is part of the process of the museum’s very creation.¹⁷

¹⁶ Staniszewski, M.A. (2001), *The Power of Display*, Massachusetts: MIT press, p. 111.

¹⁷ Robert Smithson has interesting viewpoint about museum; ‘museums are tombs, and it looks like everything is turning into a museum. Art settles into stupendous inertia. Silence supplies the dominant chord. Bright colours conceal the abyss that holds the museum together. Every solid is a bit of clogged air or space. Things flatten and fade. The museum spreads its

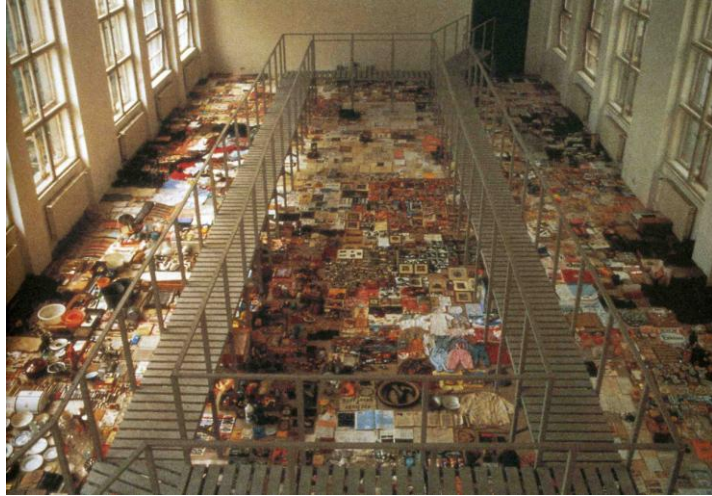


Fig. 8 Karsten Bott, *One of Each*, 1993, *Offenes Kulturhaus, Linz*



Fig. 9 Christian Boltanski, *The Dead Swiss*, 1989, Whitechapel Gallery, London

One of the most amazing types of museum technology is the vitrine; a format that suggests ‘a number of significant practical, formal and conceptual possibilities. The most remarkable

surfaces everywhere, and becomes an untitled collection of generalizations that immobilize the eyes’. Smithson, R. (February 1967), *Some Void Thoughts on Museum*: Art Magazine 41.

feature of the vitrine is its ability to transport its carefully ordered and labelled contents beyond the triviality and ephemerality of everyday.¹⁸ Since the end of 1960s, artists have often used the vitrine in a self-conscious way to present their work and this mode of display has become a familiar phenomenon in galleries devoted in contemporary art. One good example is Damien Hirst's, which taxonomically displayed cigarettes in the vitrine installation entitled '*Dead Ends Die Out, Explored* (1993)'. Its meticulous order and implied severity was highly effective in highlighting the variety of the cigarette forms.



Fig. 10 Damien Hirst, *Dead Ends Died Out; Explored*, 1993

Peter Greenaway also produced a striking juxtaposition of living people in the vitrine, Reclining in traditional studio poses, the figures were sitting and standing, alongside inanimate museum objects such as sculptural torsos or statues of Venus. The nude models, which are surrounded by museum's collection of old master pieces, evoked the profound metaphorical question; what is the entity? At the same time, this approach challenged accepted meanings providing an opportunity to review the conventional notion of the museum.

¹⁸ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p. 36.

It showed the possibility of museum environment as an alternative space and context; one different from the now familiar white cube environment. In another example, Richard Wentworth juxtaposed ancient Egyptian Vessels from British Museum with various modern drinking containers that had been discarded in the museums dustbins. These were installed in a vitrine placed in the Egyptian Gallery at the British Museum. He catalogued details of their manufacturing process and indicated the spot in which they were found, in each case imitating the format and official languages of museum labels. Through such juxtapositions, Wentworth is asking a metaphorical question about the difference between precious artefacts and discarded rubbish. ‘This contrast sets up a dialogue between valuable and worthless, precious artefact and discarded rubbish, the unique handmade object and mass-produced packing’.¹⁹



Fig. 11 Peter Greenaway, *The Physical Self*, 1997, Museum Boijmans-Van Beuningen, Rotterdam

¹⁹ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p. 32.

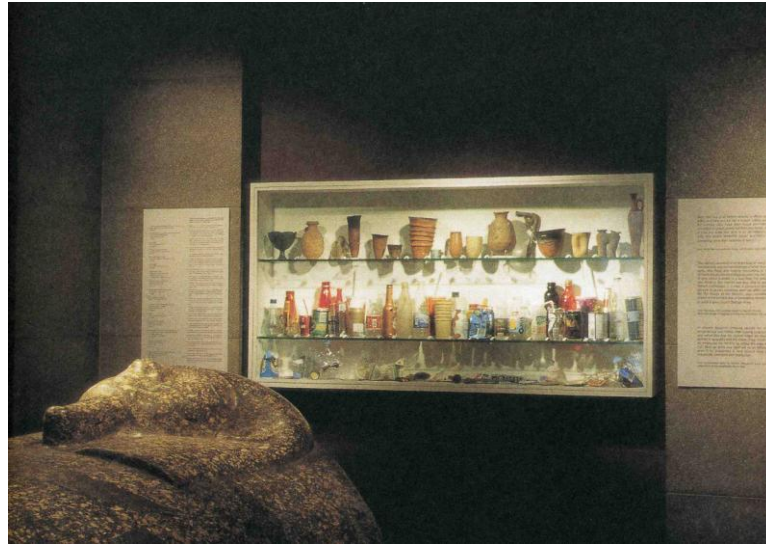


Fig. 12 Richard Wentworth, *Questions of Taste*, 1997, British Museum, London

When I visited Gavin Turk's studio in the Charing Cross Road, London with other Doctorate students on 6 June 2003, the artist showed us an example of a particular display aesthetic installed in a vitrine. His studio was on the top floor of the building and it was spacious. He showed us a number of new works and some recent catalogues and photographs. When I asked about the museum artefact in relation to James Putnam's quotation in his book, he suddenly brought out from the compartmented storage area, a vitrine with his son's big toy car inside. That was fantastic moment because I had seen so many vitrines in various museums, but I had never been present at that kind of moment. I realized that the vitrine has an enormous power and when an object is displayed in it, it starts to embody a very particular form of display aesthetic. In other words, the vitrine has a special ability to transform magically the most humble object into something special and to confer upon the object a sense of it being more attractive and/or fascinating.

The Dialogue between the Artist and Archaeology

According to the *English Dictionary* (Collins, 2001), archaeology, derived from the Greek word *Arkhaiologia*, is the study of man's past through the scientific analysis of material remains of his/her culture. It depends mainly on stratigraphic excavation, namely the removal from the Earth's surface of discovered objects paying particular attention to the precise context and place from which each find comes. During the Second World War, Sir Mortimer Wheeler, an archaeological pioneer, established and developed a meticulous system, now used extensively, for recording of the exact context of his excavations in India.²⁰

The early history of museum display and presentation, in a manner similar to Wheeler's system, conceptualised it in the manner of archaeological methodology (involving digging, gathering, cleaning, classification and display). This process has been re-considered in the work of Mark Dion. After a number of excavation projects, *History Trash Dig* (1995) in Kunsthalle Gallery and *Raiding Neptune's Vault: A Voyage to the Bottom of the Canals and Lagoon of Venice* (1997) shown in the Nomadic Pavilion at the Venice Biennale, Dion presented another project entitled *Thames Dig* (1999), which was commissioned by the Tate Gallery. The artist and the project teams gathered material from the foreshore of the River Thames by the Tate Britain at Millbank and by the Tate Modern at Bankside in London. The resulting debris, which revealed various aspects of the city's history, included various items such as an ancient potsherd, some bones and a contemporary plastic fragment etc. The find was then exhibited in the Tate Gallery, and now it is exhibited in the Tate Gallery of Modern Art in a classical vitrine with drawers. Dion's *Wunderkammer* invites us into an interactive

²⁰ Dion, Mark. (1999), *Archaeology*, European Union: Black Dog Publishing Ltd., p. 14.

space, and because of the relationship with the institution in which it is shown and through the associations of individual items, it produces a meditative space to authenticate, to reminisce and ultimately to re-evaluate everyday life when re-presented within the museum. Ironically, in spite of fact that Dion's *Wunderkammer* speaks with the voice of past, it articulates the language of the present.²¹



Fig. 13 Mark Dion, *Thames Dig*, 2004, Tate Gallery of Modern Art

Allan McCollum began the '*Lost Object*' series in 1991. It consists of glass-fibre casts of fossil dinosaur bones set in reinforced concrete shaped in rubber moulds. The fossil dinosaur bones are derived from the vertebrate paleontology department of the Carnegie Museum of Natural History. McCollum made over 750 of these 'unique' '*Lost Objects*', which were then painted all over with many coats of enamel paint. This extensive collection was then classified according to their size and colour to produce a vast horizontal arrangement. McCollum introduced the taxonomical system of classification in this way to represent the idea that life force can still be present in inanimate, dead objects. The casts of the dinosaur bones, derived

²¹ Dion, Mark. (1999), *Archaeology*, European Union: Black Dog Publishing Ltd., p. 98.

from natural fossils, were the perfect metaphor for the way that a copy embodies an absence. The artists stated that “making copies from a mould feels like constantly trying to bring something back used to be there but isn’t anymore”²²; Another project, *The Dog from Pompeii* (1992), shown at the John Weber Gallery, New York, followed the same idea to indicate a sense of monumentally yet suggest sad absence.

One of the most fascinating of McCollum’s works is *Over Ten Thousand Individual Works* (1987-1989) in which the artist collected hundreds of small objects from supermarkets, hardware stores and sidewalks. The collection, that hoarded a flood of McCollum’s personal memories, and it included bottle caps, jar lids, saltshakers, cosmetic containers, garden hose connectors and pencil sharpeners etc. The replicas of these objects were then re-cast in large quantities, and these created an abundant vocabulary of shapes that were combined to produce new, hybrid combinations. As the artist asserted, this reinvention represented a kind of maniacal proliferation.²³ McCollum also created a numerical system, which was applied to the permutations and combinations to produce moulds hand cast in gypsum and hand painted with enamel paint repeating individual shapes. These objects were derived from about three hundred moulds. Each mould created half an object and they could be mixed in over forty-five thousand ways. The individual works were then assembled into collections of over ten thousand pieces were positioned in a densely packed and meticulous display on the constructed table (Fig. 14). Although *Over Ten Thousand Individual Works* were generated from such contemporary found objects, it also constituted a kind of excavation process to explore the shapes in the same way of the ‘*Lost Object*’.

²² McCollum, Allan. (1996), *Allan McCollum-Interview by Thomas Lawson*, New York: Art Press, p.6.

²³ McCollum, Allan. (1996), *Allan McCollum-Interview by Thomas Lawson*, New York: Art Press, p. 18.

Each of these artists is clearly involved in issues linked to archaeological methodology and engages in questions linked to museological display. In addition, they approach their work in the manner of an excavation process; operations that generate memories and cultural references. And yet they work in different ways and with various approaches to the theme. Here I can define the main difference between Mark Dion and Allan McCollum as follows: Dion concentrates on the peculiarity of objects allowing them to speak with the voice of past in order to acquire the language of present. However, even if McCollum is sometimes involved with the character of objects itself offered in an assemblage, he modifies the objects in order to create a new form that speaks with the voice of hybrid multiplicity to represent absence and morality. Therefore, it is apposite point that such ‘objects hang before the eyes of the imagination, continuously re-presenting us to ourselves, and telling the stories of our lives.’²⁴

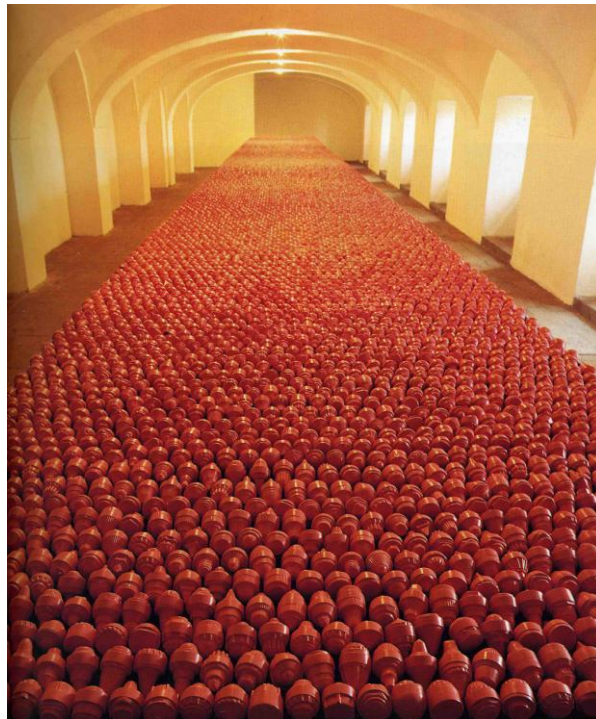


Fig. 14 Allan McCollum, *Over Ten thousand Individual Works*, 1993, *Castello di Rivara, Turin*

²⁴ Elsner, J. Cardinal, R. ed, (1997), *The Cultures of Collecting*, London: Reaktion Books Ltd., p. 103.

When I was a child, during the winter vacation, I used to scour field with my friends to find old things and to excavate the heritage of prehistoric ages that were buried in the ground. My friends already knew in advance where the earthenware vessels could be found. We really struggled to find and dig up old objects and after six days; at last, I found some shabby earthenware vessels. Pleased with my find, I arranged them at the front of my bookshelves alongside oddly shape stones. They constituted a kind of ‘trophy’, and one that was a symbol of my prowess.

From the 1990s, in my work I again buried myself in the drawing of objects, materials research and studying my own Korean heritage. My research into a range of natural materials such as mud, briquette ash, wood, paper clay, gold dust, hand made paper, and traditional Korean glue kept my mind open to many visual possibilities involving two dimensional and three dimensional figuration. Due to these endeavours, my work took on many traditional Korean themes: symbolism and forms such as dry fish, traditional Korean masks, ancestral rites, historical incidents, imagery from mural painting, Buddhism and superstition. I was continuously conscious of how I might re-deploy and re-depict the essence of my Korean heritage; therefore, I adhered to the fundamental aesthetics of Korean culture and its reality. My concern, following a line of pseudo-archaism, was to reconcile and amalgamate traditional methods and forms in the construction of a meditative space, which included a new and intimate aesthetic dialogue with the symbolic quality of my ancestors. In culture, as in fine art, traditions including shamanism are not simply part of a legacy from the past, but they act as vital forces enriching life in the present and fertilizing the cultural soil for future innovation. Tradition, in this sense, could be replaced with the notion of transmission. We need an artistic climate that encourages a thorough understanding of tradition in order to form the basis for the

development of new styles. In my view, tradition is not an obsolete or outmoded relic from the past but it should be seen as an active and dynamic form of transmission; as an organic thing that enriches the present and inspires the future.

Among the stone works dating from the Silla Dynasty of Korea, which are scattered around Mt. Namsan, in Gyeongju, I have encountered many figures of Buddha, and Bodhisattvas. They are not deliberately arranged in any particular order, but they have been, at some point, carved spontaneously on natural rock faces and into stone. I have also come across them in the most unexpected places. According to Buddhism, Buddha and the self are ubiquitous throughout nature. I am not a Buddhist, but as I grow older, Buddhist ideas are beginning to influence my art. These stone figures influenced my works from 1992 and they were influential in the initiative to make the relief painting using paper clay with Korean traditional hand-made paper, which is called '*Hanji*'. Thus, the concept of 'spontaneous response'²⁵ central to Korean traditional heritage has been a recurring issue in my practice since my visual language, in a way, emerged as part of a dialogue with an imaginary archaeological concept and with pseudo-archaism.

²⁵ Yanagi Muneyoshi, an enthusiastic Japanese connoisseur of Korean art, has most passionately asserted that 'spontaneity' is the main characteristic of Korean art. Yu-Sup Ko is in the same opinion, as he defines, the characteristics of Korean art as the qualities of 'technique without technique', 'planning without planning', 'asymmetry', and 'nonchalance'. Yu-Sup Ko, (1963), *Characteristic of Korean Art*, Seoul: Tongmungwan, pp. 6-8.

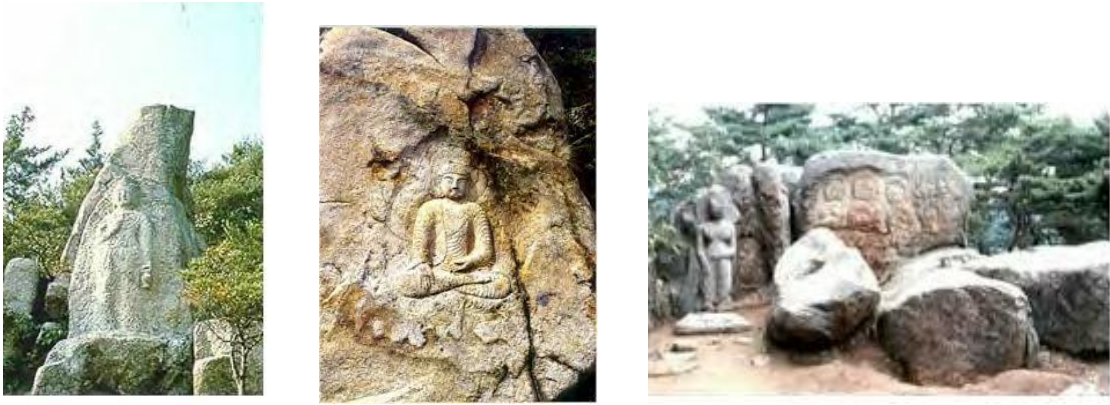


Fig. 15 Mt. *Namsan*, Gyeongju, Korea

I believe that my pseudo-archaism can be understood as a sort of excavation, which involves in western museum artefact; even if I did not come into contact with the theory of museum artefacts until I came to London in 1999. Nevertheless, I was constantly involved in imaginary excavation processes within a dialogue with the past that might be understood as a form of pseudo-archaism. I would imagine the moment that these old-aged objects revealed their entity from the ground, as a kind of re-emergence which could be evaluated as an escape from darkness or into potentiality. At the same time, I wished to approach the object as a metaphor for and including desire and dream. This conception was also derived from a long-standing feature of my inner life, namely the desire to be an archaeologist in my imagination. In fact, I imitated the features of an excavation site in my relief painting. I used to write down the hypothetical excavation site and its date on my work in order to disguise art as documentation. Therefore, the most distinctive aspect of my work was to explore my inner feelings and reflect this dialogue in my art.

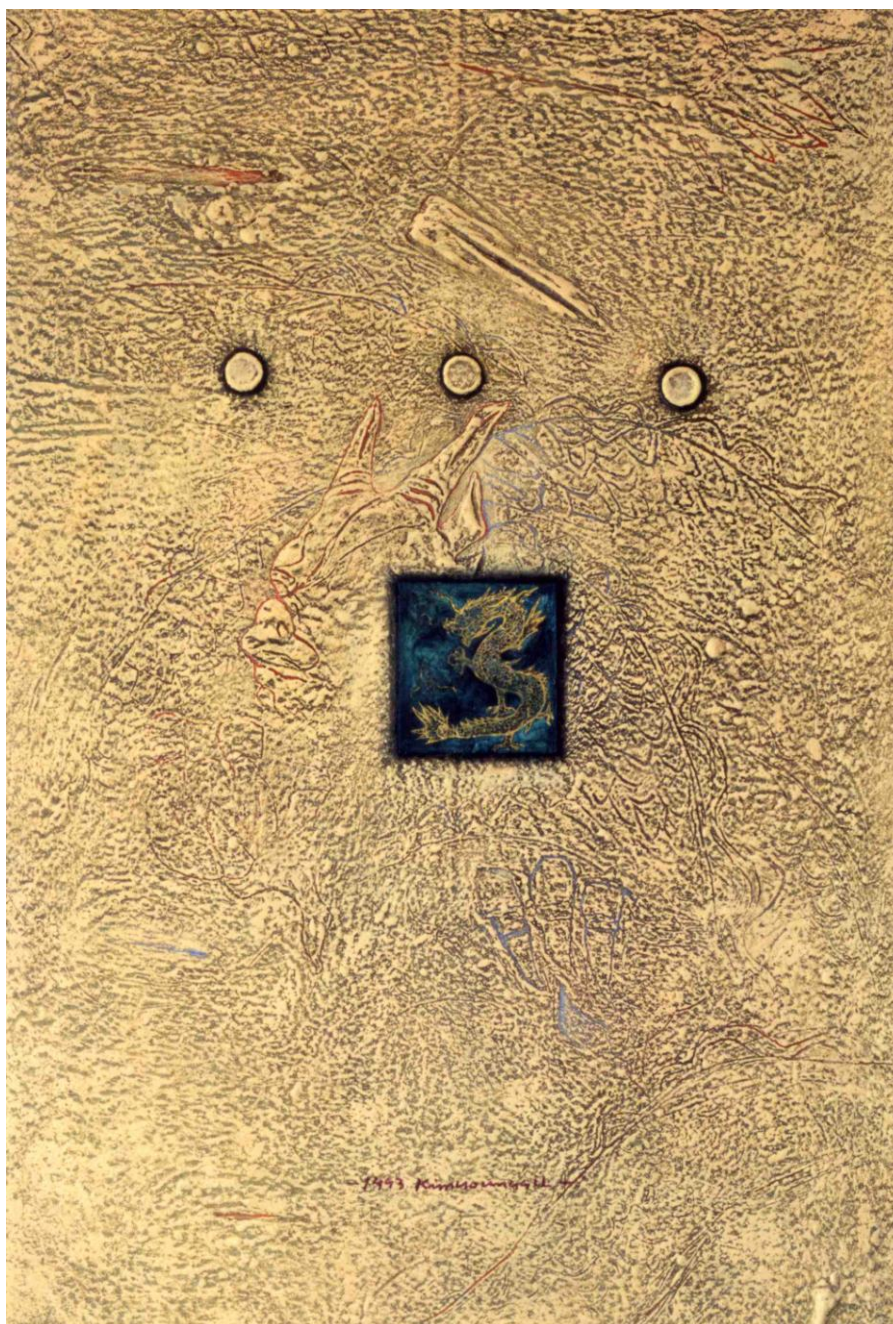


Fig. 16 Kim, Young-Gil. *Excavation-A Prayer for Hundred Days*, 1993, paper-clay, hand-made paper, mud, acrylic, 162×130.3 cm



Fig. 17 Young-Gil Kim, *Excavation-You and I, or We*, 1993, paper-clay, hand-made paper, mud, acrylic, oil, 162x130.3cm

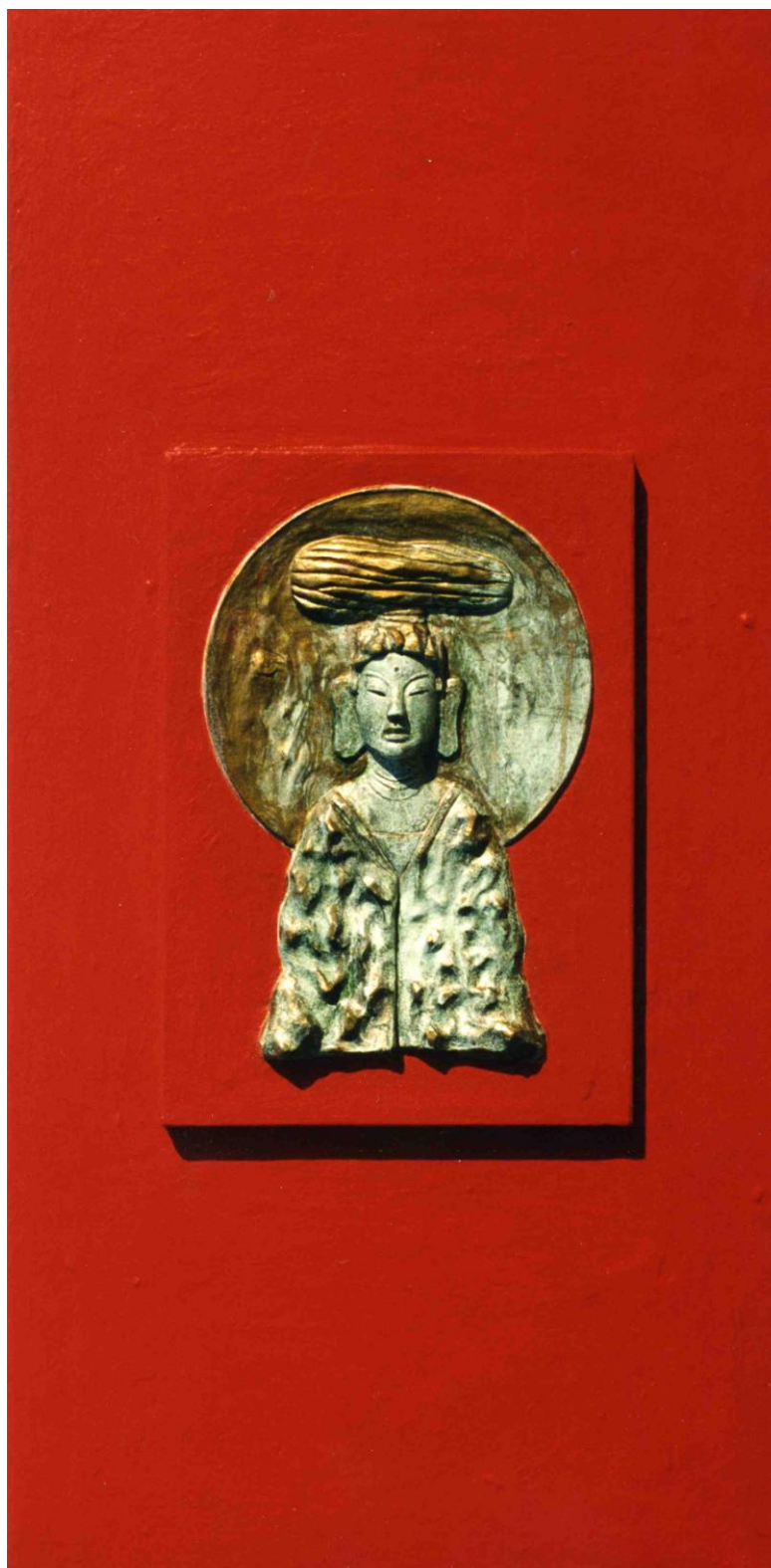


Fig. 18 Young-Gil Kim, *Excavation-Meditation*, 1993, paper-clay, hand-made paper, acrylic, 71.9×119.9cm



Fig. 19 Young-Gil Kim, *Excavation-Meditation*, 1993, paper-clay, hand-made paper, acrylic, 145.5x112cm



Fig. 20 Young-Gil Kim, *Excavation-Extreme of Thought*, 1993, paper-clay, hand-made paper, acrylic, 125.5×175cm



Fig. 21 Young-Gil Kim, *Excavation-The Room of Intelligence*, 1994, paper-clay, hand-made paper, mud, acrylic, 162x130.3cm



Fig. 22 Young-Gil Kim, *Excavation-Creation or Extinction*, 1994, paper-clay, dyestuff, mud, hand-made paper, acrylic, 61.5×38.1cm



Fig. 23 Young-Gil Kim, *Excavation-One's Fortune Can be Sought Anywhere in the World*, 1994, cement, paper-clay, hand-made paper, acrylic, oil, 53.6×39.4cm

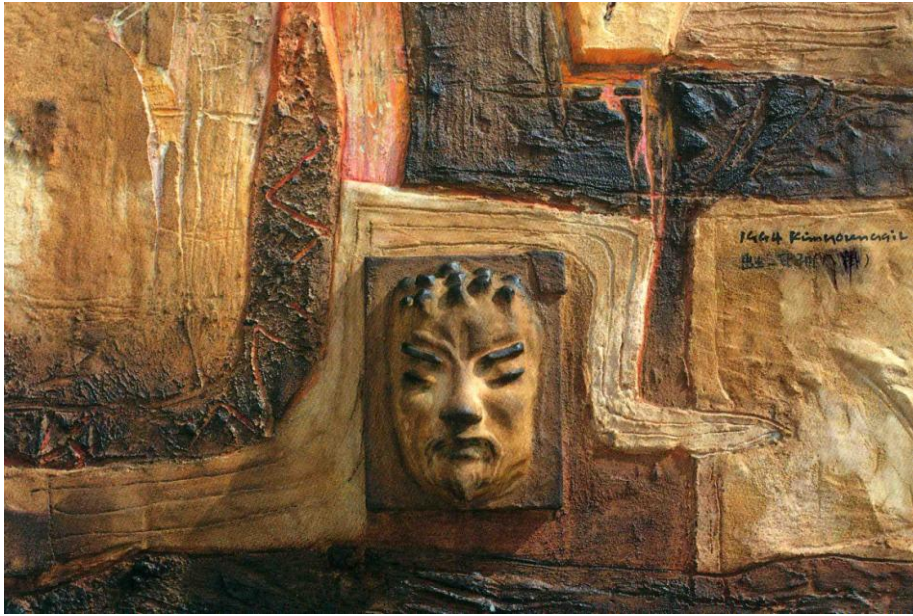


Fig. 24 Young-Gil Kim, *Excavation-The Eight Trigrams for Divination*, 1994, cement, paper-clay, hand-made paper, acrylic, oil, 116.8×90.9cm

In this sense, there is a very interesting case paralleling my pseudo-archaism in the work of Joan Fontcuberta and Pere Formiguera who created a series of fantastic creatures in a work entitled *Fauna* (1988). The piece playfully mimics the aura of authority of the traditional museum display by incorporating pseudo-scientific data into the work and so, the artists are able to create the illusion of fact. The display presents convincing photographs of the creatures apparently taken in their supposedly natural habitat. It also includes extensive biographical information on the life of the fictitious Professor Ameisenhaufen, accompanied by his field notes, drawings and x-ray plates. It even includes push buttons to enable the viewer to listen to recordings of the creatures' characteristic sounds. With the help of a co-operative taxidermist from Barcelona zoo, the two artists created the entire ensemble accompanied by didactic museum captions and maps. According to Fontcuberta, 'knowledge has everything to do with its presentation. The scientific institution has enormous power to convince us of what is true

by the trappings of scientific language and methods.²⁶ Thus, the element of fantasy and the creation of fictional collections are very important on my practice.



Fig. 25 Fontcuberta Joan, Pere, Formiguera. *Fauna*, 1987-1990



Fig. 26 Fontcuberta Joan, Pere, Formiguera. *Fauna*, 1987-1990

²⁶ Putnam, James. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, pp. 75-77.

In my work I have instinctively collected the images and objects from the streets, films, magazines and imaginings from my inner world drawing on this excavation methodology. Consequently, I have always opened up my sensibility toward new parameters in the contemporary art world. This approach marks a landmark in my practice and corresponds to the moment when I encountered flints piled on the Brighton seashore. Flints are composed of silica and they are the most common stones found in a large part of England, south of a line from the River Tees to the Bristol Channel, excluding the southwestern counties. Many large deposits of small flint stones or gravel are found mainly in estuary areas. Many beaches are made of pebbles, most of which are of flint origin. Sometimes these have been carried by longshore drift to form extensive spits, a good example being Chesil Bill.

These huge amounts of flints lead me to another spontaneous response, and to the examination of transitional space to extend my visual language as it relates to the stone axes of the Palaeolithic Era in the Natural History Museum. I have collected and classified many odd shaped flints, which in their forms evoke ambiguous figures such as facial images, animal figures and abstract patterns, etc. in them. This procedure is demanding since it requires a special approach that arouses ideas of the authentic and the eternal embedded within the stones themselves. My investigations have also developed into three-dimensional objects using paper-clay, which are engaged in hybrid and imaginative dialogues with my 'hunting images'. Thus, I become a sort of archaeologist and, at the same time, adopt the role of a curator to signal the significance of forms within ordinary objects, such as flints.



Fig. 27 Flints, Brighton, 2002



Fig. 28 Young-Gil Kim, *Collective-Flints*, 2002

Chapter II

Methodology

Through my efforts and training, I became an established artist as well as a leading teacher in Korea even though I was isolated through my working in the countryside. My art has been exhibited in four solo-exhibitions and in eighty group-exhibitions in Korea, Japan, Russia, Germany and Italy. As a result of my winning the Grand Prize at the Art Festival of Korean Youth Artists (1993), the Dong-Ah Gallery invited me to exhibit my art with them. I was also awarded eight prizes in Korean national Art Competitions between 1989-1995. In the period from 1985-99 while working as a teacher, it was difficult to carry out work at the same time. At all times I had to take into account my position and responsibilities while trying to develop a new and updated visual language. My work was gradually taking on a rigid form and established content, which was the result of creating my visual practice in isolation, and because of the small amount of time I had when not teaching. I then applied for the 'Scheme for Teachers to Study Abroad', which included funding as well as the guarantee of a teaching position at the Kyongbuk-Do Board of Education, a branch of the Korean Ministry of Education (1999-2004).

The purpose of my attending the MA Fine Art course at the Chelsea College of Art and Design (2000-2001) was to enable me to locate my work more firmly in relation to contemporary fine art practice and to allow me to fulfil my potential as a professional artist.

The course encouraged me to intensify my engagement with contemporary art practice and to conceptualise my work more thoroughly. It was a studio based and practice-led course, underpinned by a supportive theoretical framework and it offered instruction in the various approaches to professional practice. It also demanded a high level of commitment to independent productive activity within the wider cultural environment of the city. In my opinion, it provided a valuable bridge between my student work and my emerging professional practice.

In fact, during the Master's course, my work had developed in two directions; one was based on consumerism and employed drawing, and the other aspect retained my interests in excavation methodology using relief painting. This interest followed my own personal interests in archaeology and excavation but it resulted in a break between my past work and my present experience. At that time, a fundamental question emerged in my work: why was my work involved in issues of multiplicity? And what is my identity? These questions required me to contextualise my work further especially in relation to museum artefacts and their display. And this is what led me to submit my proposal for the Professional Doctorate in Fine Art course at the University of East London as a full time student in 2001.

The methodology which informs my practice, is tied to researching the museum artefact and my own identity in relation to it. In this way, I have considered as part of my intrinsic tendency questions around personal identity and taxonomical methodology, approaching identity as both ambiguous and tied to migration and also linked to questions of cultural displacement. These are the crucial parameters within which I try to find my own visual language. As my work has developed, I have established the principles that inform my project

through an identification with archaeological processes and procedures: namely, with collecting, classification and display. However, I am always aware of the importance and significance of the hand-made because I am instinctively interested in both their physical presence, in their symbolic associations which generate psychoanalytical correspondences and questions of repetition and multiplicity. The significance of materials, particularly bones and stones, is also important and overall my acts of personal collecting can be seen as a form of personal excavation. I believe and always keep in my mind the notion that subjectivity has to be objective and objectivity has to be subjective.

Materials

The materials, which are used in my two-dimensional and three-dimensional artistic activity express in place of instinctive perceptions, and they constantly emerge in my practice as an important source of inspiration initiating transitional moments.

After my important encounter with the mural painting, '*Sashindo*' (Koguryo Dynasty, AD 918-1392) in the National Central Museum (Seoul) in 1989, I buried myself in materials research as part of my desire to understand the dialogue between my interest in pseudo-archaism and my own identity. I was immediately fascinated by the overwhelming environment evoked by the mural painting, which could record the traces of time and history through natural dripping marks, speedy lines, dim shapes and subtle colours. In the form of a huge size of print image, the *Sashindo* was displayed in a highly theatrical installation. The *Sashindo* presented symbolic animals such as the blue dragon (East), the red phoenix (South), the white tiger (West) and the black tangled turtle-snake (North). This symbolism comes from ancient Chinese philosophy and shamanism, which incorporates a special understanding of materialism and cosmos. It is based on the Five Primary Substances: metal, wood, water, fire, and earth. Shamanism is a deep-rooted element within Korean mentality and, in my opinion, it is the most authentic part of any cultural legacy of Koreans. Buddhism, Confucianism, Taoism, and other religious elements also influence the unique nature of the Korean character together with shamanism. They play a decisive role in determining the Korean mentality or consciousness and in shaping Korean national and personal identities. For Koreans, nature is understood as a mirror of the self and it forms part of a world of meditation that gives life, thereby restoring all things to their proper state. The *Sashindo* used the fresco technique; a

method of Roman wall painting with water-soluble pigments over damp plaster, that is one of the most durable forms of wall decoration as long as the supporting wall is protected from damp.²⁷



Fig. 29 *Sashindo-A White Tiger*, Koguryo mural painting

Instead of directly adopting the Fresco technique, I decided to make a ‘relief painting’ on panel where I abandoned the canvas frame itself. I learnt the technique of how to make a panel without it bending from a fully experienced carpenter. I devised the special process of making groundwork on panel using traditional hand-made paper with animal glue. Among the many types of glue available, fine rabbit skin glue immediately appealed to me because it is easy to dissolve in water and it is the lightest and most transparent in colour. This makes it ideal for use in gesso and as a medium for distemper painting. Rabbit skin glue is often used in traditional woodworking and painting techniques. In painting, it is also used both as a size for canvas and board in recipes for traditional gesso, and it is commonly used with distemper

²⁷ For the ‘Koguryo Mural Painting’, scholars often apply comparative research to distinguish between Roman mural and Koguryo mural painting, and they have discovered that there are differences in the process of painting; there is no evidence of under-drawing called *sinopia* and there is a different process to finish the painting called *intonaco*; the Koguryo mural painting is distinguished from Roman mural painting by its distinctive colour. <http://www.koguryo.org> (International Symposium)

paints. It is also versatile in wood working since rabbit skin glue's solubility in water makes it re-useable while its slow drying time allows for repositioning and reworking. Animal glues vary in strength but fine rabbit skin glue usually offers the highest strength, viscosity and elasticity. Fine rabbit skin glue tends to gel at lower temperatures, so making it easier to use in gesso applications. When I use the glue, I leave it in water overnight since it has to be thoroughly soaked in water to dissolve and to allow the glue to absorb as much water as it can. Then the excess water is removed. After this, I warm the water-swollen glue by melting it in a container filled with hot tap water. I also add an alum solution to the warm glue before applying it on the panel. The alum makes the sizing water more resistant and it forms a jellylike consistency once the glue has had time to cool down. In distemper painting, I use a mixture of hide glue and gelatine to form the distemper. I control the dilution rate in order to make several kinds of mud-coloured solution, which are then mixed with acrylic and white emulsion.

The sieve, shovel and basket that I use to collect the red-coloured soil powder in the field, are arranged carefully in a highly ritualistic fashion. By means of the repetition of sifting, I achieve a fine soil powder that I soak in water for two weeks; sometimes the grain is pounded again in a mortar before being immersed in the water. In the process of sedimentation, the finer soil rises to the top and it is this that is applied to the constructed panel mixed with several kinds of pigments, glue and paper clay. I see this production as a kind of ritual process.

At the same time, I also employ papier mâché (or paper clay) when I want to achieve relief effects for symbolic imagery on the flat surface. I see these works as a kind of mural painting and my collections-works as the result of a form of excavation activity. I have also developed

the paper clay technique using hand-made paper for over fifteen years. Paper clay is an exciting and innovative development in the ceramic and sculpture fields. It is easy to use, extremely strong in its unfired state, easy to repair at nearly every stage of the forming process, and the final glazed and fired result can appear indistinguishable from that of conventional clay artwork. Yet the result is much lighter in weight than other forms and this is a feature that is particularly useful for wall installations allowing delicate sculptural forms. The addition of finely ground paper to the clay has been tried before, but it is only recently that new techniques have been mastered that almost break all the established rules of clay making. It is possible to hand-built forms of any size, attaching clay without the need to keep the whole structure moist. Bone dry clay can be fixed to wet clay and fired without cracking. The hard surfaces can also be plastered and modelled onto wet clay. The pre-fired ceramic objects can be inserted into the body of the work in progress and the whole fired with no ill effects. This flexibility is due to the cellulose fibres that make up the paper. When broken down finely enough, the paper reverts to a mass of cellulose fibres that look and behave like minute straws, sucking up particles of the clay slip, thus forming a matrix of interlocking clay-filled tubes that has far greater strength than clay has on its own. It is also extremely versatile in that the paper clay can be mixed with other materials including hand-made paper, gesso, mud, gold dust, pigment, briquette ash and cement to achieve a unique texture.

I have also developed the paper clay technique for use with traditional hand-made paper, which is called '*Hanji*'. This paper comes from China and it is not known exactly when the '*Hanji*' was first imported from China but it is assumed to be around AD 200-AD 800.²⁸ The

²⁸ The first Chinese dictionary, published in AD 100, explains how paper was made from the waste fibres, which were created during the process of making silk yarn from cocoons. This paper was somewhat weak for general water infusion, so it was wrapped in banana leaves to ferment, and pounded flat with clubs to make *tapa*, or tree bark cloth, which was then dyed and made into clothing. In Mexico, *amate*, a similar kind of cloth, was also used for writing. The ancient Egyptians stripped the

‘*Hanji*’ paper comes from the mulberry tree, which is called *Broussnetia Kazinok Sieb*, and to it is then added material from a kind of hibiscus, which is called *Hibiscus manihot L*; Since it is extremely delicate and has a natural viscosity; it requires careful and sophisticated techniques to shape and work with it. The finished product is both beautiful and durable.

Traditionally, papermaking in Korea is a winter task carried out by farmers when they cannot work on their land. The indigenous plants called ‘*Tag*’, which grow to over three meters tall, are harvested between November and February. The cut stems are tied into manageable bundles and then steamed in a closed compartment over an enormous copper tank to loosen the bark. The stems are then hammered and the bark is stripped off and dried. To separate the layers of bark with their inner white growth from the unwanted outer black layer, the bark is soaked in running water and then treaded by foot until softened. A sharp knife is used to ease the white part from the bark and then, with a piece in each hand, the two parts are stripped away from each other. The quality of the finished paper is determined by the least black specks of bark that remain on it. It is also important that all the bark in a batch should be from the same type of growth: bark from fast-growing young shoots being the most valuable. The cleaned white fibre known as bast is then dried and baled. Dried bast is allowed to soak for up to two days in pH neutral water and it is then cooked with either caustic soda or sodium carbonate; chemicals which have almost entirely replaced the traditional potash made from a lye of wood ash. Cooking separates the cellulose fibre from the lignin and other constituents of the raw material. The amount of cooking time and the proportion of chemicals to bast are factors in determining the quality and style of the finished paper. After cooking, the fine

stems of the papyrus plants, which grew along the River Nile, layered the fibres lengthwise and width wise, soaked them in water, and then pressed them to make papyrus. Papyrus was unsuitable for clothing, but was useful for writing on, and the name later became the origin of the word ‘paper’.

strands are carefully drained and then washed, and any remaining black specks of impurity are removed. Beating the prepared bast to make pulp would originally have been done by hand using a heavy mallet. However, this method was later superseded by trip hammers operated by hand or by waterpower. To hold the long fine fibres in place within the finished sheet, *Tagpul* is added to the pulp. *Tagpul*, which means sticky or viscous, is made from the root of the *Hibiscus manihot L*, which is boiled to exact its size-like quality. The cooked, soften root is then hammered to a pulp and a small amount added to the papermaking vat at regular intervals. In this way, it gives the sheet added strength, as well as preventing the fibres from clumping together. A big-handled mould supported on a gantry of bamboo poles, is then dipped into the vat and the pulp is made to flow forward in a waveform. Further waves of pulp substance are added to the sheet before it is couched onto a bed of wet sheets. The completed bed is pressed and the sheets are separated onto drying boards. I have used ‘*Hanji*’ as a supplementary method to make the paper clay harder and to get a more highly finished surface. Finally, *Hanji* can be separately used to make cellular paper castings.

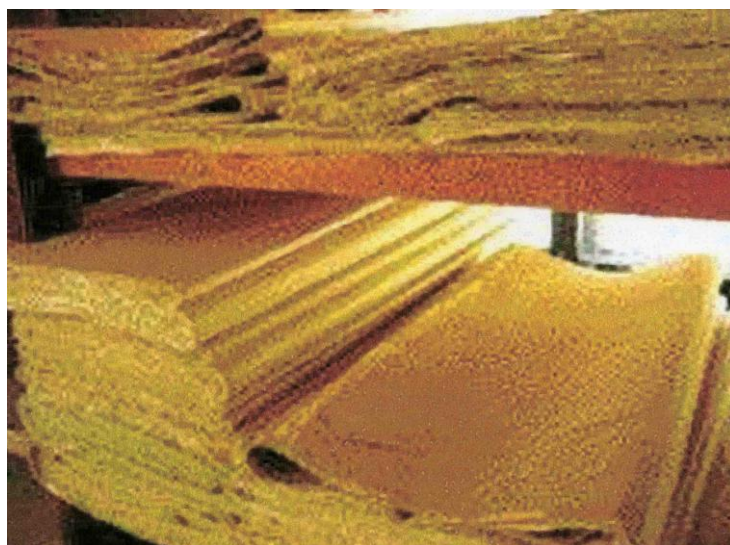


Fig. 30 *Hanji*

In my work, I have also used a range of drawing materials, including pencil, ballpoint pen, Chinese ink and Indian colour ink on cardboard or on paper. Throughout my experiments with materials such as mud, wood, paper clay, glue, *Hanji*, pen etc, I try to exploit their 'essence'. At the same time, I began to realize that whatever I do, I have to retain a sense of the fundamental characteristics of the materials themselves, and to use them in a way that allows me to extract some kind of authenticity from material itself. In other sense, this means that I wish to communicate symbolically with eternity and the cosmos through the distinctive use of such traditional methods of using clay and *Hanji*. Based on my involvement with these materials for over fifteen years, I believe that my work has now taken on and developed a unique process, which deploys a fruitful and highly symbolic visual language.



Fig. 31 Young-Gil Kim, *Working Space*, 1996

Personal Excavation

During my time on the Doctorate course, I have tried to engage with the visual possibilities offered by my two dimensional and three dimensional artistic activities and my concern with ‘self-conscious’ transitional space linked to the production of relief painting, altered objects, drawing and sculptural objects including white paper clay, brown clay, plaster casting and paper casting. I believe that an artist must urge himself towards his ‘will’, which is a form of self-conscious perception. Thus, ‘an artist represents himself with his soul, with the soul, the artwork must be assimilated’.²⁹ I have tried to use a wide range of media and techniques as widely as I can. Whilst this can complex and confused results, nevertheless, I strongly believe that it is one of the ways to develop intrinsic self-confidence, and fortunately, during this period, I have not lost my way. I could describe my journey based in a chronological way as follows:

Relief painting

As my relief painting developed from 1992, my inherent tendency to represent reality has become evident through physical acts and repetitions. To me, relief painting is not reliant upon painting skills but upon ‘making skills’ manifest through physical repetition: through polishing, scrubbing, scratching and soaking. During my early days in London, I wished to understand my work within ideas derived from western art aesthetics; an approach separate from, rather than linked to, eastern aesthetics. The reason for this was that I had decided to move away from Korean heritage for a long time; I felt that it was a kind of blazon, which

²⁹ Mink, J. (2000), *Marcel Duchamp, Germany*: Taschen, p. 76.

demonstrated my limited identity; whoever I am and wherever I lived, it seemed to me that I was inescapably marked by my heritage.³⁰ I decided to pursue a kind of negation³¹ of this identity space: ‘just forget it’.

From 2000, I developed another relief painting technique in order to depict the texture of stone. I was interested in the trace of time on the surface of stones and by their marks, colours and shapes, which could then be used to generate another artefact by exploiting these marks through free association. At that time, I also felt the need to try and be stronger in order to survive my sense of the uncertainty of everyday life, which was also related to wider financial worries and to my desire to develop my own visual language. Therefore, the dense texture and archetypal images of these works was, in some way, part of my own ‘will’ to grow and develop.

In some of these works, I mixed the dissolved paper clay with acrylic, glue and gesso to make a wet coloured-dough, which had shaded colour effects and an antique appearance. Then I pasted coloured-dough onto MDF. Before the coloured-dough dried, I had modelled the shape, size, and colour and scratched the surface. In my view, the waiting for it to dry and negotiating shape and form are very metaphorical and a kind of ritual processes in the attempt to reach perfection. When the coloured-dough completely dried, I cut the coloured-MDF using a jigsaw. This was based on my desire to mark the surface using graphite, gold dust, acrylic and oil colour to represent stone-like texture; eventually, I achieved a highly finished texture

³⁰ Feinstein, Roni. (February 2002), *A Journey to China*, Art in America, New York: Brant Art, p. 109.

³¹ ‘The negation of a proposition is its denial: classically, that proposition which is true when it is false and false when it is true. A proposition may be controvertible in other ways than by asserting its strict negation. For instance, ‘that’s red’ is contradicted by ‘that’s green’, since both cannot be true together. But both can be false and one is not the direct denial of the other.’ Blackburn, S. (1996), *Dictionary of Philosophy*, Oxford: Oxford Uni. Press, p. 258.

and high quality of sophistication in the surface. It is quite a ritualistic process but not economical time-wise.



Fig. 32 Young-Gil Kim, *Excavation-Meditation*, 2001, paper-clay, kitchen tissue paper, acrylic, graphite, coffee, 38×38cm



Fig. 33 Young-Gil Kim, *Excavation-Excalibur* (detail), 2002, MDF, paper-clay, graphite, hand-made paper, acrylic, oil



Fig. 34 Young-Gil Kim, *Excavation-A Turtle*, 2002, paper-clay, kitchen tissue paper, acrylic, coffee, oil, 38×38cm

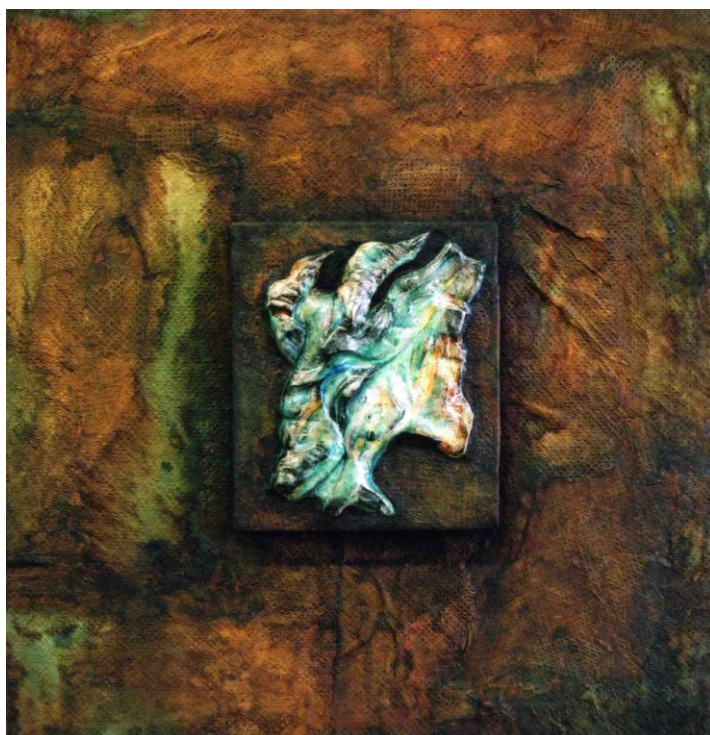


Fig. 35 Young-Gil Kim, *Excavation-A goat*, 2002, paper-clay, kitchen tissue paper, acrylic, coffee, oil, 38×38cm



Fig. 36 Young-Gil Kim, *Excavation-A horse*, 2002, paper-clay, kitchen tissue paper, acrylic, coffee, oil, 38×38cm



Fig. 37 Young-Gil Kim, *Excavation-A Dinosaur*, 2002, MDF, paper-clay, acrylic, oil

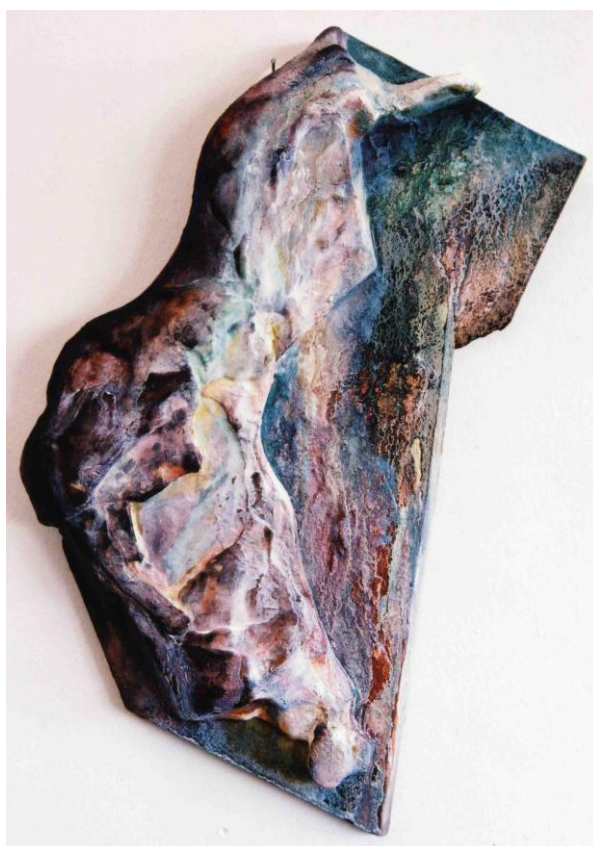


Fig. 38 Young-Gil Kim, *Excavation-Waterfall*, 2002, MDF, paper-clay, acrylic, oil

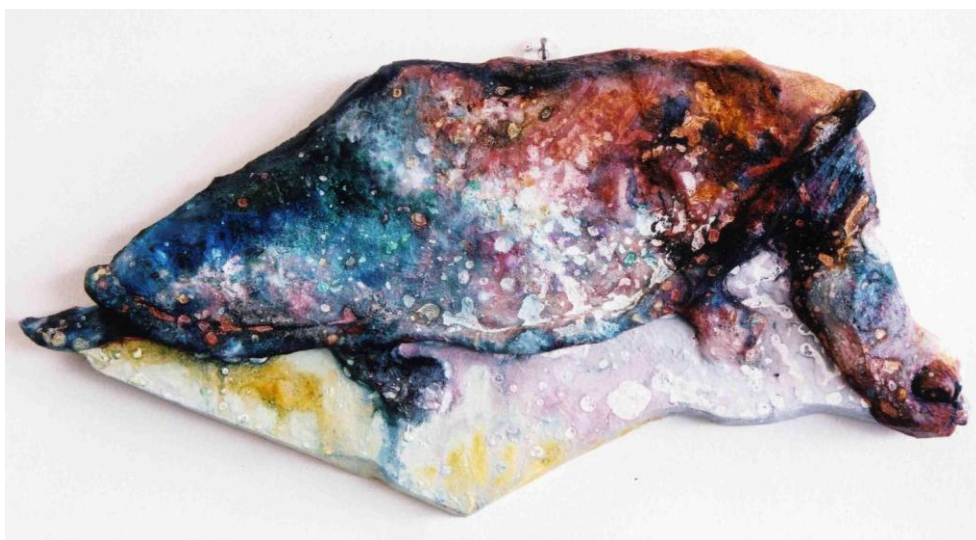


Fig. 39 Young-Gil Kim, *Excavation-A Turtle*, 2002, MDF, paper-clay, hand-made paper, acrylic, oil



Fig. 40 Young-Gil Kim, *Excavation-An Animal*, 2002, MDF, paper-clay, acrylic, oil



Fig. 41 Young-Gil Kim, *Excavation-Dog Head*, 2002, MDF, paper-clay, acrylic, coffee, oil



Fig. 42 Young-Gil Kim, *Excavation-A Crocodile*, 2002, MDF, paper-clay, hand-made paper, acrylic, oil



Fig. 43 Young-Gil Kim, *Excavation-Landscape*, 2002, MDF, paper-clay, acrylic, each 17×35cm

Transformation (altered objects)

In relation to my conceptualisation of a growing ‘self-conscious transitional will’³², I modified my ‘hunted object’³³ that included videotapes, computer mouse and train tickets etc. This approach was a quite new area to explore for me, and it needed insight to interpret cultural objects in terms of contemporary artistic practice. I wished to represent the hybrid nature of my objects. According to J. Lull, the term ‘trans-culture’ refers to a process in which cultural forms move through time and space where they interact with other cultural forms, influencing each other, and producing new forms. Trans-culture produces cultural hybridity by fusing of cultural forms.³⁴ Throughout this project, I had absorbed many ideas and researched this kind of cultural phenomena using disciplines of sociology and philosophy. At the same time, a question constantly arose in my mind; what is my identity? And how to approach its elusive subject matter.

My altered-object project was inspired by David Mach’s exhibition at the Gallery of Modern Art in Glasgow in December 2002. David Mach has accomplished a narrative process through the construction of ambitious and elaborate large-scale sculpture-installations and collages that are displayed in galleries, museums, landscapes and cities all over the world. His work employs a wide range of materials, which include huge amount of magazines, newspapers, bricks, tyres, bottles, cars, shoes and matches and other mass-cultural objects. Mach commented, “I found that the materials had their own energy, their own flow.”³⁵ Among his

³² This is defined by my own hypothetical theory. I try to exploit my circumstance based on my desire to absorb contemporary art issues in London. I have struggled to extract a visual potentiality from my inner world and outer stimulation. It is an attempt to define the transitional nature of my own practice: finding and developing my own visual language.

³³ I am using this concept from Freud idea, ‘hunting’ (see note p. 1)

³⁴ Lull, J. (1995), *Media, Communication, Culture: A Global Approach*, Cambridge: Polity Press, p. 243.

³⁵ Mach, D. (2002), *David Mach*, London: Revolution Edition, p. 7.

various works, the simply altered object was, to me, the most impressive. The insertion of artificial teeth into a teddy bear's mouth presented the weird situation; he altered the conventional attribute of a soft doll and so the teddy bear assumed an unexpectedly aggressive nature, which was reinforced by supplementary objects, such as the electronic drill and saw in the hand.



Fig. 44 David Mach, *Grizzly Little Fucker*, 2002



Fig. 45 David Mach, *Natural Causes*, 1987, Session, Vienna

I altered a computer mouse, which is an ordinary and prominent object in contemporary culture by moulding it into the shape of a dragon³⁶. I moulded it in paper clay with hand-made paper and partly painted it by crimson with oil spray. It was a simple and playful change, but the meaning of the object took on increased significance as a hybrid symbol. I made another mouse shape object and juxtaposed both together. I also installed this object in various ways; with the T.V, on the pillow with Santa Claus hat and wrapped in a stocking. I took photographs as documentation. At the same period, I made facial images on the videotapes, which were adapted to suggest contemplation, hostage and intervention. I sometimes used stocking wrapping on the videotape object themselves to represent my emotions, which come from contemplation of my inner world. I installed these tapes on the wall juxtaposed against each other. I also seriously considered using plaster casting to make an assemblage environment. However, I suddenly stopped working on this project because I found another possibility in the paper clay itself. This project is reserved for further consideration.

³⁶ Unlike the negative energies associated with western dragons, most eastern dragons are beautiful, friendly and wise. Instead of being hated, the dragons are loved and worshipped. Eastern people have believed that the dragon controls the rain, rivers, lakes and sea. Many Chinese cities have pagodas where people used to burn incense and pray to dragon. The Chinese dragon is often seen as the symbol of divine protection and vigilance.



Fig. 46 Young-Gil Kim, *Hostage*, 2002, videotape, paper-clay, stocking, 6×15×20



Fig. 47 Young-Gil Kim, *Uncanny*, 2002, Christmas cap, pillow, computer mouse, paper-clay, dimension variable

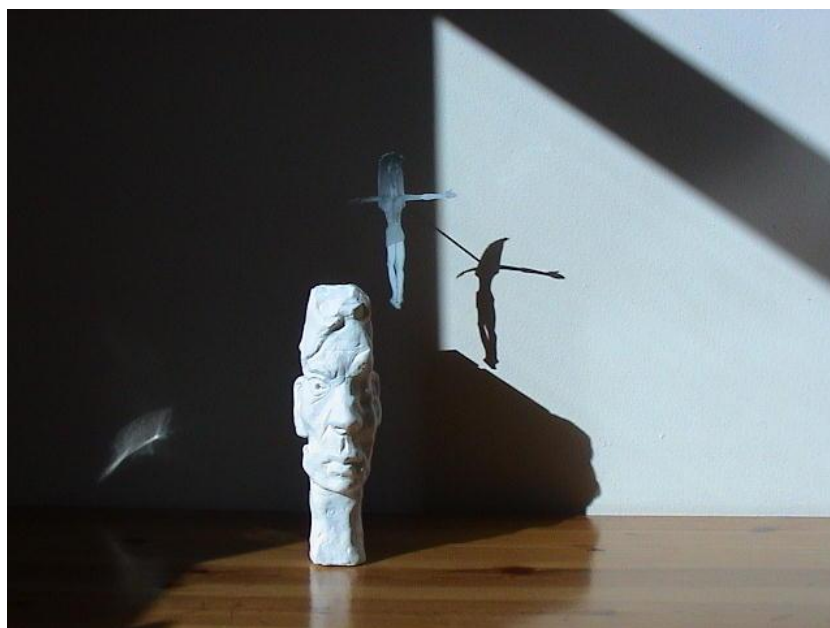


Fig. 48 Young-Gil Kim, *Meditation*, 2002, videotape, paper-clay, drawing, 6×15×20



Fig. 49 Young-Gil Kim, *You were here*, 2002, TV, video-tape, paper-clay, dimension variable



Fig. 50 Young-Gil Kim, *Capture*, 2002, stocking, computer mouse, paper-clay, dimension variable



Fig. 51 Young-Gil Kim, *Encounter*, 2002, computer mouse, paper-clay, dimension variable

Multiplicity with Three Dimensional works

(Paper Clay, Terra Cotta, Plaster Casting, Paper Casting)

As the complex process involved in making the hybrid object became tedious, I decided to develop the paper clay project as a main concern. Thus, I need to concentrate and to hear what my inner purpose indicated and see how my subject matter could externalise this into an appropriate objectivity. In fact, I consciously involved solid textures, which included stone, bone and fossil surfaces. From my development of the relief painting technique in 2002, I realize the possibilities that paper clay has in its own quality to represent density. I decide to detach the paper clay from my 'frame', in order to depict the 'real' by the 'fake', and to remove the colour. This seems a simple step but it took me years to do it. It evolved from the flints piled on Brighton seashore and the rocks, fossils and bones displayed in the Natural History Museum. The Natural History Museum in London provides me with a Contemplative space, which is rich in ironic subject matter in which 'the stuffed animals appear to come to life and return to the wild, all in an entirely artificial environment.'³⁷ Fortunately, I have lived in front of the Natural History Museum from 2001. Whenever I need a rest or brake from my meditative mood, I simply drop into the museum. Consequently, the Natural History Museum, as a kind of room of intelligence, urges me to rethink and reconceptualise the role of the museum artefact.

³⁷ Putnam, J. (2001), *Art and Artifact: The Museum as Medium*, London: Thames & Hudson, p.114.



Fig. 52 Natural History Museum, London, 2004



Fig. 53.1 The Hummingbirds Showcase in *Birds*, Gallery 40, Natural History Museum, London, 2004



Fig. 53.2 Bird anatomy showcase, Natural History Museum, 2002



Fig. 54 Earth Laboratory, Section 60, Natural History Museum, London, 2004

In the first stage of my next work, I made one hundred and eight paper clay images, which means one hundred and eight anxieties in Buddhist symbolism, in order to represent the feelings of cultural displacement and ambiguous identity. It needs quite obsessive physical commitment to make such an assemblage using a highly repetitive process. I deliberately made small objects, which can be gripped in the palm of the hand, rather than big scale object because I tried to adapt ideas from Zen Buddhism into my working processes. Hein Dumoulin wrote that ‘the Zen arts are inspired by meditation and the mediation experiences manifest themselves in the arts.’³⁸ Zen is, in fact, almost impossible to characterize. Daisetz T. Suzuki wrote that ‘when you imagine you are catching a glimpse of it, it disappears. And by writing or talking about it, it escapes you even more.’³⁹ Zen unites the religious and the secular and this has consequences for Zen art. I believe that the inevitable physical commitment of my art echoes the link between mind and body common throughout Zen practice. The repetition involved in the production stage seems instinctive; it derives from the rhythms of breathing and walking or from the movement of rolling waves. The element of repetition also aids spontaneity in mind. When I detached the paper clay from my ‘frame’, I felt a sort of nothingness, which is not a negative condition but a positive potentiality. The concept of emptiness and nothingness do not mean as an absence of something, but embody a kind of completion in themselves; it means that empty is also full and nothing is something. John Cage said on the subject of repetition: “In Zen they say, if something is boring after 2 minutes try it for 4. If still boring, try it for 8, 16, 32, and so on. Eventually one discovers that it’s not boring at all but very interesting”.⁴⁰

³⁸ Westgeest, H. (1997), *Zen in the Fifties-Interaction in art between east and west*, Amsterdam: Beeldrecht, p. 13.

³⁹ Westgeest, H. (1997), *Zen in the Fifties-Interaction in art between east and west*, Amsterdam: Beeldrecht, p. 11.

⁴⁰ Westgeest, H. (1997), *Zen in the Fifties-Interaction in art between east and west*, Amsterdam: Beeldrecht, p. 80.

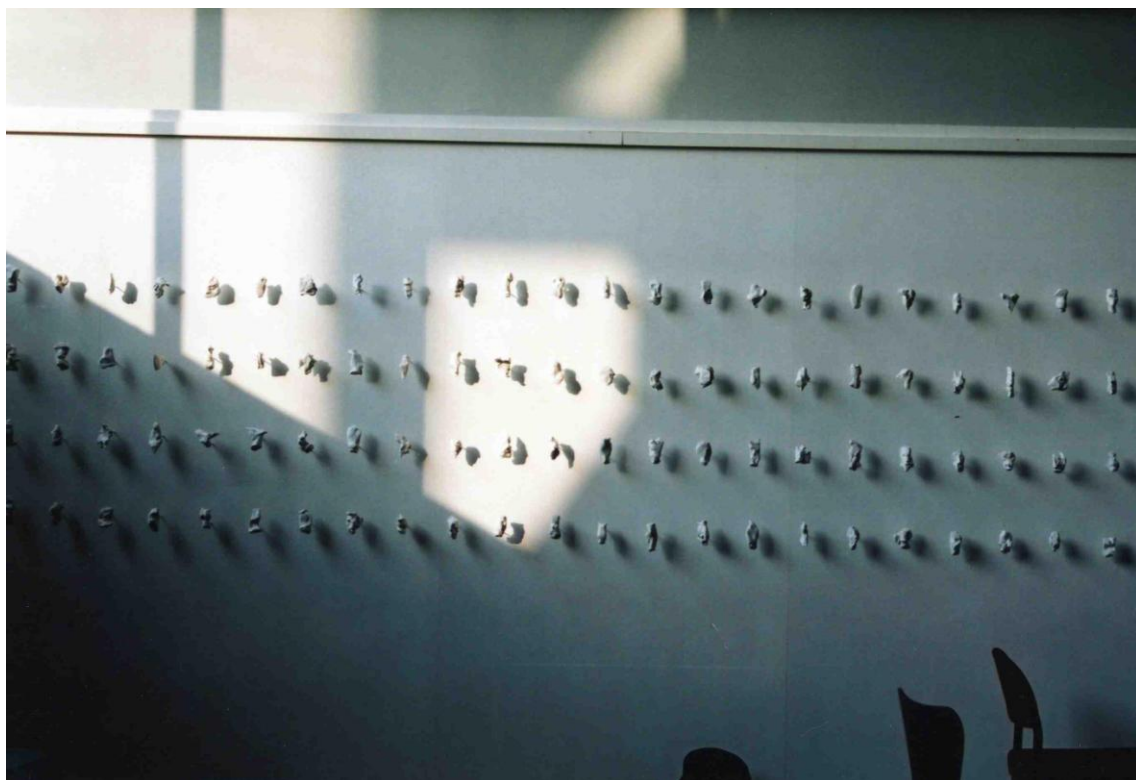


Fig. 55 Young-Gil Kim, *Collective-Nature*, 2003, dimension variable, paper- clay, screw



Fig. 56 Young-Gil Kim, *Collective-Nature* (detail), 2003



Fig. 57 Young-Gil Kim, *Collective-Nature* (detail), 2003

In October 2002, I visited the Stedelijk Museum Amsterdam to study the photographs of Bernd & Hilla Becher, entitled ‘Industrial Structure’, which document the disappearing industrial heritage of Europe and the United States; namely gas tanks, silos, pitheads, and other structures. The sights they represent are not architectural highlights produced in order to convey certain ideas and record aesthetic values for posterity. Bernd & Hilla categorized the photographs as of certain types of buildings with their own special qualities; ‘typologies’, that forms a sort of visual encyclopaedia of industrial and functional categories, a fantastic collection of forms that encourage the viewer to compare and analyse them. The Bechers refused to deploy many forms of artistic photographic seduction such as colour, unusual

lighting, camera angle and selected detail; and most attention is focused on the object itself through the orthogonal documentation photographs. They engaged in the most primary aspect of the subject, recording with high photographic quality, and so exploit this to the full. This approach similar to that associated with Zen: the empty is full and nothing is something. It is also similar to my concerns, which involve elements of repetition and the individual image approached in the manner of documentary classification.

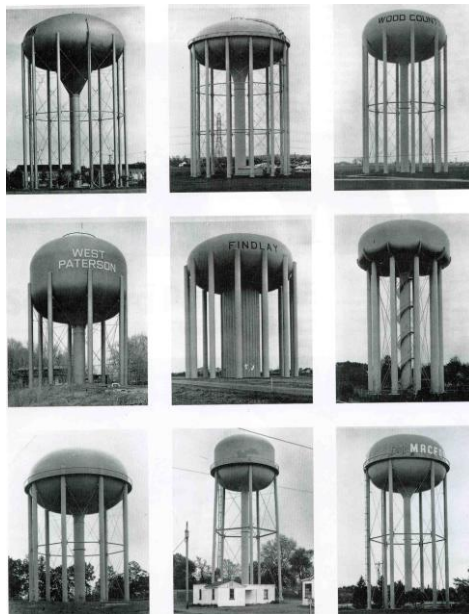


Fig. 58 Becher, Bernd and Hilla, *Watertorens/Watertowers*, 1988

As I wish to emphasize the precious quality of paper-clay in the first stage, I worked on the paper-clay objects to emphasize their surfaces. Consequently, I used spontaneous craft technique. This meant that I had to develop a process for producing multiple copies and for getting the high quality of texture, which has the neutral character between bone, coral and stone, which was more economical in terms of time. At the same time, I considered the effect achieved when the white paper-clay appear to float against the white-wall when installing the

white-objects with white-screw onto the white-wall. From this experiment, I re-examined my primary concerns; namely to progress the paper clay project through kneading, patting, knocking, indentation and pummelling. It was inspired by Antony Gormley's project, 'Field'. He used Terra Cotta to make massive multiple installations and introduced simple techniques, such as kneading and moulding to make the clay bodies quickly between the palms of the hands, pulling up the head, and pushing in a sharp point to form the eyes. For his project, about sixty brick makers collaborated together.⁴¹

I wanted to also introduce a similar simple technique in order to make multiple artworks. However, in my case, I had to progress my project alone. Therefore, I introduce the squeezing and kneading techniques in paper-clay and brown clay using my palms and fingers to form bones and horns, which border on ambiguity. In the rhythm of work, I was becoming more confident about making the white paper-clay objects and Terra Cotta objects within a restricted time period.

⁴¹ Gormley, A. (1993), *Field*, Germany: Oktagon Verlag, pp. 19-20.



Fig. 59 Antony Gormley, *Field*, 1991, Salvatore Ala Gallery, New York

It is a very interesting proverb that ‘many a little makes a mickle’; it is also the same as Korean proverb. I have muttered this proverb whenever I have become exhausted trying to make multiple objects using my hand-made practice. Many modern and contemporary artists have co-opted the technologies of industrial mass production to create and distribute works of art variously termed multiples, printed matter or mail art. This strategy was pre-eminent in the 1960s and early 1970s when there was widespread interest among artists in creating prints and books as works of art, such as in the Fluxus, Conceptual Art and mail art movement.⁴² The multiple has re-emerged in recent contemporary art and it is an important strand in my practice. However, my works is not based on industrial mass-production but rooted firmly in the hand-made; it is one of my principles to make multiple objects myself by hand.

⁴² Blazwick, I. ed., (2002), *Katharina Fritsch*, London: Tate Enterprises Ltd., p. 57

When I started making the white paper-clay and brown-clay project, I seriously consider the size and transportable nature of the objects. In fact, whenever I have had exhibitions I can get exhausted due to the efforts involved in transporting my works to the gallery, especially when this involves national and international travel. This experience again suggests notions of nomadic identity. In my interest in globalisation, I do not want to simply articulate my personal relationship to it, but to recognize the uncertain status of personal and collective identities. According to Hardt and Negri, ‘the multitude is a multiplicity, a plane of singularities, an open set of relations, which is not homogeneous or identical with itself and bears an indistinct, inclusive relation to those outside of it’.⁴³ Thus, my work inevitably involves trans-cultural exchange and it engages with an international dimension.

Robert Morris mentioned the importance of size and scale and that the human body functions as a constant through and against which the world of objects is set; and how this inter-relationship from the ornamental to the monumental in sculpture, finds meaning. An object’s size as it diminishes in relation to the body renders the encounter between the two more intimate and private. Conversely, an increase in the object’s size in relation to the body renders the experience more public. This range of experiences from the intimate to public is a function of spatial negotiation. For Morris, the sculptural object that require close inspection, sort of squeezes out space: a small object is ‘essentially closed, spaceless, compressed and exclusive’ and because of the viewer’s need to be closer to it, it diminishes his or her field of vision. With large objects, a greater distance is required to apprehend them as a whole, thereby demanding an expansion of the viewer’s field of vision.⁴⁴

⁴³ Hardt, M. Negri, A. (2000), *Empire*, Cambridge: Harvard University Press, p. 103

⁴⁴ Morris, Robert. (October 1966) ‘*Notes on Sculpture, Part2*’, Art Forum, pp. 20-23.

My works often involved a combination of real and fake artefacts, presented with a certain degree of scientific methodology and backed up by careful research into museum object and material. My experience at the Natural History Museum encouraged me to evolve another methodology out of my paper clay and Terra Cotta project. Among the Natural History Museum's collection, one of the most interesting collections is the section of insect and reptile species, which include snake, locust, cicada and cockroaches, I have tried to express the element of metamorphosis from these creatures when casting them as objects by the traditional hand made paper method. I had made shell-like paper casting seven years ago but I did not realize then its appropriateness. I imagined that any self-transformation toward 'free will' is similar to a butterfly as it emerges from chrysalis; it also reflected the 'self-conscious transitional will' in my practice in both the internal and external arena. I have used PVA glue, *Hanji* and heating-gun to cast my objects; I wrapped the object in the paper pasted with PVA glue and heated the surface, and pulled out the hardened paper from the object. This is a simple process, but it took seven years to get this outcome. Lately, I have elaborated my paper casting skills by making an assemblage of multiple objects that depends upon the given space: if I give the space to the objects, the space decides the multiplicity, size and numbers of objects. The space is also essentially the same as the threshold of perception between the conscious and the unconscious. I also considered the use of vitrines to refer to the museum concept of objects as individual artworks. Throughout my travel to Spain in August 2003, I also reconsidered plaster casting, inspired by the temple of the Sagrada Familia in Barcelona, Spain. Gaudi's enormous collective power is enough to encourage new initiatives. 'New concepts of the physical world and of psychology may give me insights into my own

knowledge, but the visible world, in human terms, is more than just scientific truths. It enters my consciousness as emotion as well as knowledge'.⁴⁵



Fig. 60 The Temple of Sagrada Família, Barcelona, Spain, 2003

⁴⁵ Stiles, K. Selz, P. eds, (1996), *Contemporary Art: A Sourcebook of Artists' Writing*, California: U. C. Press, p. 518

Drawing

From the beginning of my practice, I have never ceased to draw. Because of its severe self-discipline, I firmly believe that my drawing has the special quality. My use of drawing was normally as a supplementary method to my painting; however, throughout the Master's course, drawing took on the role of mediator between my mental emotion and my physical reaction, between spirit and matter. Lately, drawing has taken on the role of documentation, using fine lined pencil drawing, white on white drawing, mono-colour drawing and black and white drawing with acrylic. It is also connected to my belief that drawing reflects the relationship between Yin (-) and Yang (+) as the cosmic dual forces.

During my early days in London, I was a wild hunter at heart when I gathered images and impression of the city, which shocked and stimulated my practice. Everyday I spent an hour and forty minutes getting to University either by underground or on foot. This tiresome routine offered me the opportunity to contemplate people; where they are from, what they want to be and where they are going. In this way, the tube is one of my most productive meditation sites. As a result of this endeavour, contemplation is a key characteristic of the drawings I have been making since 1999. Each drawing is made on Fabriano roll paper, with a B grade pencil. In particular, these drawings express cultural displacement and cultural curiosity. These feelings are generated from my everyday life experiences and they document my migration to London, and my struggle to establish my life here. What is generally perceived to be significant in my experience is combined with the result of my contemplation and what I find in my 'hunting' images. These works are linked to and then framed as a form of personal excavation. The resulting narrative, and any fictional conceits that emerge, parallel

the constructed nature of my own cultural displacement. I have also made several versions of the 'contemplation' drawings using pencil, watercolour, Chinese ink and colour pencil within single works. Examples include '*Wolf, self-portrait*', '*An illegitimate child*' and '*Confusing*'.

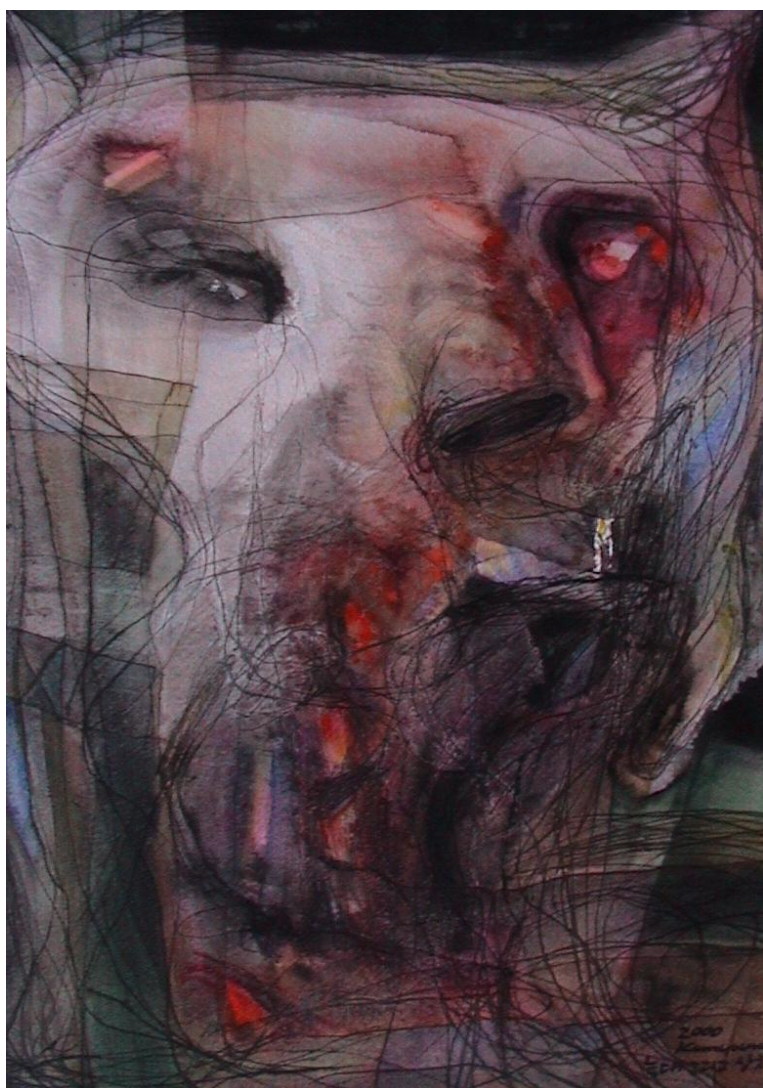


Fig. 61 Young-Gil Kim, *Wolf, Self-portrait*, 1999, watercolour, 27.2×37.1cm



Fig. 62 Young-Gil Kim, *An Illegitimate Child*, 1999, colour-pencil, 29.1×41.8cm



Fig. 63 Young-Gil Kim, *Confusing*, 2000, colour-pencil, 29.1×41.8cm

My concern in the Master in Fine Art course was to conceptualise my commitment to the domain of drawing. During the course, my work underwent a whole shift in emphasis and form; Inevitably I had to put my 'will' into exploration of the transitional space in order to achieve 'spontaneous self-transition'. I was also starting to explore the potentials offered by the museum artefact. As I discussed in the Chapter 1, I considered the effective utilization of magazine illustrations as the key to understanding my position in relation to the post-modern artefact, which is involved in mass-reproduction and consumerism. I gathered over five hundred magazines and collected images based on my need to push forward a fundamental shift in my work. I categorized these images according to themes such as family, contradiction, sexuality, desire, meditation, ego-restriction, religion and nature. I could also change the background using negative film images to make anonymous and more general situations. I used the computer to print out digital images on A4 sized paper and to highlight them as symbols of consumerism. I started spontaneously drawing on the print image; at last, I could catch the message from the line, shape, and colour in it. My drawings were also influenced by digital print images, which allowed me to intervene in and re-interpret drawings, prints and photography in both form and content. I believe that the role of my drawing was as a mediator between my mental emotion and my physical reaction. Consequently, I could use the drawing as assembled images signalling a 'collective power' in the transitional space as well as the real space of the gallery.

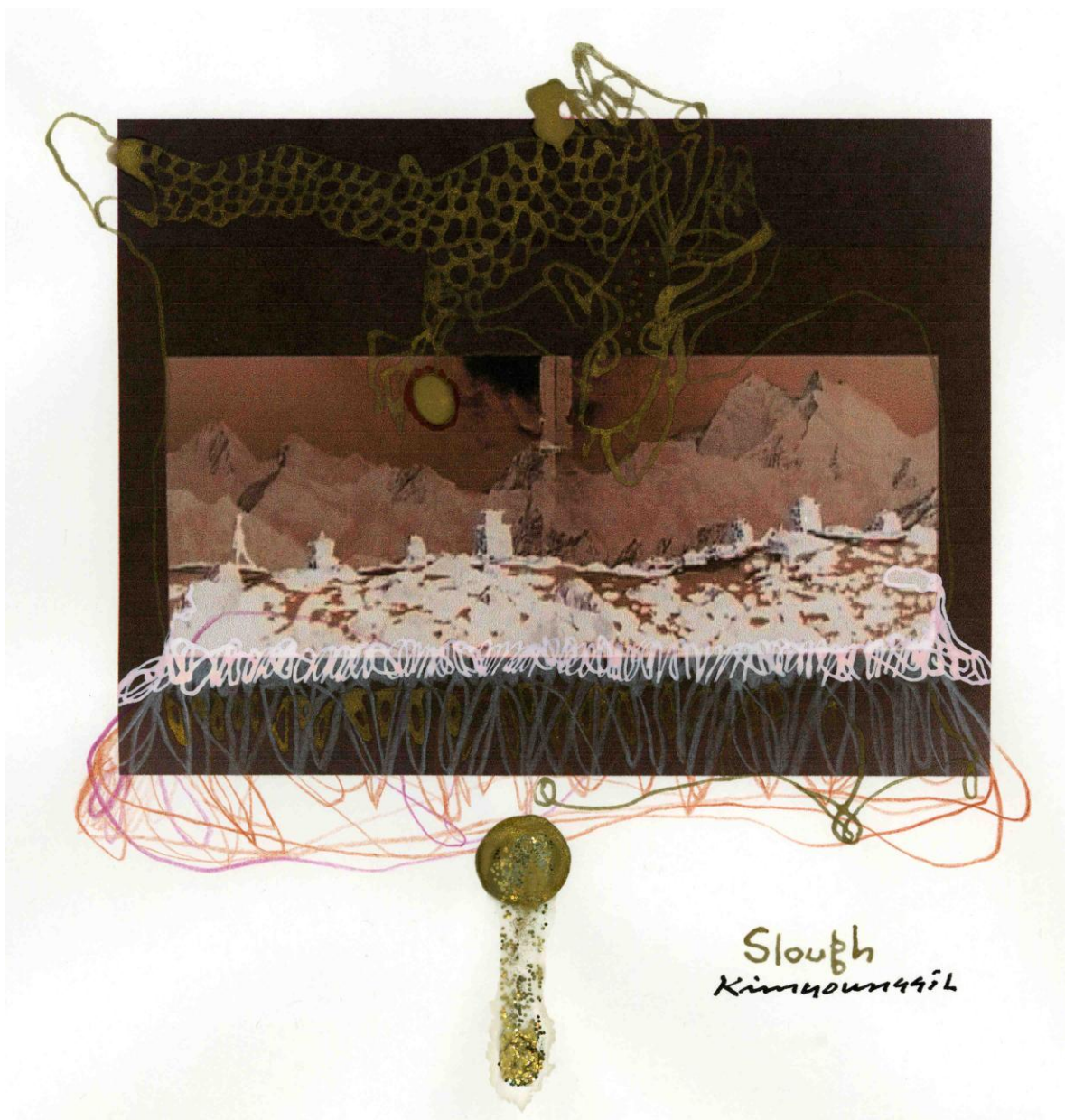


Fig. 64 Young-Gil Kim, *Collective* (detail), 2001, Chelsea College of Art and Design, London



Fig. 65 Young-Gil Kim, *Collective*, 2001, Chinese ink, Indian ink, London, Chelsea College of Art and Design, each 21x29.7cm



Fig. 66 Young-Gil Kim, *Collective*, 2001, books, Chelsea College of Art, London

On the Doctorate course, I tried to explore the peculiarity of drawing, as an accumulation of all my drawing techniques and concerns including meditation, transformation and taxonomy. At first, I reconsidered the possibilities of repetition, using the process of unconscious free drawing to depict shapes on a roll of machine-made paper. I deliberately tried to make a fine line controlled by hand with a B grade pencil (a diameter 0.5mm) rather than using free style pencil strokes. I only used the vertical straight lines and this gave me some tension and velocity. I wished to imbue my drawings with a ‘contemplative’ aura and to directly depict elongated facial images on the hard paper roll in order to represent a mural painting effect using mud and graphite. Therefore, I never used under-drawing to make life-sized work. This means that I value intuition as a very important source for my drawings. Consequently, I depict what I see as transformational objects such as a fire distinguisher, a toaster and a sofa without under-drawing so that the ‘self-conscious transitional will’ takes the lead as a threshold of meaning for my works.



Fig. 67 Young-Gil Kim, *Transformation- A Fire-extinguisher*, 2002, pencil



Fig. 68 Young-Gil Kim, *Transformation-Vicious Object*, 2003, ballpoint pen, 23.1×29.6cm



Fig. 69 Young-Gil Kim, *Meditation*, 2002, pencil, 185x275cm

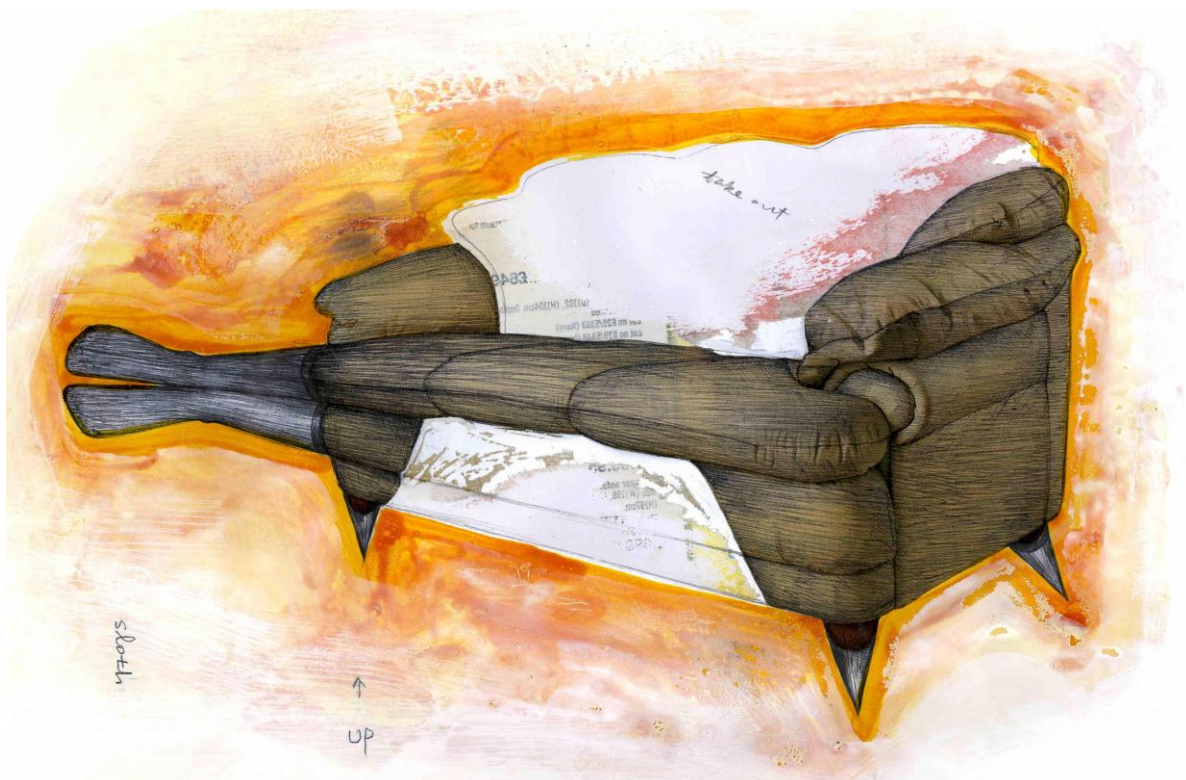


Fig. 70 Young-Gil Kim, *Transformation-Sofa*, 2003, ballpoint pen, 23.1×42cm

I am also interested in bone shape drawings, and this picks upon random images from Henry Gray's anatomy book. I regard bone shapes and textures as a main theme since the bone shape gives me a sense of infinite imagination and stimulation to authenticate expressiveness as the cause of ego. I use ballpoint pen to depict the bone shapes, which are deliberately transformed as odd objects retaining their basic form and yet use straight lines that reinforce the dense texture and, in multiple, their proliferation. I also employ consecutive sheets of computer printed laser paper to represent continuity, which is also related to the notion of proliferation.

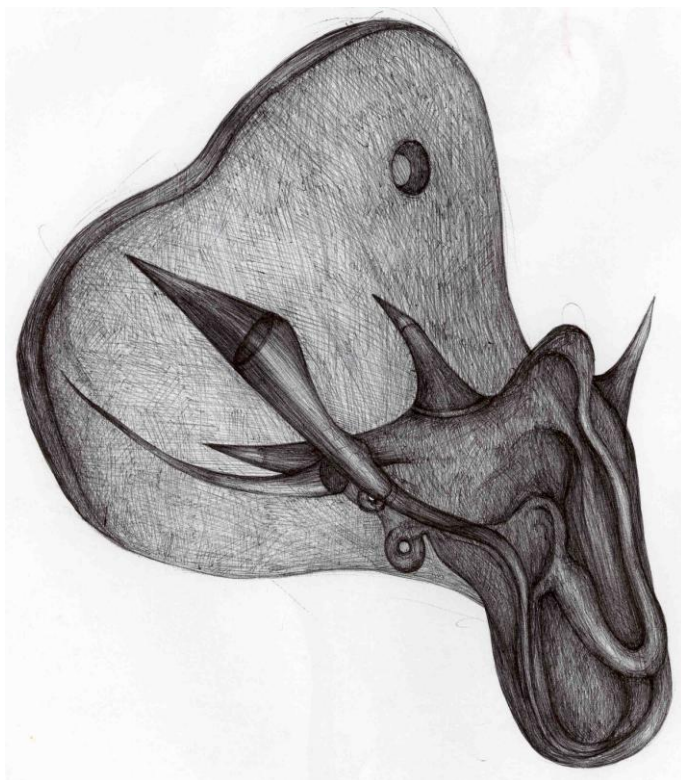


Fig. 71 Young-Gil Kim, *Transformation-From the Bone*, 2003, ballpoint pen, 23.1×29.6cm



Fig. 72 Young-Gil Kim, *Transformation-From the Bone*, 2003, ballpoint pen, 23.1×29.6cm

From these contemplative drawings with pencil, pen drawings on scanned digital images and bone shape drawings made with ballpoint pen, I began to realize that my drawing had to negotiate the paper size in order to produce multiples. In order to get some idea about these size issues, I sent a letter to Ik-Joong Kang, who is a Korean-American artist who has lived and worked in New York since 1984. Kang's work has been widely exhibited throughout the world. He has accomplished numerous projects including a solo exhibition at the Whitney Museum of American Art (Philip Morris, New York, 1996) and a two-person show with Nam-June Paik (*Multiple/Dialogue*) at the Whitney Museum of America (Champion, Connecticut, 1994). In his 'Multiple/Dialogue' project, he used only 3 by 3 inch canvases, which were made as a practical necessity to effectively utilize the time he spent on the long distance journey by subway to go to his working place. The modules fitted easily into his pockets and into the palm of his hand; his long distance commuting became transformed into 'work' time with the subway train becoming a sort of mobile studio. His work often represented wall-based installation that involved multiples⁴⁶

Kang's idea urged me to think about the ways in which I had to negotiate the cardboard size of 12 by 12 centimetres to make multiples. When I was first made aware of this method of drawing, it quickly became an irresistible challenge. As an artist who draws from my own life experience to create work, it often takes many weeks or months to complete one work. I felt that it could be liberating to make work in a restricted time and in response to an externally imposed stimulus. In fact, for a while, I followed his methodology to produce diaristic and immediate records capturing momentary thoughts, fantasies, observations, and my reactions to the events of the day using Indian ink, colour pencil and acrylic paint. I also included my

⁴⁶ Tasi, Eugenie. (1994), *The Catalogue-Multiple / Dialogue*, New York: Whitney Museum of American Art, p. 7.

‘hunted objects’ in this approach, and classified small everyday life objects such as computer keyboards, Korean gambling cards, toys etc. As Kang asserted, the concept, ‘throw everything together and add’ is crucial to make such a vast accumulation. The usage of found objects was in itself a journey back, revisiting the techniques I had used in some of my earliest works. My involvement with found objects allowed me to recapture some of the spirit of my earlier work and it has encouraged me to reconsider my ways of working.

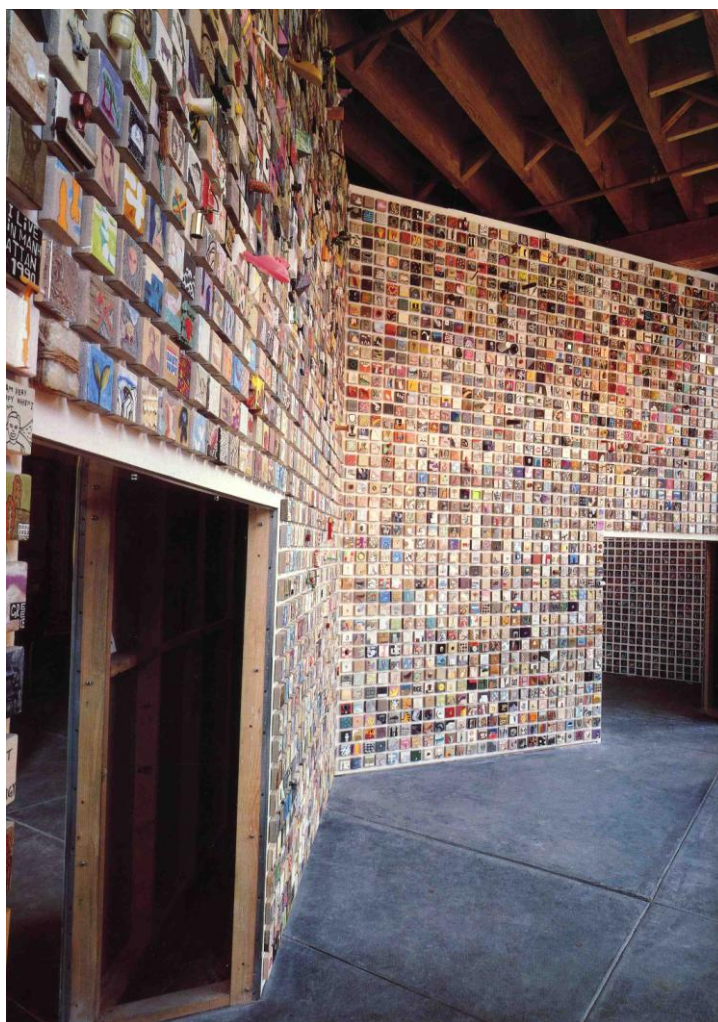


Fig. 73 Ik-Joong Kang, *Throw Everything Together and Add*, 1994, Cap Street Project, San Francisco



Fig. 74 Young-Gil Kim, *Collective-London*, 2003, objects, Chinese ink, acrylic, card-board, Indian ink, colour-pencil, pencil, each 12×12cm



Fig. 75 Young-Gil Kim, *Collective-London* (detail), 2003

After this period of experimentation, I decide to concentrate on my main theme, which included flat outline drawings, white on white drawings, mono-colour drawings and black and white drawings as part of a broader taxonomical methodology. First, I made a grid on the A1 size paper and I drew my white paper-clay object in order to represent an idea and to give the work a special quality as documentation, in which I want to evolve the possibility of process itself. I followed an archaeological methodology. By creating white objects using paper clay, the objects were classified as taxonomical drawing and as documentation. Conversely, I do not follow the usual role of drawing as under drawing. In comparison with other artists who are involved in using museum artefacts, I deliberately use a very fine line, which demands high concentration to draw an outline within each module. At the end, I give a number to each shape reflecting my taxonomical methodology and to signal my engagement with an archaeological methodology (Fig. 76).

I also produced the 'typology drawing' on the 12 by 12 cm square cardboard using black acrylic colour applied using flat brushes. I use a one-touch brush stroke with an overlapping technique to represent shading and to achieve the stone-like textures of white paper clay object. I have developed certain rules in order to make multiples in my cardboard drawings. They are as follows: firstly, each drawing has to have a high degree of spatial illusionism and mimeses based on photo-realism. Secondly, the background of each drawing has to be black-coloured to produce a space of contemplative aura, which is related with the idea of Yin (-) and Yang (+). Lastly, for the installation, cardboard drawings have to be installed in the manner of a grid format contained within a meticulous display. The higher the number of my drawing, the better they get; when I display huge numbers of drawings, it is clear that the

detailed effect of drawing is diminished but in their measured multiplicity, the detail has to be emphasized to make a high quality of picture surface since quantity is quality.



Fig. 76 Young-Gil Kim, *Collective-Taxonomical Drawing*, 2003, pencil, 60×84cm

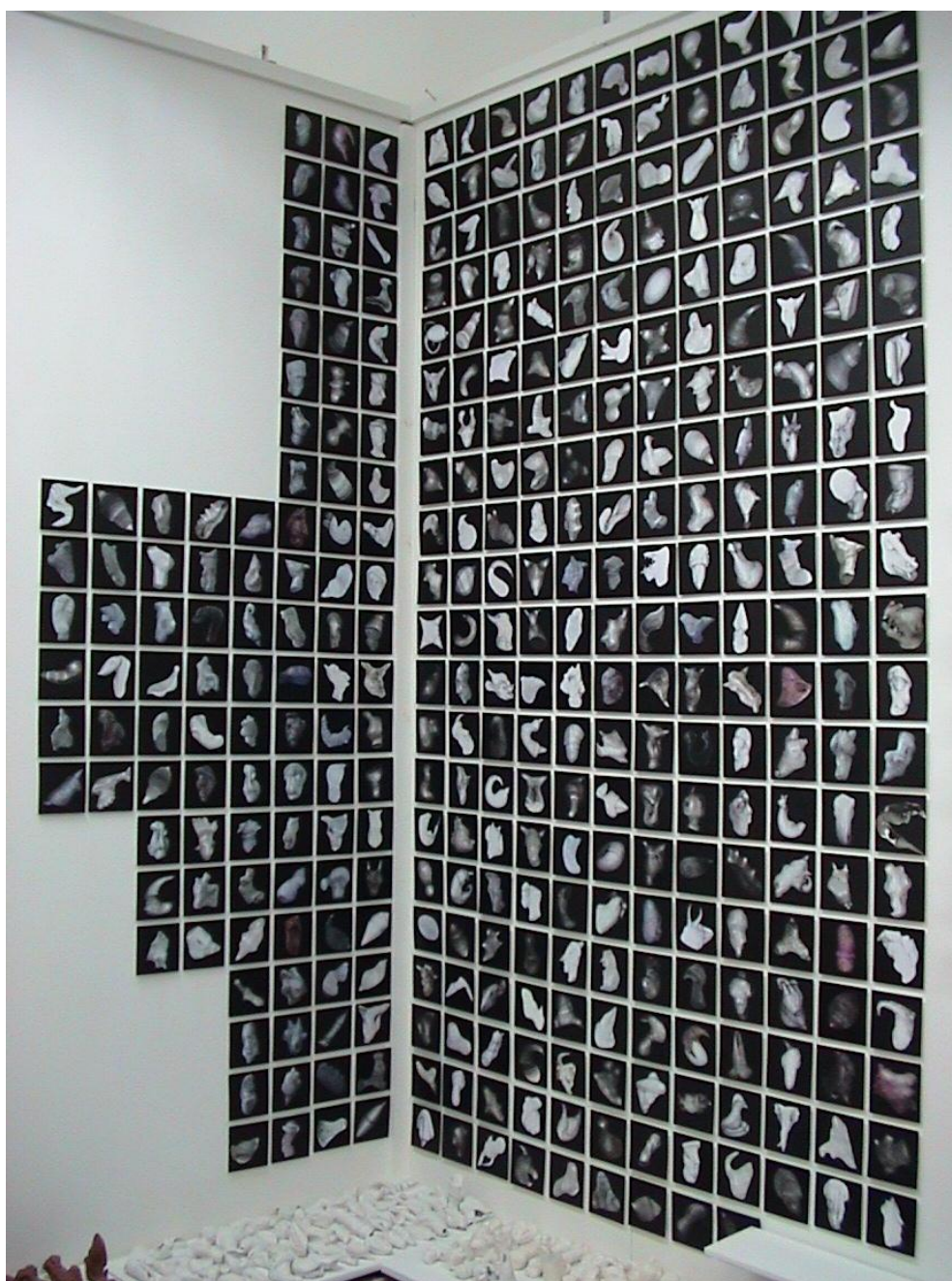


Fig. 77 Young-Gil Kim, *Collective-Typology*, 2003, acrylic, each 12×12cm

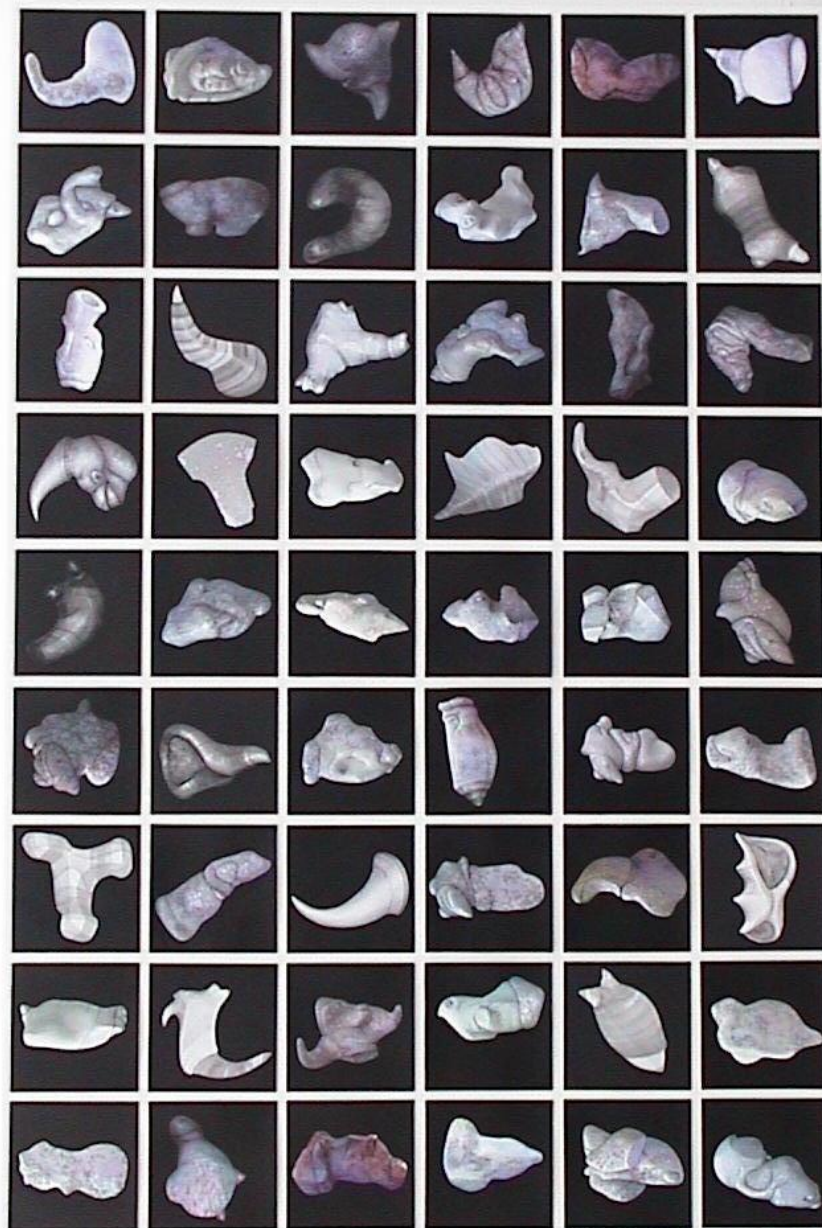


Fig. 78 Young-Gil Kim, *Measured Multiplicity-Odd Objects from Flims*, 2004, 177x82.5cm

Art Education (Discipline-based art education)

As an art educator, I am instinctively interested in educational system and curriculum at the domain of pedagogical methodology in Europe. I try to explore some educational theory: especially I am very interested in Discipline-based Art Education (DBAE). Discipline-based art education is a comprehensive approach to instruction and learning in art, developed primarily but also formulated for use in adult education, lifelong learning, and art museum. It is designed to provide exposure to, experience with, and acquisition of content from several disciplines of knowledge, but especially four foundational disciplines in art: art-making, art criticism, art history and aesthetics. Education in these disciplines contributes to the creation, understanding, and appreciation of art, artists, artistic processes, and the roles and functions of art in cultures and societies.

In my investigation, the DBAE approach also values flexibility and diversity in choice of curriculum content, selection of instruction resources, and respect for different student backgrounds. It taps different learning styles and is consistent with the maxim that there are many different ways of knowing and ways of learning. This includes forging successful study and work habit in both school and society. The art lesson alone cannot accomplish this, but together with other kinds of educational experiences, art can do much to help students' function in a culture that is heavily dependent upon and dominated by visual forms of experience. In fact, the DBAE art lesson likely provides the very best place in the program of most schools where students have the opportunity to acquire the visual literacy that will empower them to function successfully in a visually saturated society. DBAE also

acknowledges the contributions of art education to the behavioural and psychological well-being of students, nurturing such traits as self-esteem, patience and rigour.

An increasing sense of connection and integration among the disciplines has evolved in DBAE professional development programmes. By becoming engaged in developing instructional units, teachers have learned to combine and fuse the content of the disciplines. Using works of art as the focus, these units utilize the disciplines as means through which the works are understood, not as ends in themselves. This approach has created satisfying relationship and comfort levels for teachers navigating between works of art and the disciplines.

Art museums and galleries provide students with optimal opportunities to experience the different perspectives of art. The museum is a primary community resource for introduction to the world of art through original works of art. There the values of the artist, art critic, art historian, and aesthete are embedded in the study, exhibition and conservation of works of art. Ultimately, the ambition of DBAE is to combine, synthesize and unify art instruction so as to provide educationally significant content with four art disciplines as the source of learning in a truly interdisciplinary approach.

Many museums now feature exhibitions of photography, industrial design, crafts, architectural drawings and models. The popular or applied arts also offer exemplars that are likely to be of interest to today's students, such as products designed for young people. Opportunities for connecting with the influences of art in students' lives can also be founded in the built, manufactured and social environments. By treating art as having a very broad horizon in

human cultures, DBAE promotes artistic diversity and reinforces the potential of a variety of art forms to carry unique meanings.

DBAE offers art specialists several professional inducements. First is the chance for them to offer leadership by sharing knowledge and background that is appropriate for a comprehensive art programme. This may involve mentoring classroom teachers, museum educators and others who are interested in the DBAE approach. Second, the art teacher is positioned to eliminate the traditional isolation from other faculty that such professionals have customarily experienced in schools.

Chapter III

Professional Practice

During the Doctorate course (2001-2004), as a full time student, I have struggled to develop and to demonstrate a high level of professional practice through my research and creative work. As the result of five years of endeavour, I have made five solo-exhibitions and taken part in a number of group exhibitions in London. I have also engaged in theoretical research into the museum artefact in which my working process can be contextualised and articulated in contemporary fine art practice. As an art educator, I was involved in teaching and was responsible for a drawing project at the London Korean School (2002-2003). Subsequently, I joined in the National Society for Education of Art and Design to explore educational systems and exchanges between the U.K. and Korea. One of the experiences I am most enthusiastic about is the role of curator of cross-cultural exchanges between the U.K. and Korea. I should also mention that I have seen many international exhibitions and attended art forums, which have extended my knowledge of the contemporary art scene in Europe. As part of my doctorate, I have visited Paris, Amsterdam, Madrid, Barcelona and other locations in the U.K. Here, I chronologically describe my journey as follows:

Solo-Exhibition

‘Confession-The Drawing Project’

St. James Church, Twickenham (17-23 August 2001)

After my Master’s degree show at the Chelsea College of Art and Design (2001), I wanted to install my drawings, with which I wished to create the atmospheric affect of a ‘contemplative aura’, in a very large exhibition space. I received an offer from Father Michael Park of St. James Catholic Church to realize my idea. I classified my drawings by reference to several kinds of media; pencil, Chinese ink, Indian ink, colour pencil, graphite with mud and pen drawing on images from a digital printer. St. James is a very beautiful church and a popular site for wedding ceremonies. The adjacent parish hall, which is a kind of gym that consists of a high ceiling and wooden floor, is a very spacious and yet intimate space that I could put all of my drawings into. My intention was that I would interact with parishioners and interpret my meditative artistic practice, which was somewhat grotesque and exotic in aura. I decided to explore the devotional environment already present in the space. I hung two big drawings from the ceiling in the middle of the space to make a more overwhelming environment on a large scale and then displayed the small drawings in rows in the form of a crucifix. The other pen drawings, which were developed on the Master course, were randomly installed on the wall in such a manner as to positively encourage the overall homogenizing effect that this produces. I presented my drawings as a mental excavation, allowing the viewer to recall or retrieve intimations of morality in the face of pungent satire. Working outside of a gallery setting was a turning point for my practice; the particular significance of a site-specific approach, lies in the way that it seeks to bracket off or neutralize the wider world beyond the

gallery. Without the sense of security offered by a space dedicated to art, art merges with life. It then begins to function as a tool to excavate certain histories and social conventions allowing me to examine the dualities of cultures and traditions.



Fig. 79 81 Installation view of *The Drawing Project*, 2001, St. James Church

‘Excavation-Dream’

Penny Gallery, Kingston College (15 October-17 November 2001)

I received an invitation to exhibit at the Penny Gallery, Kingston College (2001). My solo show was organized by Peter Smith and Rosemary Williams and sponsored by Nikon, Jagger Print and Kingston College. When I received the offer, I had an ambition to make a work that could be a bridge between English and Korean society in New Malden, which is often referred to as ‘Korean Town’ owing to the presence of a large Korean community. New Malden is adjacent to Kingston. The many Korean restaurants and shops there are one of the reasons that this Korean society inhabits part of Surrey. Thirty thousand Koreans reside in New Malden including permanent residents, residing companies and students. My exhibition was opened by the Cultural Attaché of the Korean Embassy and accompanied by Korean musicians who took on the roles of collaborators to convey the sense of cultural ‘displacement’. For this exhibition, many people attended including the Mayor of Kingston Council, the Principal of Kingston College, the Chairman of the Korean Society, the Principal of the London Korean School and a Curator of the Department of Far Eastern Antiquities from the Victoria & Albert Museum.

For this show, I brought some of my previous works from Korea such as the Buddha and the Korean ‘mask image’ to heighten the contemplative aura alongside my drawing and relief painting, which had developed on the Doctorate course. I meticulously displayed my work to emphasize the sense of cultural displacement. As I had realized that my works were becoming a ‘collection’, I wished to explore the possibility of an assembled collection throughout the exhibition. I had also been aware of an increasing juxtaposition between Eastern and Western images. In this sense, the sensory and the spiritual, material and idea, are inseparable for me.

Because of this, I see the images as having a timeless quality unlike many images in the tradition of Western art where space and time are discrete entities.

The rusted and antique textures of my relief paintings generate a sense of history, which is expressed through my imaginary personal excavation. My work, although private, taps into the collective idea of past and experiential memory, making it inclusive rather than exclusive. Although my choice of materials can be read as being specific to my meditations, it can also be seen as making reference to inherited social structures and cultural traditions. The real focus of the work is in its philosophical leaning toward the material nature of signs. In fact, my relief painting attempts to challenge traditional perceptions of the craft of relief painting, which is usually primarily concerned with the manipulation of colour, texture and form. My show attempted to establish a reading of the work as imaginary excavation and offered, I believe, a rare opportunity to compare different and progressive approaches to the creation of both symbolic and realistic artwork. In most cases, I feel that the texture of my work evokes the textual surface of the archaeological site. Much of the emphasis was placed on the effects of the surface controlled in the frame to exploit a variety of materials and forms gelling around a fundamentally conventional methodology. Moreover, although my relief paintings are highly developed, sophisticated sculptural forms maintain this level of sophistication in the recent work because it involves a much greater degree of physical repetition. Each repetition is slightly different. Although I recognise the potential is there for the clichés of a ‘pseudo-archaism’, the responses to the amalgamation of tradition in the relief paintings generated a lot of interest not only in the approach to archaeological excavation but also prompted issues of spiritual concern inherent in the work.



Fig. 80 Penny Gallery (Kingston College), 2001

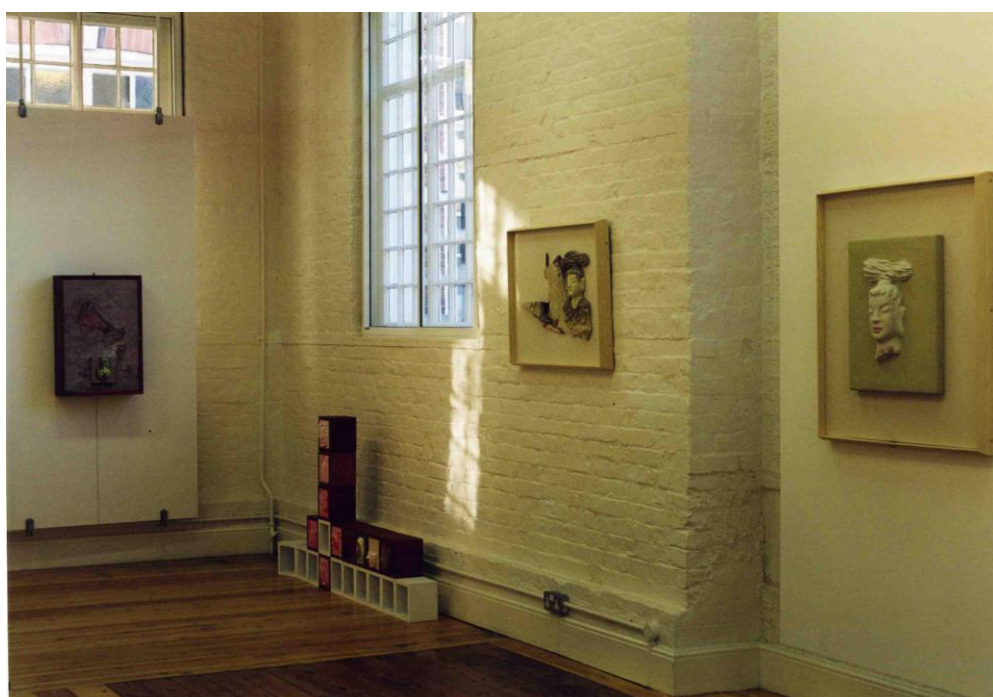


Fig. 81 Installation view of *Excavation-Dream*, 2001, Penny Gallery (Kingston College)

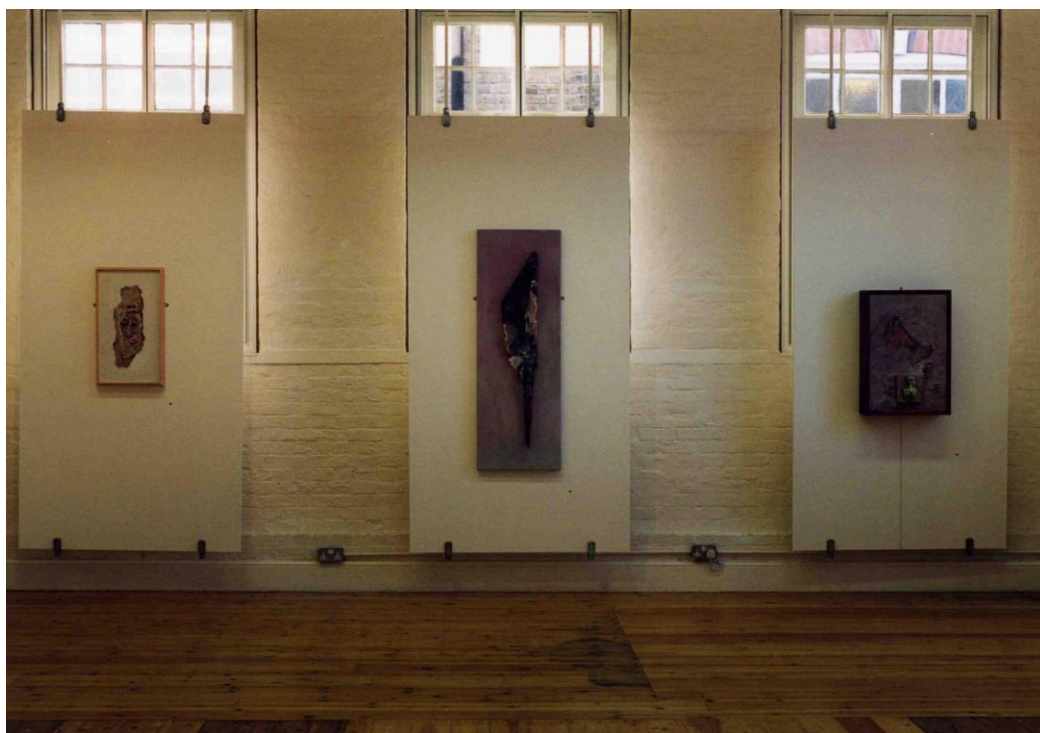


Fig. 82 Installation view of *Excavation-Dream*, 2001, Penny Gallery (Kingston College)



Fig. 83 Installation view of *Excavation-Dream*, 2001, Penny Gallery (Kingston College)

‘Transition’

The Media Centre, London (1-30 June 2002)

As the idea of the ‘self-transitional will’ grew, I began to modify my ‘hunted’ object in which I wished to emphasize hybrid quality using altered objects including a computer mouse and video cassette tapes. For my next solo-exhibition, I applied to the Media Centre, a space involved with every image and media business in the heart of London’s West End. My show was curated by Billie Sehmi, the centre organiser. I displayed my works in many parts of the building, which consisted of several sections: reception, corridor, stairwell, bar, main gallery room, seminar room etc. I had to negotiate these stylish but disparate environments to present my collective idea as a coherent whole. The different artistic practice emerged in the show included drawing, relief painting, photography and three-dimensional objects. At that time, I had pushed my work toward new parameters in the ‘transitional space’ using altered-objects. For the experimental aspect of the power of display, the Media Centre was ideal.

In the reception area, I suspended two big drawings from the ceiling and displayed framed pen drawings on the wall. I wanted to transform the business space into one that had an aura of contemplation. Among the many exciting spaces in the building, I was particularly interested in the stylish, curved corridor and adjacent stairwell toward the main gallery room in the basement. I decided to explore the dimly lit wall - I saw it as a theatrical structure - in the corridor, which was made up of a jugged white panel surrounded by orange coloured back lighting giving the wall an overall halo-effect. I mounted the ‘crocodile’ shaped relief painting on the panel to juxtapose the stone-like texture of the image against the orange-coloured lighting to create and interplay between authenticity and ambiguity. I saw this as a connection between the cabinet of *Ferrante Imperato* and Mario Merz’s crocodile images. I also installed

another 'dragon-shaped' computer-mouse on the other panel to represent hybridity factors as metaphor. I inserted the computer mouse plug into the panel to disguise it as a functional object, which would appear to supply electricity from the white wall, and to make a 'contemplative aura' instead of a of cultural displacement. How the lighting and the effect of shadow reinforced this mysterious environment was the new challenge I had to face (Fig. 84, 85).

The main gallery is fitted out dark-orange coloured carpet with 'white cube' effect walls and a one-touch control spotlighting system. For this room, I decided to make a personal collection museum using oriental images included the Buddha, landscape, a stone textured turtle and a goat. I also utilised the figure of a male figure gripping a sword and a physiognomic relief with the antiquated face distorted to look like an animal. The lighting made it important to ensure that the display as a whole fostered a degree of self-consciousness on the part of the viewer about the cultural distance between themselves and the objects on show. The dimly lit space enhanced my idea and the work seemed to glow of its own accord, endowing it with an air of mystery and preciousness. The seminar room is very modern in style with an automatic open/close roof system to take in natural light directly. Here I wanted to make the cognitive character of the seminar room harmonise with my montage-photographs.

As a metaphor of the 'hostage', I installed the transformed videotape cassette with three cubes, with its face blind folded with an elastic stocking, in the fixed vitrines on the wall. However, the vitrine immediately gave the space as a contemplative aura to heighten the significance of the objects. I displayed some of the other drawings and relief paintings in the bar, basement corridor and staircase, using over sixty individual images to make the collection. As a whole, I

realized that my works are strongly connected to each other as a personal excavation and that putting art into spaces is a kind of curation in itself. Although my works are implicitly involved in excavation, transformation and meditation, I am at the same time creating a place of personal excavation (Fig. 86-93).



Fig. 84 Young-Gil Kim, *Crocodile*, 2002, MDF, paper-clay, The Media Centre, London, 30×90cm



Fig. 85 Young-Gil Kim, *Hybrid*, 2002, computer mouse, paper-clay, The Media Centre, 6×15×20cm



Fig. 86 Installation view of *Transition* exhibition, 2002, The Media Centre, London



Fig. 87 Installation view of *Transition* exhibition, 2002, The Media Centre, London

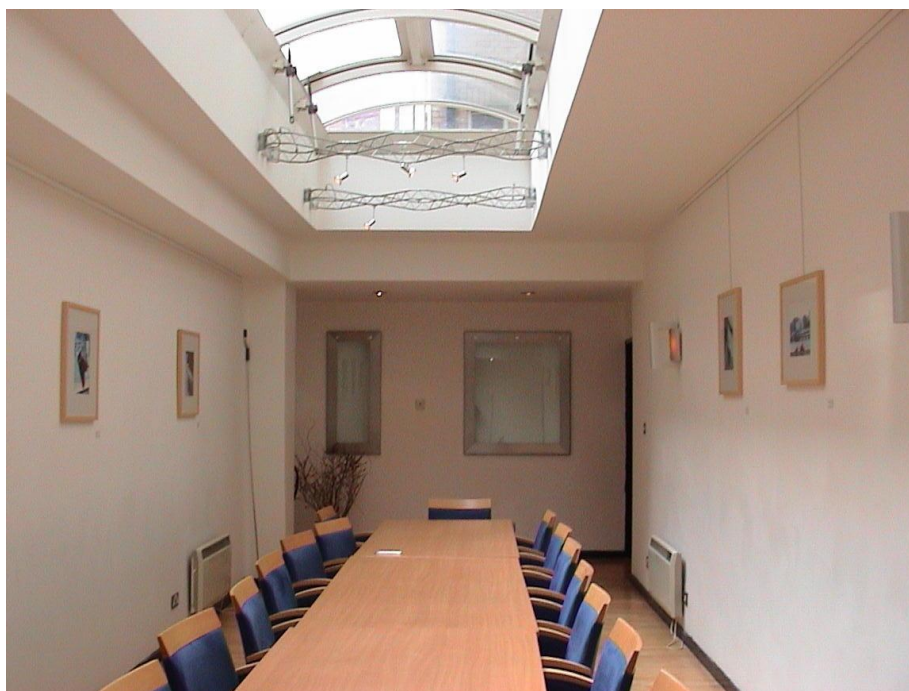


Fig. 88 Installation view of *Transition* exhibition, 2002, The Media Centre, London



Fig. 89 Young-Gil Kim, *Hostage*, 2002, vitrine, boxes, videotape, paper-clay, stocking



Fig. 90 Young-Gil Kim, *Hostage* (detail), 2002, dimension variable



Fig. 91 Young-Gil Kim, *Anonymity*, vitrine, box, paper-clay, stocking, 17×17×17cm



Fig. 92 Installation view of *Transition* exhibition, 2002, The Media Centre, London



Fig. 93 Installation view of *Transition* exhibition, 2002, The Media Centre, London

‘Relief’

Tricycle Gallery, London (29 July 2002-31 August 2002)

My solo show in the Tricycle Gallery was the result of an advertisement, which I applied to, for a competition that was advertised in AN magazine (September 2000) to slot 12 selected artists in for the year. This show was curated by Kitty Stirling and sponsored by the Tricycle Theatre, I showed my relief paintings, which were made on or from traditional Korean paper known as ‘*Hanji*’, that is handmade, using a traditional method. I employed an elaborate process using a collection of authentic materials to create relief paintings made to look like ancient stone carvings reminiscent of my Korean heritage. These motifs, dating from ancient dynasties and found in underground burial chambers and Buddhist temples in Korea, provided a cultural backdrop to the transitional imagery of Western culture implicit in my own experience and often represented in forms of self-portraiture. The results were captivating and evocative and invoked the real transition made in living and studying in the U.K. where the introduction of new ideas gradually replaced the old and took on new strength. These works demanded the full range of skills both traditional and contemporary. Although I tried to transform my work using altered contemporary objects throughout the ‘transitional project’ at the Media Centre, I could not put aside the relief painting because of the lingering attachment for that way of working. Consequently, I decided to break the square shape to amplify the symbolic quality and to be free from a restricting square form. I began a new process of work involving moulding paper-clay on large size MDF panels allowing free association and repetitive physicality. I emphasised subtle colour using several materials including acrylic, mud, graphite and oil. When they dried, I cut the large MDF panels in to sections, in which each contained a potential image. I could get several images at a time; it was a kind of puzzle, a game to extract images from the matrix. I felt I had elaborated the surface as much as I could.

Throughout this exhibition, I was able to realise that the materials I had used for fifteen years already had the quality I sought entirely on their own. At last, I could get the unique neutral texture of bone and stone from the paper clay itself. It was my initiative to launch another new voyage (Fig. 94-96).



Fig. 94 Installation view of *Transition* exhibition, 2002, The Tricycle Gallery, London



Fig. 95 Installation view of *Transition* exhibition, 2002, The Tricycle Gallery, London



Fig. 95 Installation view of *Transition* exhibition, 2002, The Tricycle Gallery, London



Fig. 96 Young-Gil Kim, *Relationship*, 2002, MDF, paper-clay, acrylic, oil, dimension variable

‘Collective-Nature’

Oscar’s Gallery, University of East London (10-16 February 2003)

From the consecutive solo exhibitions, I believe that I could grasp the essence of my own key words, merging skill, concept and consistency as a mode of authentic perception, personal excavation, multiplicity and museological display. I had a solo-exhibition in Oscar’s Gallery, UEL, Docklands Campus which was accompanied by a critical review with Gavin Turk.

I decided to show my works in different ways to explore and review my visual potentiality. I wanted to represent my working process in a place of transition. I created one hundred and eight objects in paper clay, installing them as an assemblage, which departed from my longstanding use of the frame, to speak of multiplicity with the ‘voice’ of the handmade artefact. Based on taxonomical methodology, I installed these white objects on the white wall to create a floating effect. I also realized that the natural light took on an important role as a new parameter for my objects. For example, at twilight the objects, especially when seen through the window, revealed unexpected shadows passing through and around the work. This had positive and negative affects. The lighting became the essential tool in considering the floating effect and colour. The wrong light made appreciation of the work difficult. Different kinds of light suggest different interpretations. I had learnt that lighting is an art and not just a technical skill.

My drawings have occupied an important role in my practice, and these represented a consecutive development using fragile computer print paper to make an assembled image, in which transformation between the ‘bone shape’ and an object of everyday life was the theme. Bones as a subject are being reconstructed and afforded a credibility once more, but within a

different milieu and with a different agenda - as proliferation. I suspended the drawings from the top of the wall so that whenever the automatic door opened, the wind suddenly caused them to flap. I displayed a big drawing as a reconsideration of the 'contemplative aura' and with repetitive hand strokes composed of vertical lines. I also installed over ninety computer mice on the floor to make an assemblage, in which I want to retrieve the meaning of 'mouse' designed as a mouse shape. The accumulation of computer mice was disguised to look like they were moving around in flocks when the automatic door opened and shut. Transformed videotapes appearing as facial images were installed on the other wall. There were many comments during my critical review from which I was encouraged to concentrate on the small white objects as an assemblage. I was also stimulated to create taxonomical drawings of these objects as documentation.



Fig. 97 Critical Review with Gavin Turk, 2003, Oscar Gallery, University of East London



Fig. 98 Installation view of *Collective-Nature* exhibition, 2003, Oscar Gallery, UEL



Fig. 99 Installation view of *Collective-Nature* exhibition, 2003, Oscar Gallery, UEL

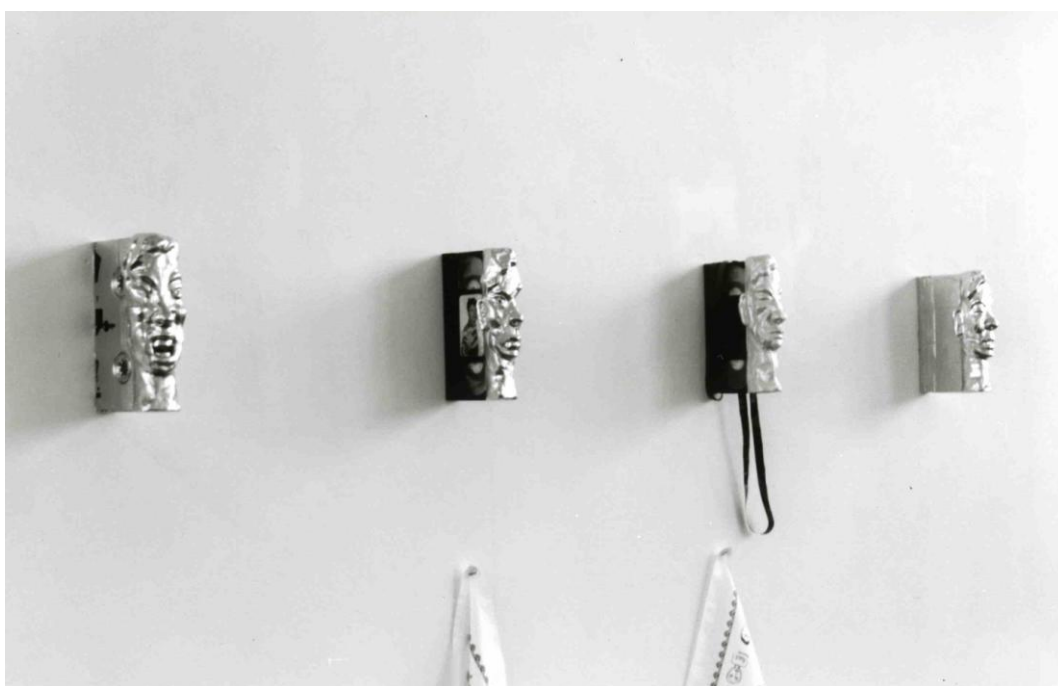


Fig. 100 Young-Gil Kim, *Meditation-Videotapes*, 2003, videotapes, paper-clay, enamel paint, each 6×15×20cm, Oscar Gallery, UEL

Group Exhibitions, Teaching, Educational Society and Curator

During the Doctorate course, I have participated in a number of group shows including ‘Next; Stop’ (Strand Underground Gallery, London, 2001), ‘Turf-Art, Music & Film Festival’ (Artezium, Dungeon Gallery, Euphoria, Tony & Guy, Luton, 2002) and ‘The Pleasure of Contemplation’ (Sun Art Centre, Seoul, 2004). Throughout the group shows, I have experimented with museological display to harmonise with the other artists’ works; how my works respond to an alternative space or a gallery space and what kinds of advantages these exhibitions involve in comparison to my solo exhibitions. Eventually I negotiated my visual language in relation to the other artists and realized how my research could be furthered in an appropriately systematic way.



Fig. 101 Installation view of *Turf-Art, Music and Film Festival* (Tony & Guy), 2002, Luton

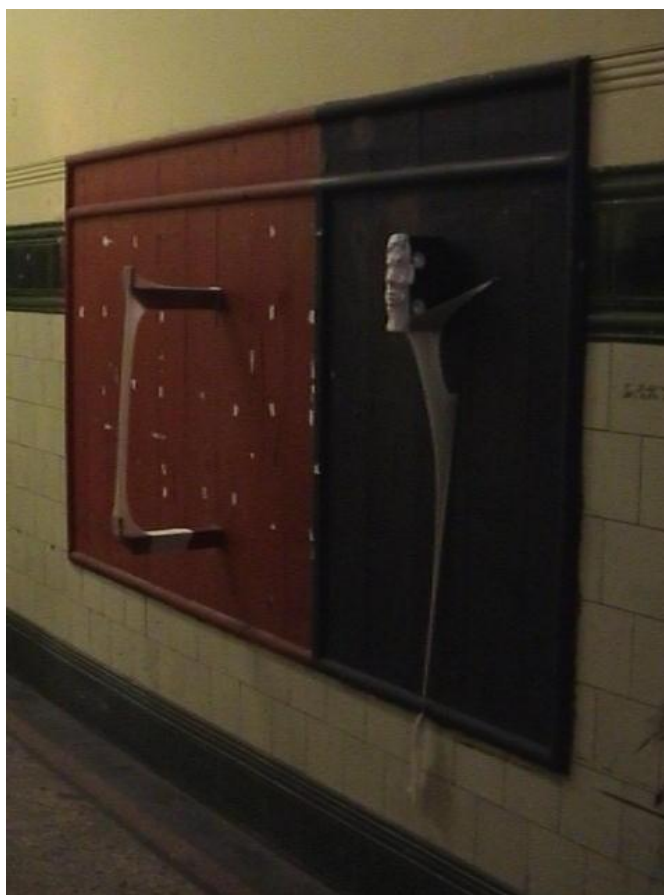


Fig. 102 Installation view of *Next; Stop* exhibition, 2001, Strand Underground Gallery, London

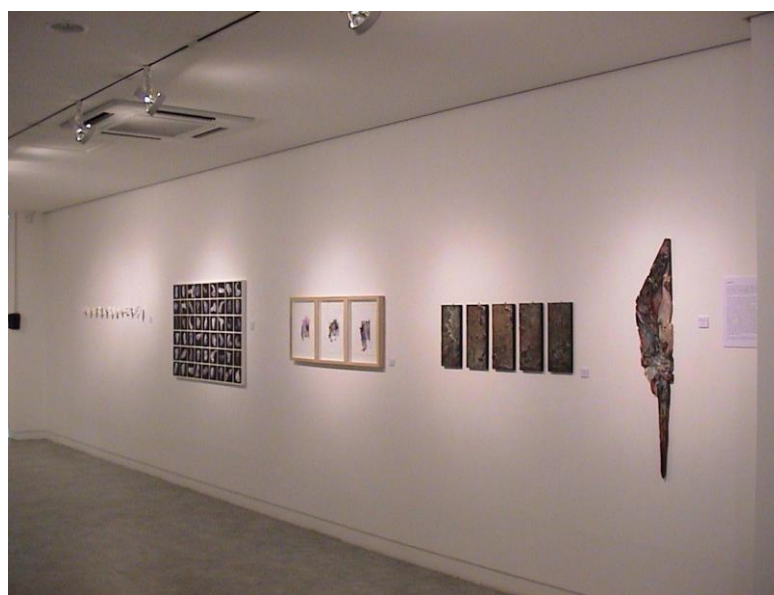


Fig. 103 Installation view of *The Pleasure of Contemplation*, Sun Art Centre, 2004, Seoul

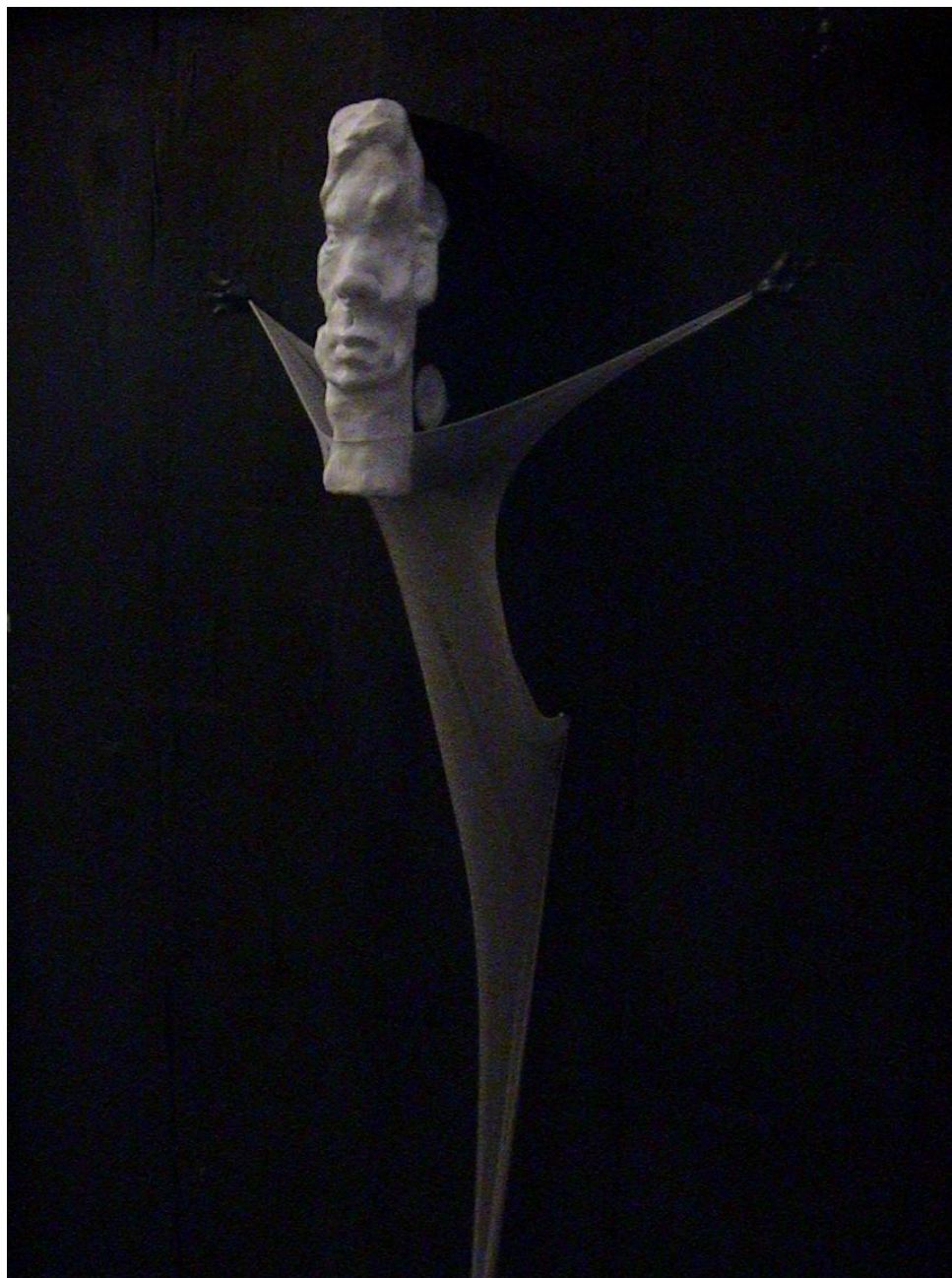


Fig. 104 Young-Gil Kim, *Self-portrait* (detail), 2001

I was also involved in teaching the drawing project at the London Korean School (September 2002-August 2003). It represented an experience very different from my Korean educational background because there are many already domiciled students with multiple cultural identities. Some of the students were from Korean/European backgrounds. Even though I have been involved as an art teacher in the Korean educational system for twenty years, this was a special experience. I could exploit the issue of cultural displacement and hybrid matter throughout this project. It was also a good opportunity for research and comparison between the U.K. and Korean educational traditions. Consequently, I joined to the National Society for Education of Art and Design (NSEAD) and International Society for Education through Art (InSEA).

One of the most exciting professional involvements was in the role of curator. I made a contract to have exhibitions as part of a cross-cultural exchange at the Sun Art Centre in Seoul, Korea. It is an ongoing project for the British artists and Korean artists. I intend to further progress this project between London and Seoul in the future.



Fig. 105 *The Drawing Project, 2003, London Korean School*

Conclusion

Throughout the wide range of commitments I have undertaken, I believe that my own visual languages have been firmly embedded in contemporary art issues and have retained many possibilities to develop further new parameters. There has been a long-standing project to explore my concerns in terms of personal excavation, which has now become represented in a multiplicity of forms and museological display. In the first stage of this development, I was involved with the notion of 'pseudo-archaism', with a kind of imaginary excavation in which my works presented a symbolic quality, later replaced by metaphor, to convey and to explore the 'contemplative aura' (1992-1999). In the second phase, I considered my cultural displacement and hybridity coming from my own experiences of migration (1999-2001). Lastly, from the middle of 2002, I have developed a visual language from my own longstanding experience of materials and so concentrated on my theme, which has opened up my visual language to merge with older concepts. Particularly, throughout the five years of research commitment in relation to museum artefacts, my practice and theory can be contextualised and articulated.

In terms of archaeological dialogue, I could explore the authenticity of personal collecting and the appropriation of museological displays in the historical and personal arena. At the same time, I could analyse the importance of museum artefact in the context of contemporary art-issues. Therefore, I have engaged in quantitative experiment and qualitative research for my practice, which has included contemplative drawings, taxonomical drawings and three-dimensional works. It has been a very valuable experience to conceptualise the qualities of neutral surface, lighting and repetitive primary action along with Zen approaches, and

archaeological processes including excavation, classification and display. I also realized the relationship between the measured proportion of my installation in relation to the proportion of the space in which they were shown, and the importance of ambiguity and simplicity in the handmade artefact. The subjectivity has to be objective and the objectivity has also to be in the subjective. I will further explore my own visual languages, which will involve in authentic perception, and put my 'will' into the 'self transitional will'. My works are now launched on a trajectory toward new and more completely realized form.



Fig. 106 Young-Gil Kim, *Collective-Nature*, 2004, screw, paper-clay, dimension variable



Fig. 107 Young-Gil Kim, *Collective-Taxonomical Display*, 2004, paper-clay, dimension variable



Fig. 108 Young-Gil Kim, *Measured Multiplicity-Privileged People*, 2004, paper-clay, red carpet, 84×60cm

Appendix 1

I have considered the work of the following artists in relation to my own practice. I have not placed them in a central role but they have informed my position. It has been very interesting to trace their careers and works through their biographies and bibliographies published in art magazines, catalogues and web sites.

Allan McCollum (b. 1944)

Allan McCollum, born in Los Angeles and living in New York, belongs to a generation of American artists who have been preoccupied in a critical and distanced way with the function of art and its status as a symbol of belonging to a privileged class in a consumer society dictated by economic forces. McCollum was not educated academically in the field of art; it was his employment at an art-haulage firm that shaped his relationship to works of modern art within the fast moving exhibition business characterised by the market mechanism of the art trade and the specific American circumstance. The structures of McCollum's works are determined by the critical questioning of these strategies of contemporary art business in which the work of art is increasingly degenerating into a mere commodity under the pressure of mercantile production conditions. 'An important aspect of McCollum's exhibitions is the creation of a hermetic situation by confronting the viewer with only one group of works

whose effect is intensified by the alignment of quasi-identical objects'.⁴⁷ In this sense, he has created a new type of installation.

Mark Dion (b.1961)

Mark Dion, who lives and works in rural Pennsylvania, attended the School of the Visual Arts and the Whitney Museum of American Art's Independent Study Programme in studio art in the mid-1980s, and received his BFA from the University of Hartford School of Art in 1986. He has exhibited widely since the early 1990s and has created many collaborative, process-based projects. Dion's work reveals the absurdity of classification systems, which underlie our assumptions of the physical world; exploring how a subjective understanding of nature becomes established as history by a particular group of people at a particular time. Often working closely with scientists and non-art institutions alike, Dion mines the fields of ecology, botany, ethnography as well as natural history. As Nell McClister noted, 'his meticulously detailed installations combine an informed environmental didacticism with a sophisticated, methodical deconstruction of the taxonomic systems that underlie natural sciences, social hierarchies and the structure of the art world'.⁴⁸

Ann Hamilton (b. 1956)

⁴⁷ McCollum, Allan. (1996), *Allan McCollum-Interview by Thomas Lawson*, New York: Art Press, pp. 1-25
<http://www.att.net>, Kalina, Richard. (June 1992), *Lost and Found*, Art in America, pp.99-101

⁴⁸ Dion, Mark. Eds, (1999), *Archaeology*, European Union: Black Dog Publishing Ltd., pp. 25-32
<http://www.highbeam.com>

Born in Lima, Ohio in 1956, Hamilton received a BA in fine art in textile design from the University of Kansas in 1978 and a master's in fine arts in sculpture from Yale University School of Art in 1985. She taught on the faculty of the University of California, Santa Barbara from 1985 to 1991. In 1993, she was the only visual artist to receive a MacArthur Fellowship, an especially significant honour given her relatively young age. Her other honours and awards include the Larry Aldrich Foundation award (1988), an NEA Visual Arts Fellowship (1993), the Skowhegan Medal for Sculpture (1992), Awards in the Visual Arts 9 (1990), a Guggenheim Memorial Fellowship (1989) and a New York Dance and Performance Bessie award (1988). Since 1981, Hamilton has participated in a number solo and group exhibitions. The New York Times declares; 'Hamilton is acknowledged as a top artist of her generation and her work is lauded as poignant, poetic and theatrical.' As in all of her work, Hamilton, artist-archaeologist, addressed issues of memory and loss conjuring images of both a once-thriving industrial economy and those patient determined women who, through the repetitive domestic activities, mirrored their husbands' labours.⁴⁹

Peter Greenaway (b.1942)

Born in Newport, Wales, Greenaway trained as a painter before turning to filmmaking. However, he has given music a new importance in cinema as well as showing an unprecedented concern with formal structures in addition to giving his film an original pictorial quality. Greenaway is one of the most important filmmakers of our time and is renowned as the philosopher of cinema. He has produced a wealth of short and feature-length

⁴⁹ Lynne, C. Kelly, K. (1995), *Ann Hamilton: troops* (exhibition catalogue), New York: Dia Centre for the Art, pp. 3-8
<http://www.artcyclopedia.com>

films, but also paintings, novels and theoretical books. His avant-garde films gained access to the mainstream yet still explored unprecedented ground, challenging the boundaries of the medium. Trained as a painter, the filmmaker has continued to display his own artwork, created several installations and curated exhibitions at many museums. His films include *The Falls*; *The Belly of an Architect*; *The Draughtsman's Contract*; *Drawing by Numbers*; *The Cook, The Thief, His Wife and Her Lover*; *Prospero's Books*; *The Pillow Book*; *Eight and a Half Women*. He has curated *Flying Out Of This World* (Paris 1992), *The Physical Self* (Rotterdam 1992), *100 Objects To Represent The World* (Vienna 1993) and *Stairs* (Geneva 1994).⁵⁰

Katharina Fritsch (b. 1956)

Born in Essen, Germany, Katharina Fritsch lives and works in Dusseldorf. Within the framework of several important group exhibitions with contributions by Fritsch, she has reformulated the currently relevant question pertaining to the contemporary function of sculpture. All of her works to date use sculptural means to give unusual answers to the various given situations for which the works were conceived. The theme of Fritsch's artistic work is questioning the reality of objects, commodities and motifs, which we can perceive everyday and which are simultaneously subjected to a collective code of identification. The objects are taken from everyday commodities; the object speculates with the phenomena of reality and appearance, standardisation and individuality, originality and the characteristic of commodities. Generally, Fritsch conceives her sculptures as an immaterial picture in her mind's eye, which is later re-created in three-dimensional form with minute attention to form,

⁵⁰ <http://www.petergreenaway.co.uk>, <http://www.imdb.com>

proportion and colour. Her completed sculptures retain the lightness and evanescence of the original visual image. They oscillate between reality and vision, sculpture and image. ‘Her subject matter often derives from the world of myth, religion and fairy tales, and centres on the perennial issues arising from our human condition. Her work strikes a deep chord in us evoking moments of fear and wonder of life and death with clarity and concentration’.⁵¹

Christian Boltanski (b. 1945)

Born in Paris, Christian Boltanski lives and works in Paris. For his magical installations, he collects old photos, clothing and personal objects, which are presented as archival artefacts tracing individual lives. As Tamer Grab noted, ‘his own autobiography is itself presented as fiction, particularly in his early mischievous performative work, which invents a self-identity using, found photos’. Boltanski often uses everyday documents such as passport photographs, school portraits and family albums to memorialise ordinary people. The spaces he creates, often filled with flickering lights and shadows, lie somewhere between little theatres and churches generating a sense of hushed wonder and a poignant evocation of loss.⁵²

Antony Gormley (b. 1950)

⁵¹ Blazwick, I. ed., (2002), *Katharina Fritsch*, London: Tate Enterprises Ltd., pp. 9-112,
<http://www.highbeam.com>

⁵² Semin, D. Grab, T. Kuspit, D. eds., (2001), *Christian Boltanski*, London: Phaidon Press Ltd., pp. 8-143
<http://www.excite.it>

Antony Gormley was born in London where he lives and works. For Gormley, the confrontation between the stillness of an object and the movement of its beholder is a key factor. Gormley's works have consistently addressed our relationship to the outside world, underpinned by an acknowledgement of the spatial coordinates of a body at a particular moment in time and place. As Thomas McEvelley noted, 'his work has often been more than a visual experience, the combination of material and shape working to describe something wholly abstract in the sense of alluding to a physical awareness of one's own body and to a moment of lived existence'. The artist has described his work as 'an attempt to materialise uncertainty': the uncertainty of things that we know to exist but do not have the language to describe. Gormley's work has been widely exhibited internationally.⁵³

David Mach (b. 1956)

David Mach born in Methil, Fife, Scotland and rose to prominence in the early 1980s with his remarkable large scale sculptures and installations. As Paul Bonaventura summarized, Mach's work has been characterised by his use of multiple, mass-produced objects, most famously and consistently magazines. The liquid-like properties of the glossy journals, their advertisements and indiscriminate treatment of news events presented *en mass* became huge swirls and vortices swallowing and sweeping along objects as large as cars and lorries. Passing comment on the materialism and commercialism of society, Mach employs humour as a strong weapon; 'to put humour in a work probably makes it more serious' and he strives to present his work to as wide an audience as possible. He values the performance aspect of

⁵³ Gormley, A. (1993), *Field*, Germany: Oktagon Verlag, pp. 59-90
<http://www.antonygormley.com>

assembling the installation, the theatre/drama and the interaction it affords between site, work, sculptor, assistants and audience.⁵⁴

Cornelia Parker (b. 1956)

Born in Cheshire, England, Cornelia Parker lives and works in London. She studied at Gloucestershire College of Art and Design, Wolverhampton Polytechnic and at Reading University. Parker's work includes installations, slide projections, sculptures and photograms that consist of found objects with a conceptual twist. As Jessica Morgan noted, 'her work presents a wealth of visceral and psychological associations to objects as eccentric and diverse as historical relics and kitsch souvenirs'. She is best known for a number of large-scale installations including 'Cold Dark Matter: An Exploded View' (1991), and 'The Maybe' (1995), a collaboration with actress Tilda Swinton, who appeared sleeping inside a vitrine at the Serpentine Gallery. In tandem with large projects like these, she has also made a series of smaller works entitled 'A Void Object', working in collaboration with numerous institutions including HM Customs & Excise, The Royal Armouries and Madame Tussauds.⁵⁵

Mike Kelley (b. 1954)

⁵⁴ Mach, D. (2002), *David Mach*, London: Revolution Edition, pp. 9-21, <http://www.davidmach.com>

⁵⁵ Morgan, J. ed., (2000), *Cornelia Parker*, London: Art Data, p. 11-39
<http://www.egs.edu/faculty/parker.html>

Mike Kelley was born in Detroit. He studied at the University of Michigan, Ann Arbor and the California Institute of the Arts, Valencia. He lives and works in Los Angeles. Kelley constructs idiosyncratic and sometimes improbable histories as groundwork for his artistic production. Interested in the pop psychology theory of repressed memory syndrome, Kelley created an eight-part photomontage in which large portions of the image, intended as a panorama, were ‘blacked out’ due to a camera malfunction; he sees these as analogous to lapses caused by repressed memories. For the sculpture, Kelley used a folk-art technique called ‘memory ware,’ covering the surfaces with broken bottles, tools, flatware and pottery shards collected on one of the islands.⁵⁶

Tom Friedman (b. 1965)

Born in Saint Louis, Tom Friedman lives and works in Conway, Massachusetts. As Bruce Hainley summarized, ‘the work of Friedman captures for many the essence of art: modest in scale, imaginative and ecological, crafted and unheroic. Friedman suggests a new direction in art; post video, post-political and identity issues, post-digital media, post-readymade’. The artist works relentlessly inventing startling ephemeral objects out of a diverse range of household materials such as Styrofoam, masking tape, pencil, toilet paper, spaghetti, toothpicks and bubble gum. Frequently the artist works at on minute scale such as his self-portrait carved from an aspirin. The blank piece of paper entitled ‘1.000 Hours of Staring (1992-1997)’ connects to 1960s Conceptualism. This art explores the relationship between the

⁵⁶ Kelley, M. ed., (2001), *Memory Ware*, Germany: Jablonka Galeria, pp. 5-71
<http://www.mikekelly.com>
<http://www.artcyclopedia.com>

everyday and the art experience focusing on small transformations that produce sudden beauty.⁵⁷

Yayoi Kusama (b. 1929)

Yayoi Kusama was born in Matsumoto, Nagano Prefecture, Japan. She now lives and works in Tokyo. As Laura Hoptman summarized, Kusama has pursued her principle themes of infinity, self-images, sexuality and compulsive repetition since she created her first series in the late 1950s, *Infinity Nets*, covering her painting flat, endless, net-like patterns. She described her work as ‘obsessional’, the direct result of a precarious psychological state. Kusama’s art, which bridges Eastern and Western traditions, combines elements of 1960s American psychedelia and Pop culture, with the artist’s obsessive all-over painting. In her installation, the artist compulsively covers every surface either in dots, mirrors or phallus-like protrusion.⁵⁸

Bernd (b. 1931) & Hilla Becher (b. 1934)

Bernd Becher was born in Siegen, Germany. He studied painting and lithography at the Staatliche Kunstakademie Stuttgart from 1953 to 1956 and studied typography at the Staatliche Kunstakademie Dusseldorf from 1957 to 1961. Hilla Becher was born in Potsdam, Germany. She studied painting at the Kunstakademie Dusseldorf, where she met Bernd

⁵⁷ Hainley, B. Cooper, D. Searle, A. eds, (2002), *Tom Friedman*, London: Phaidon Press Ltd., pp. 8-142
<http://www.designboom.com>

⁵⁸ Hoptman, L. Tatehata, A. Kulter maron, U. eds, (2000), *Yayoikusama*, London: Phaidon Press Ltd., pp. 8-141
<http://www.yayoi-kusama.jp>

Becher. The two artists first collaborated in 1959 and were married in 1961. They began working as freelance photographers concentrating on industrial photography. From the first series of photographs of water towers, the artists have not veered from architectural portraiture subjects using both industrial and domestic structures such as gas tanks, silos, framework houses, and the like. They were given their first gallery show in 1963 at the Galeria Ruth Nohl in Siegen and by 1968 were exhibiting in the United States as well as in European cities outside Germany. In 1972, the artists began showing at the Sonnabend Gallery, New York. In 1974, the Institute of Contemporary Arts, London, organised an exhibition of their work, which toured the United Kingdom. The couples was invited to participated in *Documenta* in Kassel in 1972, 1977 and 1982, and at the Sao Paulo *Bienal* in 1977. In 1985, the artists had a major museum exhibition, which travelled to the Museum Folkwang Essen, Musee d'Art Moderne de la Ville de Paris and Musee d'Art Moderne de la Ville de Liege, Belgium. The artists won the Leone d'Oro award for sculpture at the Venice Biennale. Both artists are instructors in photography at the Staatliche Kunstakademie Dusseldorf.⁵⁹

Roman Opalka (b. 1931)

He was born in France and lived in France, Poland, Berlin and New York. He has painted 'time' exclusively since 1965. Not using symbols as clocks or calendar dates, he paints a sequence of numbers to represent the passing of time. The canvas size, height and style of digits never change. Opalka has now passed the five million mark with over 200 paintings, spending more than half of his life on this single oeuvre. It will be completed only when he

⁵⁹ <http://www.iniva.org>, <http://www.diacenter.org>

dies. He records the numbers as he counts in Polish, his mother tongue, and photographs his face at the end of each day's painting session. The number paintings, photos, sound and texts are all elements Opalka uses for his installations on time. The name of this artwork is: OPALKA 1965 / 1-00. Before setting out on his counting voyage, Opalka removed himself in logical steps from figurative work searching for a clear approach to represent the irreversibility of time.⁶⁰

⁶⁰ <http://www.iniva.org>, <http://www.the-artists.org/Artist/Opalka.html>

Appendix 2

Exhibitions

Solo-Shows

- 2003 ‘*Collective – Nature*’, Oscar Gallery (University of East London), London
Critical Review with Gavin Turk
- 2002 ‘*Relief*’, The Tricycle Gallery, London, Supported by Tricycle Theatre
- 2002 ‘*Transition*’, The Media Centre, London, Supported by The Media Centre
- 2001 ‘*Excavation-Dream*’, Penny School Gallery (Kingston College), London
Supported by Kingston College, Jaggerprint and Nikon
- 2001 ‘*Confession-The Drawing Project*’, St. James Church Parish Hall, Middlesex

Group-Shows

- 2002 ‘Turf-Art, Music & Film Festival’, Artezium, Dungeon Gallery, Euphoria,
Tony & Guy, Luton
- 2002 ‘Next: stop’, Strand Underground Station Gallery, London
- 2001 ‘Collective-The House Project 2 Person Show’
The House, Chelsea College of Art and Design (Bagley’s Lane), London
- 2001 ‘Chelsea MA Fine Art Degree Show’, Chelsea College of Art & Design
- 2000 ‘*Rentrée*’, Stanley Picker Gallery (Kingston University), London

Publications

- Wolganmisool (Art Magazine, March 2004, p. 7)
- Hanin News Paper (15 October 2001, 22 October 2001)
- The Euro Journal (27 October 2001, 27 July 2002)
- The Tricycle Theatre (The Tricycle Theatre Guide, Autumn 2002)
- Seoul Art Guide (March 2004)
- Exhibition Catalogue (Sun Art Centre, 2004)

Web sites

<http://www.pennyschoolgallery.net>

<http://www.ewacc.ndirect.co.uk>

<http://www.the-e-gallery.co.uk>

<http://www.sungallery.co.kr>

Collections

Kingston College, Zebra Housing Association and Private Collection

Awards

Zebra Housing Ltd. (2003-2004)

The Scheme for Teachers to Study Abroad (1999-2004, The Kyongbuk-Do Board of Education, a branch of the Korean Ministry of Education)

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Personal Excavation

1 September 2004 – 9 September 2004

Professional Doctorate in Fine Art

Young-Gil KIM

University of East London, AVA Building

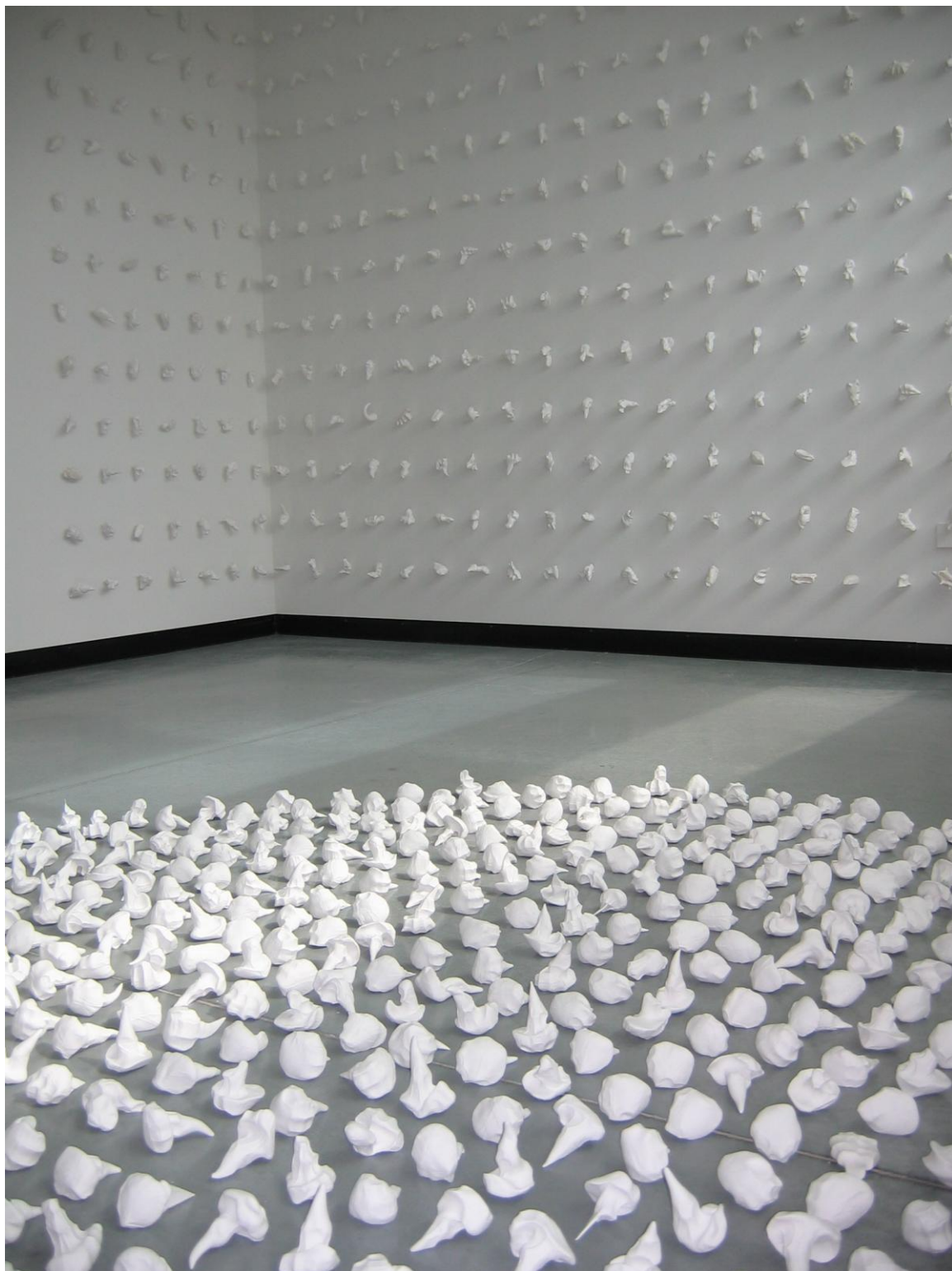
Dockland campus, 4-6 University Way, London E16 2RD

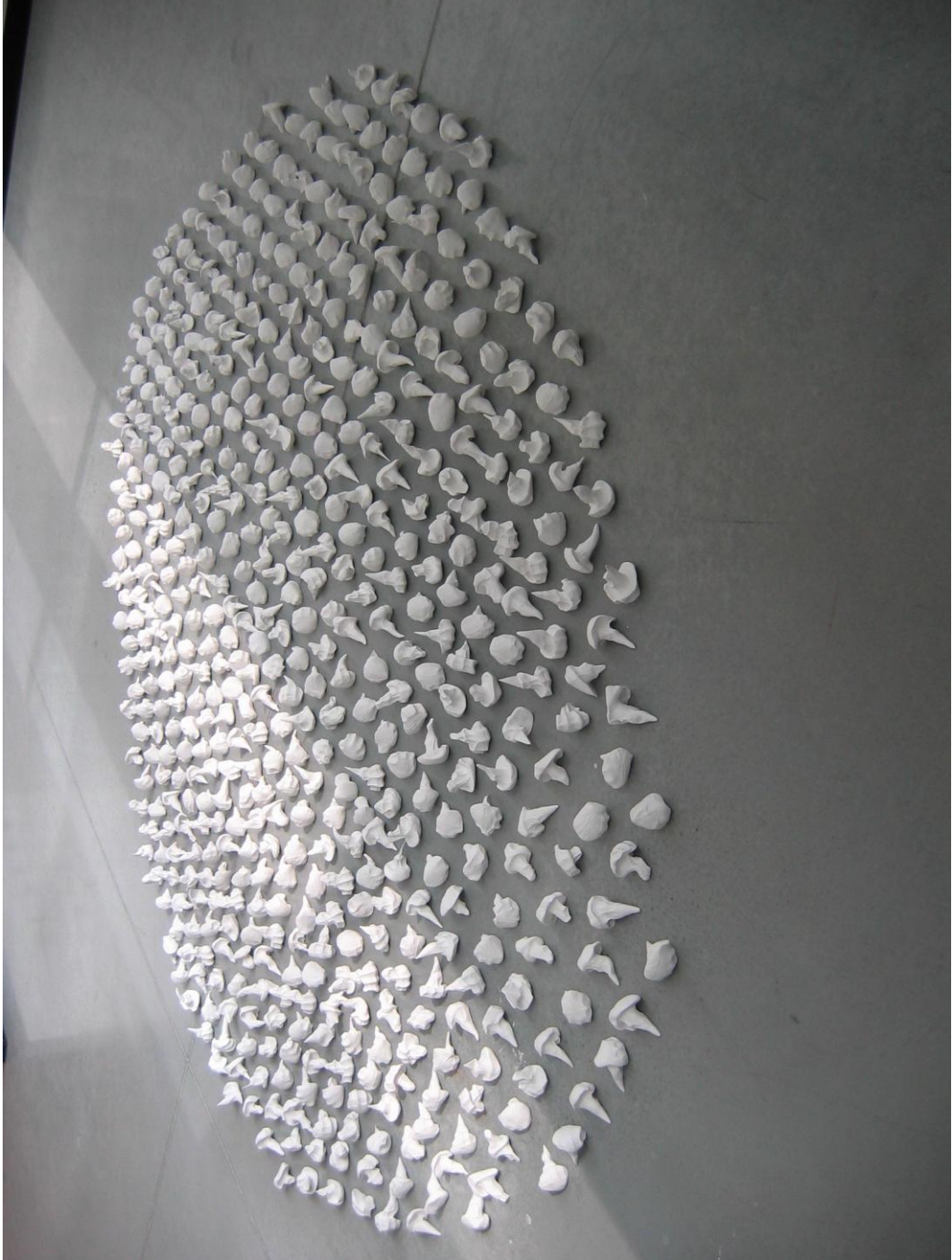


Collective-Nature, Paper-clay, screw, 800x300cm, 2004

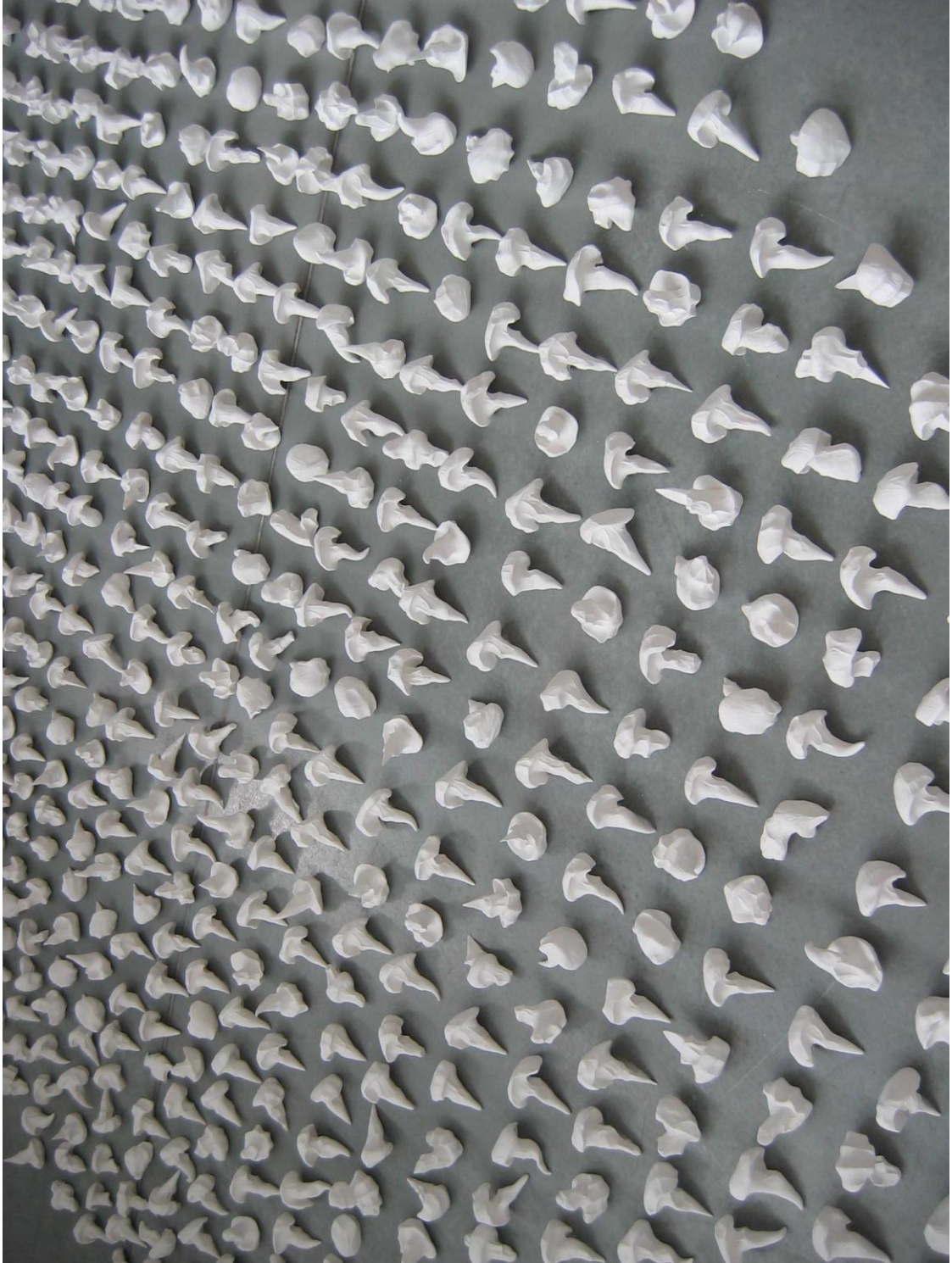






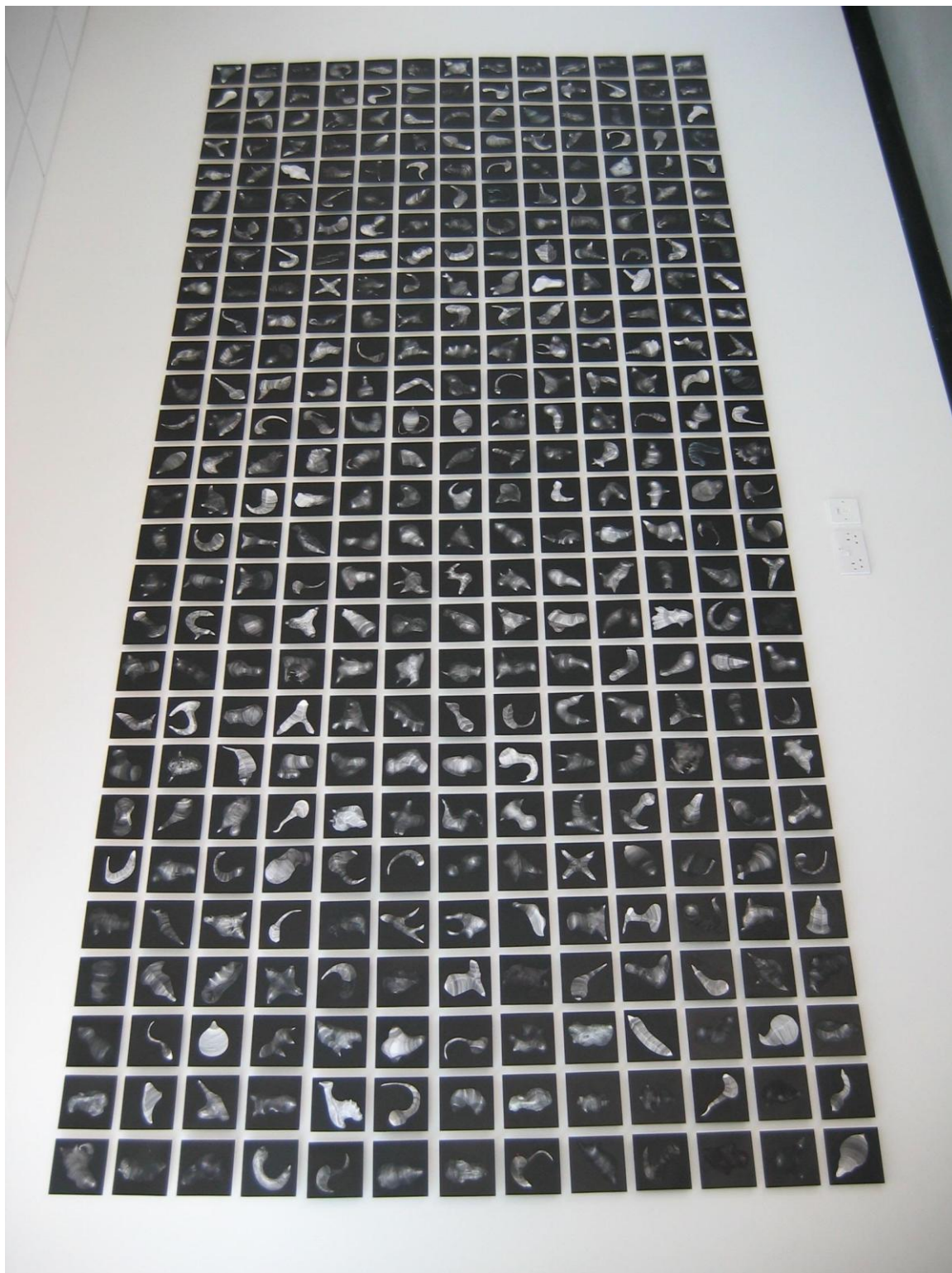


Perfect vehicle – Aggression, Paper-clay, Dimension variable, 2004





365, Cardboard, wood, acrylic, 500x300cm, 2004







Taxonomical Drawing, Cardboard, pencil, 2004



White on White Drawing, Panel, white emulsion, zesso, 2004



Measured Multiplicity – Yin and Yang, Paper-clay, cardboard, 2004

