



MMCA Gwacheon



MMCA Seoul



MMCA Deoksugung

National Museum of Modern and Contemporary Art, Korea



CONTENTS

04	MMCA in Brief
06	MMCA Gwacheon
08	MMCA Seoul
10	MMCA Deoksugung
12	MMCA Collection
22	MMCA Residency Programs
24	Facilities
29	Museum Amenities and Services
30	International Exchange
31	Cultural Events
32	Floor Plan
38	History

National Museum of Modern and Contemporary Art, Korea

The National Museum of Modern and Contemporary Art (MMCA) is one of Korea's representative cultural institutions. With the recent addition of the Seoul branch of the museum in 2013, the MMCA has established an organic network of venues to serve the development of artistic culture in Korea and the cultural welfare of the public. Established in 1986, MMCA Gwacheon provides a place for rest with diverse genres of visual art and a rich natural environment around the museum. MMCA Deoksugung is located in a historical modern building in Deoksugung Palace, offering perspectives on modern art from both Korea and abroad. The building was reopened as a branch of the MMCA in 1998. Located next to Gyeongbokgung, MMCA Seoul is a venue for contemporary art and a wide variety of artistic content that crosses the boundaries of genres. All three branches pursue the essential role of a museum to collect, preserve, and research artworks. To reach a broader audience, the three branches of the MMCA also puts much effort in realizing excellent exhibitions and educational programs. In addition, the MMCA is establishing itself as a hub for communication and interaction between various disciplines and contemporary art.



National Museum of
Modern and Contemporary Art,
Gwacheon



MMCA Gwacheon

Museum in Nature



MMCA Gwacheon opened its doors to the public in 1986. The building is surrounded by a rich natural environment, creating harmony between natural and artificial beauty. Kim Tae-soo, the architect who designed MMCA Gwacheon, applied a traditional composition of the architectural space to the modern function of the building, such that the museum presents both tradition and modernity. The building reflects the traditional architectural style adapted from beacon mounds and fortresses. With its central ramp core resembling a Korean beacon mound, the building holds three floors in its east wing and two in the west. Across a total of eight galleries, MMCA Gwacheon focuses on providing excellent exhibitions to its visitors while playing a central role in the research of modern and contemporary Korean art. Galleries 1 and 2 hold thematically curated exhibitions, while other galleries offer exhibitions in different genres including architecture, crafts, photography, painting, and media art. The museum also houses a children's Museum with a strong focus on education, as well as an art library for the organized collection and preservation of different materials related to art.

Plottage	66,916m ²
Floor space	37,500m ²
Exhibition space	1,1530m ²
Facilities	Open Air Sculpture Park, 8 galleries, Children's Museum, Art Research Center, Library, Restaurant, Art shop, Small Conference Room, Large Conference Room, Parking lot



National Museum of
Modern and Contemporary Art,
Seoul



MMCA Seoul

Museum in a City


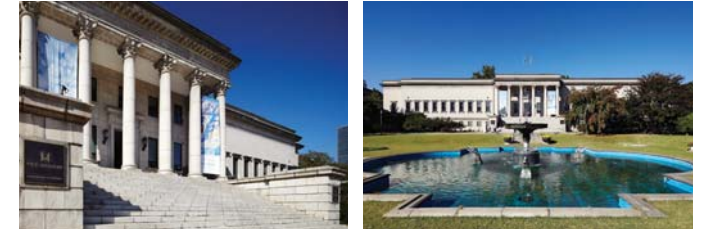


The design of MMCA Seoul focuses on reflecting on the characteristics of the museum building while considering the site's unique geographical and historical context. It is intended to be a museum without forms; a museum in everyday life; an eco-friendly museum. Taking the concept of *madang*, a courtyard in traditional Korean houses, the museum has individual buildings arranged around such open spaces. With a total of six *madang* spaces, it raises questions on the relationship between the museum and its audience, proposing the new possibility of a futuristic museum. MMCA Seoul is more than a museum; it is a cultural complex with a variety of facilities that include not only galleries and educational spaces, but also a Digital Library, a Multi-project Hall, and a theater, among others. With such diverse facilities, MMCA Seoul offers a range of contemporary art in different formats and genres. In addition to the newly-built facilities, MMCA Seoul houses the former Defense Security Central building and the Office of Royal Family Affairs, which were restored during the museum's construction.

Plottage	66,916m ²
Floor space	37,500m ²
Exhibition space	1,1530m ²
Facilities	8 galleries, Multi-project Hall, MMCA Film and Video, Digital Library, 2 workshop galleries, 3 seminar rooms, 3 lecture rooms, Membership Lounge, Gallery Art Zone, Cafeteria, Food Court, Book Café



National Museum of
Modern and Contemporary Art,
Deoksugung



MMCA Deoksugung

Museum
in an Ancient Palace

MMCA Deoksugung is housed in Seokjojeon, the first modern stone building in Korea. The museum opened its doors to the public in 1998 with the purpose of building a systematic approach towards Korean modern art, and of realizing the country's cultural and historical identity. While MMCA Gwacheon mainly focuses on contemporary art, MMCA Deoksugung emphasizes Korean modern art from around 1900 to 1960, as well as Asian and international modern art. Along with organizing exhibitions, the museum invests in research and development, education programs, academic activities and publications, and the international exchange of information on modern art.

Plottage	66,916m ²
Floor space	37,500m ²
Exhibition space	1,1530m ²
Facilities	4 galleries, Art shop, Conference room, AV room





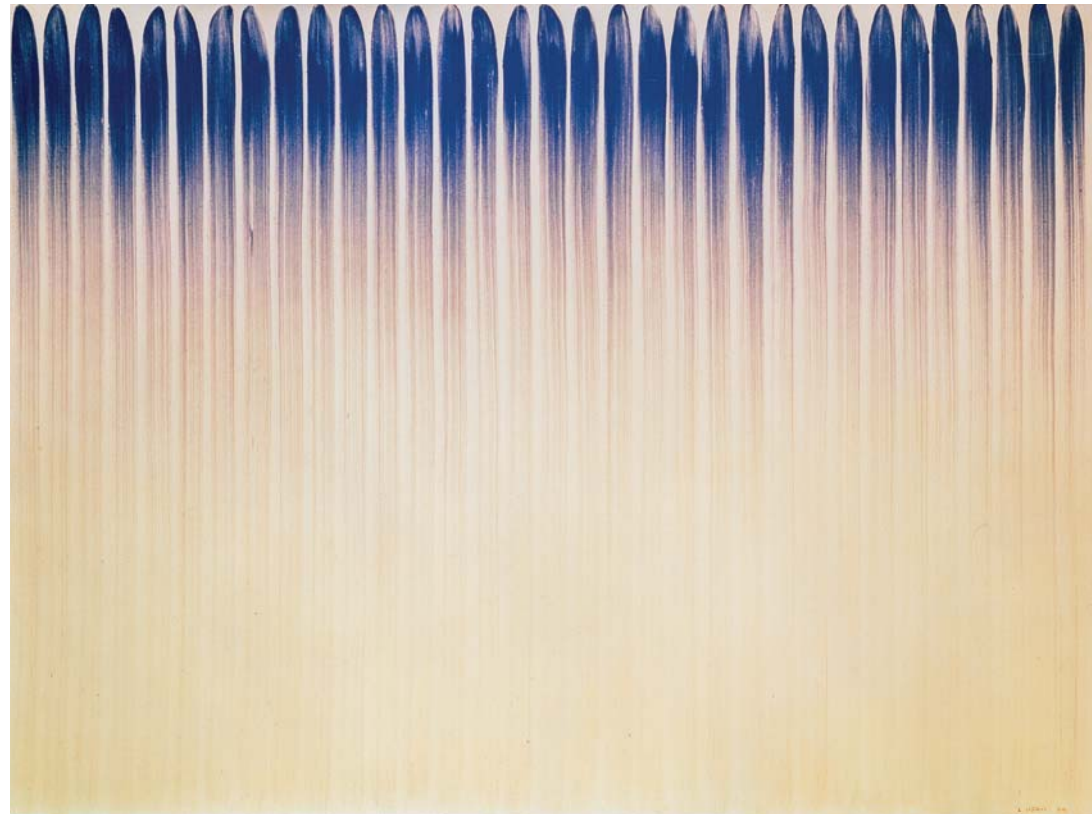
Paik Nam-june (1932-2006), *Dadaikseon(The More, the Better)*
1,003 TV monitors installed on a skeleton of 18.5 X 7.5m

Born in Seoul, Paik Nam-june migrated to Japan in 1950 with his family and graduated from Tokyo University with a degree in the history of art. He moved to Germany in 1956 and studied electronic music at Munich University (LMU) and the University of Cologne. It was during this time that he met contemporary avant-garde artists including John Cage, who deeply influenced Paik in carving out his artistic identity. Cage liberated Paik from the restraints of the past and tradition, enabling him to engage in performance art, which eventually led Paik to participate in various events and happenings as a member of the Fluxus group in the early 1960s. In 1963, Paik emigrated to the US, where he fully developed his video art. Instead of merely producing video images, he combined them with sculptures and installations, and he became a pioneer of video art. *Dadaikseon(The More, the Better, 1988)* in the collection of MMCA, which was produced in celebration of the 1988 Seoul Olympic Games, is an enormous assemblage of 1,003 TVs. The number 1,003 symbolizes the National Foundation Day of Korea, which falls on September 3.



Park Soo-keun (1914-1965), *Grandfather and Grandson, 1960*
Oil on canvas, 146x98cm
PA-00100

Park Soo-keun (1914-1965) is widely referred to as “the artist of the Korean people” or “painter for the humble ordinary.” These names are very appropriate in view of Park’s life and art, as well as the essence of his artistic oeuvre. The rhetoric that follows Park relies on the style of his works, in which he symbolically represents the difficult times of Korean history, especially of the people. His works are rendered in thick and rough textures, often resulting in dark-brown or taupe hues. A work from his later years, *Grandfather and Grandson* depicts the two subjects on a flat surface with dim lines that barely distinguish the figures from the foreground. The painting resembles a relief carved on rock, especially that of a Buddhist image prevalent in Korean folk culture, which brings about the ideas of endurance and perseverance in a lyrical manner.



Lee U-fan (1936-), *From Line*, 1974
Oil on canvas, 194x259cm
PA-02261

Lee U-fan is a distinguished artist and a theorist of the Mono-ha movement, which reinterpreted Western minimalism based on Eastern philosophy. In the process of repeatedly painting infinite numbers of dots and lines, the presence of the artist becomes insignificant and the final result emblemizes the height of losing oneself in the work. The condensed, monochrome pictorial planes and the dots forming an order of their own indicate the ever-expanding nature of Asian spirituality. *From Line* shows fading lines of blue brush strokes from the top of the canvas to the bottom. The bold, conspicuous blue fades away as it travels downwards. The lines emphasize the inherent essence of how the work is created rather than its final result.



Suh Se-ok (1929-), *People*, 1989
Ink and wash on rice paper, 164x260cm
KO-03180

Suh Se-ok (1929-) emerged as a young artist after Korea's liberation from Japan. A representative artist of his time and today, Suh led the Muklim Society and is considered a pioneer in the development of Korean painting, namely in the genre of modern abstract ink paintings. Suh also participated in various international exhibitions and pursued a combination of the purity of modernism and the spirituality of literati painting through the techniques of *balmuk* (blurring of ink) and *pilsun* (line layering). *People* is a work from a series that he frequently dealt with, and here Suh portrayed a group of people through restrained ink lines and simplified juxtaposition. As an artist who has focused on formal experimentation with Korean painting and the language of abstraction, Suh is now recognized as a master of Korean contemporary ink abstraction.



Park Sang-kwang (1904-1985), *Jeon Bong-Jun*, 1985
 Ink and color on rice paper, 360×510cm
 KO-03830

A few days before he passed away, Park Sang-kwang stated “No countrymen have left history; no ethnic art ignored tradition; and all ethnic forms of art have a strong foundation in their traditions.” Park’s *Jeon Bong-Jun* is a representation of the aforementioned statement, and its sheer size (5.1 by 3.6 meters) represents the monumentality of his thought. The subject, Jeon Bong-jun, was the leader of the Donghak Peasants Rebellion—a symbol of rebellion against feudalism and volition to eradicate foreign threats. Jeon is of extreme importance in the history of Korea, and Park depicts him in a historical event during the rebellion—the fall of Jeonju Fortress. Interestingly, the figure Jeon is carrying on his shoulder is in fact the artist himself. This shows that Park identifies himself with the history of Korea represented by Jeon Bong-Jun. This work embodies the unique features of Park’s late oeuvre, such as the utilization of vivid colors and composition of the plane.



Kwon Jin-kyu (1922-1973), *Jiwon's Face*, 1967
 Terra cotta, 50×32×23cm
 SC-00170

Before he committed suicide after suffering a sense of isolation and impoverishment, Kwon Jin-kyu (1922-1973) had established a unique visual language. His work shows a deep introspection towards the inner world of the self. Kwon’s masterpiece includes his series of refined terra cotta busts, in which the artist successfully combined Gothic solemnity and eternity with the qualities of the material, heightening the meditative quality. *Jiwon's Face* (1967) is in many respects similar to another of his work, *Bhikkhuni*. The elongated neck, naturally relaxed shoulders, and simple collars seem to resemble the *Bhikkhuni*. One may even see a glimpse of extreme asceticism in the gaze that is seemingly pleading for eternity.



Choe U-ram (1970-), *Urbanus (Female, Male)*, 2006
 Metal sculpture mounted with mechanical device,
 metal halide lamps and electronic device,
 218.4x86.4x58.4, 25x25x187x(2), 25x25x287cm
 SC-05885

Choe U-ram primarily does works that give motility to inanimate objects. Most of the machines in Choe's artworks are in the shapes of living things such as worms, insects, electric ivy, and diode dandelions. These machines depict things created by humans themselves gathering together, propagate, and evolve as they eat up the spiritual world of humans. This is a product of Choe's experimentation and exploration into the relationship between 'I' and species that are about to be reborn. *Urbanus (Female, Male)* is of course a product of such experimentation.



Bill Viola (1951-), *Tristan's Ascension*, 2005
 Image and sound, dimensions variable
 NM-0664

Tristan's Ascension is part of *The Tristan Project*, a series inspired by Wagner's opera *Tristan and Isolde*. The work questions our origin and direction, drawing the viewers to piety and wonder through images of death and resurrection. The viewers are invited to a situation in which they encounter the work as if it were a sacred religious painting. *Tristan's Ascension* presents Bill Viola's artistic strength at its height, where he employs the most advanced medium while conveying a very abstract and spiritual world. In particular, the slow motion achieved by high-speed cinematography transposes time into a new space, making the viewers reflect on the world beyond reality by slowing the speed of time.



Bae Bien-u (1950-), *sea1a-025hc*, 2001
 C-print, 181×306cm
 PH-06574

Well known for photographs of pine trees, Bae Bien-u initially studied design before exploring photography by himself. He was particularly influenced by László Moholy-Nagy and Edward Weston. Bae has been a leading figure in expanding Korea's photography scene since the 1990s. For two years between 2007 and 2009, Bae was commissioned by the Spanish government to photograph the Alhambra and Generalife Gardens. In his creations, Bae reinterprets the landscape of his native Yeosu, where the sea and trees have become the source of his artistic inspiration. In the late 1970s, Bae began capturing lighthouses, waves, and rocky islands from the coasts of Korea's southern islands. The early works of his sea series emphasize the waves of the sea and the outlines of rocks through black and white tones. More recent works in the series, however, display a brighter tone and capture the delicate changes in light upon the flow of time as well as variations of climate such as the thickness of the fog, amplifying a visual quality that resembles ink painting.



Kim Soo-ja (1957-), *Thread Routes – Chapter 1*, 2010
 Single-channel video projection, 24:52 (26:52 with credit)
 NM-06986

In *Thread Routes*, Kim Soo-ja presents the shared psychological and formal origins embedded in the various textile cultures and geographies of the world. The artist reveals the routes of threads, following the traces of life that have been formed in different manners upon varying geographic characteristics. During the process, the work reveals structural similarities between different cultures in which simple and repetitive actions such as weaving, knitting, lace-making, sewing, and spinning present authentic histories and ways of life. *Thread Routes – Chapter 1* is the first of six chapters to be completed in the coming years. The video shows a visual journey from the Sacred Valley near Cusco, Peru to Machu Picchu and the villages of Tequila Island. Through different cultures of thread that reflect varying customs and emotions, the work addresses the authentic landscape of each region as well as aesthetic and anthropological perspectives into people's everyday lives.

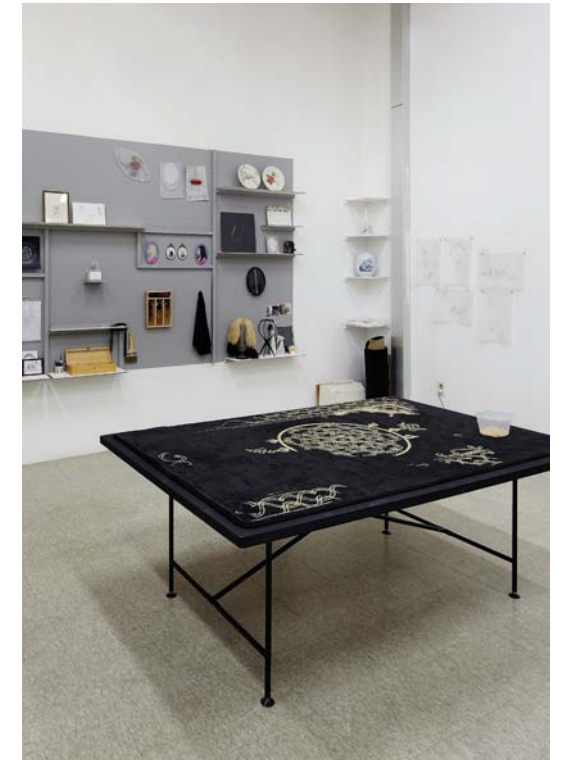
MMCA Residency Programs
Residency Changdong/Goyang

Residency Changdong and Goyang are artist-in-residence programs run by the MMCA to facilitate creative productions by artists and internationalize Korean contemporary art. For the artists participating the program, the Residency Changdong and Goyang provide studio spaces as well as support for building networks. The program includes open studios, exhibitions, cultural experience opportunities, critique sessions, and international exchanges.



> Residency Goyang

Plottage 4,099m²
Floor space 2,400m²
Facilities 18 studios, Outdoor workshop,
 1 gallery, Community center,
 Office, Parking lot



> Residency Changdong

Plottage 1,495m²
Floor space 1,497m²
Facilities 11 studios, Outdoor workshop,
 2 galleries, Community center,
 Office, Lounge, Dining room,
 Shower booth, Parking lot



:Facilities

MMCA Gwacheon Children's Museum

The Children's Museum at MMCA Gwacheon is an educational space where children can discover the concepts of contemporary art through a variety of activities. The program of the gallery is composed of project-based classes, learning about exhibitions on display, and hands-on experiences in which children can play with different materials. Each year, the Children's Museum offers project-based classes with a variety of themes and educational programs for different spaces run by the MMCA.

- > **Floor space** 1,135m²
- > **Facilities** Permanent hands-on experience space, Educational space on special exhibitions, Children's book space, Information retrieval space, and space for relaxation



:MMCA Seoul

Education Building

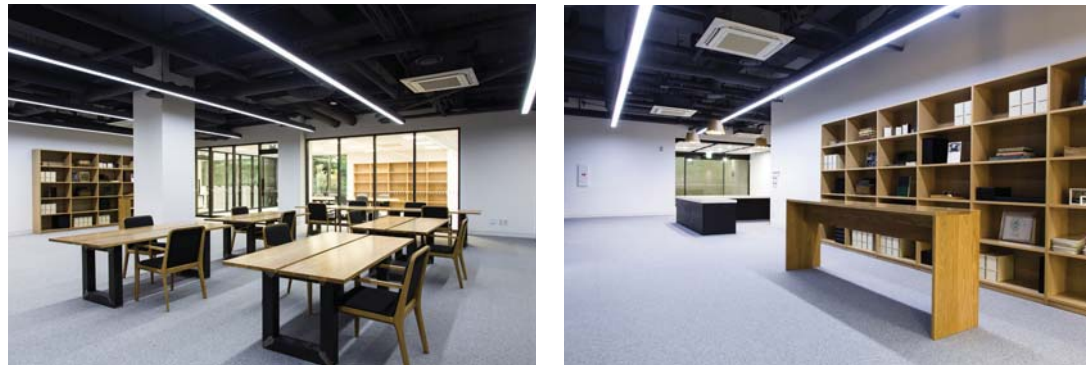
The Education Building at MMCA Seoul is a place for different educational programs, seminars, and workshops. A wide range of programs aimed at specific groups, programs related to exhibitions on display, and other cultural events are held in the building. Moreover, the Education Building also provides a ground for learning and experiencing the theory and practice of art and culture in general. Through such diverse programs and events, the Education Building proposes the model of an open museum and a cultural complex.

- > **Facilities** 3 lecture rooms, 3 seminar rooms, 2 workshop galleries



:MMCA Gwacheon Art Research Center

MMCA Gwacheon's Art Research Center was opened in October 2013 to facilitate the understanding and research of Korean and Asian modern art. It operates and supports collection, management, preservation, and research of diverse materials. The center also provides an information service for its collection, and its facilities include separate storage for its archive, a reading room for original materials, and a seminar room. The archive of the research center is categorized into three groups: 'Special Materials' are those materials related to artists of the 20th century, ranging from sketches, drawings, and artists' notes to photographs and films. 'Museum Documents' include various materials produced by the MMCA in regard to its major activities (exhibitions, educational programs, research, etc.). As of late 2014, the MMCA holds approximately 223,000 special materials and 100,000 museum documents, providing access to original materials that have been properly archived. In addition, the research center also houses 'Publication Materials,' which include approximately 20,000 publications on art, 4,500 dissertations, and 110 serial publications published in Korea and abroad.



:MMCA Seoul Digital Library

The Digital Library at MMCA Seoul puts itself as a 'Larchiveum' that aims to function not only as a library but also as a facility that hosts various artistic and academic activities. Its goal is to build points of access to information on modern and contemporary art, which will be made available to the general public and researchers both on-and off-line. The library holds publications produced by the MMCA, books and exhibition catalogues on contemporary art, magazines and electronic publications, as well as access to online databases. The digital archive on the third floor provides materials related to the MMCA's institutional history, archive materials from the museum's collection, and items from the Park Hyun-ki Archives. Since its opening in 2014, the library has also held a number of archive exhibitions. In addition, there are more than 10 individual booths where visitors can watch 224 items from the MMCA's video archive that have been collected since the inauguration of MMCA Gwacheon. The special reading room is equipped with more than 30 seats, providing access to the museum's archive of artists in the collection and materials related to important Korean artists.



:MMCA Seoul

MMCA Film and Video/Multi-project Hall

As a cultural complex, MMCA Seoul hosts a theater, MMCA Film and Video, as well as the Multi-project Hall. In addition to the entertainment of film, the theater functions as a place where contemporary art and film come together. The theater is equipped with the same digital projector used in commercial theaters and a large screen, which can also present 3D moving images.



○ MMCA Film and Video

The theater provides a program that focuses on a variety of films and events. It introduces art house and experimental films as well as international screening events and festivals.

- > Number of seats 120
(additional space for wheelchairs provided)
- > Dimensions 12.8mx20mx8.7m
- > Projection DLP projector (HD, 3D)
- > Screen Silverscreen, 1.85:1
- > Audio Dolby DTS 5.1

○ Multi-project Hall

The Multi-project Hall is a space for diverse cultural events. Owing to its adjustable seating and attached practice room, the Multi-project Hall functions as a versatile space for various expressions of contemporary art.

- > Number of seats 253 (adjustable)
- > Dimensions 19.94mx25.49mx8.5/3.9m
(height of upper/lower ceilings)
- > Equipment Sound, Video, Stage lighting
- > Facilities Waiting room, Dressing room, Storage room, and Practice room

:Museum

Amenities

○ Art Shops

> MMCA Gwacheon Art Shop

Accessible from the main lobby of MMCA Gwacheon, the shop offers goods and publications.

> MMCA Seoul Gallery Art Zone

Located on the first floor of the museum, the Gallery Art Zone offers more than 500 different goods as well as editions and original works.



> MMCA Deoksugung Art Shop

The art shop is on the second floor and offers goods and publications.

:Museum Services

○ Art Bus

> Art Shuttle Bus

The Art Shuttle Bus operates between the three MMCA branches. In the bus, digital monitors provide information to the passengers.

> Operates four times daily between Tuesday and Friday at 10:00, 12:00, 14:00 and 16:00
MMCA Seoul → MMCA Deoksugung → MMCA Gwacheon / MMCA Gwacheon → MMCA Seoul

> Pick-up and drop-off

MMCA Seoul, MMCA Gwacheon: shuttle bus stop

MMCA Deoksugung: city tour bus stop in front of Deahanmun

Contact: 02-2188-6000 (MMCA Gwacheon) 02-3701-9500 (MMCA Seoul) 02-2022-0600 (MMCA Deoksugung)



:International Exchange

The MMCA collaborates with major museums and art institutions around the world. The international exchange program is connected to every aspect of the museum's operation. Exhibitions and academic conferences are also organized through international collaboration and cooperation. The MMCA aims to establish long-term relationships with domestic and international institutions by establishing MOUs, while also working extensively with non-artistic institutions. Since 2005, the MMCA has offered a research fellowship as a part of the CPI (Cultural Partnership Initiative) by the Ministry of Culture, Sports, and Tourism to actively facilitate the exchange of human resources.

- > **Major Projects** Collaboration with international organizations,
Organization of international events,
MMCA International Research Fellowship



:Cultural Events

As a cultural complex, the MMCA organizes diverse cultural events to present the trend of convergence between different genres as well as the unique creativity of the museum. The Museum Fashion Show, Festival Marqué, and MMCA X INDIE (concert) are part of the MMCA's effort to offer a place for the museum's visitors to experience art and culture from more diverse perspectives.



▲ Festival Marqué

MMCA Gwacheon holds an annual festival in its outdoor sculpture park. The festival comprises an exhibition, educational programs, games, and performances. In 2014, the Festival Marqué was organized as a participatory festival with diverse programs such as an art book fair, participatory programs, collaborative projects with architects, outdoor concerts, and artist performances.

*Marqué

MMCA Gwacheon is located in Makgye-dong, Gwacheon. The title of the festival, Marqué, adopts the pronunciation of the name of the neighborhood.



▲ Museum Fashion Show

The Art Collaboration Fashion Show at MMCA Seoul was the first cultural event that the MMCA co-organized with the MMCA Promotion Foundation. The lobby of the exhibition building and the corridor to the basement floor became a catwalk for the fashion show. The event was organized in conjunction with the Gallery Art Zone's exhibition Fashion, Music, and Popular Culture. For the event, three emerging Korean fashion designers were selected through a competition, and each designer was given 15 minutes to present his/her work. More than 600 people attended the event, experiencing the creativity of Korean fashion design and the potential for collaboration between art and fashion.






◀ MMCA X INDIE

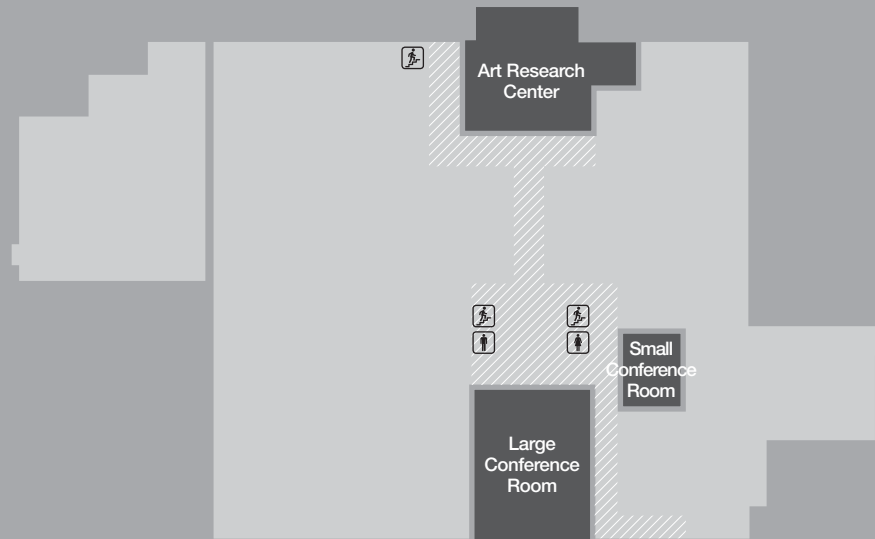
MMCA X INDIE held at the lobby of the exhibition building. The concert introduced a number of indie bands to the visitors of the museum, providing a rich and unique artistic experience.

:MMCA Gwacheon Floor Plan

B1




The basement floor of MMCA Gwacheon houses the Art Research Center, a small auditorium, and the main auditorium. The research center provides access to archive materials, and the two auditoriums hold educational programs.

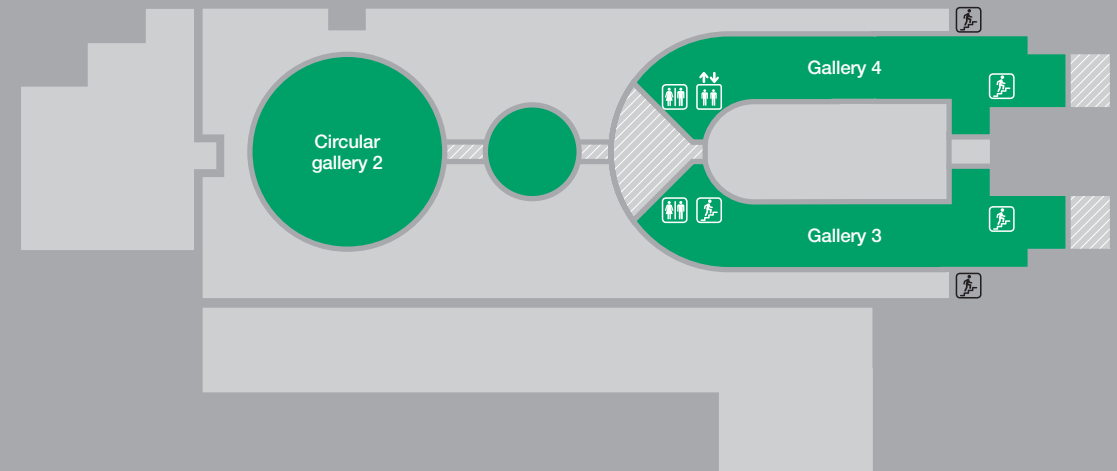
-  Toilet
-  Emergency staircase
-  Elevator



2F






The second floor houses Gallery 3, Gallery 4, and Circular Gallery 2. Following the strategy for specializing exhibitions, each gallery is assigned to present arts and crafts, design, and new acquisitions, respectively.

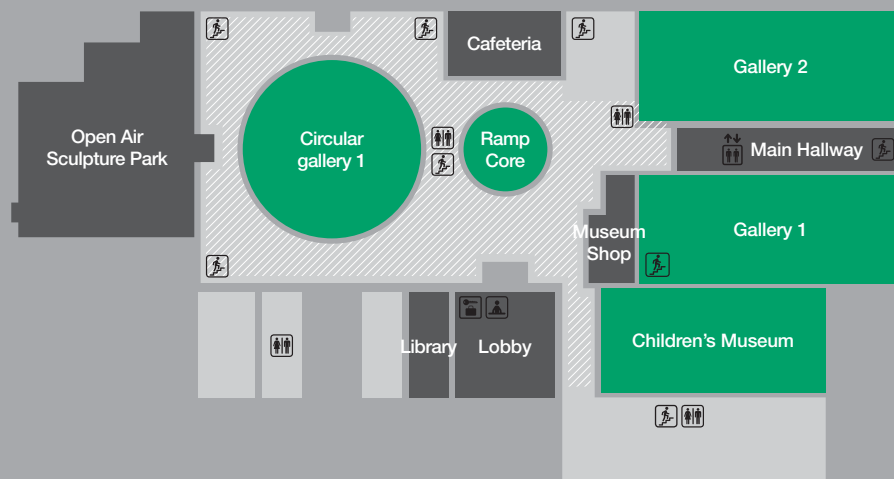
-  Toilet
-  Emergency staircase
-  Elevator



1F



The first floor houses the Ramp Core and Circular Gallery 1 along with three galleries, the Children's Library, Art Library, Art Shop, ticket booth, and cafeteria. The central Ramp Core is a connecting point for the galleries, where Nam June Paik's *The More the Better* is installed. The Open Air Sculpture Park provides an open space for relaxation.

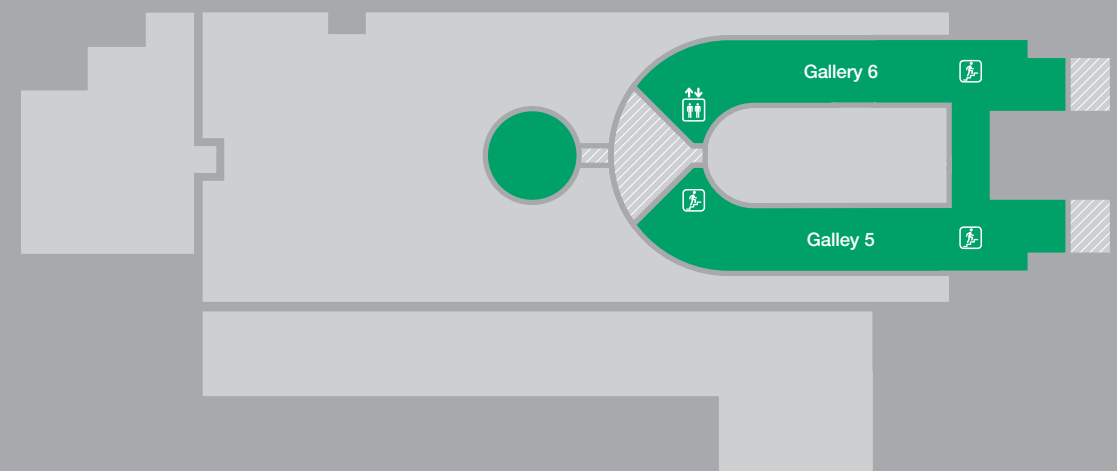
-  Ticket box
-  Toilet
-  Emergency staircase
-  Locker
-  Elevator



3F

The third floor houses Galleries 5 and 6. Each gallery introduces exhibitions on architecture and photography, respectively.






-  Emergency staircase
-  Elevator

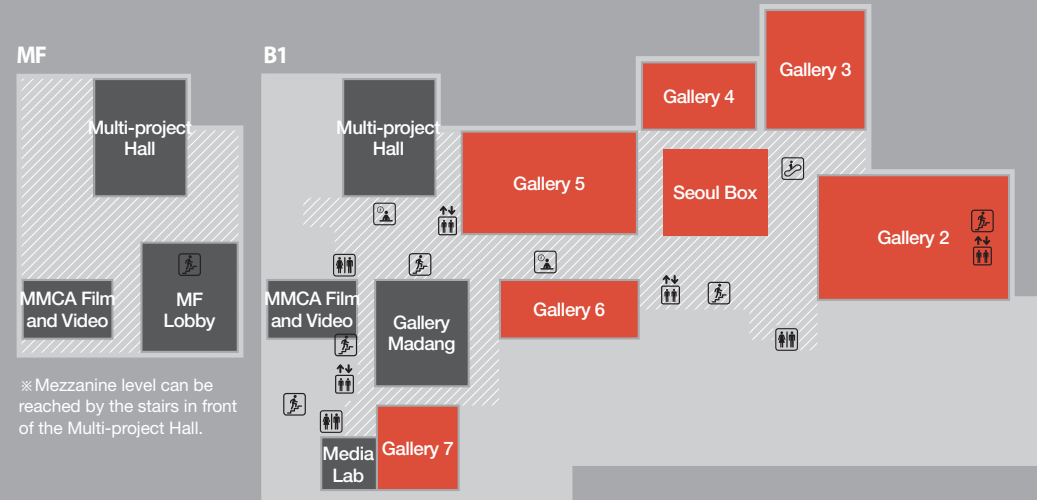


:MMCA Seoul Floor Plan

B1 MF

The basement floor of MMCA Seoul houses six galleries, the Multi-project Hall, MMCA Film and Video, and the Media Lab. The Multi-project Hall and MMCA Film and Video host a variety of cultural events and screenings. The mezzanine is devoted to installation works that employ art and science. The space is accessible through a staircase in front of the Multi-project Hall.





-  Information Desk
-  Toilet
-  Emergency staircase
-  Elevator
-  Escalator

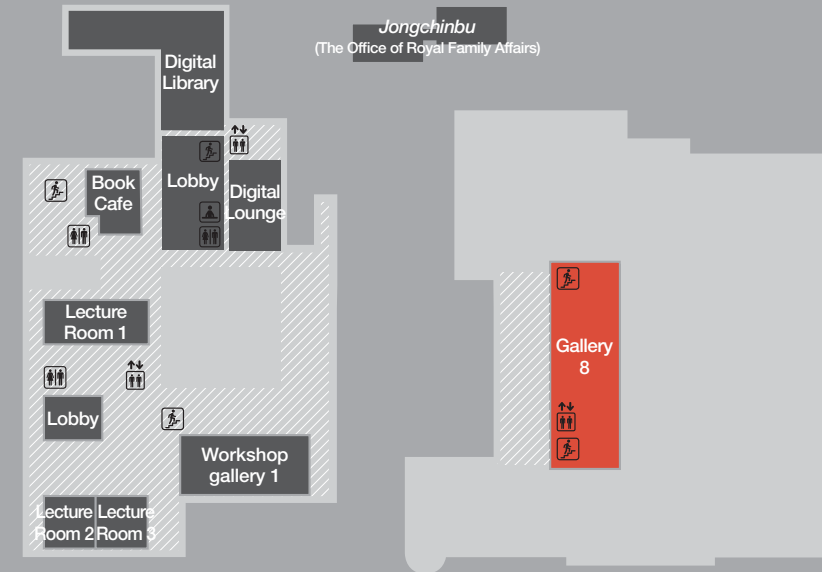


※ Mezzanine level can be reached by the stairs in front of the Multi-project Hall.

2F










The second floor of the exhibition building houses Gallery 8. In the education building, there are three lecture rooms and a digital library. The library is open to the public.

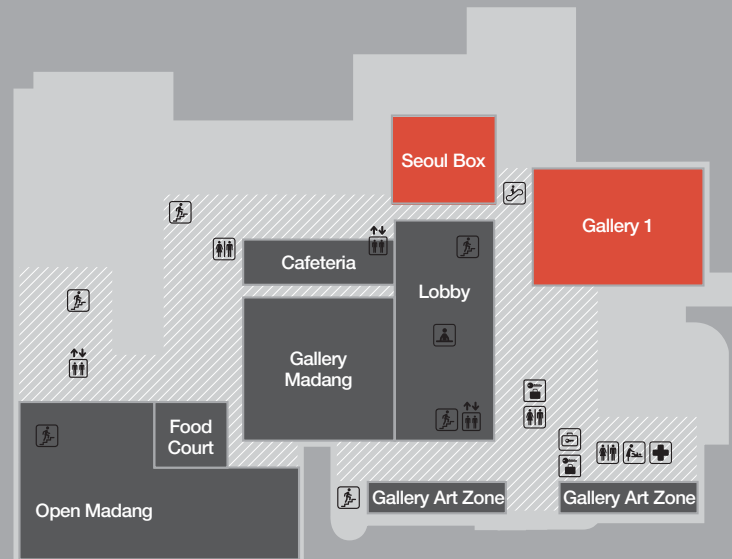
-  Ticket box
-  Toilet
-  Emergency staircase
-  Elevator



1F




On the first floor, visitors can access amenities such as the cafeteria, food court, and art shop, as well as facilities such as a nursing room and an infirmary. Gallery 1 and the ticket office are directly accessible from the lobby. The courtyard, or *madang*, is an open space accessible to anyone for rest and relaxation.

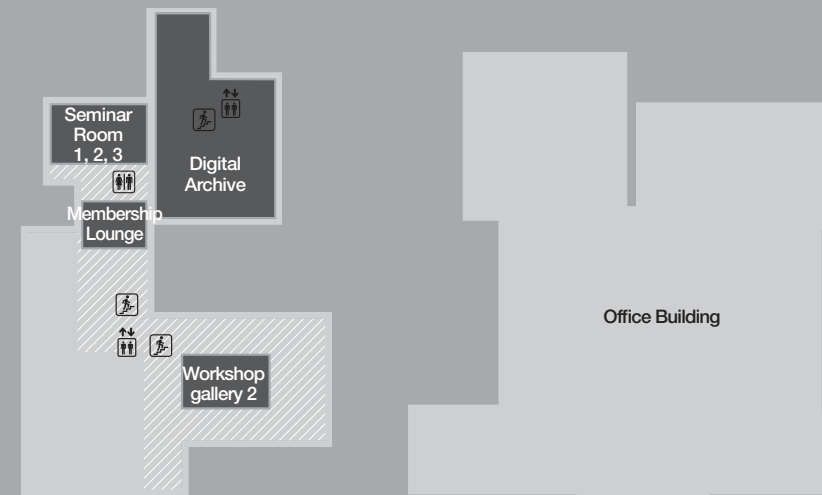
-  Ticket box
-  Toilet
-  Emergency staircase
-  Locker
-  Elevator
-  Escalator
-  Coatroom
-  Nursing room
-  Dispensary



3F

The third floor of the education building holds a digital archive, the membership lounge, and three seminar rooms. The digital archive provides access to the Korean art archive. The membership lounge is a space for MMCA special membership holders.

-  Toilet
-  Emergency staircase
-  Elevator

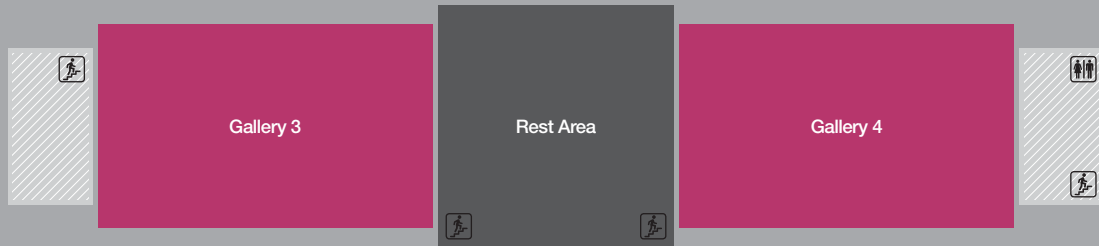


:MMCA Deoksugung Floor Plan

3F




The third floor of MMCA Deoksugung holds Galleries 3 and 4 as well as a separate lounge for visitors.

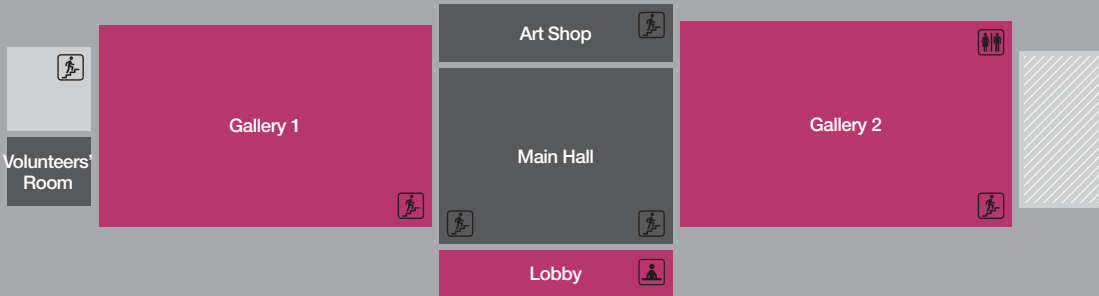
-  Toilet
-  Emergency staircase



2F

The second floor houses Galleries 1 and 2 and an art shop. The ticket box is accessible from the main lobby.

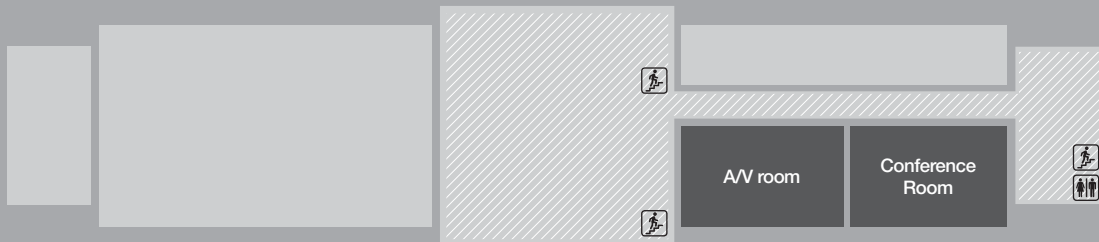
-  Ticket box
-  Toilet
-  Emergency staircase



1F

The first floor houses an audio-visual room and a meeting room where educational programs and cultural events are held.

-  Toilet
-  Emergency staircase



Formation & Development
Inauguration

1969. 08.23 **1969. 10.20**

Organizational
Establishment

Inauguration at
Gyeongbokgung

1973. 07.05 **1984. 03.29**

Relocation to
Seokjojeon

Construction of
MMCA Gwacheon

Development Phase 2
Development of
Operations

2005. 08.12 **2006. 01.01**

Designation as
Administrational
Executive Agency

Officially Recognized
as Administrational
Executive Agency

2006. 01.05 **2006. 05.16**

Introduction of
Team System

Installation of
Preservation Facility

Development Phase 1
Expansion of
Organization

1986. 08.18 **1986. 08.25**

Organizational
Establishment

Opening of
MMCA Gwacheon

1998. 12.01 **2005. 05.27**

Opening of
MMCA Deoksugung

Re-establishment of
MMCA Deoksugung

Progress & Advancement
Inauguration of
MMCA Seoul

2009. 01.15 **2009. 12.09**

Announcement of
MMCA Seoul Plan

Announcement of
Master Plan

2011. 06.15 **2013. 05.23**

Start of
Construction

Development of
Museum Identity

2013. 11.13

Inauguration of
MMCA Seoul

Voice of Metanoia - Two perspectives

MOON Keungho and JEON Joon were established for two and a half years on their shared ideas from the exhibition, an effect which began to... and to find a more abstract and deeper meaning in their work... without, but the necessary awareness of the human condition... human happiness." William Morris (1834-1896) expressed art to be... longed future society as a necessity of human nature. For him, art is... interconnected with human nature, and art is not just a decorative... which offers such a condition. If there had been a more open... through the artist. Then the two artists intended to respond to the... merely offer the process of the search for the meaning of art, but... presented by the artist in the form of an abstract image. The... values of our cognitive abilities since the beginning of human civilization... collaborating with architects, designers and technicians to realize... artists' own definition of art, or in the form of a film that captures the... value of art.

Voice of Metanoia - Two Perspectives submitted by the pair for a... follow-up to their 'Newspaper' exhibition, which was held in 2008... project to change human cognition, which the two artists had... recognize during a previous project.

The interdisciplinary work which includes installations, drawing and... video works in the exhibition demonstrates the artists' form of art in... Through installation, writing and colors that reflect well-known exhibition... patterns, the artists in the exhibition process a wider ground which art... should maintain in this day and age that does not regard which conventional... terminology as opposed to visual language. Though such work... however, MOON and JEON, rather than try to define the nature and role... of art, only present the fact that art has played the role of transcending the... horizon of our cognitive abilities since the beginning of human civilization.

Pursuing the nature and role of art in the manner of a journey... following the after-due in the moving image, William Gaudy performs the... and discovers the distinctive human desire to find beauty in the... environment surrounding around it. Pursuing the course of from our... eyes and all lighting at a point where we discover art as defined by our... spirit, this art is also something that alternates between learning or to... road in agreement and fit our heads in uncertainty.

The artistic site at which we arrive at the process of Gaudy's journey... can be referred to as our reality as it stands, or as a person of our work... in this regard the nature and phenomenon of the art presented to us... the work of MOON and JEON can come up to all human's... appreciable thing and passion for art as well as the true value and... meaning of art.

김중호의 진술
Voice of Metanoia
- 두 개의 시선





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