National Museum of Modern and Contemporary Art, Korea

SOUTH KOREA Nov 23rd**, 2015**
Total pages: 13(included this page)

Media Contact: Syd Yi
Tel. +82-2-2188-6232 e-mail. jamush5@korea.kr

《Artist File 2015: Next Doors》

◇ The National Museum of Modern and Contemporary Art (MMCA) and the National Art Center, Tokyo (NACT) jointly plan and hold the exhibition

- Six Korean artists and six Japanese artists introduce the contemporary art of Korea and Japan

- Holds the exhibition in MMCA Gwacheon in November after holding the exhibition in NACT

- Between November 10 (Tue), 2015 to Feb. 14 (Sun), 2016

The National Museum of Modern and Contemporary Art (MMCA; Acting Director: Kim Jeong-bae) is holding the exhibition <Artist File 2015: Next Doors> in MMCA Gwacheon in celebration of the 50th anniversary of the normalization of diplomatic relations between South Korea and Japan.

<Artist File> is a group exhibition that has been held by the National Art Center, Tokyo (NACT) since 2008 to present fresh and important artworks of contemporary artists. This year, the exhibition is jointly planned and held by MMCA and NACT for the first time to celebrate the 50th anniversary of normalization of diplomatic relations between South Korea and Japan.

The exhibition <Artist File 2015: Next Doors>, which introduces a total of 12 contemporary artists from Korea and Japan, was held first in NACT this summer (Jul. 29-Oct. 11, 2015), drawing great interest from the Japanese art arena and visitors.
For this exhibition, curators from the two museums organized a project team and visited art fields in Korea and Japan -- as well as those in Europe and USA -- for the past two years in order to construct the exhibition. After continued discussions, they selected 12 artists and some 200 artworks that show contemporary art vividly. The participating artists belong to different age groups ranging from 20s to 40s. In particular, this exhibition plans to showcase new artworks by the artists, covering various genres including painting, sculpture, photography, and videos.

The exhibition <Artist File 2015: Next Doors> will present the artists' understanding of social issues, aesthetic interest, and artistic approach from various perspectives as the artists work in a very different sociocultural environment.

What is <Artist File>?

Artist File is a group exhibition held by NACT to present artworks by contemporary artists. It has been held for five consecutive sessions since 2008 until now (2008, 2009, 2010, 2011, and 2013). The exhibition takes on the form of a group exhibition integrating several solo exhibitions in order to introduce the art world of each artist faithfully. As the 6th session, this exhibition introduces artworks by 6 Korean artists and 6 Japanese artists who have been selected by curators from MMCA and NACT after 2 years of investigation and research.

For details, please visit the homepage of the National Museum of Modern and Contemporary Art (http://www.mmca.go.kr).

□ General Inquiries: Tel. 02-2188-6000 (MMCA Gwacheon)

※ For details related to the exhibition, contact MMCA's Curatorial Department 1 (02-2188-6242)
or the Promotion Team of the National Art Center, Tokyo (+81-(0)3-6812-9925 / e-mail: pr@nact.jp).

Exhibition introduction

Artist File 2015: Next Doors is an exhibition to commemorate the 50th anniversary of diplomatic relations between Korea and Japan. Co-organized by the National Museum of Modern and Contemporary Art, Korea (MMCA) and the National Art Center, Tokyo (NACT), the exhibition presents contemporary artists from both countries. Through the works presented, the exhibition surveys the artistic practice of the participating artists and examines the lives of people in the two countries. The exhibition was initially presented in Japan (July 29 - October 12, 2015, NACT) with much appreciation by the Japanese contemporary art scene and the local audience. Continuing the successful presentation of the exhibition, the MMCA presents its second rendition in Korea.

For the current exhibition, a team of curators from both museums has researched and investigated artists from the two countries, visiting Europe and the USA as well as Korea and Japan. A series of discussions were continued to select twelve artists and two hundred and thirty-four works that can best represent the contemporary art of both countries. Ranging from artists in their twenties to those in their forties, the participating artists to the current exhibition employ various media that encompass painting, sculpture, photography, and video. For the current exhibition, the artists produced new works. While they share the identity of being artists that live in the contemporary period, they also work under two very different sociocultural environments of both countries. In *Artist File 2015 Next Doors*, such similarity and difference will provide the visitors to the exhibition with interesting perspectives, presenting diverse modes of expression with regards to their understanding of social issues, aesthetic interests, and artistic approaches.

IM Heungsoon
Born in Seoul in 1969. Lives and works in Seoul.

IM Heungsoon is an artist and a filmmaker who produces video works that look at the lives and daily routines of the disadvantaged, the poor, and the isolated under the context of a modern history of Korea. IM deals with personal histories of his acquaintances on a micro level. At the same time, however, he delves into ironic stories in the reality that are connected to the larger picture of the contemporary society. It is prevalent in a number of his works such as *Factory Complex*, a film that deals with the stories of female workers who played crucial roles in the modernization of Korea, and *TITLE Sung Si* (2011) and *Jeju Prayer* (2012), works based on the stories of the victims of the 4.3 Massacre. IM's work is distinguished by the continued ceaseless questioning on the relations between the individual and the community and history and the present, which are built upon the artist's feminist sensibility. In the current exhibition, IM presents *Jeju Prayer*(2012) and *Next Life* (2015), which deal with the issue of the 4.3 Massacre that happened during the Jeju Uprising(1948-49). The works narrate the tragic afterimages and memories, the current situation in the island, and the border of life and death as experienced by individuals through beautifully made moving images. This year, IM won the Silver Lion at the Venice Biennale with *Factory Complex.*



IM Heungsoon, <*Jeju Prayer*>, 2012/2015

Courtesy: The National Art Center, Tokyo
Photo: Onishi Masakazu + Nakagawa Shu

KI Seulki
Born in Seoul in 1983. Lives and works in Seoul.

KI Seulki is interested in physical phenomena or spatial experience, which she expresses through metaphoric and condensed ways. Primarily using photography, video, and installation, KI visualizes particular properties of amorphous entities such as water, color, and light, and subtle feelings that individuals experience in particular spaces. Her work actively engages with a sense of tension between contrasting concepts such as planes and solids, the parts and the whole, and intimacy and alienation.
In *Unfamiliar Corner*(2012) and *Post Tenebrax Lux*(2014), the body of the artist stimulates the viewers' imagination as it appears in a fragmented manner or intervenes through impulsive movements that leave traces in the spacetime. A new work for the current exhibition, *The Moment of Chewing Gritty Sand* (2015) is inspired by KOBO Abe's well-known novel *The Woman in the Dunes*(砂の女). The work deals with uneasiness and precarious feelings in people's everyday lives.



KI Seulki, <*Post Tenebras Lux 06*>, 2014

Courtesy of the artist

KOBAYASHI Kohei
Born in Tokyo in 1974. Lives and works in Saitama, Japan.

KOBAYASHI Kohei is an artist that reflects on ordinary objects and language primarily through video and installation. Since the mid-2000s, KOBAYASHI has been presenting a series of performances where he deconstructs the functional and conceptual context of objects, which are accompanied by video recordings. In his work, ready-made objects are used in ways that slip away from their original purpose. The narrative develops through the artist's own monologue or conversations with objects.
In *Artist File 2015 Next Doors*, KOBAYASHI presents an installation composed of objects and videos, created in collaboration with a literary critic and a choreographer. Fifteen objects are installed in the exhibition space, which are based on fifteen sentences created by the artist and his two collaborators. The start and end of each sentence are connected with those of other sentences. Accompanied by the objects is a video of a performance where the objects and sentences are used, presenting a conversation among the three creators that try to generate new meanings from objects presented in the exhibition space. Through these, the work expands itself as meaning and form cross-reference with each other in a repetitive manner.



KOBAYASHI Kohei, <*Installation view at NACT, Japan*>,2015

Photo: ONISHI Masakazu + NAKAGAWA Shu
Courtesy: The National Art Center, Tokyo

LEE Hyein
Born in 1981 in Goyang, Gyeonggi-do. Lives and works in New York.

LEE Hyein works with diverse media that include installation, video, and performance. Primarily working with painting as an expressive medium, LEE produces works that delve into the issues of changing landscapes and the solitude of individuals, which are based on her reflections on the surrounding environment and personal memories. In particular, LEE reflects her concerns and experiments with regards to the expressive methods of painting as a genre with a long history. In her

painting, outdoor sketches and traveling work as important elements. It is because the artist thinks that limitations and accidental situations in the uncontrollable environment outside the perfectly controlled studio provide freedom to the act of drawing pictures.
In the current exhibition, LEE presents *Empty Address_ The field in front of Neunggok Station* (2010), *Summer Midnight in Berlin* (2012), along with a new series *A Suspicious Camper* (2013, 2015)



LEE Hyein, <*Installation view at NACT, Japan*>, 2015

Courtesy: The National Art Center, Tokyo
Photo: Onishi Masakazu + Nakagawa Shu

LEE Sungmi
Born in Seoul in 1977. Lives and works in Seoul.

LEE Sungmi creates sculptures using transparent and variable materials such as shards of broken glass, Plexiglas, and light and shadow. In particular, glass fragments collected from car accidents function as an important material for her work that delves into the anxiety in one's ordinary life. Materials that convey traces of wounds and mishap are reborn as transparent and beautiful objects through the artist's careful and repetitive manual labor. The long time devoted to producing works and the repetitive and tedious activities for creation, which almost resembles a kind of ascetic practice, involve the meaning of cure by themselves. At the same time, they stress the innate quality of materials being used in the artist's work.
Diary of 2015: My Wish Tree is an installation produced for the current exhibition. Using shards of glass, the work visualizes the memory of love that has ambivalence of wound and cure as well as prayers and wish as personal rituals that enables one to stand the everyday life filled with anxieties.



LEE Sungmi, <*Glass Blanket*>, 2014

Courtesy: The National Art Center, Tokyo
Photo: Onishi Masakazu + Nakagawa Shu

LEE Wonho
Born in Suncheon, Jeolllanam-do. Lives and works in Seoul.

Reflecting on ordinary objects and spaces, LEE Wonho deconstructs concepts associated with them and transforms the concepts into situations that exist in a completely different dimension. For example, in one work, LEE deleted all the white lines from a playing field and created a "white field" made up of the lines. In another work, he sent letters without any recipient, recording the process in which they were returned using recording devices put in the letters. Through such a process of subverting the social rules and common knowledge, the artist proposes a different attitude of looking at things around us and an alternative perspective for understanding the hidden side of the world.
For a newly-produced work for the current exhibition, *Floating Real Estate* (2015), LEE purchased cardboard boxes from homeless people in Korea and Japan. He then constructed a large house in the exhibition space using the boxes he had purchased. The process of purchasing the boxes through a series of bargaining is recorded in the form of video, and it is completed with the signing of a purchase contract. Through this process, the work draws the viewers to reflect on the meaning and value of houses, which became an asset than a place to live.



LEE Wonho, <*Floating real estate*>, 2015

Courtesy: The National Art Center, Tokyo
Photo: Onishi Masakazu + Nakagawa Shu

MINAMIKAWA Shimon
Born in 1972 in Tokyo. Lives and works in New York and Berlin.

MINAMIKAWA Shimon has been creating works that deviates from the conventional forms and boundaries of painting. He constantly continued various attempts, such as transforming a blurry portrait into an abstract painting by adding a dense fluorescent color on it; painting an easel and presenting it as an art work; or collaborating with performance artists to create works that move beyond the boundaries of different genres. By producing different works that employ different formats, the artist redefines the meanings of individual works and elevates the spaces surrounding the works to become art. In recent years, MINAMIKAWA focuses the urban life as an important subject of his work, using elements that are appropriated from art history, design, and popular culture.
In the current exhibition, the artist presents *INDEX* series, a new work that rearranges images taken from newspapers in Tokyo and Berlin to refine the cities into abstract forms.



MINAMIKAWA Shimon, <*Four paintings, no legs*>, 2013

Courtesy: The National Art Center, Tokyo
Photo: Onishi Masakazu + Nakagawa Shu

MOMOSE Aya
Born in 1988 in Tokyo. Lives and works in Tokyo.

Through her work, MOMOSE Aya raises questions on the essence of video images and the meaning of appreciating such images. In her video work, gestures, voices, and dialogues of actors are very important elements, expressing the misalignment that interrupt the establishment of relations and communication with others and ultimately exposing the violence and immorality of the act of shooting videos.

A new work for the current exhibition, *Fixed Point Observation (With a Friend from a Camp)*(2015), the artist directs her friend who serves in the Japanese Self-Defense Forces to continuously read out answers to a questionnaire. At a glance, it seems as if the answers are done by one's own will. However, the process in which the enumeration of answers generates certain meanings exposes that the artist elaborately embedded her intention when she devised questions from the first place. At the moment when the viewers realize the subtle manipulations by the artist, they recognize the political nature and authority that video inevitably possesses as a medium that goes through a number of stages such as planning, shooting, and editing.



MOMOSE Aya, <*Fixed Point Observation (With a Friend from a Camp*)>, 2015

Courtesy: The National Art Center, Tokyo
Photo: Onishi Masakazu + Nakagawa Shu

TEZUKA Aiko
Born in Tokyo in 1976. Lives and works in Berlin.

TEZUKA Aiko creates images that cross the boundary of flat surfaces and sculptural objects by deconstructing textiles in her work. While studying oil painting in the University, the artist tried to embroider the canvas instead of using colors. This has led the artist to shift to three-dimensional works that employ textiles. The textiles deconstructed in her work range from antique accessaries from the early twentieth century and scarves manufactured by fashion brands to custom-made textiles that the artist has ordered. By designing symbolic images and combining them with the textiles, TEZUKA adds a new layer of meaning to her work. *Certainty/Entropy (England 6)*, a work for the current exhibition, is an example of such artistic creation. In the work, the artist dramatically stages the circulation of construction, deconstruction, and reconstruction of symbolic images through an installation that presents both sides of a textile on which modern symbols that indicate organic farming, recycling, peace, and nuclear danger are embroidered using a golden thread.



TEZUKA Aiko, <*Dear Oblivion 1*>, 2015

Photo: SHIIGI Shizune
Courtesy: TEZUKA Aiko

TOMII Motohiro
Born in 1973 in Niigata, Japan. Lives and works in Tokyo and New York.

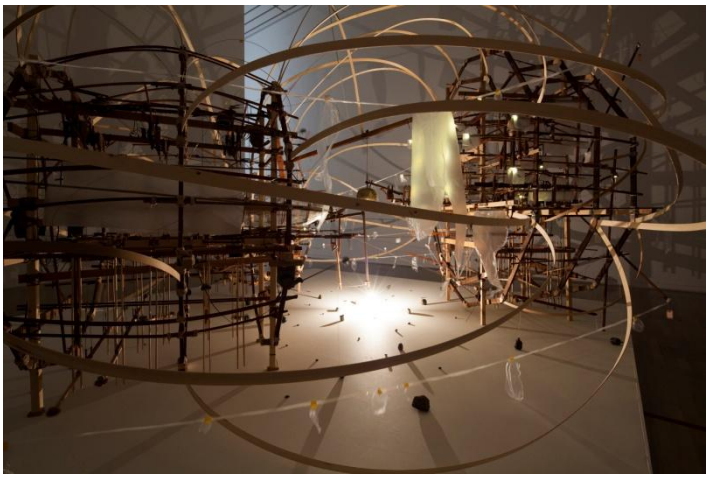
TOMII Motohiro investigates and expands the meaning of sculpture as a medium, using ready-made objects as a primary material for his work. Studied sculpture in the graduate school, he initially produced small plaster sculptures that took stairs, houses, books, and different figures as motifs. While creating such works, he came to have an interest in the relationship between art works and the environment around them, such as pedestals and spaces in which works are placed.
TOMIIʼs recent works are composed of ordinary objects that emphasize their forms that do not have to do with their functions and records of sculptural elements that are discovered in the ordinary landscape. In the current exhibition, the artist presents new works that appropriate diverse ready-made objects that ranges from jeans, paper towels, screws, and shopping bags. Meanwhile, *Today's Sculpture*(今日の彫刻), an ongoing work since 2011, is a work that exists on Twitter and as a printed material. He has been recording sculptural situations he encountered in his everyday life. Such persistent attempts to discover sculpture in different situations of urban life show the artistʼs constant reflections on the categories that divide art and the system that defines art.



TOMII Motohiro, <*8 Jeans (on wall and floor)*>, 2015

Photo: YANAGIBA Masaru
Courtesy: TOMII Motohiro

YANG Junguk
Born in 1982 in Seoul. Lives and works in Seoul.
YANG Junguk creates texts and moving sculptures from the fragmentary thoughts on his everyday life, which are based on his observations and experiences. YANG writes short poems, sentences, or short novels, which are then transformed into moving structures that correspond to the texts in a synesthetic way. Involving many handicrafts in the process of production, his sculptures directly expose the simple yet organic working principle. Light and shadow, sound, and repetitive mechanisms arouse a very poetic sensibility.
The Minds of Yours and Mine Are the Thoughts of Someone, the artist's work in the current exhibition, takes different feelings and situations that the artist feels while he communicates with others. In this work, the complexity of establishing relations is realized through an organic combination of the movement and the creaking sound of wooden structures operated with a motor and the esoteric mood generated by light and shade.



YANG Junguk, <*The Minds of Yours and Mine are the Thoughts of Someone*>, 2015

Courtesy: The National Art Center, Tokyo
Photo: Onishi Masakazu + Nakagawa Shu

YOKOMIZO Shizuka
Born in Tokyo in 1966. Lives and works in London.

YOKOMIZO Shizuka investigates various relations between one's self and others using the characteristics of the medium of photography. In the current exhibition, YOKOMIZO presents his *Phantom* series(2006-7) with a newly-produced video version. In the video, actors who have experiences of seeing ghosts tell their experiences while being asked to personify the roles they have played in the past. Through these, the work presents various questions on the relations between time

and space, experience and memory, and image and others. *Effigy*(2014), another work of importance in the current exhibition with *Phantom*, is an installation composed of a mirror and cowry shells. Cowry shells are known to have been used in the first miniature human figures produced by the human race. The shells, which emblemize human eyes, and the reflection of the face of a viewer are combined on the mirror, telling the narrative of an image that exists as part of itself and accumulates the Otherness at the same time.



YOKOMIZO Shizuka, <*Some myth*>, Some myth

Photo: KIOKU Keizo
Courtesy: YOKOMIZO Shizuka