

Kiwon Park × Jinhyung Lee
SUH Yongsun × KIM Minwoo × YEO Songjoo
SHIN Hak Chul × Kira Kim
Yongbaek Lee × Kijong Zin
JUNG Jung Yeob × Jang Pa
Sook Jin Jo × Heejoon Lee
CHE Wo Seung × CHOE Sooryeon
CHOI Gene Uk × PARK Yumi
HONG Myung Seop × KIM Hee Ra
KONG Sunghun
Tchah Sup Kim
CHO Sungmook

ARKO Art Center
50TH Anniversary

DEC 8, 2023 -
MAR 10, 2024

ARKO Art Center Gallery 1,2,
ARKO Open Spcae

PATH
OF
CONTACT

ARKO Art Center of the Arts Council Korea will be hosting a special exhibition, *Path of Contact*, to celebrate the 50th anniversary of its opening in 2024. This special exhibition will consist of an art exhibition in the main building of the Center, together with an archive section. The archive section features approximately 200 self-curated archival materials, including brochures, pamphlets, photos, and videos that document the Center's history. In addition, ARKO Art Center is preparing to display video clips documenting significant periods of change and their distinctive characteristics with interviews with officials inside and outside of the Center, and a chronology of its past exhibitions, providing insights into the footsteps of the past and helping to envision its future direction.

Meanwhile, the exhibition in the main building does not follow the structure of a typical commemorative exhibition curated with a focus on new artworks that address the characteristics of the Center. Instead, it is designed to create a different time and place in which an event takes place, as the relationships around the Center are formed. In other words, it adopts the sense of place centered on exchange as its essential element, so that it serves as a connected space and a compression of the meaning-making that occurs at the intersection of exhibition elements. Two questions come into play here. The first question is how this place is remembered in the temporal accumulation of direct and indirect relationships with former members of the Steering Committee, and internal and external curators as well as artists who have worked with the Center for 50 years. The second question is on what experiments of exchange and networking ARKO Art Center, as a public institution, can continue to pursue in times of a sudden proliferation of institutions outside of the system, whose main function since 2000 has been to provide a place for human interaction. Above all, the Center expects to use the 50th anniversary as an opportunity to relinquish the power of initiatives in the selection of artists, and to establish its position as a nod in a constellation of expanding its collaboration with people from different fields. To this end, and to remind the former members of the Steering Committee and the internal and external curators of their interest in the Center, they were asked about "artists they would like to revisit at ARKO" or "artists whose current work they are curious about". And on the basis of the result, the list of artists to be invited was compiled from those who had participated in the major exhibitions, and then updated by receiving their recommendations of artists of different generations with whom they would like to collaborate. The participating artists consisted of the final nine groups, in which the artists in their teams had different relationships with each other, ranging from those who had always been interested in the work but had never met in person, to those who had known each other for years as juniors and seniors but had never interacted with the work. As a result, about 80 percent of the young artists are participating in ARKO Art Center's exhibition for the first time, and the exhibition becomes an opportunity to expand the Center's human network by inviting artists not only from the Seoul metropolitan area, but also from other places such as Daejeon and Mokpo.

This exhibition is the result of the participating artists' collaboration as such, exploring issues of the contemporary art scene, arising from the encounter between artists of different generations, the point of differentiation between works that end up being either collaborative or individual, and ways of interacting and contacting. It also provides an opportunity for reflection on the methodology of creating art in the process of expanding and exchanging relationships, while recalling the role of the museums in discovering and rediscovering artists and offering a creative space of experimentation, which has been their main function. The nine teams participating in this exhibition present different results of their forms of interaction: some expose the theme through differences in media properties, others take visual connections of the final product, common themes of joint projects, or differences in each other's creative work as material for their own. Focusing on each artist's current projects, the themes also reveal different formal and substantive aspects of contemporary art, engaging with the art form itself, exploring community and historical events, or projecting a dystopian future. Meanwhile, the exhibition will feature the posthumous published and unpublished works of three late artists who have made significant contributions to the Center's exhibition history, providing an opportunity to further explore the work of the artists whom the Center has highlighted.

The Korean title of the exhibition, *Path of Contact* is a quotation from *The Fold: Leibniz and the Baroque* (1988) by Gilles Deleuze. It is applied in the broad sense that the fold, which has the property of a multiplicity, as the interweaving of different traces and contacts as the weft and warp lines, creates the present of the historical product made of multifarious traces imprinted in the Center and opens the door for future contacts. That is, our present is the result of the trajectory and path of contacts, and the exhibition focuses on the kind of contacts that will shape the future of the Center. In addition, the exchanges revealed in the main exhibition can be seen as an extension of the result of the trajectory of contact between the paired artists. In this way, the exhibition aims to depart from the familiar methodology of commemorative exhibitions, explore ways of making connections through exhibitions, preserve the legacies of senior artists while transcending their original temporality, and create a multi-layered art form, language, and art experience in which the traces and memories of relationships that passed through the Center as a contact zone are reconstructed on another terrain.



ARKO ART CENTER 50TH ANNIVERSARY
PATH OF CONTACT

CHOI Gene Uk × PARK Yumi

CHOI Gene Uk has captured the fleeting moments of everyday life in a "sensually realistic" manner with the art of painting. By basing his work on realism, he has incorporated a variety of components in his paintings that shape a visual narrative, be it the combination of interior and exterior landscapes, the image corresponding to the image, or the clash against the physical environment, all in harmony with his subjective feelings. He has held the solo exhibitions *Leaving the School* (Artside Gallery, 2022), *Constitutional Court in the Sunset* (Gallery Indipress, 2020), and *Backside of Apartment* (Gallery Indipress, 2018). Major group exhibitions include *Hysteria: Contemporary Realism Painting* (Ilmin Museum of Art, 2023), *Rent* (Amado Art Space, 2022), *DMZ* (Culture Station Seoul 284, 2019), and *Cracks in the Concrete* (National Museum of Modern and Contemporary Art, 2017). In ARKO Art Center, he has also participated in such exhibitions as *CHOI Gene Uk: LOVE IS REAL* (ARKO Art Center, 2005) and *ROLLING SPACE* (Marronnier Art Center, 2004). Concurrently, in the last few decades, PARK Yumi's community-oriented projects have explored the lives and occupations of women, particularly elderly women, who have been marginalized in the patriarchy. She has held the solo exhibitions *When the Grain Grows by 1cm, the Weeds Grow by 5cm* (Incheon Art Platform, 2023), *The Sea Doesn't Devide* (Online exhibition, 2021), and *An Outdoor Salon* (Woori Museum of Art, 2019). Recently she participated in group exhibitions *Yein Logistics Center: Tagging Workshop* (Yein-Agency, 2021) and *11th Seoul Mediacity Biennale One Escape at a Time* (Online channel presents Hapjungjigu, 2021).

SUH Yongsun × KIM Minwoo × YEO Songjoo

Over the past few decades, SUH Yongsun has created vibrant and original flat paintings that depict a variety of subjects, such as people, cities, landscapes, mythology, and history. His artworks are rooted in a humanistic approach to human nature. Recently, he produced a series of artworks that pay tribute to the Amtae Island Tenancy Dispute, a significant anti-colonial peasant movement that took place during the Japanese occupation of Korea in the 1920s. In this regard, an exhibition was held in recently, *Remembering 100 Years of Amtae Sharecropping Struggle* (Amtae Sharecropping Struggle 100th Anniversary Memorial Exhibition Hall, 2023), and the solo exhibition *Suh Yongsun: My Name is Red* (Art Sonje Center, 2023). In ARKO Art Center, he has participated in numerous exhibitions, such as *EXPANDING LINES: SUH YOUNGSUN DRAWING* (ARKO Art Center, 2016), *Little Narrative: Artists in the 80's Small Groups* (Fine Arts Center, 2000), *Suh Yongsun* (Fine Arts Center, 1989), and *82s Contemporary Paintings* (Fine Arts Center, 1982). Meanwhile, YEO Songjoo has been sharing his personal experiences through different visual mediums. Lately, he has been dedicated to finding ways to effectively present his experiences, drawing from his research on forms of communication. In his work, he specifically explores the negative events that took place in the artist's hometown, making it the central theme, which invites a dialogue on whether locality exists. KIM Minwoo also uses drawing and painting to express fragments of his thoughts about personal images and the environment. Each of the two artists participated in several group exhibition, such as *Day When No Answer is Needed* (Whiteblock, 2023), *Project.WIs* (Mokpo National University Dorim Gallery, 2023), *Jeonnam International SUMUK Biennale* (Mokpo Culture and Arts Center, 2021), and *Whanki's Diary* (Kim Whanki's Old House, 2022).

Yongbaek Lee × Kijong Zin

Yongbaek Lee employs various forms of media to depict the phenomena and issues that define contemporary Korean society and culture, without confining himself to a specific medium or genre. He has held the solo exhibitions *BREAKING ART* (*The winner of the 2020 Jasan Art Award*) (Total Museum, 2020), *Korean Mosaic* (Maehyangri Studio, 2018), *An Unfamiliar Path* (Hakgojae Gallery, 2016), *Handheld Shooting* (Spinerei halle 12 WERKSCHAU, 2014), *The Love is Gone, But the Scar Will Heal* (54th Venice Biennale Korean Pavilion, Italy, 2011) and taken in part in numerous group exhibitions, including *The World We Made* (Podo Museum, 2021), *The Chronicle of Lost Time* (Seoul National University Museum of Art, 2021), *Universe Society Being* (Busan Museum of Art, 2020), and *KOREAN EYE 2020* (Hermitage Museum, Russia & SaatchiGallery, UK, 2020). In ARKO Art Center, he also participated in *TransPOP: Korea Vietnam Remix* (ARKO Art Center, 2007), *Little Narrative: Artists in the 80's Small Groups* (Fine Arts Center, 2000), and *The New Generation Tendency in Korean Contemporary: Technology vs Anti- Technology* (Fine Arts Center, 2000). Kijong Zin, who is also participating in this exhibition, reconstructs contemporary global events, conflicts, and questionable phenomena into a unique worldview using various forms of media, including multimedia and installation. His solo exhibitions include *21c Taxidermist* (Sindoh Cultural Space, 2019) and *Atheism Report* (Gallery Hyundai, 2015). He has also taken part in group exhibitions such as *Eulji Drama* (C.enter, 2020) and *Wonderland Museum: How we got to now* (Daejeon Museum of Art, 2019).

SHIN Hak Chul × Kira Kim

SHIN Hak Chul, a renowned Korean realist artist, has used a variety of methods, from object pieces and collages in the 1970s to photomontage works in the 1980s, to express the sorrows and aspirations of minjung, the mass of people. He is best known for his series *Modern History of Korea*. He has held numerous solo exhibitions such as *SHIN Hak Chul* (Sinbuldang Art Center, 2023), *Does spring come even in the stolen land* (Gallery Indipress, 2022), and *Flow of Korean Contemporary Arts VII -Realism* (Gimhae Arts and Sports Center, 2014). Major group exhibitions include *Awakenings: Art in Society in Asia 1960s-1990s* (National Museum of Modern and Contemporary Art, 2019), *Art Basel Hong Kong* (Hong Kong Convention and Exhibition Centre, 2018), and *From Vietnam To Berlin* (Asia Culture Center, 2018). In ARKO Art Center, he has held the solo exhibition *The History of Modern Korea* (Marronnier Art Center, 2003), in addition to this, he also participated in *Celebrating the Founding of the National Federation of Artists* (Fine Arts Center, 1995), *Seoul Methods* (Fine Arts Center, 1984), *Survey of Contemporary Korean Art in the 80s* (Fine Arts Center, 1982), *Method of the 39 in Seoul* (Fine Arts Center, 1979), *Method of the 29 in Seoul* (Fine Arts Center, 1978), and *Method of the 11 in Seoul* (Fine Arts Center, 1977). Kira Kim, has taken a public stance on the structural problems and capitalist desires of contemporary society and its landscape through a variety of media, striving to confront and inspire contemplation of human suffering arising from contemporary social, political, and cultural issues. His solo exhibitions include *Glittering moments in the deep* (HELLO MUSEUM, 2023), *Where there's no Day or Night* (Yoonsun Gallery, 2021), *Fragments_ until we love each other again* (Donuimun Museum Village, 2021), *X_Love* (Artspace Boan 1942, 2019), and *Floating Village* (Gallery Nomad, 2016). Some of the projects he recently participated in are *Soft and Weak Like Water* (14th Gwangju Biennale, 2023), *Story of that Day* (Jeonnam Museum of Art, 2021), and *Poetic Diction* (Pohang Museum of Steel Art, 2019). In ARKO Art Center, he also participated in such exhibitions as *TRANSFER* (ARKO Art Center, 2013) and *The New Generational Tendency in Korean Contemporary Art: Paradise among Us* (Marronnier Art Center, 2002).

HONG Myung Seop × KIM Hee Ra

HONG Myung Seop's conceptual installation art has focused on the process of constructing and deconstructing meaning in objects and art, rather than the final product. He has also presented works that break down the dichotomous boundaries between artist and audience, involving the viewer's perspective and body rather than a single subjective perspective. Solo exhibitions he recently held in are *Level-game/Level-logy* (CHA studio, 2022), *Running Railroad* (UM Gallery, 2022), *Topological Level* (Eul Gallery, 2020), and taken part in such group exhibitions as *LIVING NEXT DOOR TO META-ARTISTS* (SPACE TEMI, 2023) and *Corpus Gestus Vox* (Gyeonggi Museum of Modern Art, 2021). In ARKO Art Center, he has held the solo exhibition *Horizontality* (Marronnier Art Center, 2003), and taken in part in numerous group exhibitions, including *WHERE ARE YOU?* (Marronnier Art Center, 2003), *Digital Dreams, Analogue Desires* (Fine Arts Center, 2001), and *Little Narrative: Artists in the 80's Small Groups* (Fine Arts Center, 2000). On the other hand, KIM Hee Ra has manifested a result-oriented, self-fulfilling, and predetermined view of completeness and closure in her artworks, such as installations, paintings, and fabric and thread reliefs. Her solo exhibitions include *Cracks* (Daetong qil Small Gallery, 2023), *Through the Cracks* (Another Oriental Inn, 2021), *Monologue* (UM Gallery, 2020), and *Build a landscape* (Oriental Inn B1, 2018). Some of the projects and exhibitions she participated in are *ZONE 7 - Your Imaginary Space* (Anyang Public Art Project, 2023), *Hotter than Fire, Colder than Wind* (Daejeon Museum of Art, 2022), *Hidden Memories in Every Sculpture* (BEXCO, 2022), *Look with Inward Eyes* (Cheongju Museum of Art, 2020), and *Soft Power* (Cheongju Museum of Art, 2018).

JUNG Jung Yeob × Jang Pa

JUNG Jung Yeob portrays stories of the struggle and beauty of disappearing and fragile creatures through her drawings, which she says are part of her body language. This is closely related to the existence or invisible female labor she encounters in her life. She has held the solo exhibitions *The One who is Disgraced and Great One* (Gallery Meme, 2023), *Red Bean on a Headstand* (Bongsan Cultural Center, 2022), *Women Fond of Walking on the Road* (Oriental Inn B1, 2022), and *Walking on the Moon* (Art Center White Block, 2021). She has also participated in such group exhibitions as *The Journey through Art Sociology Leads to Art Philosophy: Artists' Anthology* (Seoul National University Museum of Art, 2023), *The Women I Drew* (Korea Foundation for Women, 2023), and *Whose Story Is This* (Museum of Contemporary Art Busan, 2023). Since 2011, Jang Pa has been working on a project that deals with the narrative history of misogynistic images, or the "women's world" that has been quietly overlooked in men's macro-narratives. Paying special attention to the female form, she carefully examines how women's bodies are represented as objects and how misogyny is perpetuated in mainstream culture and art history. Her solo exhibi-

tions include *The Night without Eyes* (Humor GarmGot, 2023), *The Woman without Qualities* (Gallery Kiche, 2022), *Flat Hole* (All Time Space, 2022), *Women/Figure* (Incheon Art Platform, 2020), *Brutal Skins* (DOOSAN Gallery, 2018), and taken part in such group exhibitions as *The Raw* (Incheon Art Platform, 2022), *Linked* (Gallery Func, China, 2022), and *Tangible Error* (D/P, 2020).

Sook Jin Jo × Heejoon Lee

Sook Jin Jo repurposes everyday, discarded wooden materials and objects that have outlived their usefulness into a work of art. No matter what medium she uses, she searches for the inherent value of the material and creates a unique aesthetic language that extends to the public space inside and outside the exhibition hall. She has held numerous solo exhibitions such as *Sook Jin Jo: Witness III* (Mardag Gallery, United States, 2023), *On the Street: The Extraordinary Vision of Sook Jin Jo* (Amelie A. Wallace Gallery, United States, 2022), *Art Jeoji 2021 - Witness II* (Jeju Museum of Contemporary Art, 2021), and *Shanghai Black* (Black & White Gallery/Project Space, United States, 2018). In ARKO Art Center, she has held the solo exhibition *A Mid-Career Survey of the Work of Sook Jin Jo: A 20 Year Encounter with Wood* (ARKO Art Center, 2007), and participated in such group exhibitions as *Containers* (Marronnier Art Center, 2002) and *INDEPENDANTS* (Fine Arts Center, 1985). Some of the projects and exhibitions she recently participated in are *Diving into the Color* (National Museum of Modern and Contemporary Art, 2020), *King Sejong and Music: Chihwapyeong* (Presidential Archives, 2019), *Changwon Sculpture Biennale* (Changwon Yongji Park, 2018), and she also designed and built the art chapels (2017-2023) in Nicaragua, Guatemala, El Salvador. Meanwhile, Heejoon Lee has been creating abstract paintings composed of vertical and horizontal planes of color through a process of enlarging and editing collected landscapes by sensitively examining the proportions, balance, and color of his surroundings and finding painting materials from them. His solo exhibitions include *Scaffolding* (Kumho Museum of Art, 2023), *Heejoon Lee* (Kukje Gallery, 2022), *Image Architect* (Incheon Art Platform Gallery G1, 2021), and major group exhibitions include *Songeun Art Prize* (Songeun Art Space, 2022), *Tender Embrace* (Seoul Art Space Geumcheon, 2022), *Intentional Coincidence* (Jaha Museum, 2021), *BGA Showroom* (BGA Maru, 2021), and *Dwindles to a Point and Vanishes* (Art Sonje Center, 2021).

CHO Sungmook (1940-2016)

Sculptor CHO Sungmook, who became known to the art scene in 1960 when his work was specially selected for the National Art Exhibition of the Republic of Korea, led the avant-garde and experimental currents in sculpture by participating in two of Korea's first avant-garde sculpture groups, the Won-Hyung Club and the Art Group AG. In particular, his experimentation with materials continued for decades until his last day, to the point of using synthetic resins to imitate the appearance of granite, bronze, and even foods such as noodles and bread. The first solo exhibition of his work, which focused on his *Message* series took place in 1981 at the ARKO Art Center. Besides solo exhibition, he has participated in numerous exhibitions, such as *Exhibition of Korea Contemporary Sculpture Association* (Fine Arts Center, 1999), *'90 Seoul International Methodology Show* (Fine Arts Center, 1990), *Exhibition of Hongik Sculpture Association* (Fine Arts Center, 1987), *85 Exposition de Maniere, Seoul, Paris* (Fine Arts Center, 1985), and *Exhibition of Korea-Japan Contemporary Sculpture Association* (Fine Arts Center, 1985). Before his death, major solo exhibitions include *CHO SUNG MOOK* (Dong Soong Gallery, 2017), *Taste of Style* (National Museum of Modern and Contemporary Art, 2015), *Messenger & Communication* (Jeju Museum of Contemporary Art), and *The Progress of BREAD* (Kumho Museum of Art, 2010).

CHE Wo Seung × CHO Sooryeon

CHE Wo Seung's works traverse the juncture between sculpture and painting, changing the way we perceive the properties of strong materials and the truth of objects. His major solo exhibitions include *Hide and Seek* (Lounge SAI Gallery, 2022), *Dis Illusion* (Space Ccae, 2021), *Che Wo-Seung art exhibition* (PlanC_Common Space for User, 2021), and *A Futile Dream, Paradox of Transparency: Be Transparent* (Space Mom, 2020). In ARKO Art Center, he has held the solo exhibition *Stay and Vanish* (ARKO Art Center, 2006), and participated in such group exhibitions as *The Shift of Center in Korean Contemporary Art 1999 Locality-Nationality-Internationality* (Fine Arts Center, 1999) and *INDEPENDANTS* (Fine Arts Center, 1985). Some of the projects he recently participated in are *The Commemorative Art Festival Donghak Peasant Revolution* (Jeolla Provincial, 2021), *To Reach a Star, the 40th Anniversary of the May 18 Democratic Uprising Special Exhibition* (Gwangju Museum of Art, 2020), *More Less, Much More* (Yeosu Expo Art Gallery, 2019), *Within & Without the Vertical* (Palbok Factory of Contemporary Arts, 2019), *Embracing a Location-Bugang* (Space Mom Museum of Art, 2018), and *Blooming on the Good Earth* (Jeonbuk Museum of Art, 2018). In the meantime, CHO Sooryeon has been captivated by classical depictions of Northeast Asia

and how traditional Eastern myths, legends, and eerie tales are replicated in the present, using them as a motif. She has held the solo exhibitions *Hoe for painted and Hwa for painting* (Gallerychosun, 2023), *Drawing in the Fog* (Sansumunhwa, 2020), *Pictures for Use and Pleasure* (Incheon Art Platform, 2020), *Music from a Decaying Country* (Cheong-ju Art Studio, 2019), and taken part in such group exhibitions as *Monumental* (Museumhead, 2023), *9th Chongkundang Yesuljisang* (Sejong Museum of Art, 2022), and *The Sound of Mountain: Nine-tailed Fox as a Sexual Trickster* (Pink Plant, 2022).

KONG Sunghun

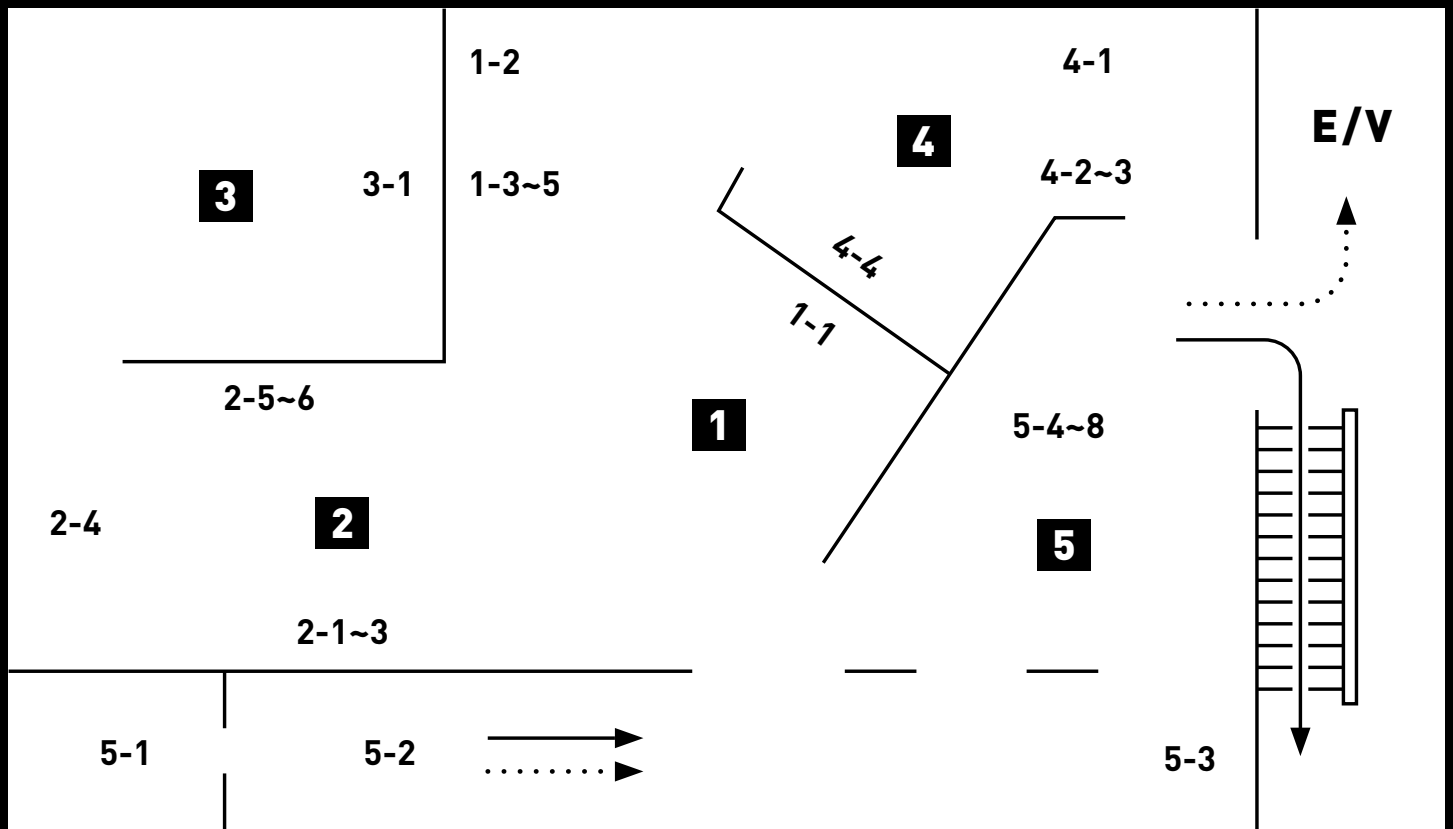
KONG Sunghun is known for his flat artworks that depict the surrounding landscape, be it a night view or the street of a motel, but less known is his unusual background of studying Western painting and electronic engineering. In his early works, he maintained a critical stance toward art by conducting media experiments that aimed to make art itself unfamiliar through its technical elements, clarity, and concreteness. He also worked with low-tech installations, but he realized that painting is a work that can show the processes of both thinking and doing, then eventually became a fully committed painter. In Arko Art Center, he has participated major group exhibitions such as *Playground* (ARKO Art Center, 2012), *Nominate* (ARKO Art Center, 2005), and *The New Generation Tendency in Korean Contemporary: Technology vs Anti-Technology* (Fine Arts Center, 1996). Before his death, he has held the solo exhibitions *Kong, Sunghun: Landscape as an Event* (Daegu Art Museum, 2019), *The Puddle* (Arario Museum, 2019), *Dusky Landscape* (Arario Gallery, 2015), and *The Wind and the Sea* (Arario Gallery, 2014). His work is constantly being illuminated through the numerous exhibitions such as *Raise the Waves* (National Maritime Museum of Korea, 2023), *THE MAP AND THE TERRITORY* (Gyeonggi Museum of Modern Art, 2023), *An Observation of the Yellow Sea* (Incheon Art Platform, 2023), *Back to the Future: An Exploration of Contemporaneity in Korean Contemporary Art* (National Museum of Modern and Contemporary Art, 2023), *HIDDEN ONE* (BUM Gallery, 2023), and *10-Year Path of Korea Artist Prize* (National Museum of Modern and Contemporary Art, 2022).

Tchah Sup Kim

One of the leading conceptual trends in contemporary Korean art since 1970, Tchah Sup Kim's geometric etchings, neo-expressionist paintings, and objects express his multidisciplinary interests and wide-ranging thoughts on human civilization, personal history, and scientific concepts. His decades of living in the United States from 1974 to 1990, and his subsequent life in Korea, provided the basis for his works that explore the archetypes of Western civilization, science and technology, and the archetype of the ethnic Korean. ARKO Art Center held the exhibition titled *Kim Tchah-sup's Odyssey* (Marronnier Art Center, 2002) that compiled his decades of painting. Before his death, he has held the major solo exhibitions including *Prometheus* (Korea Society Gallery, United States, 2016), *Kim Tchah-sup* (Gallery Hyundai, 2012), *Lee In-Sung Artist Award Exhibition* (Mesena Hall, 2009), *Kim Tchah-sup* (Tong-In Auction Gallery, 2007), *Lee Jung-sup Artist Award Exhibition* (Chosun Daily Newspaper Gallery, 2003), and *Kim Tchah-sup* (AD&A Gallery, Japan, 2001). His work is consistently showcased in many exhibitions such as *Only the Young: Experimental Art in Korea, 1960s-1970* (National Museum of Modern and Contemporary Art Seoul, Guggenheim Museum, United States, 2023), *Archive Highlights: Kim Yong Ik, Kim Tchah Sup, Rim Dong Sik* (Seoul Museum of Art Art Archive, 2023), *REMINISCENCE* (Iksan Arts Center, 2023), and *Gangwon Triennale 2022* (Pyungchang, Gangwon Province, 2022). His works are in the collection of The Museum of Modern Art (United States), The Metropolitan Museum of Art (United States), and Fogg Museum (United States), etc.

Kiwon Park × Jinhyung Lee

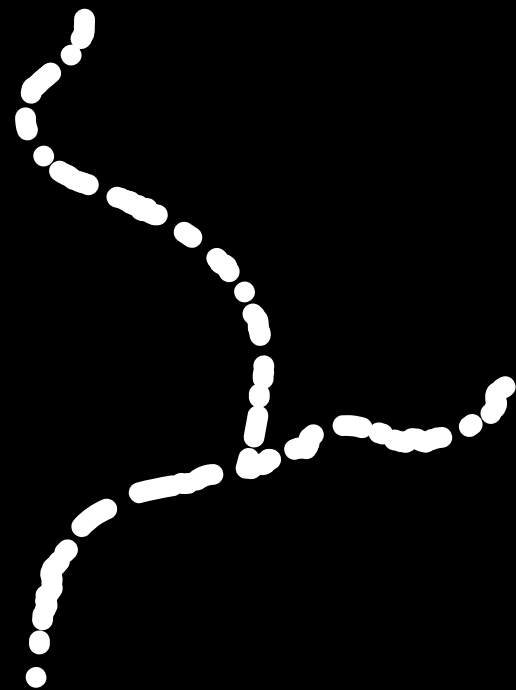
Kiwon Park has used the materials at hand in his environment to alter our perception and experience of the space. He has chosen materials that are in harmony with the space, so as to not overrun it or manipulate its atmosphere. This has ensured that the space, people, and work are in a collaborative harmony. His major solo exhibitions include *Artist of the Year 2010 - Who's Afraid of Museums?* (National Museum of Contemporary Art, 2010), *Works Furniture* (CHA studio, 2022), *DIALOGUE* (Seoul Botanic Park, 2022), and *Continuity* (313Art Project, 2019). In ARKO Art Center, he has held the solo exhibition *Ruin* (ARKO Art Center, 2006), and participated in group exhibitions, *Rolling Space* (Marronnier Art Center, 2004) and *The New Generational Tendency in Korean Contemporary Art: City, The Space of Life* (Fine Arts Center, 1993). Some of the exhibitions he recently participated in are *Amazing Multiverse* (The SoSo, 2023), *Jagangducheon* (Gallery R, 2023), *Apmap Review* (Amore Pacific Museum of Art, 2022), *Bright New World* (Cheongju Museum of Art, 2021), and *Diving into the Color* (National Museum of Modern and Contemporary Art, 2020).



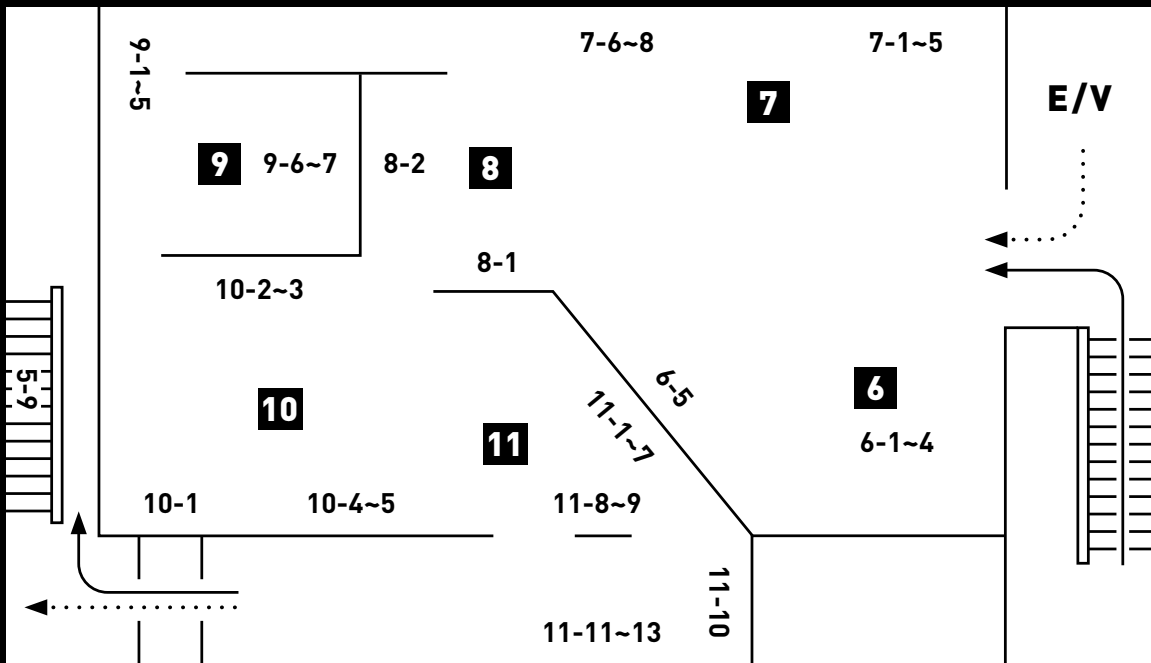
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|--|---|
| <p>1 <u>CHOI Gene Uk * PARK Yumi</u></p> <p>1-1 PARK Yumi, <i>The Fisherwoman</i>, 2023, single-channel video, color, sound, 16min 56sec</p> <p>1-2 CHOI Gene Uk, <i>Fisher-woman 1</i>, 2023, oil on canvas, 130.3×89.4cm</p> <p>1-3 CHOI Gene Uk, <i>Fisher-woman 2</i>, 2023, oil on canvas, 130.3×89.4cm</p> <p>1-4 CHOI Gene Uk, <i>Fisher-woman 3</i>, 2023, acrylic on canvas, 145.5×97cm</p> <p>1-5 CHOI Gene Uk, <i>Fisher-woman 4</i>, 2023, acrylic on canvas, 145.5×97cm</p> | <p>4 <u>SHIN Hak Chul * Kira Kim</u></p> <p>4-1 SHIN Hak Chul, <i>The Massacre of Koreans in the Kanto Earthquake in Japan</i>, 2023, oil on canvas, 160×900cm</p> <p>4-2 SHIN Hak Chul, <i>Emergency Evacuation-1</i>, 1973, oil on canvas, 53.5×63cm</p> <p>4-3 SHIN Hak Chul, <i>Emergency Evacuation-2</i>, 1973, oil on canvas, 53.5×63cm</p> <p>4-4 Kira Kim, <i>Blind and Mute</i>, 2023, 2K single-channel video installation, 8min 38sec</p> |
| <p>2 <u>SUH Yongsun * KIM Minwoo * YEO Songjoo</u></p> <p>2-1 KIM Minwoo, <i>Jeonnam Shinangun Amtaemyun Dangori 99-1</i>, 2023, acrylic on the wall, 390×250cm</p> <p>2-2 YEO Songjoo, <i>I'll Go for Forty Percent</i>, 2023, program(shown as video), single-channel video, color, silent</p> <p>2-3 SUH Yongsun * YEO Songjoo * KIM Minwoo, <i>Amtae Farm Tenancy Dispute Drawing Animation</i>, 2023, single-channel video, color, sound, 10min 9sec</p> <p>2-4 SUH Yongsun * YEO Songjoo, <i>Suh Taeseok</i>, 2023, interactive, single-channel video, color, sound</p> <p>2-5 KIM Minwoo, <i>Transformation</i>, 2023, mixed media, 44×38×50cm</p> <p>2-6 SUH Yongsun, <i>A Farmer</i>, 2023, wood, steel, 120×120×310cm</p> | <p>5 <u>HONG Myung Seop * KIM Hee Ra</u></p> <p>5-1 HONG Myung Seop * KIM Hee Ra, <i>The Cracks</i>, 2023, threads, 40×216cm</p> <p>5-2 HONG Myung Seop * KIM Hee Ra, <i>Foothold</i>, 2023, tempered glass, clothes, 200×200cm</p> <p>5-3 HONG Myung Seop * KIM Hee Ra, <i>Procrustean Bed</i>, 2023, clothes, dimension variable</p> <p>5-4 HONG Myung Seop * KIM Hee Ra, <i>Pain Free</i>, 2023, chair, 160×65×70cm</p> <p>5-5 HONG Myung Seop * KIM Hee Ra, <i>Silhouette Casting</i>, 2023, wedding dress, 289×340cm(ellipse)</p> <p>5-6 HONG Myung Seop * KIM Hee Ra, <i>The Cracks1</i>, 2022, sewing on cloth, objects, 96×52cm</p> <p>5-7 HONG Myung Seop * KIM Hee Ra, <i>The Cracks2</i>, 2022, sewing on cloth, objects, 100×52cm</p> <p>5-8 HONG Myung Seop * KIM Hee Ra, <i>Revolving Door</i>, 2023, stainless steel, clothes, Ø240cm</p> <p>5-9 HONG Myung Seop * KIM Hee Ra, <i>The Cracks 3</i>, 2023, sewing on cotton, objects, 200×45cm</p> <p>5-10 HONG Myung Seop * KIM Hee Ra, <i>Headstone</i>, 2023, cement brick, dyed fabrics, 100×100×160cm</p> |
| <p>3 <u>Yongbaek Lee * Kijong Zin</u></p> <p>3-1 Yongbaek Lee * Kijong Zin, <i>Error Code : Potal</i>, 2023, multimedia installation, four-channel video(HD) stereo sound, model Boat, motor device, fog machine, zoom spot light, circulator fan, vinyl, cotton, dimension variable, 3min</p> | |



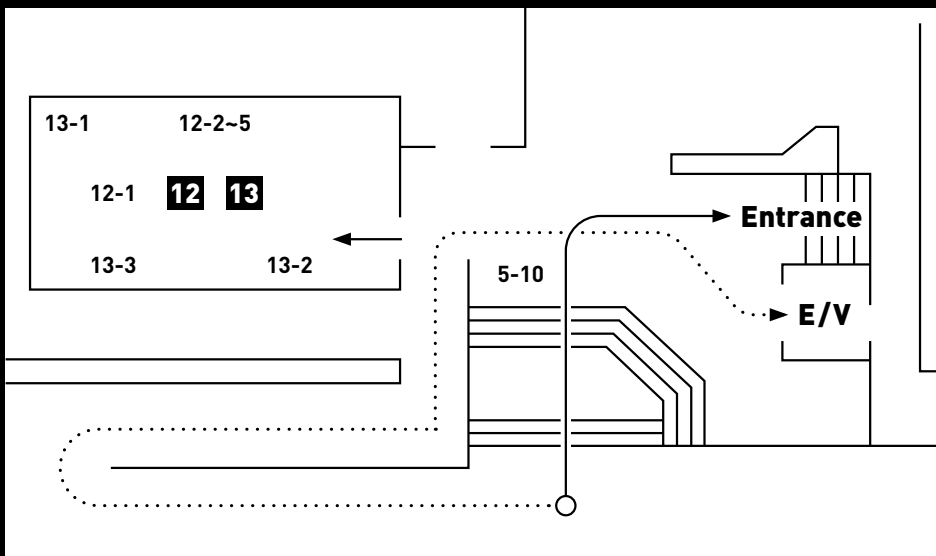
2F Gallery 1



- 6** JUNG Jung Yeob * Jang Pa
- 6-1 JUNG Jung Yeob, *Moth5 - I Don't Know You*, 2023, acrylic on cotton, 180×159cm
- 6-2 JUNG Jung Yeob, *Moth6 - A Dashing World I Don't Know*, 2023, acrylic on cotton, 250×159cm
- 6-3 JUNG Jung Yeob, *Moth4 - I Don't Want to Say Anything*, 2023, acrylic on cotton, 150×159cm
- 6-4 JUNG Jung Yeob, *A Moth-bag pattern*, 2023, acrylic on cotton, 130×130cm
- 6-5 Jang Pa, *Halmang: The Beginning Series*, 2023, oil, acrylic and silkscreen on canvas, 259.1×581.7cm
- 7** Sook Jin Jo * Heejoon Lee
- 7-1 Heejoon Lee, *Dark Matter*, 2023, acrylic and photo collage on canvas, 50×50cm
- 7-2 Heejoon Lee, *At the Center of Gravity*, 2023, string, steel, wood, acrylic and photo collage on Formex, 16×30×200cm
- 7-3 Heejoon Lee, *A Gemstone Found Inside the Nebula*, 2023, glue-tag, acrylic and photo collage on Formex, 16×16×16 cm
- 7-4 Heejoon Lee, *Into the Nebulae*, 2023, acrylic and photo collage on canvas, 130.2×130.2cm
- 7-5 Heejoon Lee, *Sailing through Unknown Canyons*, 2023, acrylic and photo collage on canvas, 130.2×130.2cm
- 7-6 Sook Jin Jo, *CROSS*, 1994, found object, window frames, oil, 116.3×161.3×47.5cm, ARKO Art Center collection
- 7-7 Sook Jin Jo, *OVER THERE*, 1991, found object, wooden panels, mixed media, 167.5×122.5×10cm
- 7-8 Sook Jin Jo, *SHANGHAI BLACK*, 2014, found object, plywood, mixed media, 48×55×11cm

- 8** CHO Sungmook
- 8-1 CHO Sungmook, *Messenger*, 1993, bronze, 219×115×124cm, MMCA collection
- 8-2 CHO Sungmook, *Messenger & Communication*, 1998, bronze, aluminum, 180×180×92cm
- 9** CHE Wo Seung * CHO Sooryeon
- 9-1 CHE Wo Seung, *Untitled*, 2023, synthetic resins, pigment, 25×16×178cm
- 9-2 CHE Wo Seung, *Untitled23-11-2*, 2023, acrylic on Korean paper, 149×107×8cm
- 9-3 CHE Wo Seung, *Untitled23-11-1*, 2023, acrylic on Korean paper, 149×107×8cm
- 9-4 CHE Wo Seung, *Untitled23-11-3*, 2023, acrylic on Korean paper, 154×87×8cm
- 9-5 CHE Wo Seung, *Pagoda*, 2023, acrylic on Korean paper, 35×30×300cm
- 9-6 CHO Sooryeon, *Practice for Decorating a Shrine*, 2023, printed Dancheong, paper, oil based ink, frame, 294×1323cm
- 10** KONG Sunghun
- 10-1 KONG Sunghun, *Blind-work*, 1991 (2023 reproduction by Yongju Kwon), fluorescent paint on blind curtain, aluminium tape, motor, 90×90×180cm
- 10-2 KONG Sunghun, *Two Dogs*, 2000, oil on canvas, 112.1×145.2cm
- 10-3 KONG Sunghun, *A Dog*, 2000, oil on canvas, 130.3×162.2cm
- 10-4 KONG Sunghun, *A Dog*, 2003, oil on canvas, 182×227cm, SeMA collection
- 10-5 KONG Sunghun, *A Dog*, 2008, acrylic on canvas, 227.1×181.8cm, MMCA collection

- 11** Tchah Sup Kim
- 11-1 Tchah Sup Kim, *A/P Creation P*, 1991, etching on paper, 74×93cm
- 11-2 Tchah Sup Kim, *1st state, Creation p*, 1978, etching on paper, 74×93cm
- 11-3 Tchah Sup Kim, *A/P 2nd state Creation P*, 1978, etching on paper, 74×93cm
- 11-4 Tchah Sup Kim, *A/P 3rd state Creation P*, 1978, etching on paper, 74×93cm
- 11-5 Tchah Sup Kim, *A/P 4th state Creation P*, 1978, etching on paper, 74×93cm
- 11-6 Tchah Sup Kim, *1/7 Creation P*, 1978, etching on paper, 74×93cm
- 11-7 Tchah Sup Kim, *Line of Truce and 38th Parallel North Line*, 1995, oil on canvas, 75.7×75.7cm
- 11-8 Tchah Sup Kim, *About 8cm*, 1983, partly burned wood, 38.5×67.5×3.5cm
- 11-9 Tchah Sup Kim, *copy of Artist Statement*, 2020-2022, paper note, 24.7×19cm
- 11-10 Tchah Sup Kim, *The Analemma(8)*, 2007, oil on canvas, 46.5×141.5cm
- 11-11 Tchah Sup Kim, *Map 1991.7.3*, 1991, map mounted on canvas, 50.7×75.5cm
- 11-12 Tchah Sup Kim, *Map Big Dipper*, undated, map mounted on canvas, 63×96cm
- 11-13 Tchah Sup Kim, *Map 1993.9.31*, 1993, map mounted on canvas, 72×101.5cm



ARKO Open Space & Outdoor

- 12** Kiwon Park * Jinhung Lee
- 12-1 Kiwon Park, *Works Furniture*, 2023, galvanized sheet iron, Table 150×75×75cm(7ea), 90×60×75cm(2ea), Bookshelf 213.5×80×30cm(7ea), Pupitre 25×18cm(30ea)
- 12-2 Kiwon Park, *Width 46*, 2023, oil on canvas, 193.9×130.3cm
- 12-3 Jinhung Lee, *Untitled(1027)*, 2023, oil on canvas, 193.9×97cm
- 12-4 Jinhung Lee, *Untitled(5499)*, 2023, oil on canvas, 193.9×259.1cm
- 12-5 Jinhung Lee, *Untitled(0718)*, 2023, oil on canvas, 193.9×112.1cm
- 13** Archive
- 13-1 Kim Yeongin, *UNCASING ARKO*, 2023, single-channel video, color, sound, 23min
- 13-2 6699press, *Chronicle of ARKO Art Center*, 2023
- 13-3 Kim Kino, *ARKO Art Center 50th Anniversary Interview*, 2023, single-channel video, color, sound, 62min

Established in the early 1970s as one of the cultural action goals of the Five-Year Plan of the Culture and Arts Promotion Act, as part of the Arts Council Korea (formerly the Korea Culture and Arts Foundation), ARKO Art Center (formerly the Fine Arts Center) opened in 1974 in a building near the Anguk-dong roundabout (Deoksu Hospital) and moved to its current location in Dongsung-dong, Jongno-gu in 1979. In the 1970s and 1980s, the Fine Arts Center played an important role in the Korean art scene through its indirect support activities, such as renting exhibition space to small groups and organizations and to young, experimental artists at low rental rates. Through a steering committee composed of outsiders at that time, the Fine Arts Center organized a number of competitions and group exhibitions, the invitational exhibitions of artists from different areas of the country, the winners of the city and county grand art exhibitions, the Korean contemporary art exhibitions, and the international exchange exhibitions to serve as a venue for the balanced development and exchange of art culture among regions, domestically and internationally, and as a place to introduce various genres and trends in visual art. In particular, it played a pivotal role in promoting the experimental movement in the art world at that time by holding exhibitions that highlighted the activities of small groups and collectives, which have been a major trend in the art scene since the 1980s.

In the 1990s, the Fine Arts Center began to actively support and discover emerging artists, organizing the *Special Exhibition of Young Artists* (1992) and *Trends in Contemporary Art: Artists in Their 30s* (1992). These exhibitions were the forerunners of *The New Generational Tendency in Korean Contemporary Art*, which became its signature series. This was a representative exhibition series that lasted until its 11th exhibition in 2002 and supported the development of future Korean art through the discovery and experimental creation of emerging artists on the major themes of the time, such as the city, the environment, the body, and technology, every year for about 10 years. It was also a symbolic exhibition that represented a period in which museums, whose operations had long been based on their role as providers of exhibition space with the planning of external steering committees, were searching for a direction and identity centered on their own initiatives. This was due to the establishment of curatorship in the late 1980s, the expansion of various national art museums that began in the mid-to-late 1990s, the holding of international biennale, and the creation of various types of exhibition spaces, such as private galleries and alternative spaces, which gradually alleviated the absolute shortage of exhibition spaces. This change in the environment of the domestic art world naturally required the establishment of the direction and effectiveness of art museums beyond simply offering indirect institutional support. Therefore, since the late 1990s, in addition to the *The New Generational Tendency Exhibition*, invitational exhibitions of mid-career artists have been promoted, which are still one of the representative exhibition programs of ARKO Art Center. Beginning with *Experimental Arts 50 Years Lee Seung Teak Invitational Exhibition* (1997), it has held more than 40 invitational exhibitions of artists such as PARK HYUN-KI (1998), Lee Kun-Yong (1999), Kim Ku-Lim (2000), Sung Neung-kyung (2001), Tchah Sup Kim (2002), and SHIN Hak Chul (2003) and others who were relatively unknown at the time but became representative artists leading the trends in the Korean art world.

In 2002, the Fine Arts Center was renamed the Marronnier Art Center and began to improve its programs and operations in earnest. Then in 2004, the Center ceased to be a mere provider of exhibition space, implemented its own planning programs, strengthened its internal curatorial staff, presented a vision for the Center, and laid the foundation for its identity. Meanwhile, the Center changed its name again, reinforcing its identity as an institution that is part of a committee. At the heart of these changes were two events: the new arts policy of the Ministry of Culture, Sports and Tourism in 2004

and the transformation of the Korean Culture and Arts Foundation into the Korea Arts Council. At that time, the Korea Arts Council changed its status from a system in which the head was solely responsible for management to a consensus structure centered on artists and artists' organizations, and the Center changed its name to the current one, the ARKO Art Center and redefined its role as "a production base for contemporary artistic creation and a community space for a visual culture with experimentality and internationality". The genre-centered exhibition space of the Fine Arts Center era has gradually sought to integrate and deconstruct genres, diversify media of expression, and actively support visual arts that respond to social and cultural diversity, technological developments, and internal structural changes. At that time, the Center began to establish itself as a laboratory for contemporary creative activities, a representative public art museum leading the internationalization of Korean contemporary art, and a cultural complex based on its expertise in planning and operation. In addition, the Center completed its registration as an art museum in 2006 and introduced an exhibition supervision system in 2007, thus establishing a systematic framework for its business operations. To achieve this goal, the Center began to unify the scattered exhibition, education, and archive projects, and also worked on revitalizing various projects that have played a role in establishing the Center's identity and shaping its current image.

This series of changes in the early 2000s can also be seen in a series of thematic exhibitions that have since been organized in conjunction with the geography and spatial features of the Center, as well as its vision and exhibition direction. These include *Diana's Song: Digital Dreams, Analogue Desires* (2001), *Park_ing* (2003), *Talking to the wall* (2004), *ROLLING SPACE* (2004), *PAIRS* (2005), and *Power Station* (2005), which led to the exhibitions *Chronicle of Images* (2008), *Unclosed Bricks* (2018), and *Memory·Space* (2023), which featured the Center's collections or spaces. In addition, the international exhibitions *a New Past* (2004) and *TransPOP: Korean Vietnam Remix* (2007) were representative exchange exhibitions that focused on international cultural activities in areas such as the Balkan region and Vietnam, warning against the objectification of specific regional art in the globalized world of the time. Since the ARKO Art Center is an organization under the Arts Council Korea, thematic exhibitions that are linked to the Council's sectoral support programs are often a point of differentiation from other art museums. Representative exhibitions supported under this program include the Korean Pavilion of the Venice Biennale retrospective in 2003 and several times since 2015, the Visual Arts Creative Office selection exhibition, and international exchange exhibitions.

Having undergone several major transformations since its inception in response to the changes and demands of the times, ARKO Art Center has continued its iconic exhibition series, the invitational exhibition and the thematic exhibition, with the vision of being a production center for contemporary visual art and discourse. In recent years, it has tried to contextualize contemporary social agendas into artistic discourse, highlighting the aesthetic and social value of art based on the scalability and experimentality of visual art to address issues related to the environment, disability, and regional population extinction. Representative works include *Diplopia* (2020), *Nothing Makes Itself* (2021), *To You: Move Toward Where You Are* (2022), *The Fable of Net in Earth* (2022), and *Local in the Making* (2022). In this way, the Center has accumulated 50 years of history, and is now striving to solidify its position as a representative public art museum in the country that fulfills its social responsibility by promoting cultural diversity, supports efforts to create experimental art that transcends genres and media, and engages in communication through art activities that directly address the future of humanity.

ARKO Art Center 1974-2024

ARKO Art Center

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YouTube ARKO Art Center

Hours	11:00 AM-7:00 PM Closed on Monday, New Year's Day, and Lunar New Year's Day
Admission	Free
Docent	Every Friday, Saturday - 2, 4pm ^(Excluding Lunar New Year Holidays)

Exhibition Overview

Period	December 8, 2023 - March 10, 2024
Artists	Kiwon Park × Jinhyung Lee SUH Yongsun × KIM Minwoo × YEO Songjoo SHIN Hak Chul × Kira Kim Yongbaek Lee × Kijong Zin JUNG Jung Yeob × Jang Pa Sook Jin Jo × Heejoon Lee CHE Wo Seung × CHOE Sooryeon CHOI Gene Uk × PARK Yumi HONG Myung Seop × KIM Hee Ra KONG Sunghun ¹⁹⁶⁵⁻²⁰²¹ Tchah Sup Kim ¹⁹⁴²⁻²⁰²² CHO Sungmook ¹⁹⁴⁰⁻²⁰¹⁶
Venue	ARKO Art Center, Gallery1,2, ARKO Open Space
Organized by	ARKO Art Center
Archive Resource Cooperation	ARKO Arts Archive, KTV
Detailed description of works	Online Audio Guide

