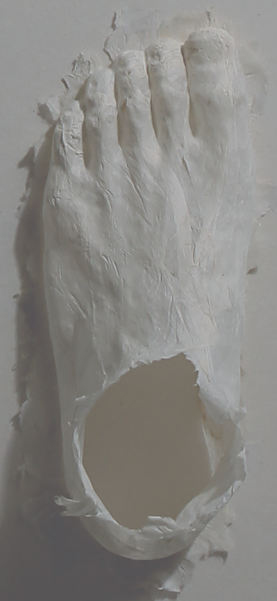


shadowless / artless / mindless
para-life



Myung-seop Hong

de·veloping | en·veloping

Appreciation of artworks

is not discovering what is hidden behind the artworks ; it is becoming part of the landscape and embodiment of the artworks on harmony

contents

Production Note	4
 shaodwless/artless/mindless	
running railroad	8
will toward horizontality	12
will / un-will gesture	12
levelcasting	14
ground casting	26
level-game/level-logy	28
de-veloping/the wall	30
topological drawing	32
square operation	32
topological surface	36
topological drawing	38
de-velopin/silhouette ; silhouette casting	40
 para-life	
drawing installation	48
out-door drawing	48
here/there	50
on the meta-pattern	54
performance-drawing ; 개념의 바깥	62
phobia	66
 para-biology ; 이반의 생물학	
likea snake	68
the politics of mimicry	72
cordyceps project	74
poison/toxication	80
blue toxication ; 청새중독	80
poison/toxication ; 이반의 생물학	86
monster-flower ; 이반의 생물학	88
ecology of artworks	90
 critique	
Reading Myungseop Hong as a Monster or Without	98
Interpretation / Wonbang Kim	
C.V	103

Production Note

Unfinished works to deconstruct the control of aesthetic determinism, and works that resuscitate only the present

Chronological order is meaningless when it comes to my works, because it is impossible and absurd to try to distinguish new works from old ones. Water falls from the sky, seeps through the ground, spurts out as a stream, and evaporates back into the air. Likewise, my works cannot be identified in terms of their independent and individual completion; they are interconnected, submerged, and then they re-emerge and expand. With such an anachronic flow, my works do not obey unidirectional time. They prefer to wander about, repeat themselves, get dispersed, or re-circulate. Because of this unique quality, I think it's pointless to try to identify the concepts associated with the earlier or later works in my portfolio. Eventually, all of my works escape the timeline of their production. As such, I do my best to place them in a situation in which they will incessantly encounter their own renewal, which allows the essence of their anarchistic power to emerge. This power is what dredges and cleaves the aesthetic control of every brand of philosophical determinism. Thus, my works are demolished, both internally and externally, and they overlap each other. They inherit such anarchistic power because they are, by nature, indescribable, indefinable, and indefinite.

When we use the common term "artworks," we are already inherently embracing the implication in the critical proposition that they are organic completed objects. By yearning for such organic completed objects, the concept of "artworks" is controlled and repressed by a metaphysical version of art theory based on a deterministic worldview. Such art theory is just another variety of social and political control. Or we could also say that the concept of "artworks" is a tacit submission to aesthetic fixation.

The concept of "artworks" is basically autistic, and stricken with auto-affection. One possible alternative theory and approach to this autistic concept can come from an operational, rather than artist-centric, system of work production. So the concepts that I utilize or that others find in my art are not intended to define my art or how I work.

I excavate the concepts from the works and recycle them to give my latest creations the feel of a rickety old machine. It is this ramshackle mystique that eventually has the power to change and expand our sense of life, as well as the power to awaken what lies beyond mere concepts.

I hope that my works trigger and promote discord and disharmony. By discord, I mean both internal discord within the works themselves and external discord with their surroundings. It means discord between the works and the audience, but also between the works and the artist. This discord should not be understood merely as emotional confrontation or hostile antagonism, but as an experience of heterogeneity and the perpetual push-and-pull of power. Such discord eventually entails the resistance and discomfort that are sparked by the frictions generated by unexpected emotions.

As our thinking and our perception differentiate from one another, our position in terms of the "Others" is rearranged. Our perception of fixed identity is disturbed, so that we are faced not only with determining who we are, but, more importantly, how we change ourselves. I want to work in conjunction with the audience to enact these moments when we dream of how to change ourselves.

In addition, my works do not have any "interior" capacity for housing social criticisms, political contents, or elements of reality. My work represents a pure surface with its own operational system, and its function is to elicit external friction and response. Thus, my work is the product of dreams, and a response to this time and this world, which explains the political aspects and reasons of my work. In other words, the fact that I choose to produce such work in such a world is already a political choice, as well as a social (or antisocial) activity. Furthermore, it provides ex post facto reasons for my various interests in life. As the renowned anthropologist Gregory Bateson once said, the features and aspects of every organism absolutely define the reasons for their lives and existence.

Creation of the Concepts that Traverse My Works

Shadowless, artless, and mindless: Looking at these three concepts, it becomes apparent that they compose the formal characteristics of my work. On second thought, my work is really constructed from humorous responses, and it seeks to maintain a certain levity, and these three concepts are the inherent reasons which retroactively produce such responses.

My work includes some “creeping pieces,” which are entirely surface with no thickness, as well as installations that are placed on the wall or floor, so that their thickness or height are negligible and automatically ignored. Pieces like this have already filtered out the fetishized and established values of artwork, such as substantiality and exclusivity, so they attain a “one-off” essence. Like a spirit with no sculptural dimension such as thickness or height, these work eschew the conventional artistic function of an object with some inherent aesthetic quality that emanates directly from the work itself. Instead, it artistically operates by assembling its own ground from the innovative reactions and interactions that it enacts. My work relies on and actively enjoys the connections that are distorted and conditioned by its own “temporality.”

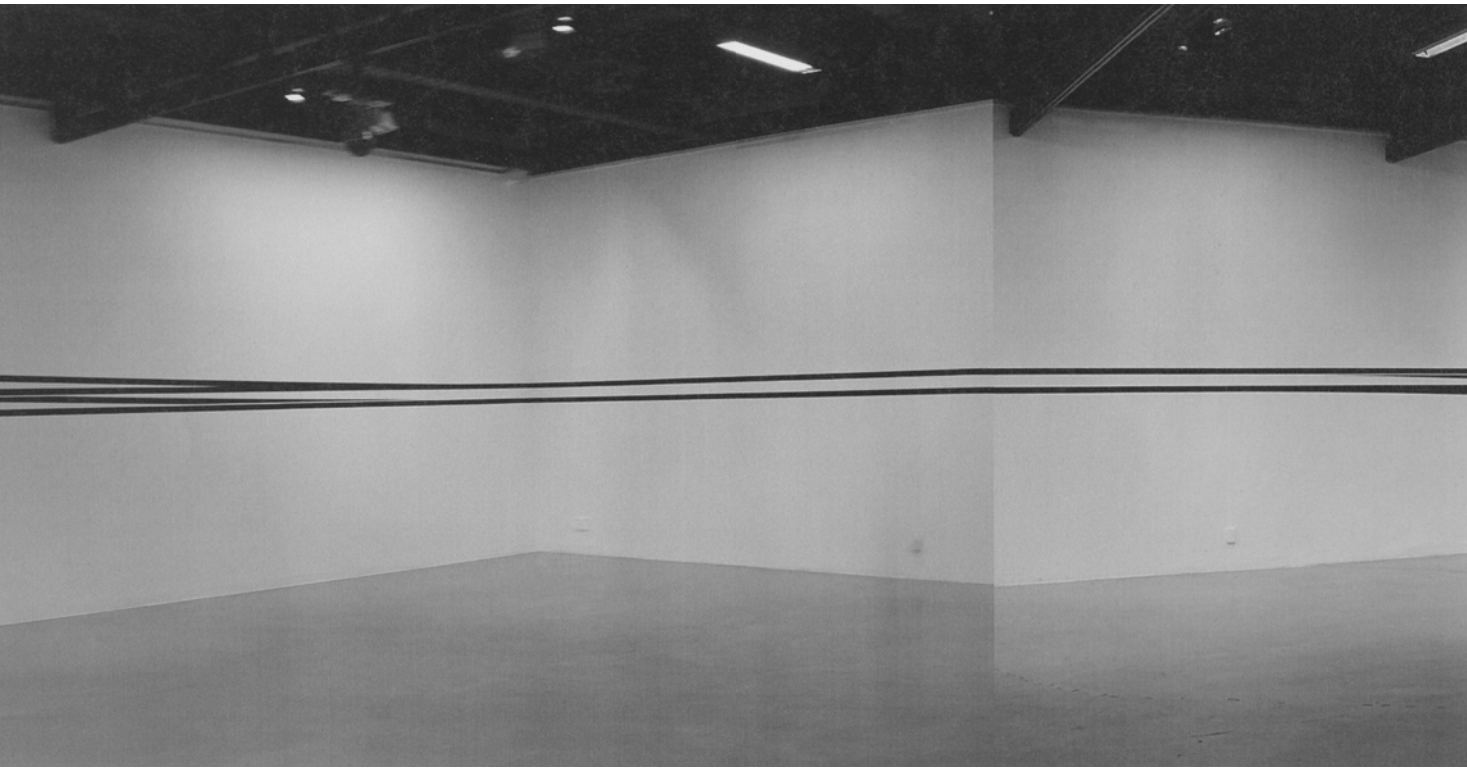
Art which refuses any active narrative or will might be said to formulate “autonomous individuality.” So it actually refracts and alters me as a creative agent by awakening some of my dormant senses, particularly those that are malleable and transformative. With this work, I want to get beyond concepts, and even beyond non-conceptual ideas and inspirations, by experimenting with the potential that might come from a more heterogenous way of thinking that resists the ubiquity of social issues and conventions. The implicit sense of the “Others” challenges my own independent perspective. Nonetheless, my work maintains a secret design to dream of the encounter with such senses. It regularly wanders away from its own ground and escapes from its initial intention and concept. In the end, my art often emerges inverted, like a breech birth, arriving with new intention and opportunity that is beyond the control of my consciousness.

Other Keywords of My Works

here/there anywhere,
as if—, like—,
meta—, ana—, para—,
horizontality, level—scape/level—mind, level—game/level—logy,
de—veloping/en—veloping,
para—site, para—logy, para—art,
camouflage, mimicry

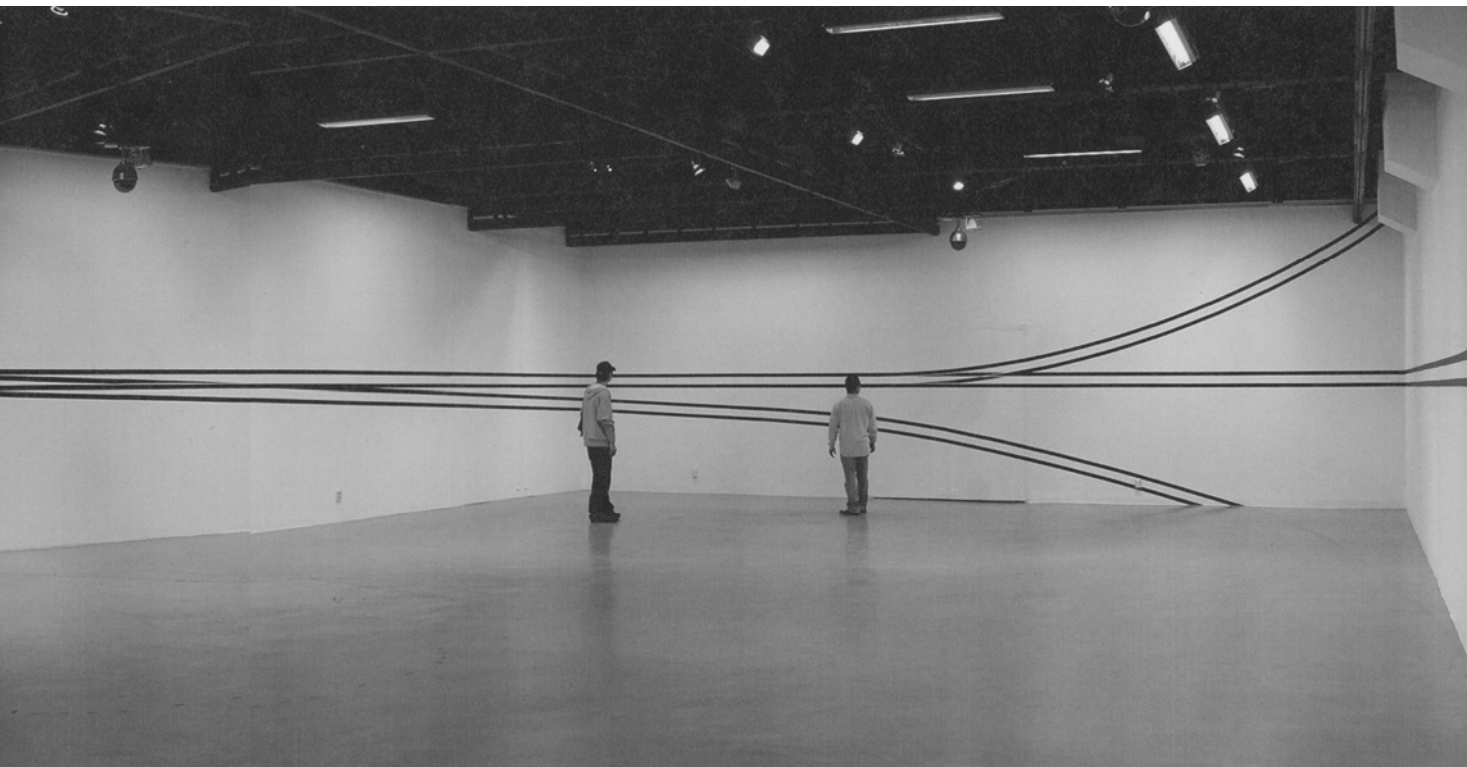
shadowless / artless / mindless

running railroad

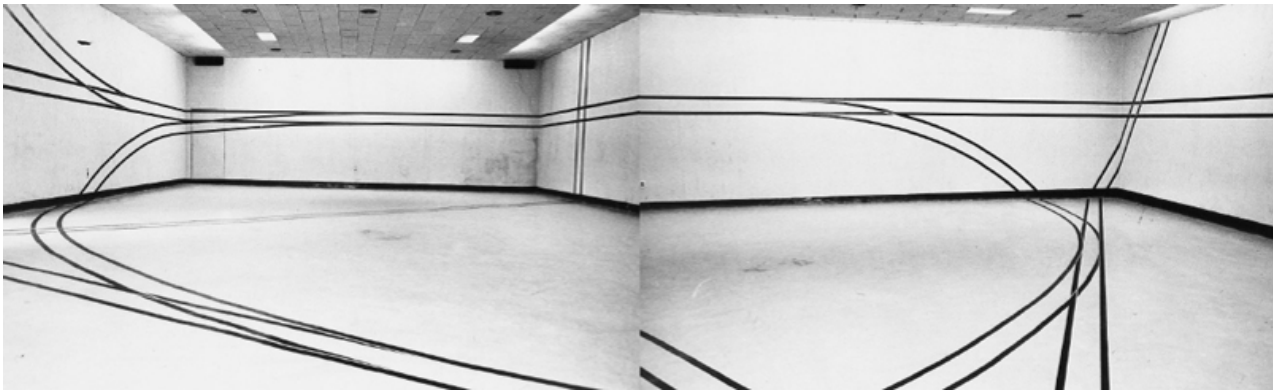


– **Running railroad**

Since my childhood and even until now, for me, the images of the railroad are—motif of fantasy just like longing for the unknown, surface tension on the unknown, civilization and revolution, wilderness and pioneering, adventure and deviation, temptation and reverence, meeting and separation, mental wandering, and wakening of speed.



running railroad 2004 installation view taping on the wall



running railroad 1982 taping on the wall 1400×900×340cm

Seeing is not just perceptual, but it is also physical. This is what our body senses and experiences when exposed to the space. Wandering around the drawing exposing our body is a feat of hallucination and reverie.



Will toward horizontality

Will / unwill gesture ; 수평에의 의지



de-veloping the waterfall 1978 cotton cord

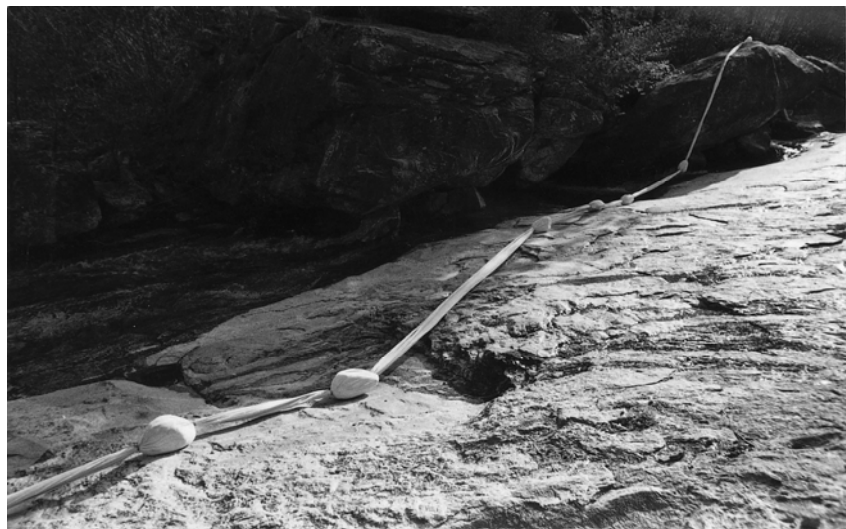
Water flows, because it has a will toward horizontality. Because of its inherent property to maintain tranquility of horizontality. My work is also a process in search of horizontal tranquility to calm artistic desires within myself. Looking back as I turned 40, the more I try to embody my work, the closer it sinks to the horizon, shrinking and in the end, disappearing below my foot. To show the essence of art of “triviality”, my work should probably be left to reduce until becoming nothing more than just the dust drifting in the air. Should I call this ‘micro art’?



de-veloping the waterfall 1978 cotton



de-veloping the waterfall 1978 cotton

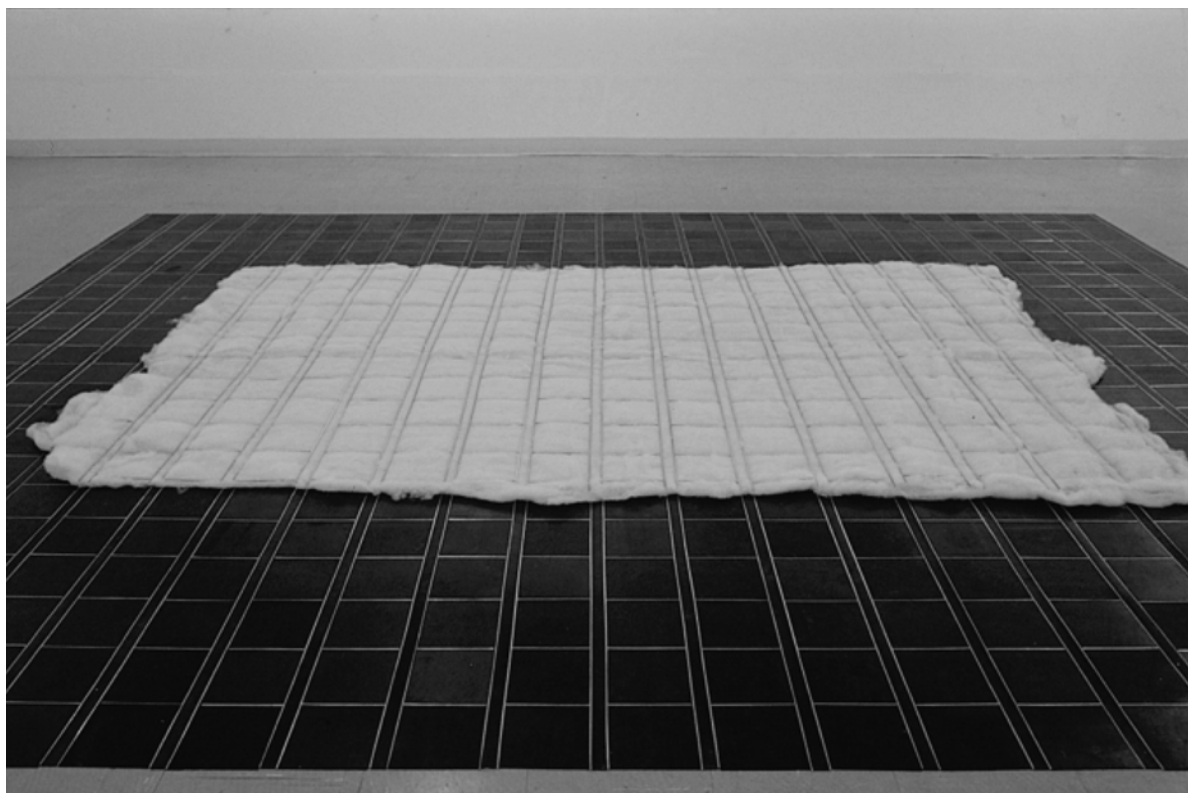


de-veloping / will & unwill gesture ; water·fall 1978

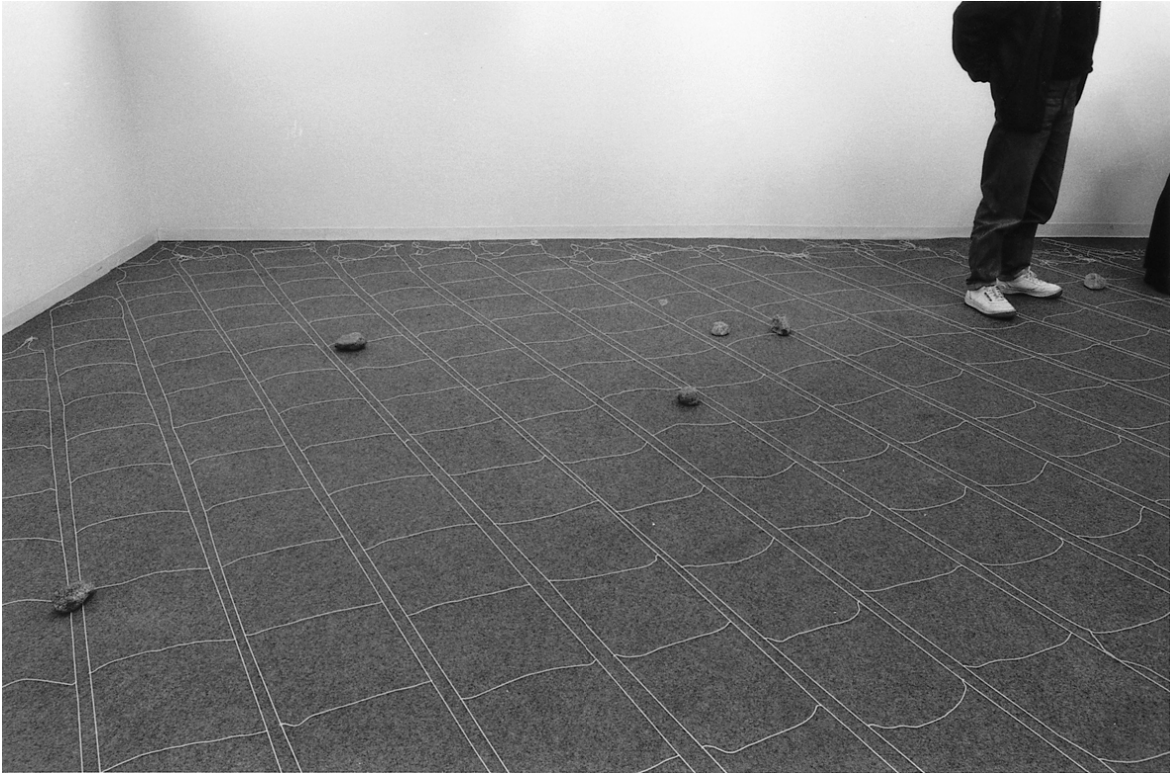
Level casting



de-veloping/level casting 1987–2010, brass sticks, linoleum plate. 198×1200cm



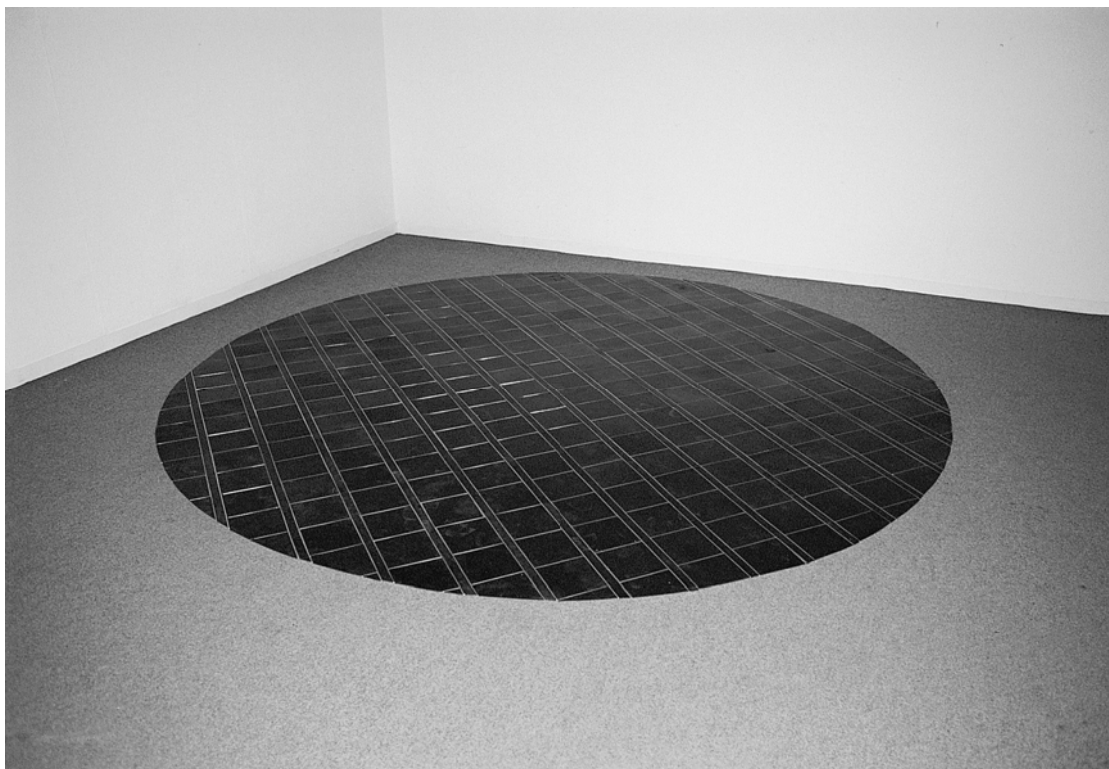
de-veloping / level casting 1986 brass sticks, linoleum plate, cotton 330×440cm



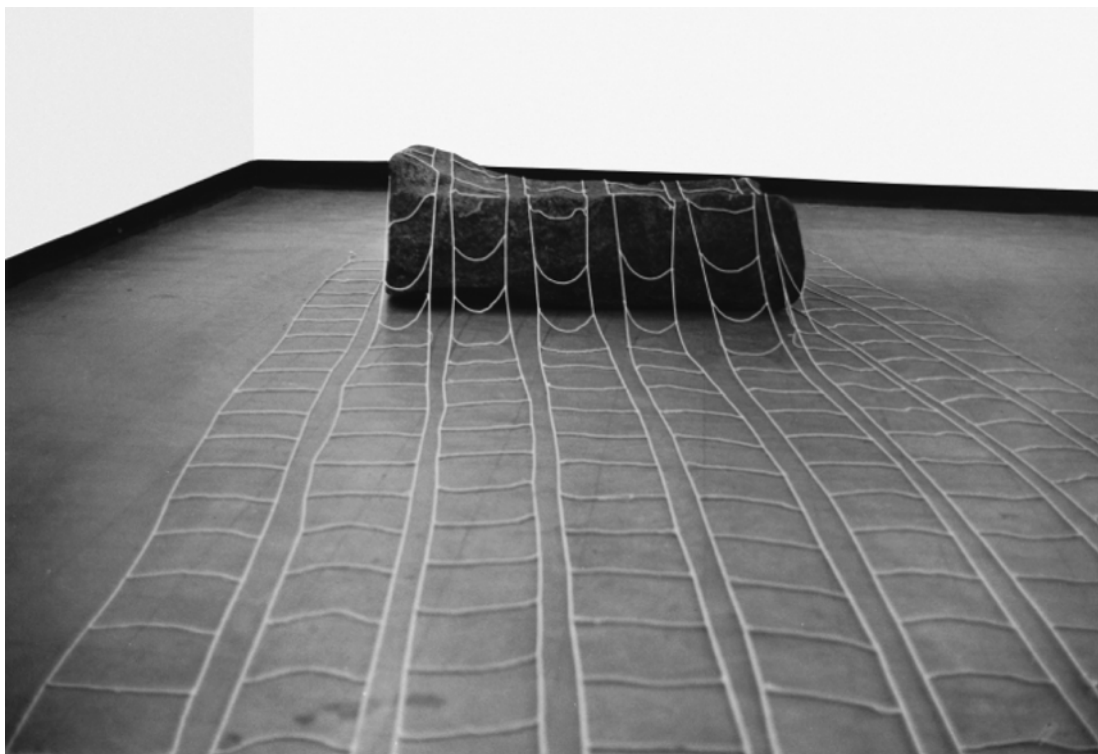
The Mystery of Horizontality

Both life and death, of course, are just a form of returning to horizontality. The vision, not overlooking below, neither self-centered nor defensive, the vision which is perceiving the world outside the fence while sitting in a room, the vision of caution, the vision of reflection, the dreaming vision, the groping vision, the topological vision—the vision of folk painting or landscape painting—the vision of, so to speak, ‘ana’, the vision of ‘meta’, the vision of speed—the vision disrupting the linear vision of the west—

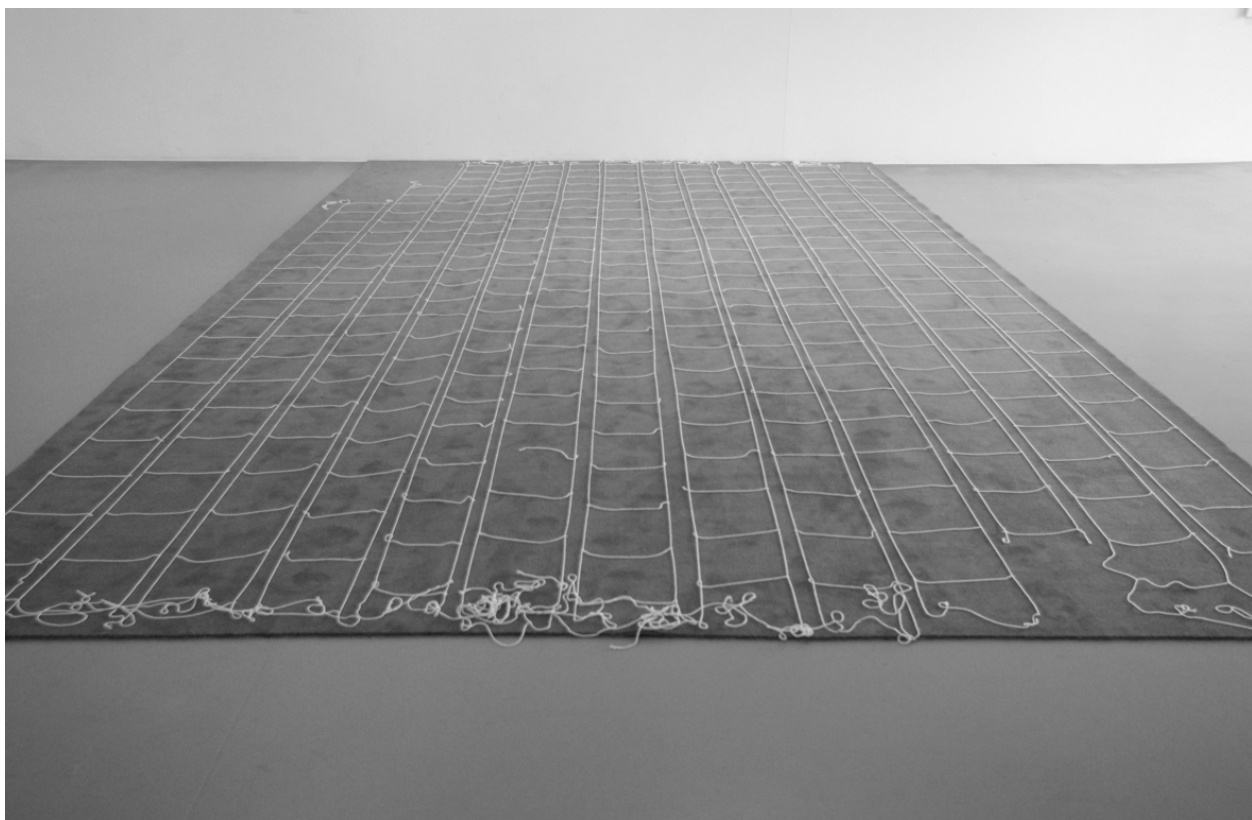
myung -seop hong



de-veloping/level casting 1987–2010, brass sticks, linoleum plate. 250×250cm



de-veloping / see through 1986 cotton cord 400×1200cm



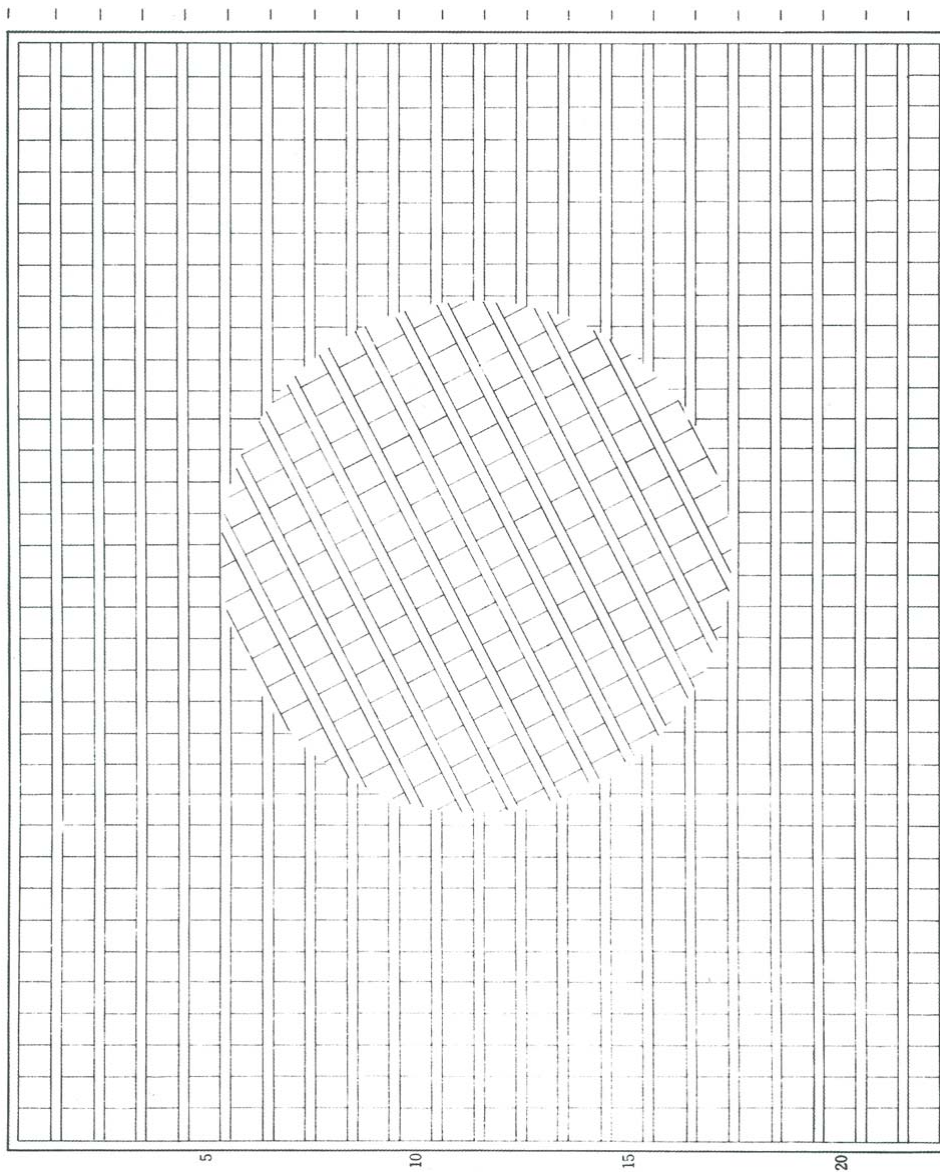
de-veloping 2010 cotton cord 400x1200cm



de-veloping/level casting 2000 cotton cord 500x600cm



de-developing/level casting 1988 cotton cord, stone 600x800cm



de-veloping the circle 1987 manuscript paper 25x35cm



de-veloping ; level casting 1999 M.D.F, hinges 360×400×1cm

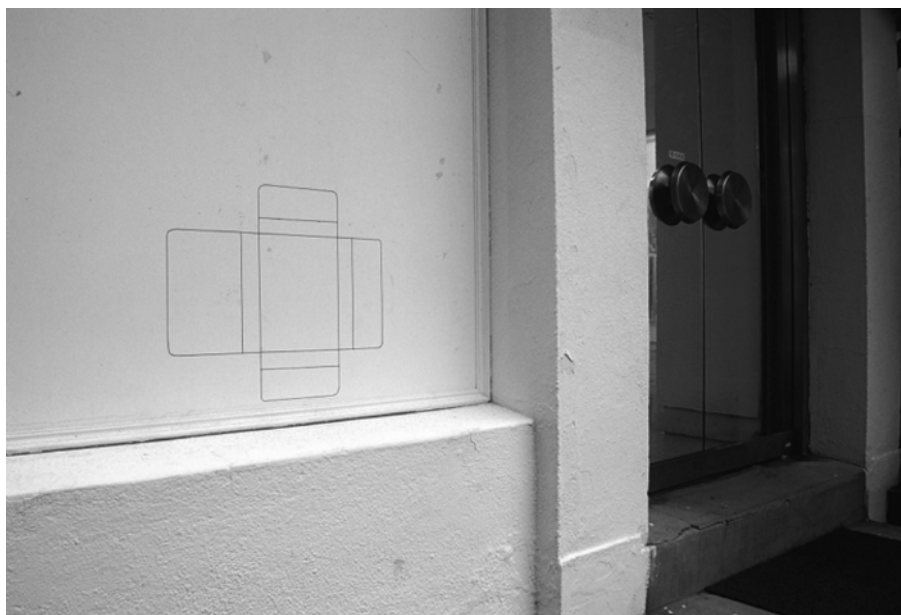


de-veloping ; level casting 1999 M.D.F, hinges 360×400×1cm

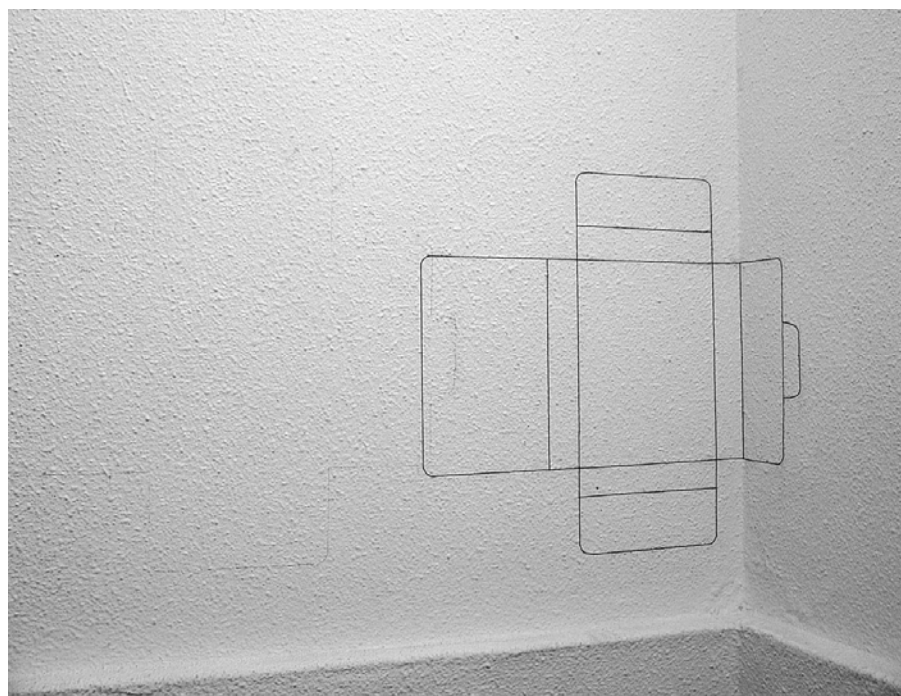


de-veloping ; level casting 1998 line tape 40×66cm





de-veloping ; level casting 1998 line tape 40×56cm



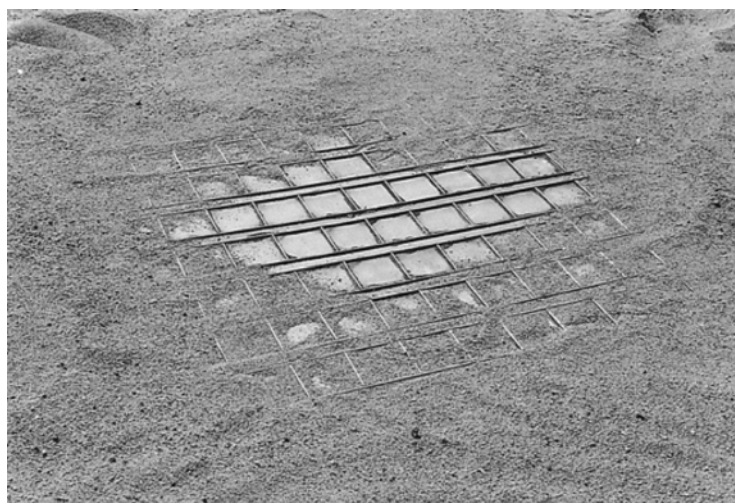
ground casting



de-veloping / ground 1986 cotton cord 600x1400cm



de-veloping / ground 1986 cotton cord 600×1400cm

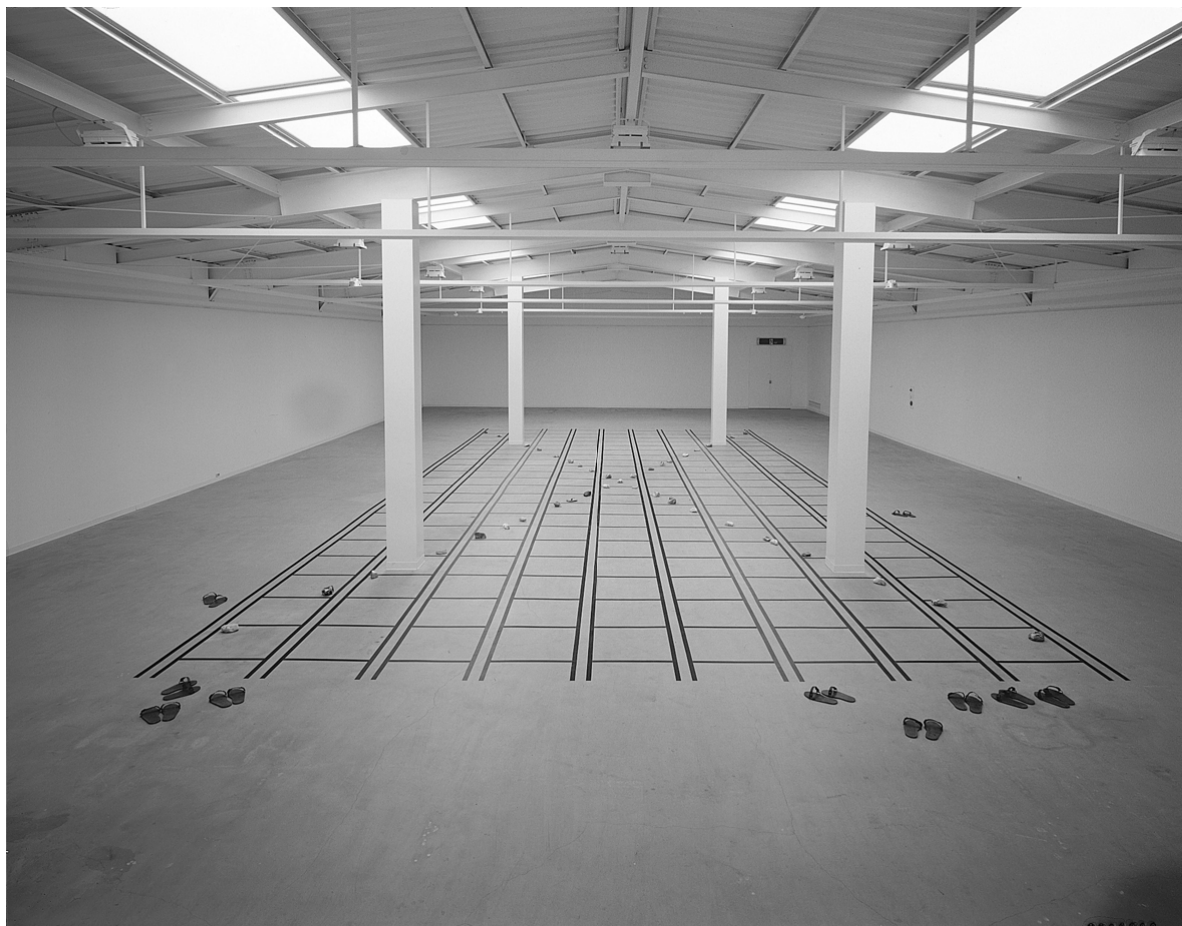


de-veloping ; ground 1986 brass sticks, brass plate 60×60cm



de-veloping / edge 1987 brass, linoleum plates

level·game / level·logy



level·game / level·logy 1997 masking tape iron slipper stone 2600x1050cm

Technique & Materials

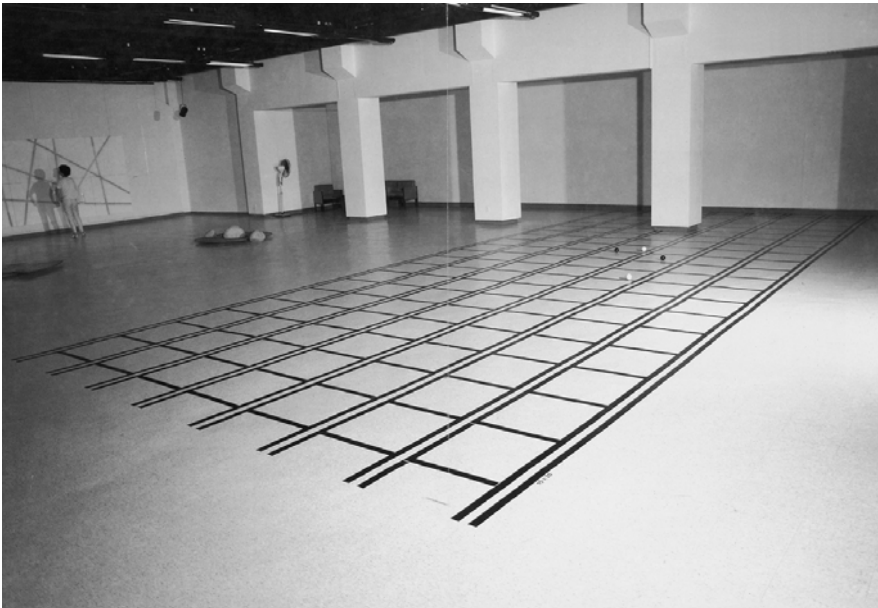
masking tape onto the floor attach patting the soaked Korean paper and newspapers (including color printings) onto the stone.

arrange scores of pairs of iron slippers

The visitors, upon entering, are supposed to wear slippers and shuffle around dragging the slippers, groping the horizontal floor with their eyes and foot. In the meanwhile, they are expected to experience the changes in what they perceive through their eyes and thorough the steps they make.

Our body in its upright vertical posture is engaged in silent struggle against the gravity. This is not only physical reaction but also can be seen as deriving from its will to counter such mental aspect as 'sinking' (death, dismantlement, helplessness). In other words, the loss of such will would lead to the loss of resiliency of life. It is said that those who are dying have no energy left to defy the gravity and even to hold a spoon. This means the end of animal nature, the state, which is totally enervated to counter the pull of gravity. However, horizontality does not always operate as a force to dismantle life. Between life and death, it not only advocates the belligerent will of life (animal nature) to rise up against the sky, but also appreciates the will (plant nature) to assimilate with the earth. The will to escape from the earth, both mentally and physically, carries another aspect that suggests the virtue of reconciliation (revealing the gap between desires for life and shunning death). It is because, while water has a will to flow toward the horizontal field, trying to see the virtue of physical property and that of vitality as conflicting with each other often results in destruction of physical property.

In a verticality-oriented culture, an individual develops self-centered vision, while in a horizontality-oriented culture, an individual develops diversified visions. This means, there is a difference between the unified individual, or the in-dividual, who no longer can be divided and the individual divided into five organs (not head or heart centered). The individual who is being divided perceives not through his eyes but through his whole body, groping the earth, and thereby becoming an individual of divided sensitivity. The earth, for example, becomes a place for lovers making love. And sleeping on which we spend half of our lifetime, is also another form signifying the affinity with horizontality, searching for restoration of vitality.



level-game / level:logy 1987 masking tape billiard ball 198x1200cm

de·veloping / the wall

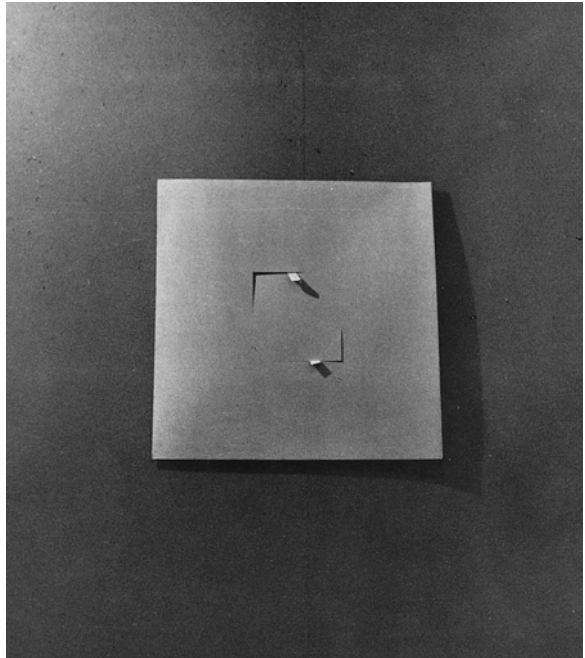
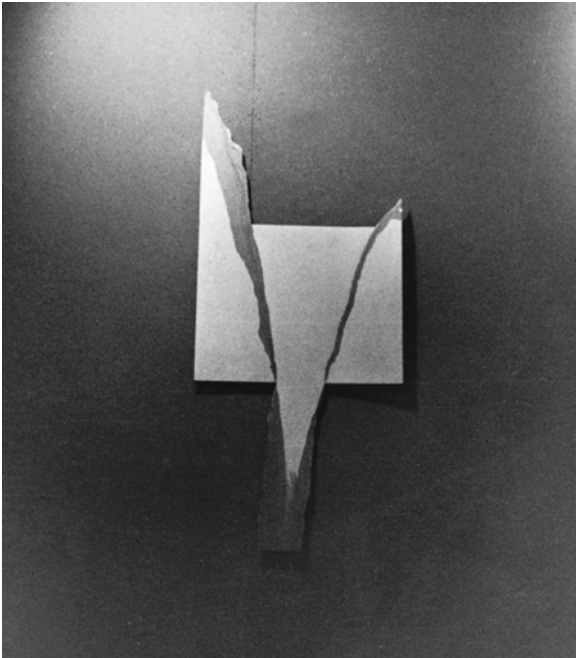
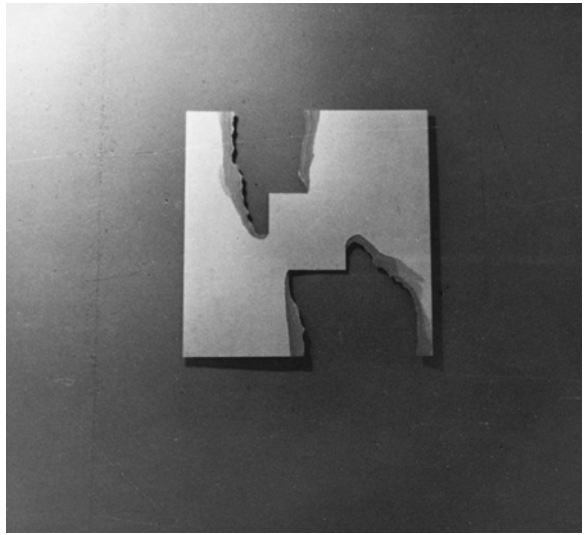
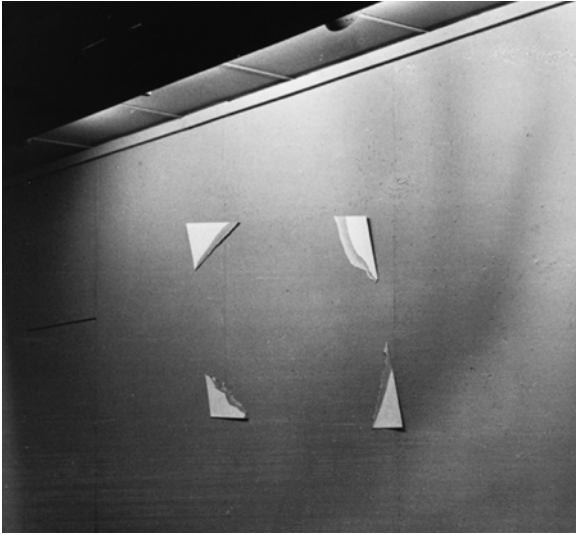


de·veloping 1978 paper 300x900cm

de·veloping / en·veloping the Wall

The tabloid which has been trapped in illusion goes in search of automatic visual experience, which might probably be related to sensitivity flowing toward horizontality of being, which is liberated from the body trapped in the soul, image of matter trapped in the mind, property of matter trapped in the consciousness. Assuming that the reality consists of what is seen and what is not seen, all what is seen is nothing but a reality that is passive and closed. The wall now we see here transcends the limits that have confined our vision, and the world is no longer covered-up behind the tabloid. When the space that is forgotten behind the wall is restored into the reality that is visible, we will be able to live the new reality that lies beyond the consciousness. I wanted to reveal the wall hidden behind the tabloid. The wall facing me is not passive which is blocking my vision; this is where significant visual experience takes place that transforms into the new reality. Now I'm looking at the wall in search of the visual meditation through which my sensitivity and perception will open up at this very time and space.

1978. Myung-seop Hong

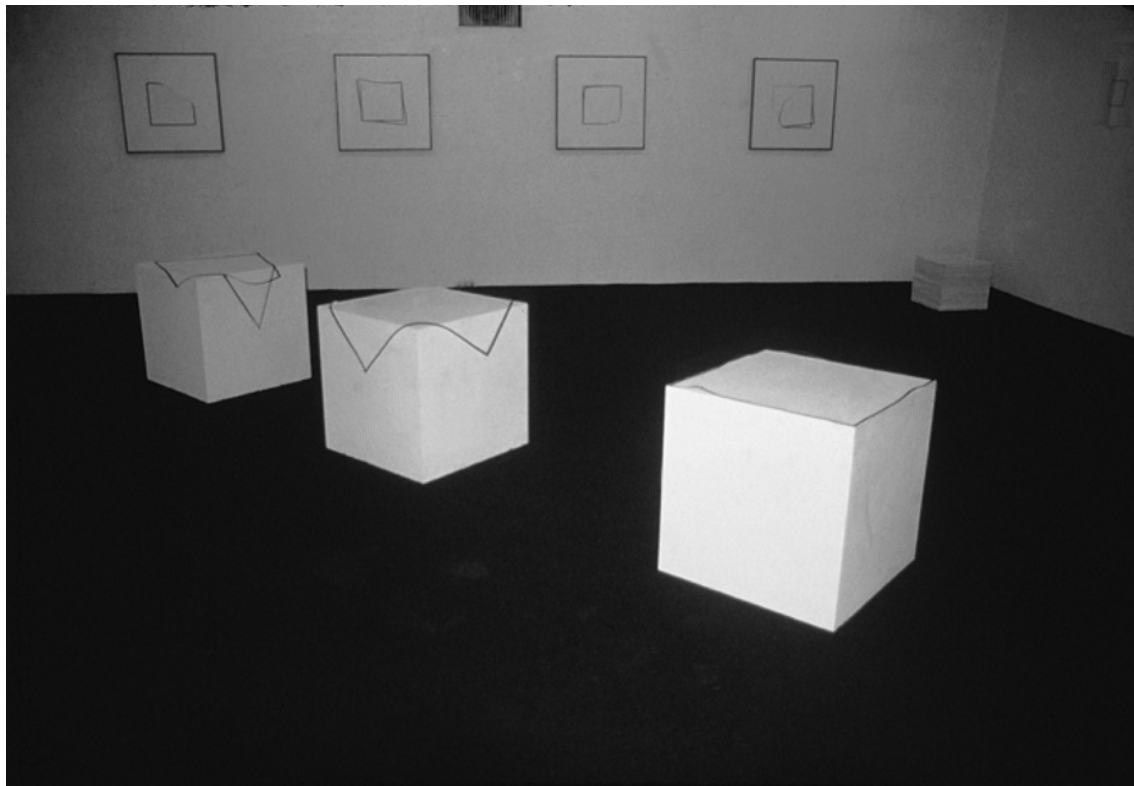


de-veloping 1978 hard board 80x80cm
de-veloping 1978 hard board 120x60cm

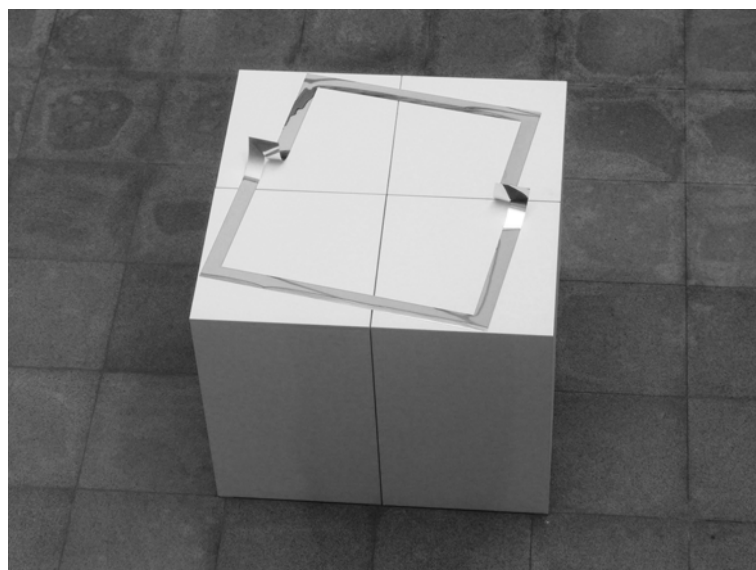
de-veloping 1978 hard board 80x80cm
de-veloping 1978 hard board 60x60cm

topological Drawing

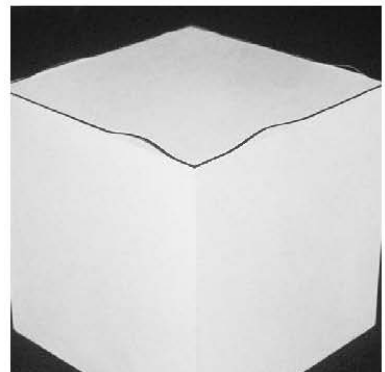
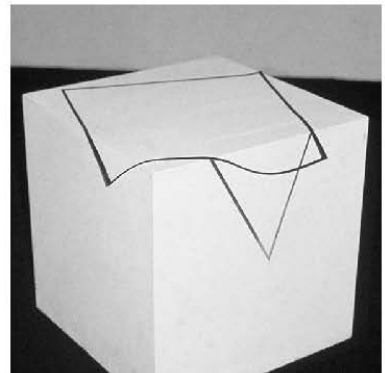
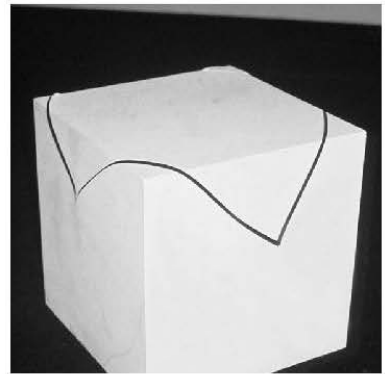
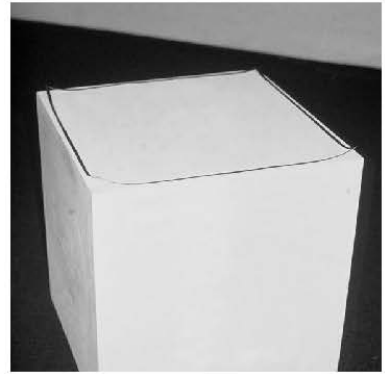
square operation



de·veloping 1979 paper 300×900cm



de·veloping / square operation 2006, vinyl tape 90x90x90cm



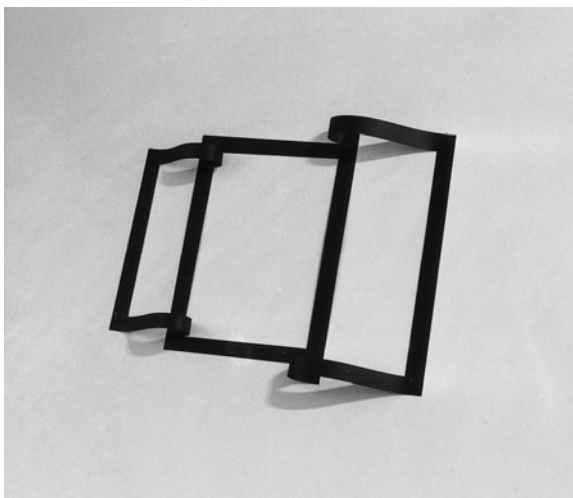
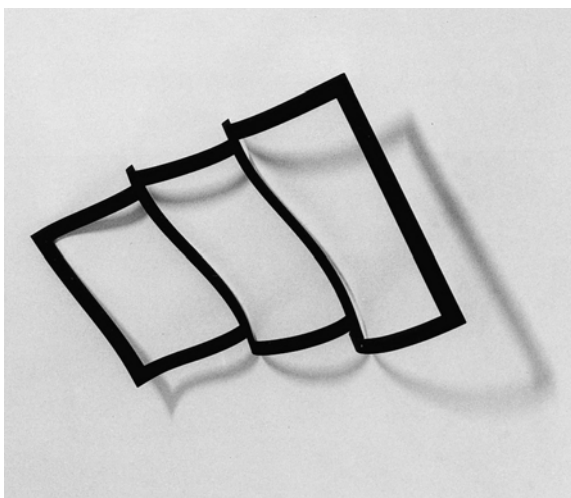
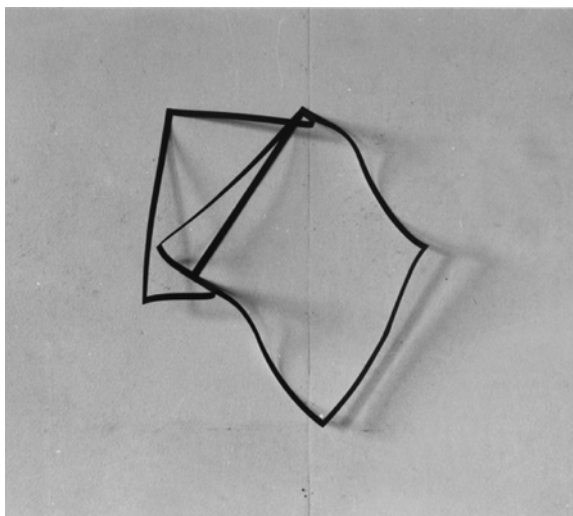
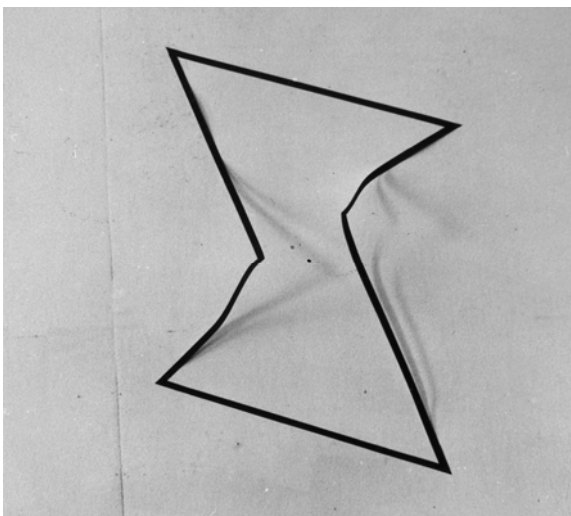
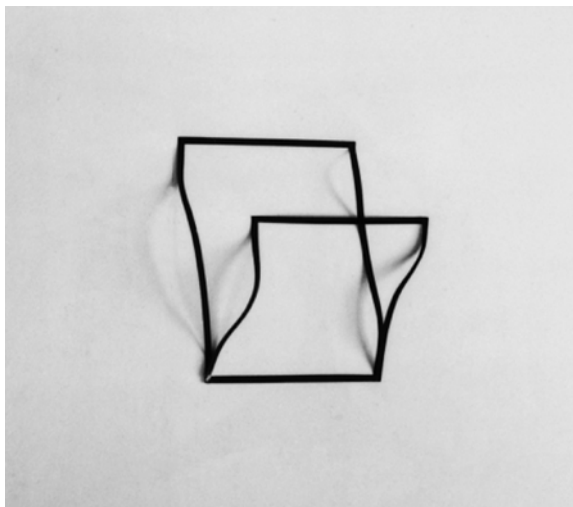
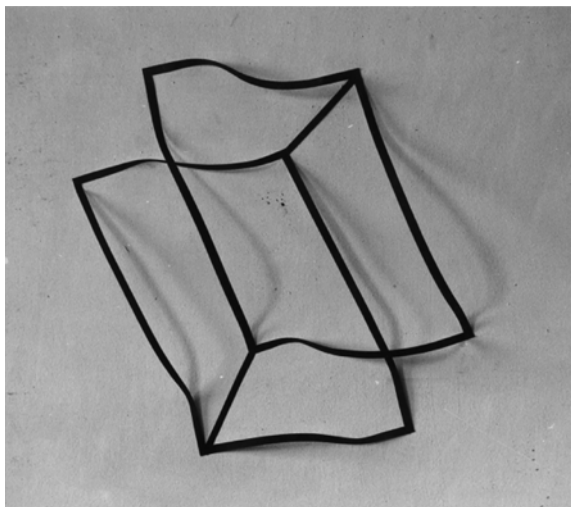
square operation
 1979
 paper, box, tape
 60x60x60cm each



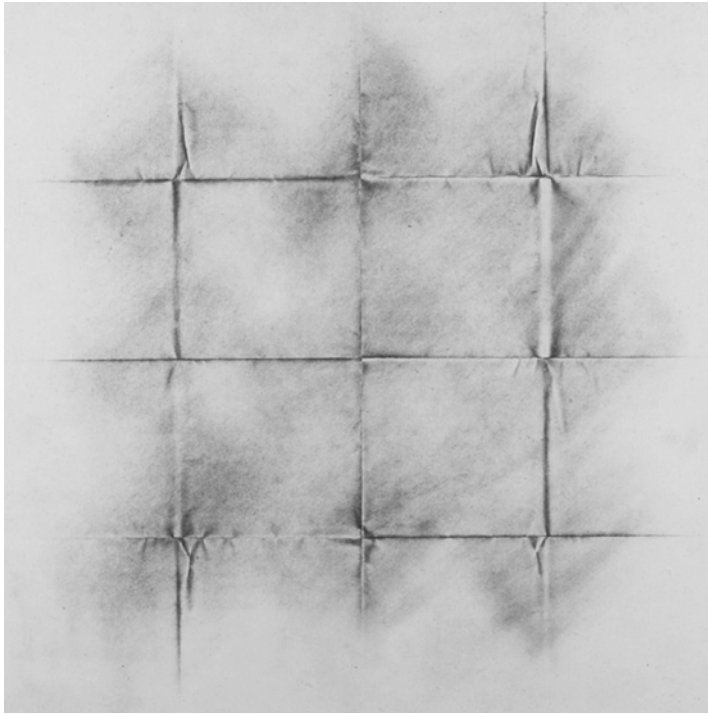
square operation 1979 paper, pannel, vinyl tape 60x60cm each

square operation

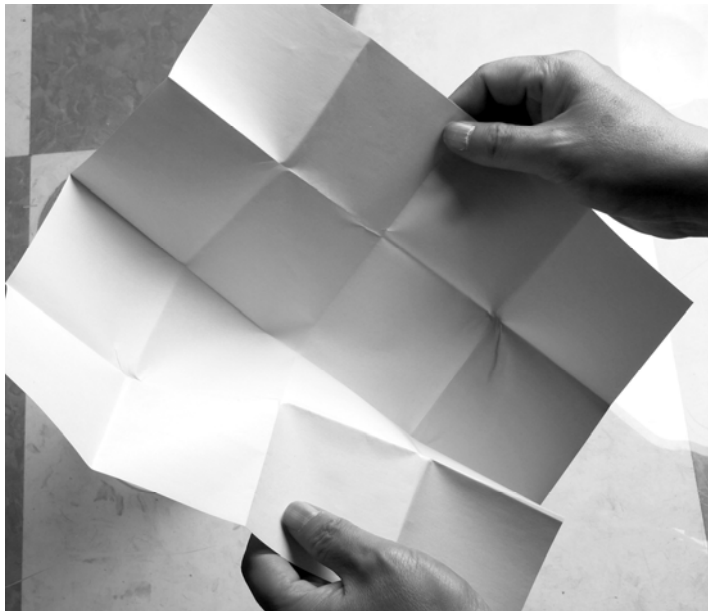
If the rigidity that confines our consciousness of the space and our vision, just like the gestalt-oriented thought of Euclidean geometry, gives way to resilience and flexibility, we will have rich contemplative experience in the dynamic world of imagination. On the floor in the aged-old temples and palaces and on the wall of castles on the mountaintop, we come across the stone structures, which seem, in appearance, arranged in disorder. In fact, however, they are in conformity of the order that is resilient and amorphorous, which is in constant change and thereby transcending the rigid structure of geometry. 1983



topological surface



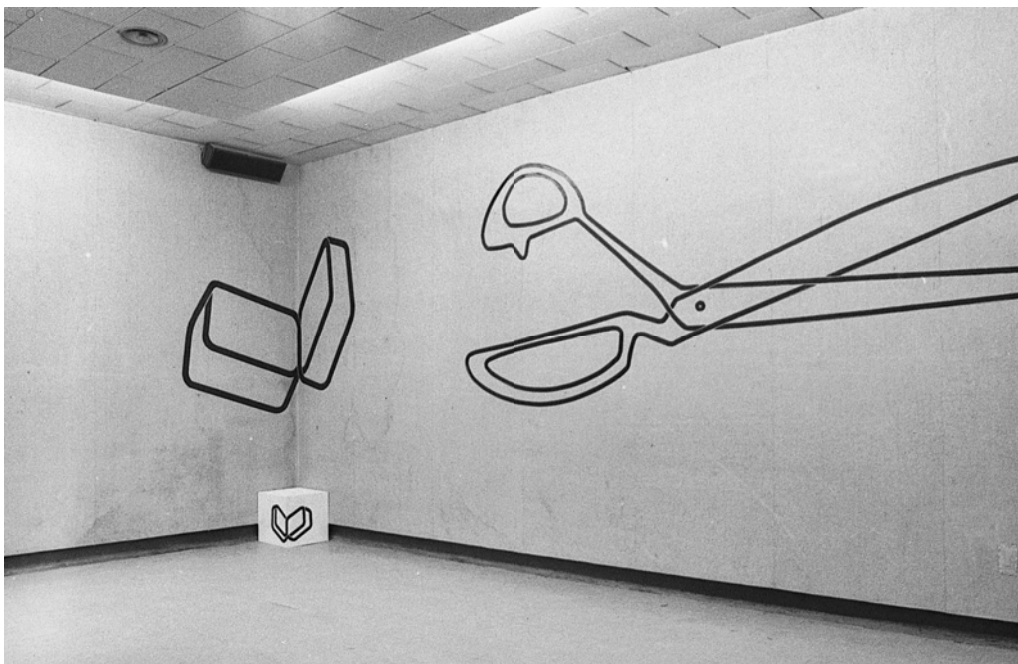
square operation 1982 folding paper black lead 45x45cm





de•veloping / double sides 1997 rice paper 60x60cm, 60x120cm

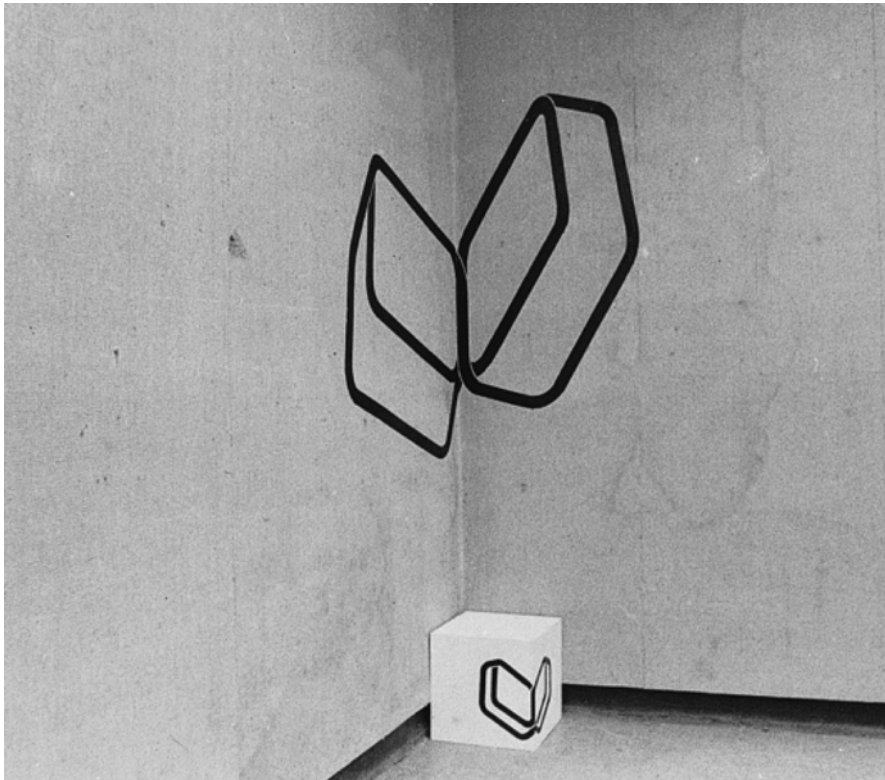
topological—drawing



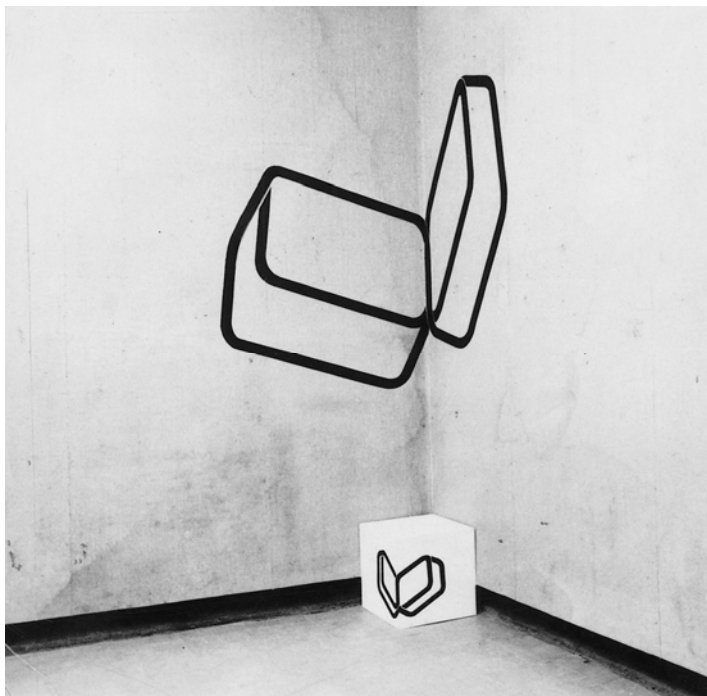
topological drawing 1983 taping on the wall, on the box 800×1600cm



topological drawing 1983–2000 taping on the wall, on the box 800×1600cm



topological drawing 1983 taping on the wall, on the box 800×1600cm



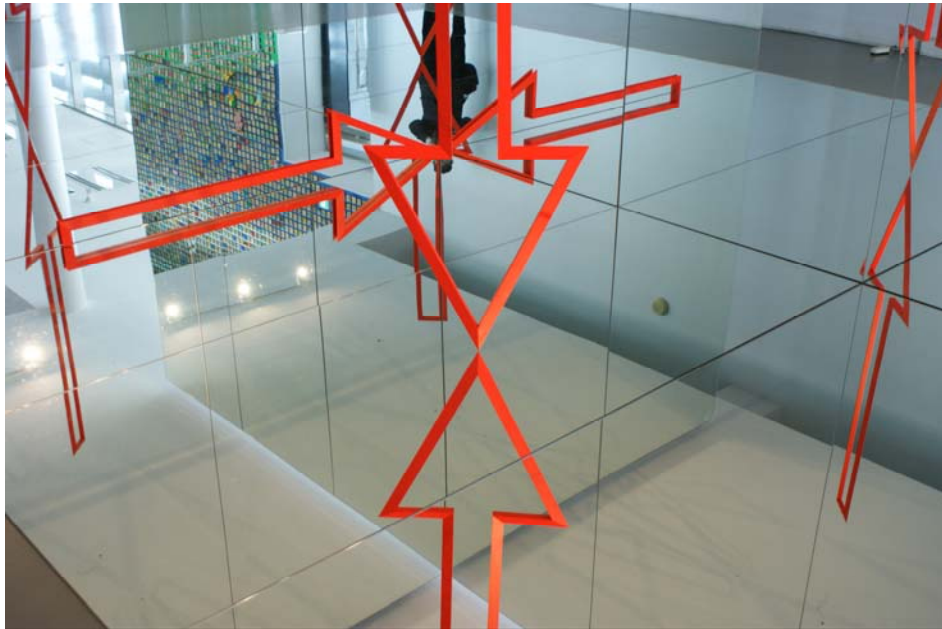
de·veloping silhouette ; silhouette casting



de·veloping ; silhouette casting 1982 p.v.c. pipe, spraied lacquer 200×120cm keum-gang, kong-ju



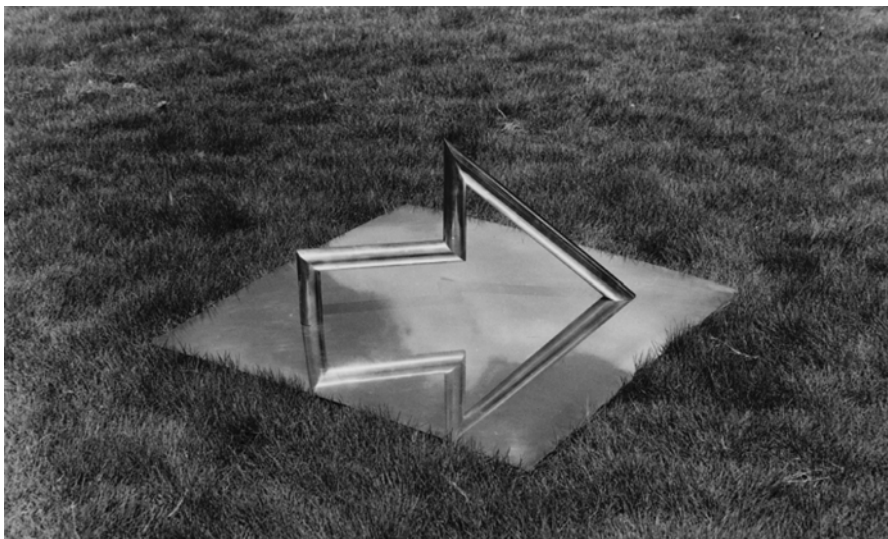
de·veloping ; silhouette casting 1982 p.v.c. pipe, spraied lacquer 50×150cm keum-gang, kong-ju



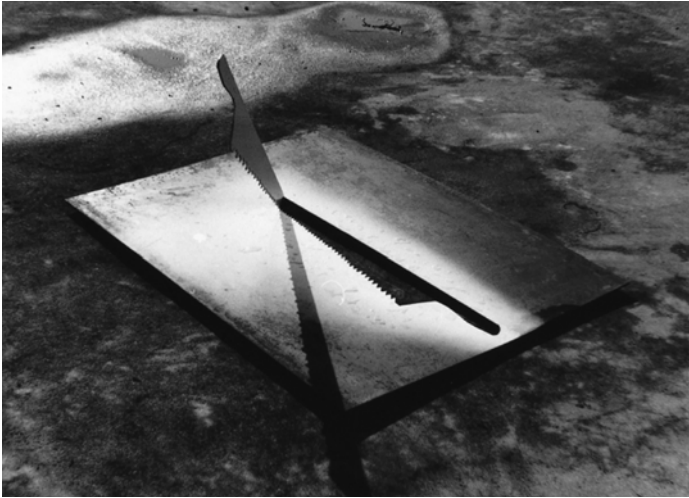
de-veloping ; silhouette casting 2010 clored wood 200x300x300cm

Silhouette Casting

We know the axiom that everything has its shadow. I choose to reverse this seemingly self-evident thesis, and make it evolve so that every shadow produces its own matter. The evolutionary thinking that is illustrated in the means of establishing a shadow comes forth in *Silhouette Casting*, a three-dimensional work produced by no formal manipulation other than simply cutting out from a two-dimensional surface. The transformation from two to three dimensions is no different from the realization of topological material, like the magic of geometric figures. The work does not refer to a shadow's subordinate relationship with an object, but to a dynamic relationship in which the two different dimensions (2D and 3D) imply and overlap each other, and interact and intervene with each other. It also refers to the chronological reversal of cause and effect, such that an effect precedes and produces its cause.



de-veloping ; silhouette casting 1982 brass pipe, brass plate 60×60×30cm



de-veloping ; silhouette casting 1983 iron plate cutting and lifting 90×120×90cm



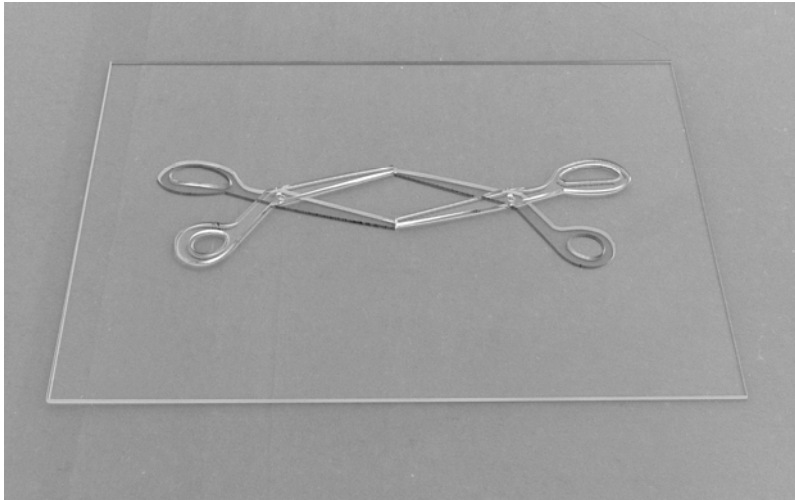
de-veloping ; silhouette casting 1983 iron plate cutting and lifting 90×120×90cm



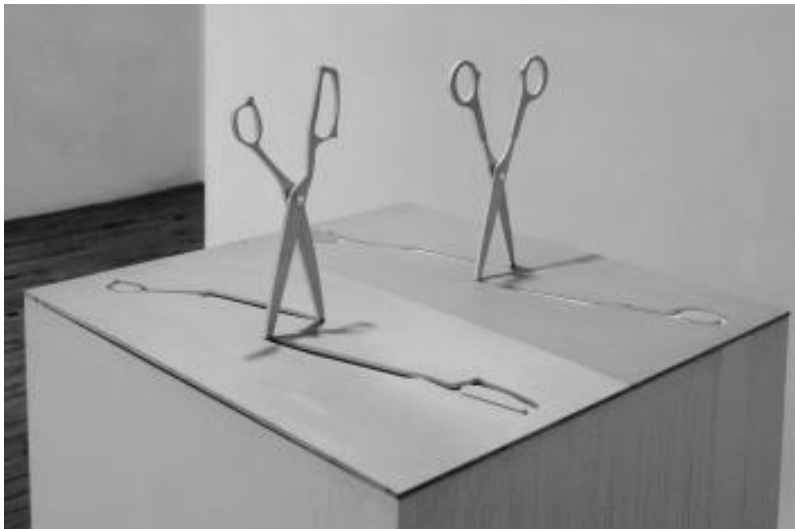
de-veloping ; silhouette casting 1983 iron plate cutting and lifting 60×100×60cm



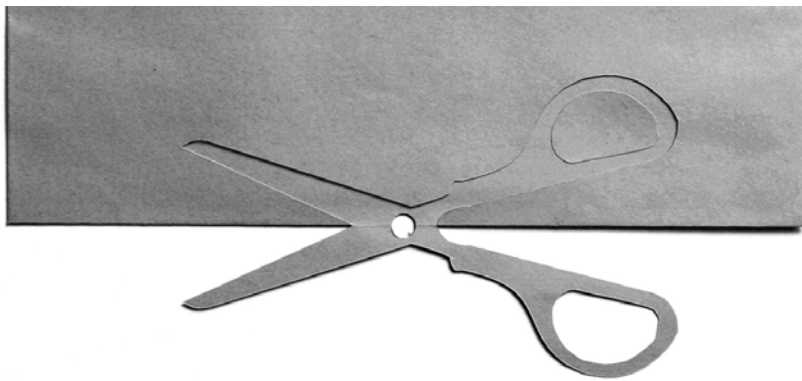
de-veloping ; silhouette casting 1984-2009 철판, cutting-up (위더 젯트 커팅), 2000x2000x5000cm 16t



silhouette casting 1999 transparent acrylic plate cutting and lifting 40×60cm



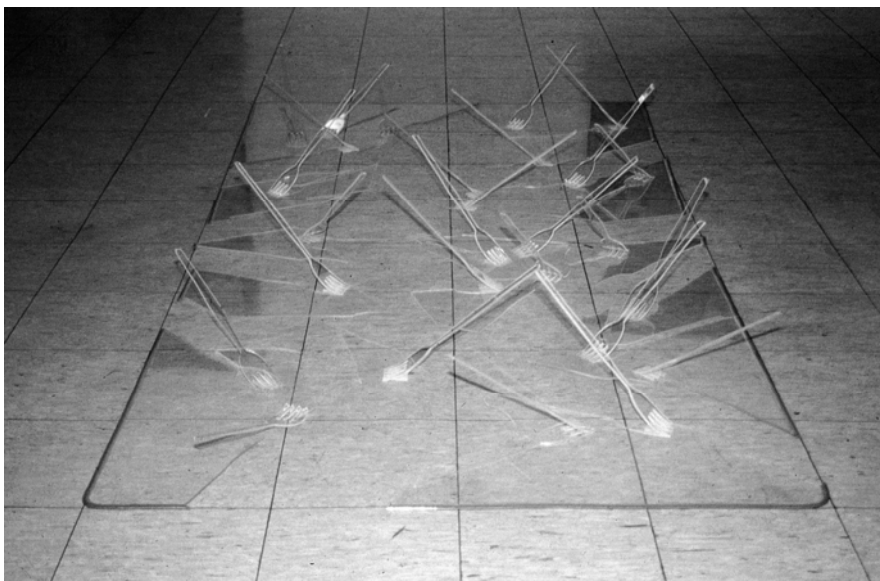
silhouette casting 2010 aluminium plate cutting and lifting 30x60cm each



silhouette casting 1997-2000 종이 봉투, cutting and lifting 18x15cm



de·veloping ; silhouette casting 1999 acrylic plate, cutting and lifting 90x120cm





de-veloping ; silhouette casting 1984 acrylic plate, wood, cutting and lifting 80×80×120cm



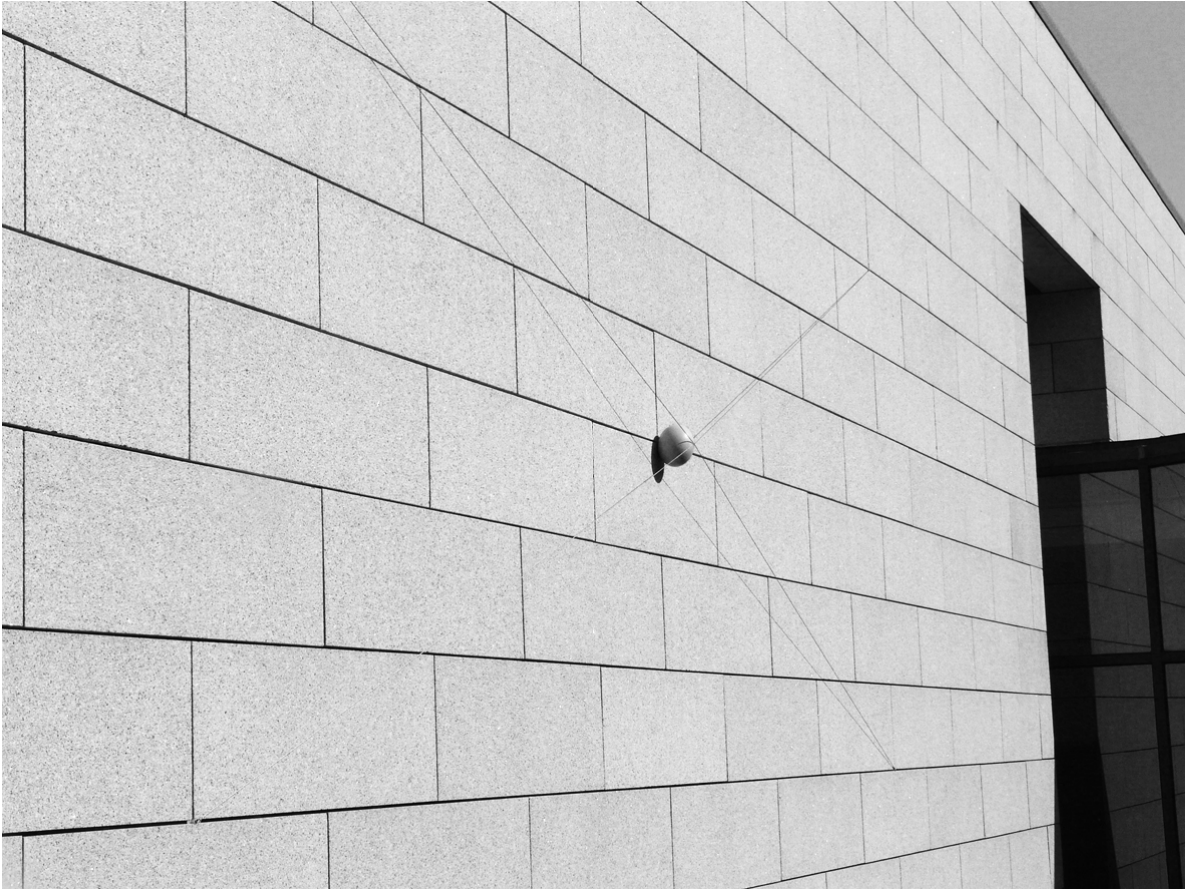
de-veloping ; silhouette casting 1984-1999 water, tray, acrylic plate 40×60×10cm each



para-life

drawing installation

outdoor drawing

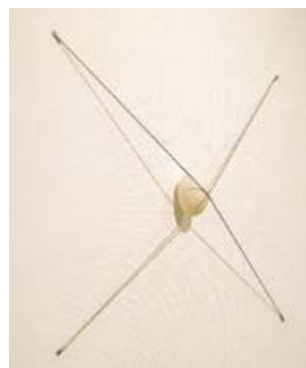
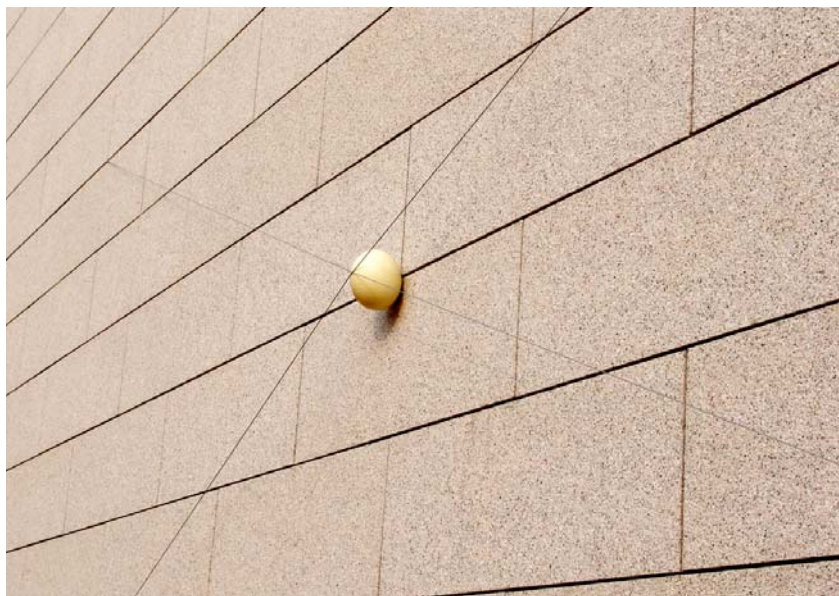


outdoor drawing ; exposing to the sun, south-ward 2006-2007 goose's egg, wire, 900x900cm somamuseum

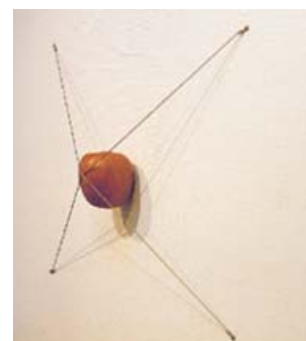
drawing---<being-a place/landscape>

Why, is drawing taken as to be sufficient if it could only draw attention as itself? Do the drawings hold enough function and quality if they could gain attention in their form apart from the message they are giving out?

What about the environment or place that the drawing is in? For instance, what if inside and outside could be swapped? So that it would lead to an attitude to be parasitic on another paralogical condition? Drawing open to winds and rains 1). Or a drawing set facing south and being blessed with enough sunshine so waiting around to be hatched 2). Living on "here and there", so that it could show up whenever and wherever, and making itself harder to be conceived and hiding itself 3), drawing itself becomes a place/landscape. That is the reason why the drawing imitating spiders hides itself anywhere and, abstaining from homogenizing with anything and only floats alone in the air. Just like, a spiderweb..



de-veloping tactiliy 1999 wire,
egg 68×68×6cm



de-veloping tactiliy 1999 wire,
apple 68×68×10cm

here / there, some where

'Here/There', Paralogy of Place Even though my objects are supposed to carry special message to deliver and working with them is fun, its real message seems to lie somewhere else. Here and there, everywhere, nowhere, somewhere, anywhere, etc. Neither this nor that, either this or that, both this and that, and so on--these are the themes underlying my works.

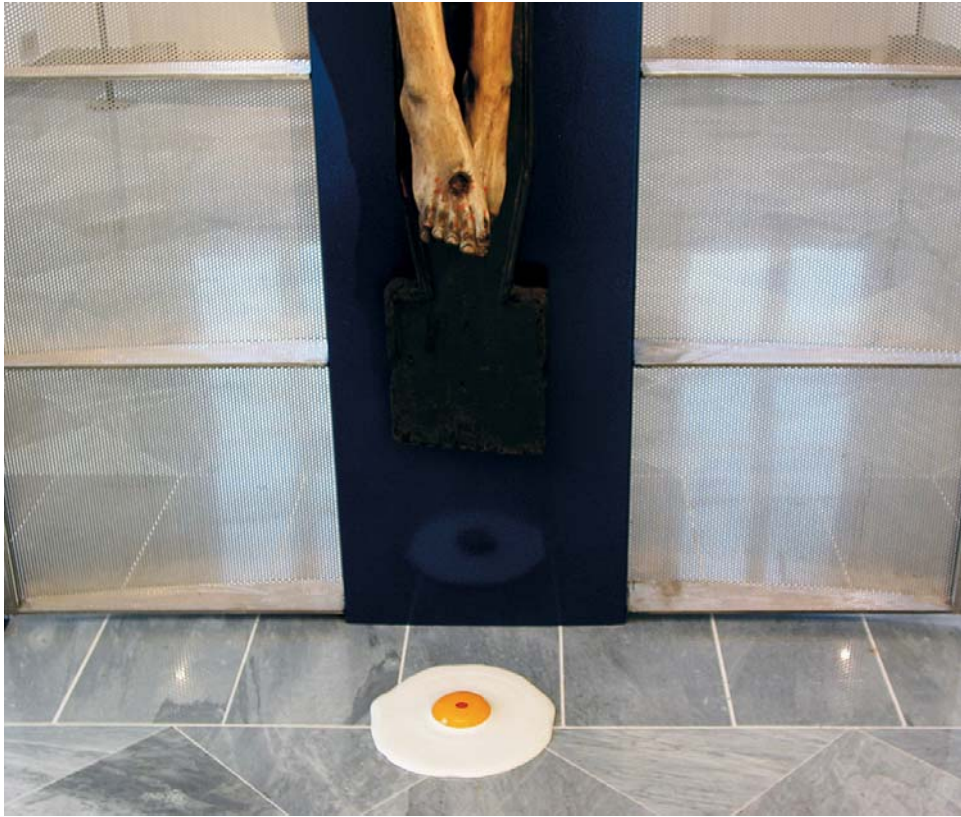


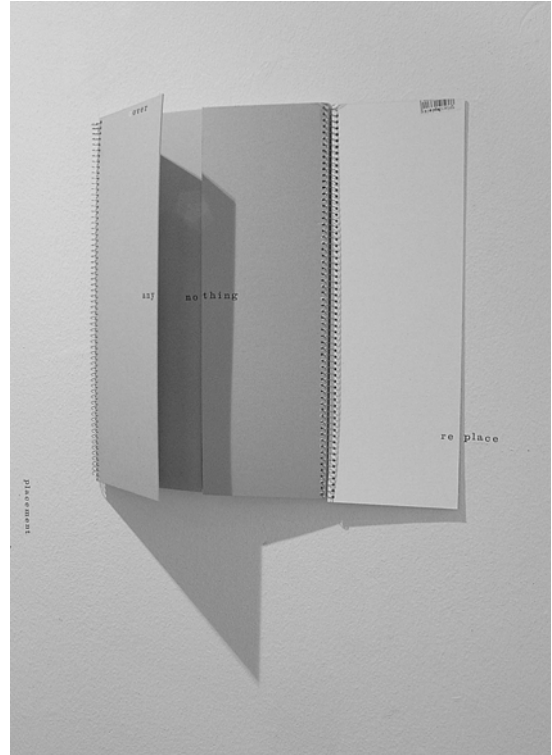
here/there, mushrooms 2000–2009

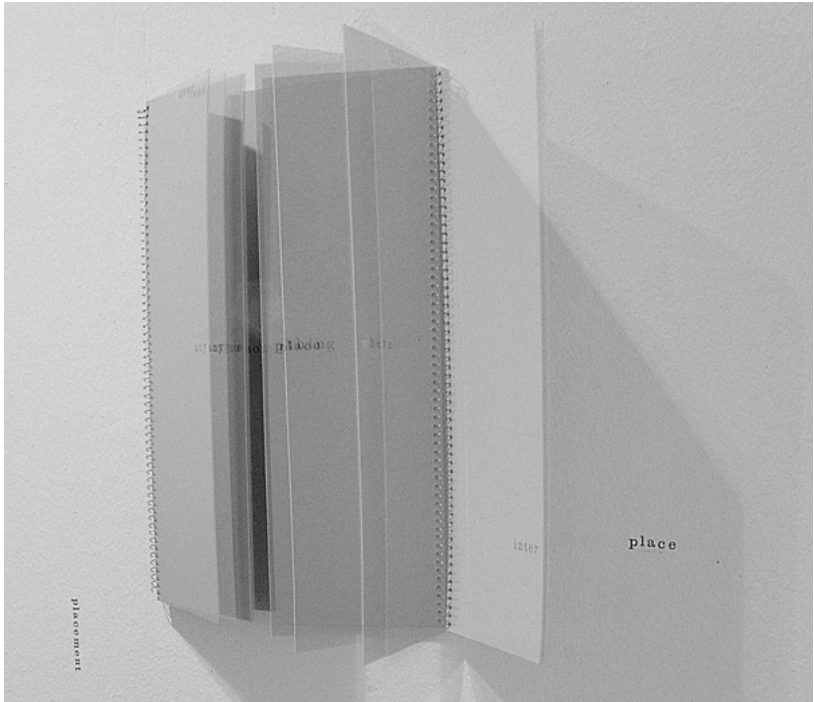


para-site 2003 ceramics installation view "the 2nd biennale of Ceramics in Contemporary Art" in Savona & Albisola, Italy

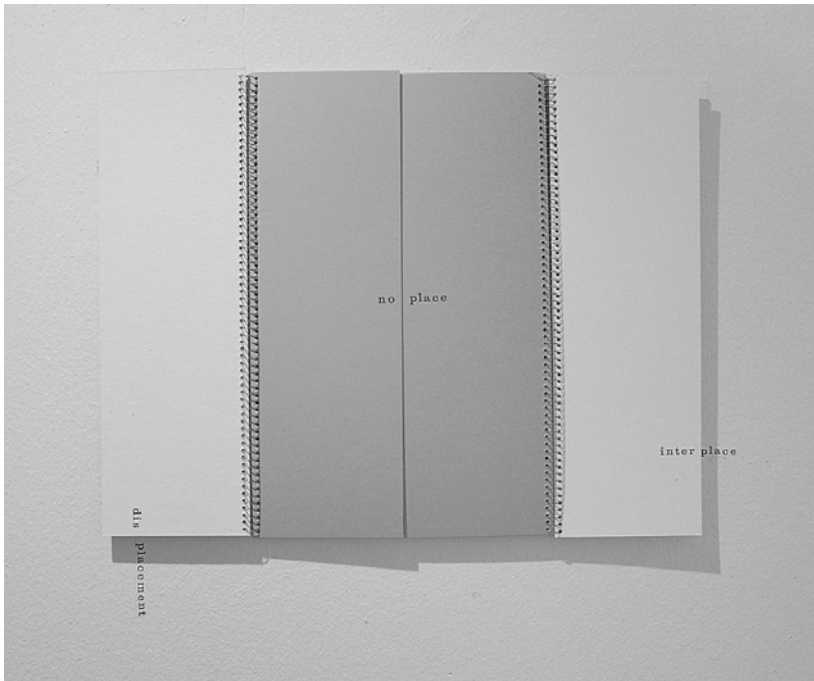








replacement



interplace

displacement

no place

on the meta-pattern

My works, in general, seems to remain in the stage before structure and order take shape (diversified), which are conventional organs of works. Works without organs before taking its final form, or those organs not yet diversified -- this is where I often refer to meta, 'para', or 'ana'.

The implication of 'meta' is manifold in terms of time and space. First of all, it implies 'change(易)' in terms of time, and it also suggests 'before (前)', 'after (後)', and 'beyond (超)' in terms of space. What is interesting here is that the words such as 'before/after' and 'upper/below' as spatial status are reversed when they refer to time. Take '10 years before' for instance. 'Before (前)' literally refers to 'in front' in space, but here, it refers to 'the time of the past' in time. In the same way, in the case of 'after 10 years', 'after(後)' refers to the future, the time in front, while its spatial meaning is the opposite. In other words, 'meta' should be seen as the opposite or the reversal when it refers to time and space. This is why it belongs to meta• morphosis. In this respect, the truth in the Western philosophy is supposed to operate in the absolute space only, because it seems to have developed emphasis only on the spatial aspect of 'meta'. Yet, such truth does not seem to be real. It's because, real truth accompanies reversal and transformation through the various speeds of experience and through reflection and detachment. For example, the novelist and inspirational thinker of our generation, Jorge Luis Borges, argued in his short essay "Kafka and his pioneers":

The characteristics of Kafka were already shown in some pioneering texts even before he existed. However, without his works, those characteristics could not have been recognized, or even existed. It can be said that thanks to Kafka, the pioneers are being perceived in different and sophisticated ways. In this way, therefore, writers 'create' their pioneers in their own ways.

The work changes the concept of our past as well as that of the future. The future changes the past, not vice versa. The "creative" time can flow backward. In this light, as for literary, time flows backward sometimes, reviving time to generate creative past and recreate other cultures. Likewise, I believe that reversibility of meta should be open to both time and space. Therefore, I use the term 'meta•form/meta•mind' or 'meta•sculpture' to imply reversal, transformation and metamorphosis in term of time and space that can be perceived and experienced in the context of life cycle (ecology, physiology).

Paper Casting Works ; Motif & Process

For me, there is nothing new about my work. Yet, neither do I have any notion about the old. The newness, as far as my work is concerned, has nothing to do with the time that is flowing only in one direction.

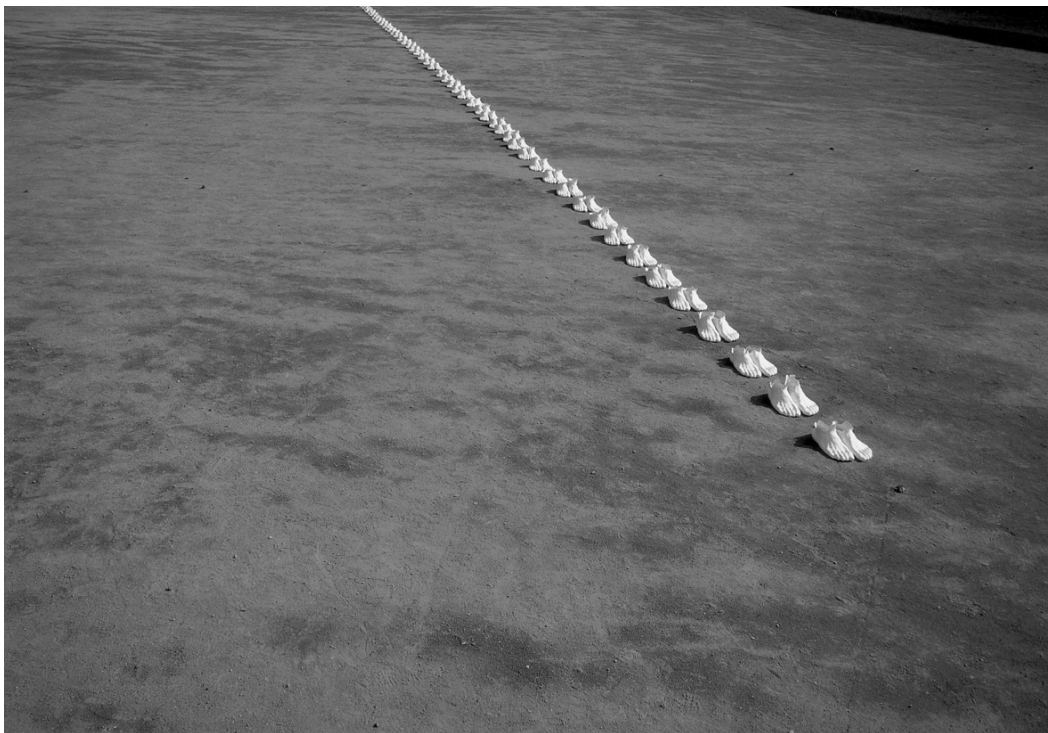
Nothing can be expected of my work that relates to such a linear flow of time. My work, invariably, is something that is simultaneous or something that flows backward, which can be said to be anachronistic. The motif I worked on in my 20s, for example, reappears from time to time in my 40s. It is as if the water flows and permeates through the soil, and again comes out nowhere and spreads out. And then, what interests me disappears even before I notice it, as if waking from a dream. Just like wandering around the multilayered, horizontal flow of time. This is why my work can not premeditated, and not composed of what is clear alone.

Clearness seems attractive to me, and then, it becomes ambiguous and this ambiguity makes me confused, overwhelming all the planning and anticipations I had until then. Sometimes, ambiguity follows behind me and some other times, it goes ahead of me. Therefore, clearness and ambiguity do not conflict with each other, but, on the contrary, interact with each other, ultimately leading to a creation of metamorphosis just like the clouds. This makes it difficult to talk about maturity of my work in terms of time.

I even go so far as to try to delay the conclusion indefinitely through distortion and repetition that deviate from the shortest distance between beginning and ending (efficiency of cause and effect). As if being half awake and half sleep—my life probably affects my dream, yet, my dream also seems to affect my life. Life will go on with thoughts inside, but also, thoughts have life inside.



homage to Richard Long 1993. paper clay. 600×600cm



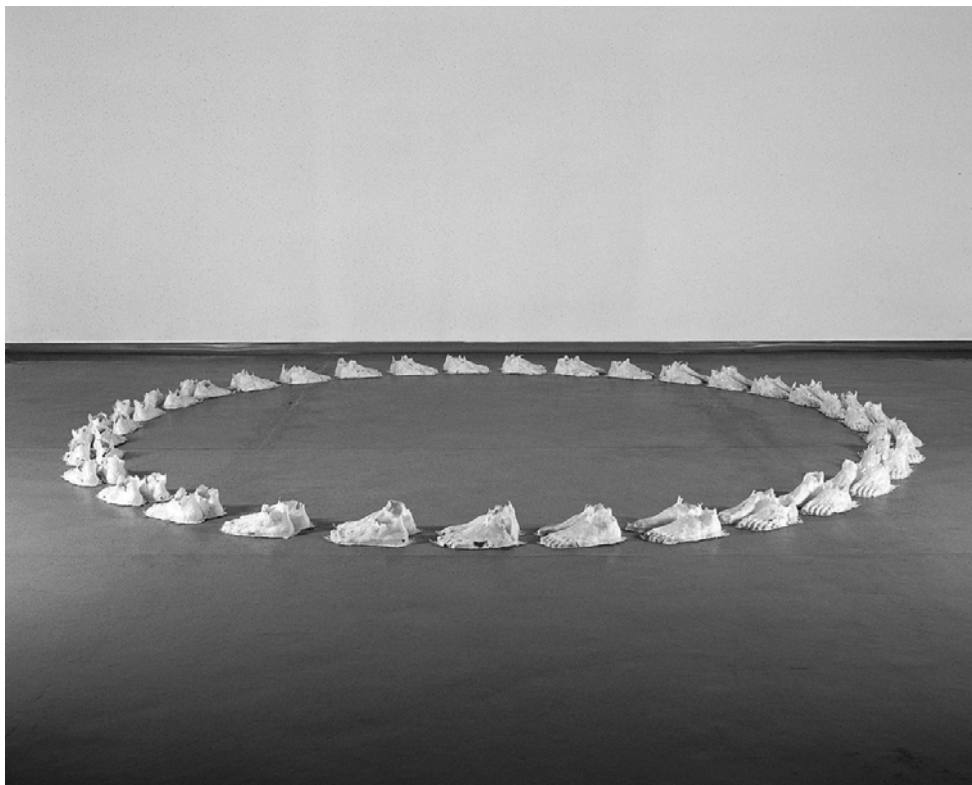
homage to Carl Andre 1993. paper clay. 2200x20cm



homage to Richard Long 1995. rice paper casting. 160x800cm



detitled 1995 rice paper casting 400x400cm



homage to Richard Long 2000 rice paper casting 300×300cm





de-titled 1997 rice paper casting 800×800cm



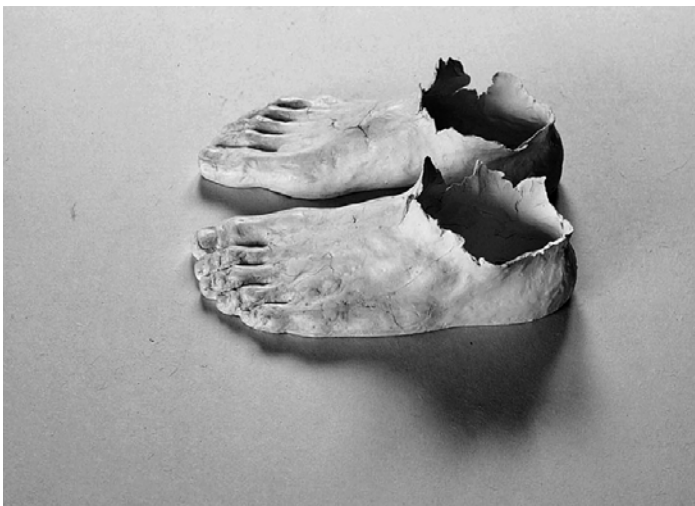
Anachronism: Paralogy of Speed

In general, there is a motivation to work, however, as for me, how the work progress generates the motivation. In other words, the causes follow their effects. Even in relation to the law of cause and effect, time does not always flow in one direction. The effects give birth to their causes, creating different paralogy of speed.



Foot Work Process

This is not life-casting. It is because, life-casting can produce work, which is diminished in size and too plain, making it look ugly or not real. Life-casting can be ineffective in making things look natural. Naturally occurring objects can possibly look less natural than the work that went through sculptural treatment. Looking natural lies in letting things be the way they are, but at the same time, 'looking' natural should be intended to do so. In other words, randomness does not mean to leave something unattended or to deal with it carelessly, but there should be something intended about randomness. Therefore, where people perceive and live, nature will no longer exist in itself, but it will be found only where I try look for. For me, the same is true for the vanity of temporality, and transience of time. Even though everything is temporal, the concept can produce motif of experience depending on what situation and where it is perceived and how it is expressed. Being natural and being artificial, or nature and culture, this paradoxical logic of evolution, and seeing them as concepts in harmony not in confrontation with each other, this is what the law of life is all about.



performance—drawing installation ; Out of the Boundary of Concept



art project in dessau/germany summer 2007

rainbow mapping project, Dessau, summer 2007

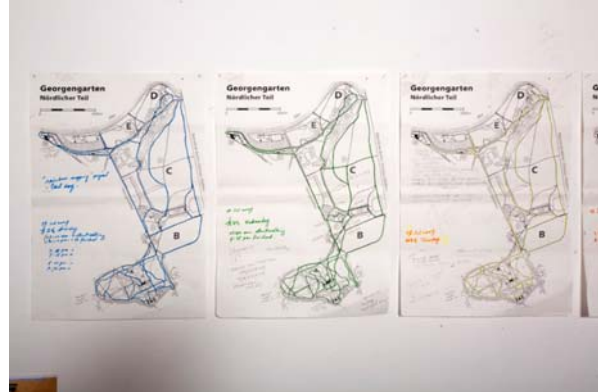
BIO—ESTHETICS : Out of the Boundary of Concept – artless/mindless/conceptless

Walking ; being—a walking machine or, being—a map, being—a road and —

What was the energy that made me walk for 4–5 hours a day all week? Well, I naturally like walking. It is something good enough as it is – it does not require being bound to any prepared attitude nor objectives. That is, quoting Richard Long's witty remark, walking that can “just do without any techniques”. Walking is like performing with oneself and one's basic instincts in the view that the only thing required is one's own body, hence enabling everyone to indulge, as it does not require any material, particular disposition nor pondering. In other words, it can be a relaxation, exercise, means to flourish our speculation and concentrate our mind and eliminate conceptual thoughts. Such complex function presents us with new direction of contemplation in a way that it does not subordinate us to a certain frame of concepts. This un—subjective “incident” called walking awakens our bodily senses to activate which contrast against incompetence of concepts. Above all, walking functions in both ways— tiring us and building energy for us at the same time. Anyway, Walking outside of the boundaries of perception which binds us in our daily life means preparing new body—sense to feel the world.



art project in dessau/germany summer 2007



art project in dessau/germany summer 2007

When I get back to daily life from walking, I seem to be the same, but during the process of my walk, I greet my infinite possibilities – inspirations that can change me by letting me become somewhat different “being” – apart from all the subjects. If the condition how it was created within karma is as interesting as a work of art itself, there can be people who consider the “bio-system” which created such karma more dearly. There lied the reason why I reminded myself of the question “What is an artistic life” when I was invited to Dessau. We come across the term “Artistic mind” quite often. But what about the expression “Artistic body”? Doesn't it sound a bit bizarre? Why? If artistic mind can exist, artistic body—which is a medium connecting the field enabling artistic life and karma delicately—should too, exist. Even only for few moments. As a matter of fact, my project begins from the ‘karma’ which brought me to an eco-cultural and historical place named <Georgium Garden>. The work condition given for me here enabled me to do anything and yet forbid me to do anything—that is, there lied whole lot of biological conditions to respect. It was based on the tranquil and yet persistent will and attitude my host Johanna Bartl, which respects historical sites and natural ecological rhythm as a precious and interesting culture-artistic condition and plans to save the local environment into some aesthetic practice. For I had heard how she was working on her project even since I was in Korea, her will really came into the mind. I too, supported her conditions and approached with much interest. Influenced by Johanna's attitude, I conjured up a term ‘Realization of Bio-aesthetics’ to describe such project. Not only because most of my works until now were all so distant from conditions such as studios or commercial galleries provide, I was already interested in matters like how a <PLACE> is being “conditioned”. However, what I consequently practised here was because that I was in a state of ‘void’ as I had done a lot and yet there was nothing done—which was the exact condition the host wanted. That also matched karma which matches well with the preservative quality of historical Georgium Garden. In other words, it might be possible to say that I was stole a glance at the gap between ‘nothing’ and ‘void’. On the evening when my family arrived in Dessau, the calm evening sky was decorated with sonorous rainbow far away at the corner of the southern sky. We cheered with joy since it felt as if it was welcoming the karma that took us there and our little family. When I made up my mind to draw on the theme of ‘7 Days of Walk’ at Georgium park, I remembered that very rainbow. The karma that I felt while walking the path along the Georgium Garden was historical and socio-cultural itself, and I drew the map of fantastic landscape where the karma became the rainbow. The reason that I was impressed and admired this year's programme <PLACES, JOURNEYS, IMAGES/PICTURES>—which is one of the projects planned by an artist named Johanna Bartl who moved to the city as she cared and loved the bio-design of the historical garden so dearly and sincerely practised artistic projects dedicated to public sites lonesomely but consistently—met the bio-aspect of my body.

At last my body becomes a machine in the ways of Deleuze/Gatari. A machine that walks. My body becomes an animal that walks, a path, a map and eventually a rainbow. My body escapes my subject and becomes a possibility for all walks. Body transforms into antennae to sense the walk. Sense with walk. My body becomes the world, the history, the mode of life in this garden. To put it in words, my body becomes my otherness. Experiencing otherness, different velocity of bio-life, repetition-continuance which is different from what my body experienced only for myself. On the process, I become a bio-life without concepts, boundaries, effects, rewards, objectives. A walk that becomes a walk which comes before the conflict of my body and mind. Holding the justification of walking seven days(one week) took seven colours, I walk Georgium Garden as a hallucination which coloured the paths with various colours. I am walking and hope for that the walk to not to trespass through the brain but be the result of direct operation of nerve system. I walk between shades and sunshines. That is, I walk the path in different colours each day.



Rainbow Mapping Project in Dessau

7 colored threads on canvas fixed with fine pins
162x130cm



art project in dessau/germany summer 2007

The body becomes the sense of the walk itself, and each step wholly becomes the mind and the body. Walking until the moment comes. The moment when my body secedes the perception system and give the start sign to the nerve system directly. The moment when the subject escapes and walk becomes nothing but a sense of violence. I am only a absurd gait itself. Infinite gait walks as the other of significance and efficiency shun the pursuit of identicalization followed by rationality. Opposing communication and going in advance of the meanings, "walk" becomes otherness that is not urgent. Walk exists outside of signifying and tries to communicate with the society by alienating oneself from the society ceaselessly. It just tries to sense and organize surplus senses which cannot be conceptualized differently through the act of walk. That is to release the flow of paralogical and unreasonable senses far across the concept through "walk-being a path" ; "walk-being a rainbow".



2007. myung -seop hong

phobia

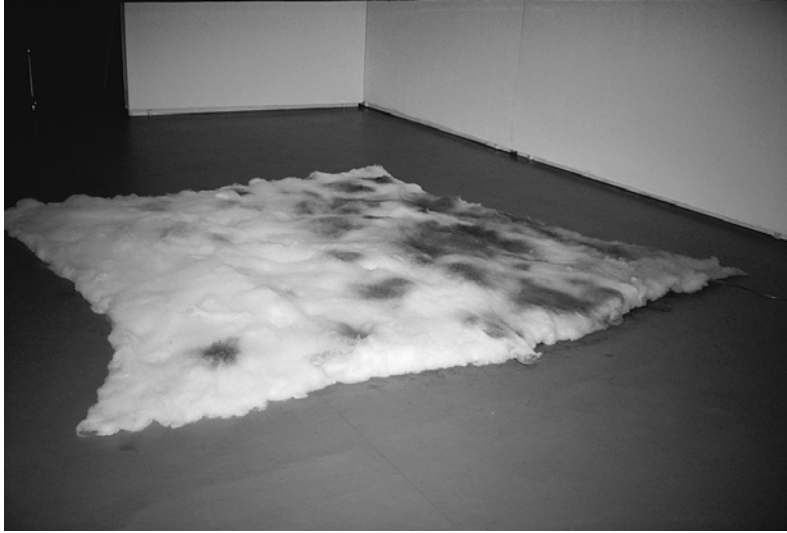


Dualism or double-aspect (?) of phobia; co-existence/polar opposite might probably exist in one body a doubt about fixation of symptoms; claustrophobia and agoraphobia might come in pairs. Or, symptoms could not probably be conceptualized as a fixed reaction in terms of a singular meaning of a noun.

Self-banishment

My primary school days at the Japanese-style wooden house in the Japanese colonial era. Hiding in a closet and the secret memory; locking myself up in the small dark space and the suffocating sense of secrecy, and the first experience of masturbation in the confinement. A creeping thrill is overlapped with a sense of guilt. The simultaneous occurrence of the sense of isolation and of relief, comfort of closeness and masturbation, and gloominess and peacefulness. The suffocating pressure of the tight space is overlapped with the relief as if in the womb, leading to a secret pleasure accompanied by the uneasiness toward exposure and the nauseating shortness of breath.

A scar of birth? Or, overlapping with the first anxiety of cutting off from the labor pains and the comfort of the womb? The first memory of unconsciousness deriving from the violent pains of labor, shortness of breath and the frustration by being extracted from the womb; just like those cursed and turned into pigs by Circe and had to remember that they once used to be human beings, frustrations of oblivion.



the weight of breath 1999 cotton, pigment powder, AC motor (rpm16–36) 2000x2000x20cm



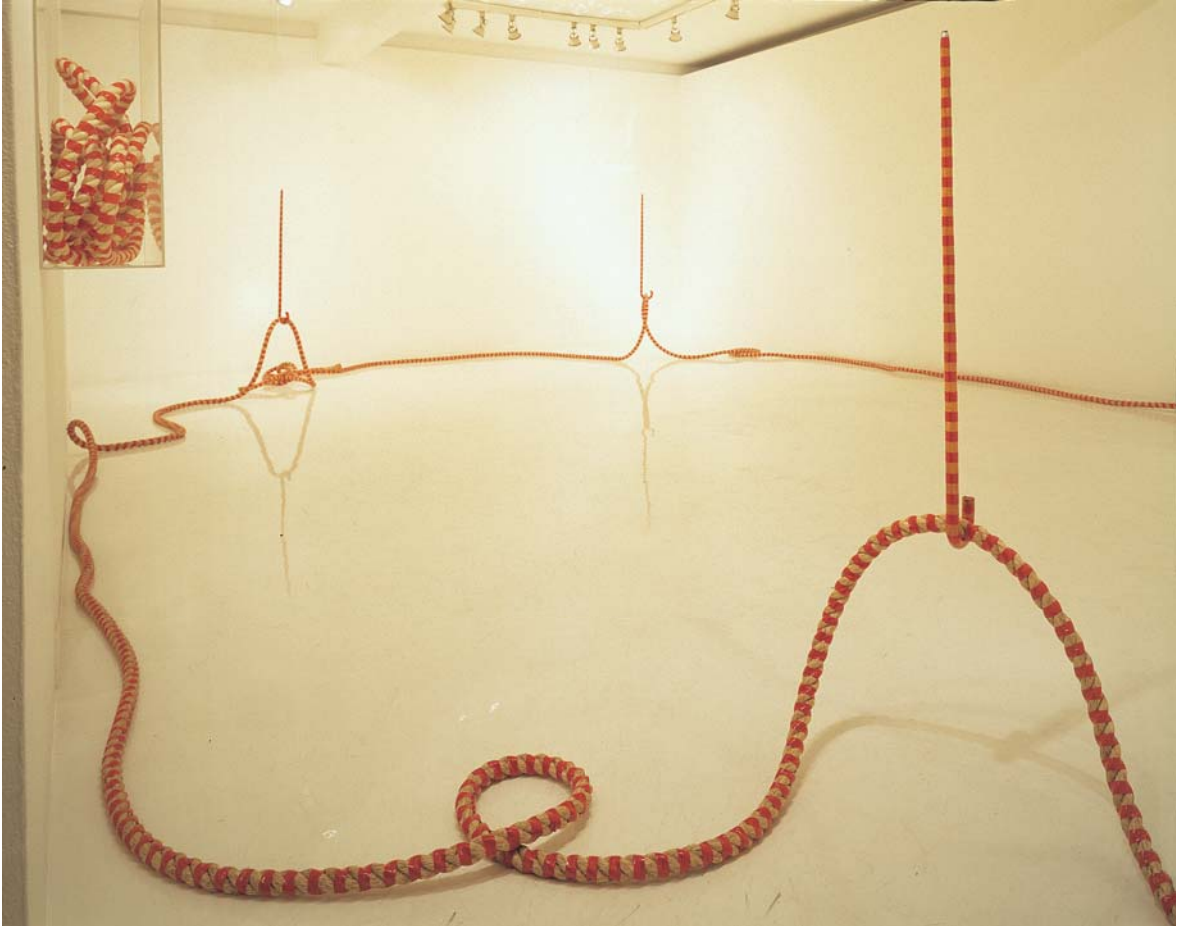
Skin Breathing/Skin Suffering from Shortness of Breath The skin

the veil that is the fundamental device that differentiates me in the world the hyper fragility and anxiety, like a balloon just about to blow up. The skin, the first and the last fortress, the mask hairs, clothing, gloves, hats that lie on the continuation of simultaneousness and double—aspect of anxiety and protection. Anxiety toward the skin grows into anxiety toward hairs.

Will toward hairs; paranoia about the need of hairs, yearning for thick hairs, paranoia about hairs falling out, which spreads into separation from mother and which spreads into paranoia about removing of a hat.

para·biology ; 이반의 생물학

Like a snake



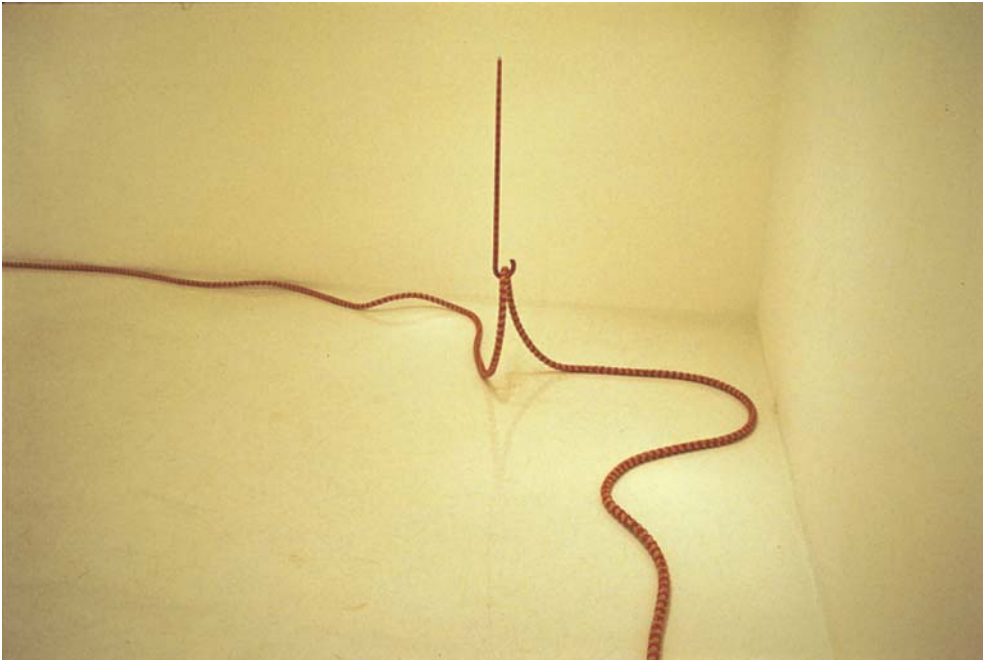
like a snake 1994 tape, rope, sticks 260x1200x720cm

“Without the agony for the transience, memory would not be needed.” (Regis Debray)

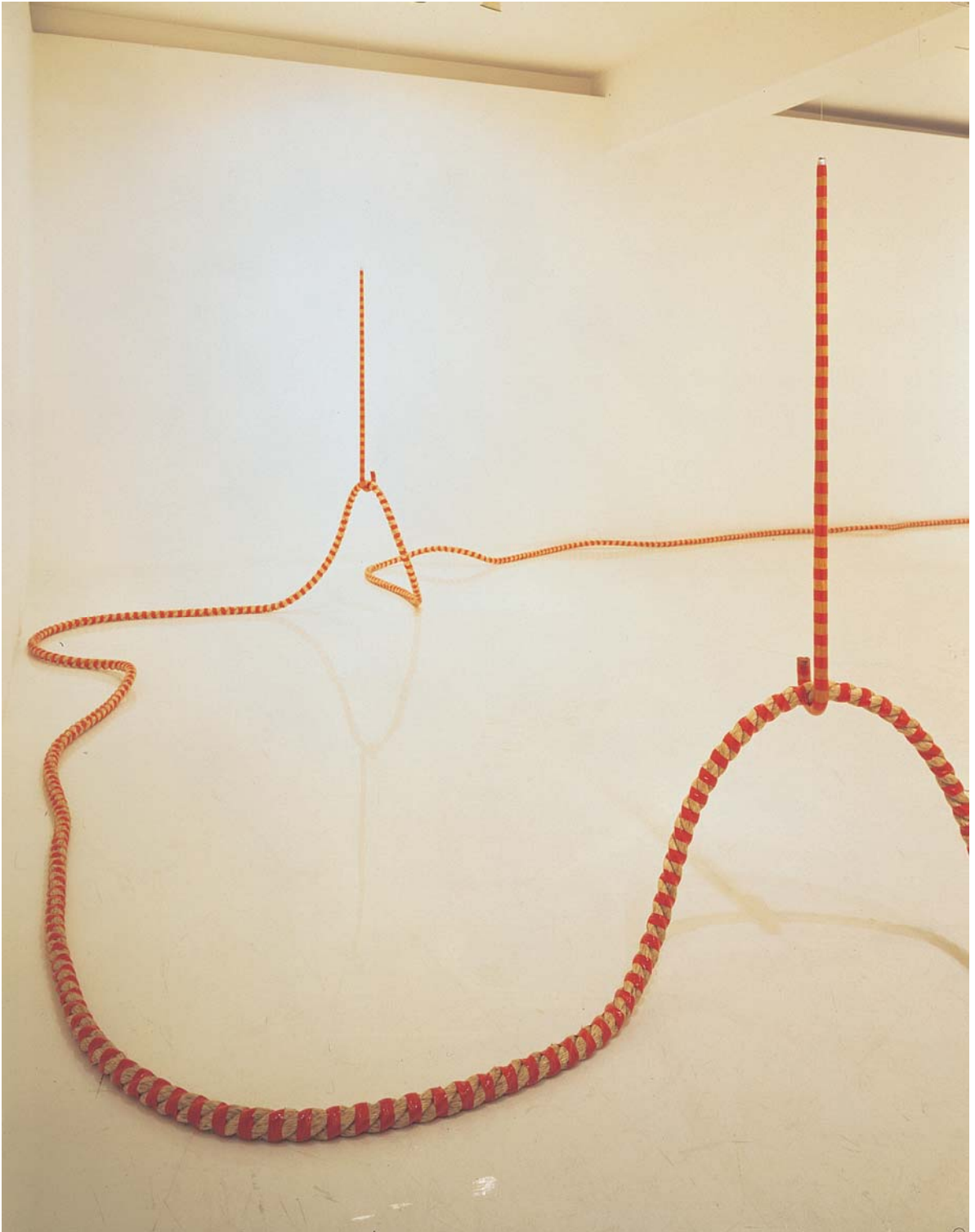
If representation is capable of impressing us, from where does the emotion come from? For every mortal creature that is confronting the natural phenomenon, the death, representation comes as a mental compensation or an impression like a restoration of life. Between life and death, image functions as a memory of representation and an image of embalment. Neither presence nor absence, imago already appears as simulacrum at the beginning of the funeral. ‘As-if’, ‘Als ob’. Strange parameters assuming both the same and the different at the same time...

Therefore, image in itself is the sanctification of the impossible and is, at the same time, admired and worshiped as mimicry of the possible, either concealing or revealing the sign of the impossible and the possible.





as if... 1994 tape, rope dimensions variable



para-biology 이반의 생물학

the politics of mimicry



mimicking the mimicry 1996 colouring on umbrella

Mimicking the Mimicry: The Politics of Image One of the subjects that have interested me was the zebra pattern (camouflage pattern-mimicry, protective color). I've seen them as 'the politics of life', 'the sociology of image', or 'the ecology of image' and interaction between them.

Camouflage (偽裝, 迷彩); Military uniform- the animal print; Camouflage: the spot pattern of the military equipment in the battlefield. My life mimics the life I am anxious about and dream of. Mimic before the mimic, mimic after the mimic.



The Politics of Zebra

Camouflage Warning pattern (image of being), concealing pattern (image of non-being), camouflage pattern (image of mimicry). The politics of zebra pattern makes no distinction between being, non-being and mimicry, proving elusiveness of being. Everything becomes simulacres, which is mimicking the mimicry. The zebra-pattern republic is opened up through the politics of image before being closed through the politics of camouflage. Note: Most of the creatures taking on warning colors have venom, but quite a few that have no venom camouflage themselves with such colors. In other words, they are camouflaging themselves as the image of the other of the other...

Exhibition Plan

The works can be arranged and installed wherever and whenever as intended, whether inside or outside of the exhibition hall, or in the veranda. And they are displayed in a wide spectrum of locations through cutting in, parasitizing, hanging, lying across, resting on, piling up, and proceeding and hiding.

Materials & Techniques

Bring zebra-pattern clothes, leaf mold, saw dust, cotton, and so on to where it will be exhibited to begin work or bring them after work has been proceeded to some extent. Have the plants cultivated beforehand and the plants cultivated at the site grow on the zebra-pattern clothes or transplant them.



mimiking the mimicry 2000-01 colouring on umbrella dimensions



동충하초 ; cordyceps project

The Politics of Mimicry and Anamorphosis of Parasitism *Cordyceps: Literally refers to being a worm during winter and being a plant during summer. The name cordyceps is given for its special combination of animal and plant characteristics. The 'cordyceps' fungus is parasitic on the insect larvae and grows gradually by absorbing nutrients of its host. The word 'cordyceps' can be used as a metaphor. It implies 'winter and summer', which represents circulation of yin and yang, and confrontation of seasons; the polar opposite and harmony; suggestive of the dual concept of life and death constituting one body. Just like being impossible to place a greater value on one side or the other, just like encompassing, and thereby neutralizing alienation and confrontation, and denial and compromise, there is a will in search of horizontality like flowing water. It harbors a dream of deviation, not seeking contentment, or constancy. While embracing the alienation on earth, there is a ceaseless flow toward wider and lower.

The Boundaries between Animals and Plants

Animals are living organism, and in this sense, they seem to possess, even beyond countering, the properties of plants that are inherently opposite to them. They include hair, fingernail, toenail, teeth, wen, wart, dark spots, freckles, discoloration, etc., and further the bones— all of them are traits belonging to plants: Animals grow like plants and it is inherently impossible to exclude traits of plants. This can be called 'paralogy of biology'

The Chicken-Egg Problem -冬鷄 -夏卵

As the chicken turns to the positive(陽), the eggs turn to the negative(陰), and now the eggs desire to become chickens, turning to the positive(陽). Red is monkey's ass, (hence) an apple is red, (hence) delicious is the apple, (hence)•



like a cordyceps 2000 plants, patterned cloth installation view

Intersection of the Reality (Revelation 現 – Concealment 實) : Cordyceps Series

This is real (plants are growing), while this is also a simulation (they do not exist or create an impossible situation). Just like the udambara (優曇婆羅) flower, never seen before, something hidden, an analogy of imagination through the real or replacing of imagination with the real, and thereby becoming a representation of intersection between being and non-being, so can be neither true nor false, a part of symbolism?

Intersection of Revelation (現) – Concealment (實)

As revelation (現) appears, turning to Yang (陽), concealment (實) sinks into the shade, turning to Yin (陰). Cordyceps (冬蟲夏草) As the summer starts in earnest, turning to yang (陽), the winter falls into the shade, turning to yin (陰). As worms become active, turning to yang (陽), plants turn to yin (陰). And the worms die, turning to yin (陰), the plants grow on the carcass, turning again to yang (陽).

What is your identity? : What is identity all about? Circulation of identity, illusion of identity, myth of identity.

What am I yearning for through my work? To me, exhibition is, invariably, an (self-imposed) opportunity to ponder upon this question.



Looking at each other—resembling each other—mimicking each other (becoming similar/belonging to each other)—mimicking the mimicry—becoming a mirror to each other—symmetrical vision— reflecting of each other, like the two chimney boys of the Talmud—reflecting of the reflected—turning inside out—sharing with each other—symmetry—symmetry of destiny —symmetry of the mimicry I am interested in symmetry and ceaseless mimicking of the mimicry through looking at each other and symmetrical images that repeatedly representing the represented. This is like conceiving within itself what is to be represented. And this is where representation comes before what is represented, and the polar opposite and harmony exist together. This is what can be found in the zebra pattern—my paper casting works... cordyceps...



Camouflage/disguise from a plant to an animal

We cannot ask why some organisms adopt patterns of camouflage, because every feature of the camouflage pattern is the inherent *raison d'être* of the organisms. Seductive patterns made from the fatal camouflage pattern and color. The beauty of flowers transformed into camouflage, radiating temptation through poisonous colors and patterns. These toxic colors take advantage of an organism's insane beauty with splendid images, and the poisonous colors are always and everywhere parasitic on other forms of life. They seduce death with hallucinatory images. For me, flowers are images of death and hallucination, which assess the potency of aesthetic toxicity. In the same context, I also feel that the mechanism of photography is a technique for embalming reality within simulacra of death, with a distinctly hallucinatory nature. "Paolo Fabbri argued that such organisms' extraordinary methods of concealment represent a highly semiotic strategy by which one becomes the 'Other,' and at the same time, it exemplifies the semiotics of manipulation by efficiently disturbing perception of the 'Other'...[Thus,] he announced his idea of 'bio-semiotics,' and declared that the semiotics of the future must emphasize the phenomena of camouflage and concealment that every organism carries out in order to survive."

(Kim Seongdo, October 11, 2011, Kyosu Newspaper)



like a cordyceps 2001 plants, patterned cloth installation view

Winter Version Summer of 2001 The Chicken-Egg Problem 冬鷄 - 夏卵

Mimic After The Mimic / Mimic Before The Mimic

Transgression of Artist Assuming that reality (現實) is made up of two aspects of being revealed (現) and being concealed (實), we can say that reality is the composition of what is seen and what is not. We have a strong longing for and curiosity about what is not seen or what cannot be seen, but at the same time, we have a strong resistance against them—a resistance to the new. It is because, in a real sense, the newness always creates disruption of epistemology. The newness has two-fold implications, in that it is desired for as a value but at the same time it invites defiance out of fear of discontinuation of perception. Transgression (of the beauty) against the ugliness, transgression (of the ugliness) against the beauty.

Shedding Works

Transformation in Working Process I don't remember exactly when it was, but whenever summer arrives, I come to deal with water as a motif for my work. These days, I plant a garden, feeling the soil and water. Just like we long for forests, mountains and water in summer, so do the materials and motif of my work. I wander around the forest looking for some plants, or search the garden, as if rummaging through the bookstore, as if visiting the atelier. When the sweltering summer arrives, I take oriental medicine or herbs occasionally. This offers the relief from the heat, creating the circulation and reversal of Yin and Yang. As with changing clothes or shedding hair as season changes, I change my work.

Yi-hyeun-ryeong Bi-hyeun-ryeong (耳懸鈴鼻懸鈴)

Metamorphosis of Parameters For my work, neither place nor time exists as the only substance. Instead, just like yi-hyeun-ryeong, bi-hyeun-ryeong, being amorphous or the continuous metamorphosis is what count. When self-reference, or self-identification is not present, everything is capable of becoming anything---such anamorphosis of norms.

Being capable of representing, seeming represented, deceiving representation, in discordance with representation, dismantling representation, being anything, yet, being nothing, and because of this, can not be the representation of the whole, or overturning all those directing and those being directed over and over again, and in this confusion of anagrams and anamorphoses, our eyes can be blind more than any other organs of our body.



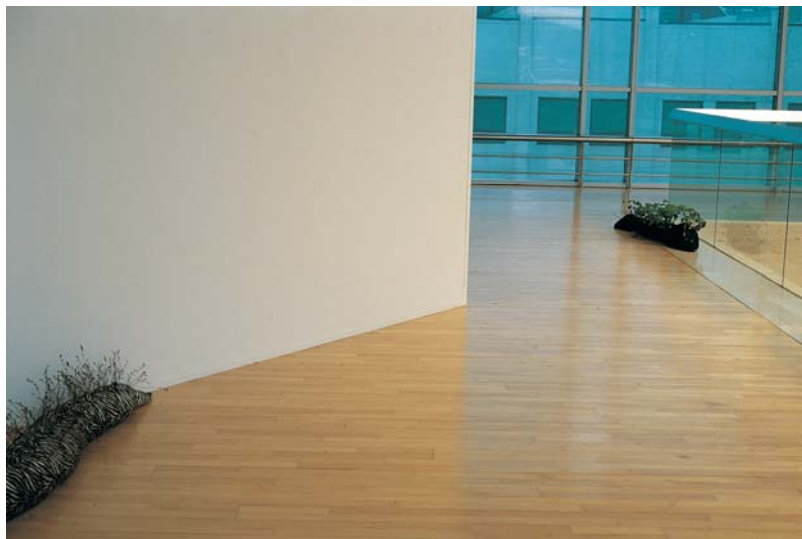
like a cordyceps 2001 plants, patterned cloth



like a cordyceps 2001 plants, patterned cloth 30×180×40cm each

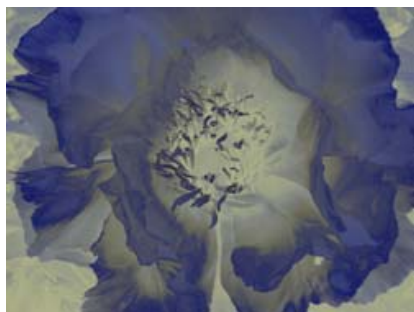


like a cordyceps 2001 plants, patterned cloth 30×180×40cm each



poison / toxication

blue toxication



peony blossoms, c-print, 110x 76cm, 2006-7

from the Series <poison/toxication>

'as if like, - '

Again comes the points of seduction, fascinating but lethal camouflaging pattern and colour appearance of the living and the enticing patterns woven. The generality of beauty that flowers hold employs as a host hiding the toxic colours and patterns, or reversed weakness, splendid but insane organisms and spread the toxic colours to live upon parasites anywhere at all times. Luring death with the hallucinating image and being the toxic and beautiful image itself.

When one is toxic, it means that it manages to seduce us so bad we cannot escape from its palm. If it did not possess such charming toxicity, who would throw themselves into the trap so impatiently? For me, flowers represent the image of death and illusion testing the might of aesthetic toxicity. For me as well, photography is a means enabling me to preserve such reality into hallucinating simulacra of death.

Ambivalence between the poison and cure, that of images of flowers or toxins held within living organisms, paradoxically lure our eyes.

Is it due to the fact that the toxins represent or being parasitic upon beauty? or is it because the beauty camouflages or even conceals itself within the image of toxication? If the representation of image can impress people, where does the strong emotion of representation originate from? All the impermanent phases of the living—that is, the transience and paradoxically, the world of death—the image of representation comes as an impression or compensation of spiritualism in the battle. Between life and death, image takes the role of being the memory of representation and image of a preservation.

Not settling in either existence nor absence, imago already shows itself through simulacra from the beginning of the funeral.

'as if like, - ', bizarre measures which assume similarity and difference

Simultaneously—hence the image is itself a consecration to the impossibility and is idolized and praised as being a possible resemblance (mimicry). Those reveal the symptoms of possibility and impossibility concurrently. Abruptly I realize the absence of reality which was never there—the photos of flowers can never be flower-like as a real flower, and it never was, and it does not even matter. Among the senses of formaldehyde, I am gazing into the taxidermed reality. Stuffed flowers, stuffed landscape, and the beauty of it. Images act right upon the senses when delusion pulls the nerves through the gap of judgement, when liquidified illusion is injected into the skin like drugs causing instant disturbance in syringe. Now, images confront the enchanting death, not insinuating the hope for existence.

2007, myung -seop hong





青色中毒 blue toxication peony blossoms 2007

from "poison/toxication" artist's commentary on works Flowers

The other side of the concept, or the memory of blue sketch beyond the concept ; the exterior of the concept Nostalgia on timeworn beauty, or senses that traverse the excess of semantics <I too, sometimes want to be the actress in a pornography>. A few years ago, a TV actress published a biographic story with the theme of physical attraction, and above was the title chosen.

--<I too, sometimes want to paint>. Not just that, I want to paint fantastically beautiful sensual painting. In a sense that is occasionally dreary, melancholic and yet severe and sensual-- or following the attraction of turning into a body of someone else that I can no longer control, as such.

Although such thought is nothing new, I wonder the conception of the beauty, and while floating in that thought, I cannot help asking myself whether the condition of harmony could always be new, if a beauty is supposed to be born out of the sensitivity of that <harmony>. Is the sensibility towards the newborn beauty able to exist without collapsing the existing sensibility on harmony? When our condition of sensibility has already been established, so that the condition of beauty is already somewhat ready-made notion, I guess the contemporary sublimity that goes beyond our ability of general awareness would be the only thing that could replace what our existing sensibility nor conception could apprehend.

I wonder how late and trained the concept of beauty we now appreciate is. Nonetheless I miss the sensibilities that could actually be regressive. Yes. It may be a nostalgia towards the existing beauty. I will just put it as a nostalgia on timeworn beauty. But what if we could recultivate the time--that is, what if we could newly organize and arrange the ingredients of sensibility-- not only that, what if we could deviate from both old and new..

If the most contemporary sensibility of art in post-Duchamp era is the birth of conceptual art, I think the essay by J. Kosuth 'art after philosophy' is the one that wonderfully summarizes and represents it. The fact that conceptual sensibility was the paradigm that ruled over the artworld during the 70s, Kosuth stated rather dramatically as <philosophy leads the way and art follows its lead>. It was very radical of the art back in those days and it was resisting the art until then by being a form of philosophy than art. It was just a radical aspect of the "post-Duchamp art" that said adieu to the art of retina.

It was no wonder how general public responded abstrusely. Although there was the unstoppable aspect that excessive phenomena of semantics in art without sufficient philosophical ground all booming up, I take that as a historical counterevidence of art that could not revel philosophically against the reality and society that lacked in philosophy. As Adorno once said, the very existence of contemporary art itself is already antisocial and the fact that contemporary art exists is itself a criticism resisting to adapt to the society.

I have another thought. The other day I was driving and an antithetical phrase came up on my mind <philosophy after art>. But isn't leading philosophy this century tracking after art/literature? Foucault did so. Deleuze did so as well. It is an era where the incompetency of philosophical concepts that fails to capture original senses. The era where contemplated on inconceptified senses is going over hill. Present day is the era where philosophy is required to look up to senses to make it the object of thoughts. A new way to organize matters of senses is called for. The game with senses holding power to postpone interpretation and perception, and for the deviation and liberation of senses that fail to harmonize with concepts, things that cannot be conceptified are calling for us from the other side of our subjective point of view. I reversed such situation to put a name on that aspect, <philosophy after art>. How have we been through the outcomes created by excessive wills of semantics and how will we go through it from now? I think it is the task and question given to the contemporary art now.

Since I am a lazybone, to me, dreaming of painting without having paints on my hand is photography and computer layering work. For me photography as an established mechanism is only a techniques to design paintings and extended senses. I like experimenting with the toxicity of aesthetic hallucination by trifling gentle reversion by applying layers and colours that go beyond our perception on collected still images.

2008 myung -seop hong



poison / toxication 2008 colored leather backpack AC moters (rpm=15)



poison / toxication 2008 cotton, colored thorns AC moters (rpm=15)



lenticular panel. with 3 images each



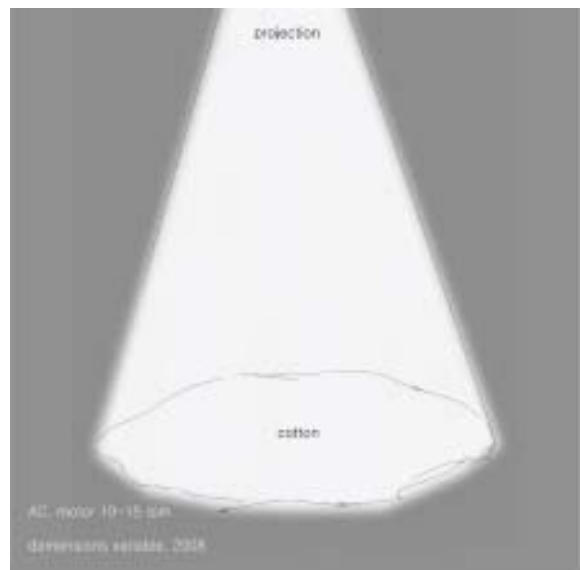
poison / toxication ; mimic after the mimic 2004 enamel on canvas 100×100cm

para-biology 이반의 생물학 ; poison / toxication

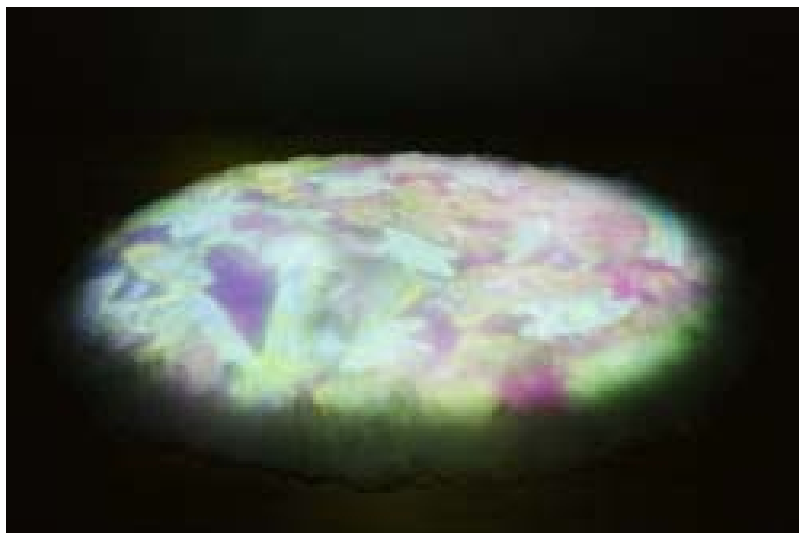


Scenes that captured the fascinating and strong colors of warning patterns on reptiles and colorful creatures and images made of several flower leaves taken close-up merge together to make a visionary moving image. The moving image is projected on a pile of cotton and the cotton with a colorful illusion makes a slow movement breathing like living creatures. It moves up and down slowly with a wriggle.

2008, myung -seop hong



para-biology ; **Becoming-Monster**(the addiction Series) 2009-2010 projection over cotton, motors(15rpm), variable installation



Para-Biology- “Monster Flower”

Through a mixture of heterogeneous elements, contemporary philosophy challenges how we define and recognize existing categories and borders. In doing so, it aims to produce new alliances and pairings. Such hybrid thinking essentially proposes a new perspective and approach towards the image of the future or the future of humanity. Feminist scholar Donna Haraway was the first to challenge the fixed categories which surround our cognition. She presented a clear case that our categories, even seemingly definitive ones like nature/culture or man/woman, are no longer capable of providing any meaningful distinction. For example, transplanting a gene from an emperor moth to a potato does not change a plant into an insect. But what Haraway emphasizes is that a transplant like this fundamentally destroys both categories at the same time. These days, we routinely encounter similar combinations which actually surpass the existing categories even before they demolish them, so that instead of producing a new object, we recreate the process of birth. As George Myerson wrote, our ethical judgments no longer apply to these amalgamations. He also said that they represent a new nature, rather than a non-nature or anti-nature. We are accustomed to perceiving the world through the binary frame of nature and culture, and we usually believe that some facts are self-evident. For example, we believe without a doubt that nature and nurture can be clearly defined, and also that an animal self-evidently belongs to a different category than a plant. Thus, we cannot help but feel pressured at the crossroads, as we struggle to accept the fact that the categories we once considered to be fixed are now becoming illusion.

monster—flower



para-biology ; monster—flower 2011 photographs 110x90cm each, 1 lenticular panel. with 6–8 images each



para-biology ; Monster-Flower 2011 photographs 110x90cm each, 1 lenticular panel. with 6-8 images each

Ecology of Artwork



square operation 1979 paper 1200x1200cm



square operation 1979 paper 1200x1200cm



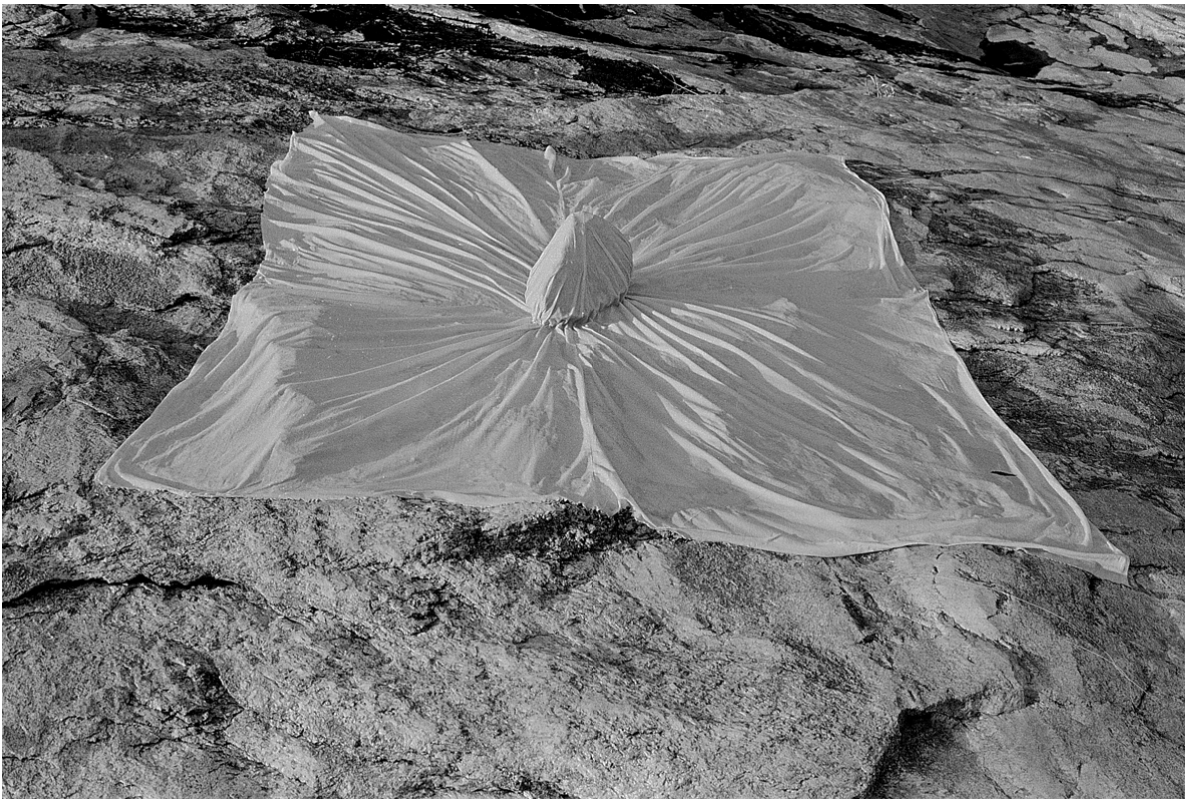
de-veloping ; here & there 2002-2003 honey



de-veloping ; here & there 2002-2003 honey

I have no studio. Beyond financial resources, most of my work cannot be done nor can be realized in the confined space. My works, so to speak, will have to be realized in which we live, in which we work, or upon arriving at which they will be exhibited. In addition, they are not meant to last forever as an object, so they are realized the way we lead our daily lives, and are finished with no attachment to anything. What is produced will be discarded as if it were nothing but waste. Destruction of formality as well as the nature of temporality is interesting. I have not believed in individuality since childhood nor wished to have one whatever it might be. I still wish to discard what I am now and I believe I have to be doing this now. It is because the art I believe in starts from where metaphysical issues are demolished. It is said that literature arises from conflicts in life and will be meaningless without them. However, in my view, at least, art is not something that should be realized through such conflicts. It starts by emerging from such mundane affairs and therefore, it has nothing to do with those conflicts. In this light, the art I believe in can be dismissed as being helpless. Therefore, the artistic sensitivity I yearn for will have to cherish the helplessness so as not to resolve any conflict in reality. The sense of helplessness always arouses in me the ambivalence feeling of hate and love.

myung -seop hong





de-veloping ; here & there 1999 rabbit's dung 30x30cm



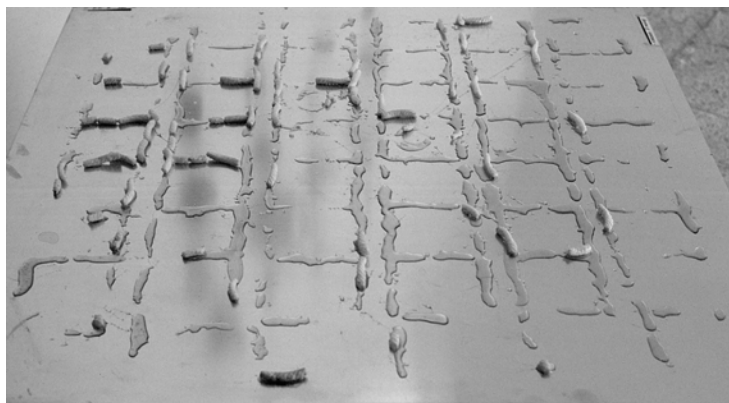
de-veloping ; here & there 2000 salt 30x30cm



de-veloping ; tactility 1999 biting name-card 6x9cm



de-veloping ; tactility 1999 paper, cotton 24x33x4cm



de-veloping ; lickable level cracker, honey 90x90cm



exposing toward the sun 2006. pencil-drawing on egg. 60x60cm



poison 2003 coloring on the walnuts

ecology of artworks



door to nirvana 500x100cm D250cm. mirrors over the bottom. cover with tempered glasses 1st anyang public art project
2005 anyang artvallery



Ecology of Artworks

예술적 유효기간에 관한 생태학선언



de-veloping 2010 116x98cm

Title : <de-veloping / en-veloping>

Ecology of Artwork's Artistic Expiration Dates (Manifesto)

Artist : Hong Myung-Seop

instructions

Material ; Canvas #50 (116.8 cm x 91.0 cm), Douglas-fir frame, linen, beef jerky, polyethylene, Band-Aid, etc.

Active Ingredients ; Beef sirloin, black pepper, sodium, citric acid, gelatin, pure cotton, bleach, polyethylene

Effect ;

- 1) This work aims to make the audience aware that artworks require an artistic expiration date, just like medicine or food.
- 2) It calls attention to the fact that artworks should follow a life cycle, just like all other natural entities and phenomena.
- 3) It raises questions about how long the value and significance of artworks should be remain valid and respected.

Today's artworks should begin by discarding the pre-modern delusion of artistic value, which perpetually draws people's attention. By reigning over a public space, any artwork, no matter how magnificent, it is already overstepping its bounds and consummating a tyranny of power. Like food, an artwork sustains us, but it eventually decays. This ecology is inescapable, and such decay inevitably emanates an unhygienic sentiment. Of course, an artwork's value, either in art history or in the art market, is quite different from the power that elicits artistic affection from its contemporary audience. I cannot deny the value of art as antiquity, but the artistic action of much of today's artwork is a long way from that type of antique-like value. In addition, this work might allow us to reflect upon the value of decay in every object and every natural phenomenon.

Directions for Collecting and Viewing ; We cannot predict our reaction to an artwork by some affective category which we feel comfortable or assured about. Therefore, we cannot help but feel somewhat uncomfortable or resistant when we stand in front of an artwork. In some cases, the resistance may lead to pleasure or elation, but even then, such response is fundamentally created as a kind of a frictional force against the existing sentiment. Then shouldn't we return to the question of how that frictional force is accepted and transformed? The time when an artist feels honored if his/her work is preserved in a museum like a monument is long gone. Instead, every artist has to wake up and realize that treating art like a monument inevitably hinders and suppresses the audience's open sentiments towards a new work.

What's more, the artist bears the responsibility for such a travesty. The worth and quality of an art collection belong to the substantive realms of value and meaning. If we ever hope to maximize our ability to appreciate and communicate with art, then art owners and audiences have to abandon those realms.

(The underlined passage is quoted from my 1989 article in Space magazine, when I proposed the notion of "art-ecology.")

Adverse Reactions or Side Effects ;

- Autonomic nervous system: propensity to blush, perspiration, dry mouth
- Entire body: fatigue, lethargy, ennui
- Cardiovascular activity: edema, low blood pressure
- Central and peripheral nerves: exacerbation of dizziness, headache, tension
- Circulatory system: accelerated heart rate
- Psychological: drowsiness
- Auditory system: tinnitus

* Clinical trials related to this work showed that no further clinical trials are necessary.

Interaction ; Composed of easily identifiable objects, this work takes on a figurative appearance. Thus, people may feel encouraged to attach their own meaning or to try to make sense out of it. Any attempt to do so will likely result in rapid conceptual confusion.

Manufacture Date ; See the front of the work

Expiration Date ; See the front of the work

Directions for Keeping / Discarding ; Keep away from direct sunlight or moisture. After the expiration date, each material must be dismantled and quarantined.

The Latent Period ; Beware: Viewing this work may lead to any or no immediate reaction. In addition, after a latent period, certain persons may undergo an unconscious physical or/and emotional transformation.

* This work is the product of a strategic system which makes it possible to make multiple quantities of the work by adapting and serializing it. Thus, a buyer-collector cannot raise objections related to the original vs. imitation.

* No artificial colors or preservatives that are currently prohibited by the Art/Food Sanitation Act have been included in the material of this work.

Suggested Retail Price ; ₩5,000,000 KRW (plus tax)

critique

Reading Myungseop Hong as a Monster or Without Interpretation / Wonbang Kim

Mimicry – Pretending to Look Like Art

Andre Breton called a prototype for Surrealistic beauty, “convulsive beauty” and suggested mimicry phenomenon as an example. Here, the mimicry phenomenon refers to an eye pattern on a butterfly’s wings, sea corals of vegetation patterns, and strangely shaped sculptures found in natural caves. The mimicry in a larger sense can mean Anamorphosis. For example, a person stations his or her level of vision at a certain angle, and the shapes of surrounding objects blend together to reveal totally unexpected images, a typical phenomenon seen in a game for finding hidden images. This phenomenon can be explained as an establishment of an unstable self-image by projecting the self-image outward or by seeing through a vision of the other. The image lives not within the self, but elsewhere. Therefore, the concept of so-called “intimacy” becomes invalidated as the meaning of intimacy refers to the inner spiritual world or the property of a closed individual. Instead of the concept of intimacy, Jacques Lacan has proposed “extimacy”(extimité, outer center) as its alternative term. The reality exists in an outside space, and the inside is made of the outside. Although residing in the center of oneself, the absolute other (l’Autre) is a totally unknown being. It means that the center of the subject resides outside the subject. If a mimicry image wants to see its own imago or mirror image, it is possible only through a reflection of a mirror placed far away from the outside of the self. In addition, the reflected image will be something that is totally irrelevant to one’s original image. Such situation is very similar to the strange psychopathological state of Narcissism. The mimicry bases itself on the outside subject’s level of vision that performs the mirror’s functions. If art itself can be mimicked, what would it look like? Especially if there was no art in its place and only variable or selective life that can be considered as accidental art in a real life situation is inevitable destiny. We encounter such example in the work of Myung-seop Hong. His work has been a consistent investigation into “the ontological deviation” in such art. In doing so, he has touched upon the blurry boundaries in art, such as “para-art,” “infra-art,” or “lack or surplus of a kind of relevant art”. It is true that Hong’s art appears to be difficult to understand. Some even complain that it is difficult to figure out what it is that the artist tries to achieve. Although Hong has written much about his own work, I will attempt to propose several passages to understand his work’s core meanings without dealing much with Hong’s own writings (since the object of criticism is his work, neither the artist himself nor his writings).

Category, Interpretations, and Beyond

The first passage to understand Hong’s work is the notion of “category” or “beyond interpretation”. This refers to the spaces in-between categories and interpretations, rather than their total absence. Further, it could also be said that Hong’s work lies upon the investigation of the category itself that is called “art”. An important characteristic of post-Modern art has been its interest in categorical mechanism among arts and between art and the reality, rather in the content of art itself. In a broader sense within such context, we can examine Hong’s work as an endless reflection on the processes of “meta”(transcendence or regression) with regard to categories.

Instead of providing the viewer an affirmative statement about the concept of his work, it allows the viewer to question what the work is all about (a “performative” rather than a “constative” work to borrow the concepts of Austin.) Hong’s reflective and critical passage, which has been claimed here as ‘meta,’ does not try to reach the final language of meta; on the contrary, it approaches toward the disappearance of linguistic reason and the impossibility of critical interpretation.

First, let us examine Hong’s “As...If” series (to be strictly speaking though, we should try not to apply the term “series” when examining his work), such as “Looks like a...,” “As if a ghost has tricked...,” “As if a mutation...,” and “Like Homeopathy....” For this series of works, multi-colored ropes are placed both inside and outside to mimic snakes. Here, we have to focus on the artist’s intention of staging the work to look like snakes rather than confirming to the viewer they are snakes. It is important to notice Hong’s interest to touch upon presenting underlying potentiality. Hong’s objects are the mutated versions of ordinary objects, and they emulate to be something other than themselves. Hong has not just reproduced the form of snakes, but rather made them to be mistaken for snakes. Other examples of similar works that transformed shapes of everyday objects include Hong’s *Politics of Colorful Patterns* (1996), where numbers of umbrellas have been painted to resemble poisonous mushrooms and *Mimicry of Mimicry* (2004), a kind of egg painting, which has been exhibited in recent solo exhibition at Pyo Gallery. These works provide the possibility of interpreting the works in different ways, and conflicts and indecisiveness aroused by the different interpretations end up dominating the surrounding situation as a result. In other words, they draw attention to blurry boundaries in forming art, surrounding environments, and coincidental contacts among artistic objects and between art and the viewer. Marcel Duchamp has adapted the concept of “ultra-thin” as his subject of aesthetic research. “The sound that one creates while moving in a thinly layered pair of velvet trousers comes from ‘ultra-thin’ state. I think we can move into a three-dimensional space from a two-dimensional space due to the effect of the ultra-thin.” The advancement into the three-dimensional shares a similar meaning with the previously mentioned term “extimacy.” The similarity lies in the fact that art is being represented not as a closed and self-referential artwork, but art speaks up as a circumstantial part of its surrounding three-dimensional space. Hence there wouldn’t be such thing as a core subject of each artwork. There only exists the viewer’s expectation of an object being some kind of artwork and the assumption that it might have been a work of art in the past. Art in this sense exists only as a trace or empty shell, and momentum. To emphasize this ambiguity Hong focuses on the thin edges of in-between objects and signifiers, which is an exemplary challenge of Hong to uniquely develop what Duchamp has done. Hong attempts an exercise of bringing in ‘outer dimension’ or ‘beyond dimension / meta’ through applying multi-colored patterns and slight modifications. We will never fully grasp the true meaning of “beyond the dimension.” If we did, there would be no ‘beyond.’ One thing is for sure; that is that the traditional concepts, such as artworks and art history, are being dismantled by the ambiguous ‘beyond the dimension.’ Jacques Derrida has said that it is not the essence of a painting, but rather its accompaniments, so-called *parergon* such as frames and other ornaments, transform the artwork into an object that cannot be analyzed by theoretical language. Hong’s work refreshes the area that is impossible to be analyzed theoretically and disturbs the order of objects. In addition, his work undertakes the process of ‘de-definition’ of art attempts to take the definition of art through the surrounding, complimentary elements. Hong is taking us to the very last critical point of art theory.

Trace—Apparatus

The second passage is about 'trace' and 'apparatus.' Here, the apparatus means the operating mechanism of mechanical elements that are separate entities but mutually related. This point is somewhat easy to be ignored in reading Hong's work, but it contains an important issue in relation to the dismantling of categories. There is an important point that has been overlooked in the discussion on parergon by Derrida that is the fact that the complimentary and surrounding elements represent a strong space of the body, which is the possessive space.

A dismal and abstract abyss, known as 'non-knowledge,' is not all there is beyond the edges of Hong's artwork. Beyond the edges and in the outside space a physical carnival starts to take place. In the case of Duchamp's famous Rotorelief series, the work stimulates the viewer's physiological state to its maximum climax through revolving circular dishes. This work is not a "work to be read" (the object of theoretical knowledge), but rather a "work to be experienced" (the object of physiological experience), which Rosalind Krauss has described as "corporealization of vision." There is a kind of a pulse so that the viewer experiences the rhythm of corporeal excitement, as if we are jumping ropes. In the development of contemporary art, the most important topic should be the one that Duchamp has initiated; that with his contribution, art has evolved from independent symbols to an apparatus of physiological experience, from paintings and sculptures to an apparatus for virtual reality experience.

Hong's work titled Running Railroad, exhibited at Pyo Gallery, depicts traces of a railroad by applying adhesive tapes on canvas. Hong has exhibited a similar type of work back in 1982. When viewing the work, one will feel as if being immersed into it, like a theatrical act of a very sensual body initiated by physiological stimulus of sports. Following the traces, one moves from one canvas to another, furthering to pass through the architectural structure of the exhibited space. In other words, the work can be defined as a stimulating play that penetrates and plays with the public space by means of my personal physical movements. The public space is the externalized space comprised of objects such as architecture and canvases. In this sense, the work provides reasons why it's inevitable that our natural body, in regards to all conceptual ideas, essentially be transgressive, carnival-like, and dismantling (Hong in a similar point of view has said "Seeing is not just a visual issue, but rather a physical act. ... It is a hallucinatory, dreamy stunts of our consciousness").

I think such characteristics as apparatus are revealed strongly in Hong's feet skin series, including De-Titled and Hommage to Carl Andre. It is easy to interpret this series as relating to a conceptual reflection on the traces of feet lacking the actual object of feet, a meta-critique of the problem of representation, or spiritual meditation. However, it is better to say that the traces and meditation are expressed in terms of the physiological experience based on the previously mentioned apparatus. The feet skins usually arranged on the floor in a regular order contain the power to draw our body into the work itself in an analogical as well as hallucinatory manner. And through this power, the work creates a virtual kind of physiological exercise that is almost limitless and repetitive, and at the same time multiplex and divided, as was in Duchamp's Rotorelief. The trace here means the absence of the actual object (the feet) and at the same time the present state of the absence of the object. The present state of the absence is manifested not as an empty space, but rather an erotic space for drive that stimulates the body. The skins of the feet permit the experience of a separation from materials and operate as a remote control to link this life and the other world, illustrating that the outer world is present right here. In that sense, Hong's railroad and skins of feet demonstrate that objects of technological research should not be from past history, but strictly about present bodies.

Reading Myungseop Hong as a Monster or Without Interpretation

Reading Hong's Past and Future Like a Monster or Without Interpretations A monograph on an artist generally includes development of artworks from the past to the present and suggests directions for the artist's future work. But, in Hong's case, what value does this enlightening effort of understanding the past and the future have? In general, writings on the development of an artwork are based on the formalistic or iconological point of view. In Hong's case, categorizing works based on the resemblance of their forms or subject matters would entirely mislead us from the way that his work is following, as the artist is trying to radically deny and escape from forms, image, icons, and categories. To an artist like Hong who is concerned more with the 'the trace or the peel of art', there would be nothing more absurd than a lofty memorializing historical record about his works. If there is one thing to pay attention to within the limited boundary, it would be best to consider Hong with an analogy to Marcel Duchamp rather than to Minimal Art or to Conceptual Art. Minimal Art was so obsessed by the Oedipus complex about the previous art trends that it historicized itself by locking itself up in a particular code of forms (it is ironic that even with the so-called "literal object" there is a kind of stylistic culture of a series of fixed forms) ; and Conceptual Art lost sight of the fact that art can be an apparatus for the body of drive. Duchamp, on the other hand, was an artist who realized that art can be revealed as a situational type of 'cultural discourse' within the mutual reference among the present space and other works of art, and changed it to be an active form of a game. As can be seen in Duchamp's Rotorelief and Etant Donn?, he is the artist who changed art from an icon into an apparatus for physiological transformation. There is no need to deny the similarities shown in Hong's works to other art trends, including Minimal Art; however, the various parts of his works and uniqueness can best be seen clearly when compared to the works of Duchamp. Rather than viewing Hong's work simply as works of art in art historical categories, it seems pertinent to see it as works in progress, unfinished works, or modes of latency for unexpected separations and transformations. Hong's work has the latency to turn over the art world whenever it is ready to uncover itself on the surface of systematized categorization and recognition of objects. It lies latent but will resurface to break down the categories. It is this potential power that has Hong's work closely related to the concept of the 'monster'. From the point of view of cultural theory and psychological analysis, a true monster is a being that cannot be categorized, visualized, and historicized; a being that cannot exist in reality. Monster refers to the collapse of categories, the end of reasons, an impetus for endlessly disturbing orders of reason and consciousness in latency, and the power to be free from the radar of the theory of knowledge. Because the monster refuses to be classified within the order of things, the monster is regarded as a dangerous being and hence, ostracized. The development of Hong's work has to be viewed as if we are searching for a monster and finding a point of contact for the disturbance of reasons, without interpretations or trying to break away from the fixation of interpretations. Hong's work should be read as if we are fleeing or leaping from such artistic knowledge as categories or interpretations, comparing the works at random instead of focusing on each individual work. It is ironic that Hong's work is accepted as art, because his work has attempted to escape from the code of styles that's been set up in art history and to do so, he has shown an aspect of transforming himself, a monstrous mutation.

Of course, the monster disperses, the moment it is born and is ideologized and normalized. Hong's work is after all an art. And such art is inevitably given a chance to start again as another "trace-apparatus." Like a blade, it opens up the gap to emit the power of differences that has been locked up inside. "We cannot consider the trace without considering the retention of difference in the structure of reference." (Jacques Derrida) Hong's work is this attempt to bring forth the retention of difference into the present or presence. The attempt may end without achieving anything and such end may repeat itself; however, for Hong and the viewer this void attempt can satisfy little by little the drive for destruction, a leap, and death. Perhaps, that may be what we have been wanting all along.



C·V

Myung-seop Hong

1948 Born in Pyongyang, north Korea
 1950 Took refuge in Daejeon, south Korea during the Korean War
 1997~ Professor, College of Arts, Hansung University lives in Seoul
 metahong@hanmail.net
 www. myung-seophong.com

EDUCATION

1986 M. F. A. College of Fine Arts
 Seoul National University
 1976 B. F. A. College of Fine Arts
 Seoul National University

SOLO EXHIBITIONS

2007 drawing-performance ;
 『rainbow mapping project :ART PROJECT IN DESSAU, GERMANY SUMMER-2007』
 dessau, germany
 2007 blue toxication
 gallery godo, seoul, korea
 2004 Will toward Horizontality
 Marronnier Art Center, Seoul, Korea
 2004 Poison/Toxication & Horizontality
 Pyo Gallery, Seoul, Korea
 2003 At Home/ At Ease
 Yujin Gallery, Daejeon, Korea
 2001 Cordyceps Series
 Mimic after the Mimic/ Mimic before the Mimic
 Ikong Gallery, Daejeon, Korea
 2000 Shadowless/Mindless/Artless
 Moosim Gallery, Chungju, Korea
 1998 Detitled
 Stedelijk Museum, Zwolle, Holland
 1997 Level Game
 Sunjae Museum of Art, Kyungju, Korea
 1997 Detitled
 Gaain Gallery, Seoul, Korea
 1996 Developing/Enveloping
 Hak-Chun Gallery, Chungju, Korea
 1995 ASIANA Preview Show
 Gaain Gallery, Seoul, Korea
 1995 Detitled
 Hakchon Gallery, Chungju, Korea
 1994 Like a Snake
 Gaain Gallery, Seoul, Korea
 1994 Looks Like a -
 Hakchon Gallery, Chungju, Korea
 1993 Whehyang-neuk ; On the Meta-Pattern
 The 3th Gallery, Seoul, Korea
 1993 Whehyang-neuk : On the Meta-Pattern
 Hyundae Galley, Daejeon, Korea

1993 Whehyang-neuk ; On the Meta-Pattern
 Winkell Gallery, Seoul, Korea
 1988 Meta-Sculpture
 Ban Gallery, Osaka, Japan
 1988 Meta-Sculpture
 Dong-a gallery, Daejeon, Korea
 1987 Meta-Sculpture
 Ban Gallery, Osaka, Japan
 1987 Meta-Sculpture
 Yoon Gallery, Seoul, Korea
 1986 Meta-Sculpture
 Yoon Gallery, Seoul, Korea
 1985 Developing-Between
 Hyundae Gallery, Daejeon, Korea
 1983 Square Variation
 Culture-Center, Daejeon, Korea
 1983 Square Variation
 Soo Gallery, Daegu, Korea
 1982 running railroad
 Culture-Center, Daejeon, Korea
 1982 running railroad
 Culture-cener, Daejeon, korea
 1979 (Before, Present, After) Being
 Culture-Center, Daejeon, Korea
 1979 (Before, Present, After) Being
 Glorich Gallery, Seoul, Korea
 1978 Facing the Wall
 Culture-Center, Daejeon, Korea

DUAL EXHIBITIONS

2008 de-sense/re-sense
 ESCgallery, graz, austria,
 2008 flower-less/flower-like
 soso gallery, haily village, gyunggi-do, korea
 1996 Two/One Man Show
 Ars Polona Gallery, Warsaw, Poland
 1996 Two/One Man Show
 Choi Gallery, Seoul, Korea
 1995 Trace ; 痕/跡
 Culture-Center, Daejeon, Korea
 1983 Silhouette Casting
 Chungtap Gallery, Chungju, Korea
 1983 Topological Illusion
 Culture-Center, Daejeon, Korea
 1983 Tactile Gesture
 Culture-Center, Daejeon, Korea
 1982 Literal Wall
 Culture-Center, Daejeon, Korea
 1980 Plastic Art/Beyond Plastic Art
 Culture-Center, Daejeon, Korea

SELECTED GROUP EXHIBITIONS

- 2010-11 conceptual art ; 197-80
guynggi museum of mofern art, ansan
- 2010 ansung matchum
ansung civic studio, ansung
- 2010 this is the arts in daejun
holston gallery, daejeon
- 2010 invisible window
yfo gallery, daegu
- 2010 him of gyeonggi-do
gyeonggi museum of modern art, ansan
- 2010 tomorrow festiva
SBS, omok park, seoul
- 2009 ethics
kunstdoc, seoul
- 2009 incheon international digital art festival 2009
indheon
- 2009 ultra skin
coreana art museum, seoul
- 2009 oh, masterpieces
gyeonggi museum of modern art, ansan
- 2009 hachi parade 2009
sejongro plaza, seoul
- 2009 on every border flower blooms
daejeon museum of art, daejeon
- 2008 expenditure
pusan biennale ; contemporary art section
pusan metropolitan comtemporany art museum
pusan, korea
- 2008 a monument for poet Kim soo-yung
alterntive-space POOL, seoul, korea
- 2007 AN ABSURD COMPASS
gallery noon, seoul, korea
- 2007 percepts-scape/concept-scape
gallery lux, seoul, korea
- 2006-7 Drawn to Drawing
SOMA muesum, seoul, korea
- 2006-7 Fluid ; Art canal International 06/07
gap-chun, daejeon, korea/ biel, swess
- 2005 Anyang Public Art Project 2005
anyang art-valley, korea
- 2005 cool & warm
sunggok muesum, seoul
- 2005 voronoi diagram-evolutionary space
artpark gallery, seoul
- 2004 from north
Hangisook gallery, space 129, daegu, korea
- 2004 you are my sunshine
tatal museum, seoul
- 2003 The 2nd Biennale of Ceramics in Contemporary Art
Albisola & Savona, Italy
- 2003 Where Are You
Marronnier Art Center, Seoul, Korea
- 2002 Living Furniture
Stone & Water, Anyang, Korea
- 2002 Dis-location
Space 129, Daegu, Korea
- 2001 Art & Village (Wongol Project)
Kongju, Korea
- 2001 Diana
Art Center Gallery, Seoul, Korea
- 2000 PICAFA
(Pusan International Contemporary Art Festival)
Pusan Metropolitan Museum of Contemporary Art
Pusan, Korea 2000 Media City_ Seoul
- 2000 Subway Project
Seoul, Korea
- 2000 2nd art factory ; blind love
sampo-soy factory, seoul, korea
- 2000 Double Space
Hong Kong Exchange Exhibition
Yungeun Museum
- 2000 Art & Village
Wongol Project, Kongju, Korea
- 2000 A Passage for a New Millennium :
Korean Artists of Overseas Exhibitions,
1990-99
National Museum of Contemporary Art, Korea
- 1999 Beyond the Landscape
Sunjae Museum of Art, Seoul and Gyeongju,
Korea
- 1999 1st art factory 2000 ; unsettled area
eychun, kyunggido, Korea
- 1999 Phobia
Ilmin Museum, Soul, Korea
- 1999 art project in K.B.S
K.B.S broadcasting center hall, daejeon, korea
- 1998 Media/Site
Pusan Metropolitan Museum of art, Pusan, Korea
- 1998 CROSS POINT
yemack gallery, seoul
- 1998 Small Scale / Large Self
Cho Gallery, Seoul
- 1997 Independence-Post War II
Tokyo Museum, Japan
- 1997 Pair (PAAR)
ARTicle Gallery, Koln, Germany
- 1997 Paties 5 ; International Kunst Forum
Drewen, Germany
- 1997 Boundary of Life - Special Exhibition
The 2nd Kwangju Biennale
Kwangju Metropolitan Museum of Art Korea
- 1996 Currents in the Korean Modern Arts
Kumho Museum, Seoul, Korea
- 1996 Instal-Scape
Culture-Center, Daegu, Korea
- 1995~96 6th Felbach Triennale Klienplastik 1995
Stuttgart, Germany

- 1995 ASIANA, 46th Venice Biennale ; special exhibition
venice, Italy
- 1995 Korean Art 1995
National Museum of Contemporary Art Seoul, Korea
- 1995 Art/Convention/Reflection
Kumho Museum, Seoul, Korea
- 1994 Ex-position/ Out-position
Hongin Gallery, Daejeon, Korea
- 1992 Flower Sculpture/ Flower Installation
Hyundae Gallery, Daejeon, Korea
- 1991~97 Kim/Moon/Hong
Space, 3rd, Gaain, Cho, Uro & Inkong Gallery,
Daegu and Seoul, Korea
- 1991~94 Japan-Korea Exchange Exhibition of Next
Generation of Artists
Jiba, Japan and Chongju, Korea
- 1990 44th Venice Biennale Venice, Italy
- 1990 Para-Art
Dong-a Gallery, Daejeon, Korea
- 1988 Korean Contemporary Art Now
Total Art museum, Seoul, Korea
- 1987 (In/Out) Game
Soo Gallery, Daegu, Korea
- 1987 Abstract with Geometry
korea Art & culture Center, Seoul, Korea
- 1986~88 Hard-core ; daejeon Connection
culture center & dong-a gallery Daejeon, Korea
- 1986~99 Logos& Pathos
Kwanhoon Gallery, Seoul, Korea
- 1986 March Seoul korea
art & culture center, seoul
- 1985 Seoul '90
kwanuoon gallery, seoul
- 1984~87 1984, 1986, 1987
the 3rd gallery, seoul
- 1983 sculptor's drawing
the 3rd gallery, seoul
- 1982~83 Ecole de Seoul
kwanhoon gallery, seoul
- 1979~80 kumgang contemporary art festival
gongju, korea
- 1979 7th Independants
national museum of modern art, korea
- 1978 5 contemporary artist
culture center, daejeon, korea
- 1977 print making
culture center, daejeon, korea
- 1974~75 study on plastic art
dept. of art, seoul national univ. korea

bibliography REVIEWS

- 2004 "Reading Myung-seop Hong as a Monster or
Without Interpretation"
review by Kim Won-Bang
The Wolgan Misool magazine, Apr. Joongangilbo
- 2002 "The Status of College of Fine Arts, From
'self-Esteem' Toward 'The Other'-Esteem ;
Fine arts standing outside the museum or the
wall. Its future? And its education?"
magazine The Wolgan Misool, June No.6
- 1998 "Anagraph 3: On Hong Myung-Seop"
Contemporary Art in Theater of Cruelty
a book by Kim Won-Bang
Aekyong Publishing. Co.
- 1996 "Two-One Man Show"
review by Lyue Byeong-Hak
catalog essay, ARS POLONA Gallery Pub
Warsaw, Poland
- 1995 "Instal-scape"
review by Lyue Byeong-Hak
Catalog essay ; Appendix published by Daegu
Culture and Art Center
- 1995 "Zehn Zeitgenossisohe Kunstler, 6 Triennale
Kleinplastik 1995. Europa-Ostasien"
catalog essay by Kim Seong-Duk
Sudwestlb Forum, Stuttgart
- 1995 "Art of Far East Asia : Present and Future,
International Symposium : Today& Tomorrow
of Far East Asian Art"
review by Lydia Haushetein
the Organizing Committee of The Year of the
Art 1995
- 1995 "Special Exhibition, Venice Biennale :
The achievements of Korean Contemporary"
review by Cheon Soo-Jin
magazine, The Wolgan Misool, Joongangilbo
- 1995 "Mongolen in Dogenpalast ; Ostasiatische Kunst
in Venedig 1995"
review by Claudia Delank
Neue Bildende Kunst, 4/5
- 1995 Moo-ki-sung (無記性) : Meta-form/Meta-mind"
review by Kim Seoung-Duk
ASIANA Catalog, Mudima Museum, Italy
- 1995 "Hong, Myung-Seop : His Gazing & Looking Askance"
review by Jong Kwang-Ho
magazine, Gana Art, No.43
- 1994 "Poetic Twisting of Objects"
review by Jong Hun-I, The Wolgan Misool,
No.64, Joongangilbo
- 1994 "The Art World of Hong, Myung-Seop :
Conceptual Will &the Outcome"
review by Jong Young-Mok
magazine The Space, No. 319

RESEARCH PAPAERS & ESSAYS by the artist

- 2004 "the ten commandments of <becoming-critic> ;
new vision 2004"
magazine Art In Culture NO 8,
- 2002 "The Status of College of Fine Arts, From
'self-Esteem' Toward 'The Other'-Esteem ;
Fine arts standing outside the museum or the
wall. Its future? And its education?"
magazine The Wolgan Misool, June No.6
- 1995 "Ecology of Para-Art"
The 6th Felbach Triennale Klien plastic 1995
Exhibition Catalog, Stuttgart, Germany
- 1995 "Apparition of 100th Venice Biennale"
magazine The Space, No.335
- 1995 "Inverse of Modernity like Painting/ Painting
like Modernity: ClichéImage and Painting"
Catalog, Songsan Gallery, Chongju
- 1994 "Hidden in Space"
Catalog, NokSaek Gallery
- 1994 "Hyper Taxtuality &Anamorphous : Painting as
Poetry, Poetry as Painting"
Catalog, Nok Saek Gallery
- 1994 "Allegory of Artificiality &Contemplation : The
Art World of Cho Sung-Muk"
Catalog, Total Gallery
- 1994 "Energy before Formation : The Sculptural
World of Shim Moon-Seop"
Catalog, Total Gallery
- 1993 "Chil-bul-young-gi (七不用記)"
magazine The Space, No.311
- 1993 "Landscape, Land, Soil / Metamorphose, Entropy
, Memeto Mori"
magazine The Space, No.308
- 1992 "A Clinical Look at Art Criticism"
Modern Space Club Bulletin, No.1
- 1991 "Inter-Subjectivity of Saeong"
Hypothesis Garden, Exhibition Catalog
- 1991 "Arts Against Arts"
Catalog, Yuk Tae-Jin
- 1991 "Carl Andre's Place : Will Toward Horizontality"
magazine The Space, No.286
- 1991 "The Art world of Cho Sung-Muk : Allegory
of Artificiality and Contemplation"
magazine The Misulsegae, No.79
- 1990 "Self-Consciousness and Environmental Consciousness"
magazine The Space, No. 277
- 1990 "Gestalt of Artistic Consciousness &Social Consciousness"
Paper No.1 published by College of Arts,
Cheongju Univ.
- 1990 "Ecology of Directness ; Seen through the
Contemporary Art 5"
magazine The Space, No.269
- 1989 "Ecology of Directness ; Seen through the
Contemporary Art 4"
magazine The Space, No.266

- 1989 "Ecology of Directness ; Seen through the
Contemporary Art 3"
magazine The Space, No.264
- 1989 "Ecology of Directness ; Seen through the
Contemporary Art 2"
magazine The Space, No.263
- 1989 "Ecology of Directness ; Seen through the
Contemporary Art 1"
magazine The Space, No.262
- 1989 "The Culture of Agreement and Coming into Being"
magazine The Space, No. 259
- 1987 "On the Types of Installation Concept in
Contemporary Art"
magazine The Misulsegae, No. 33
- 1986 "Institutional Tradition"
Criticism of Korean Art, paper, No.3, published
by The Critics' Association
- 1985 "Co-relations of Formality and Institutionalism
in Contemporary Art"
Paper No.1 published by Chungnam Univ.
- 1978 "From Representation to Reality: Opening-Up
&Alienation of Reality"
Paper No.3 published by College of Fine Arts,
Seoul National Univ

PUBLICATIONS(books by the artist)

- 2001 Co-author of fine arts textbooks of middle
and high school
Chunjae Pub. / Life & Dream, Seoul, Korea
- 1995 In-between the Art and the Art Critics
Sol pub. Seoul, Korea
- 1995 Basic Concept of Contemporary Art Anthology
edited by Kang Song-Won
Jaewon Pub. Korea
- 1995 A Dreaming Portrait : Essays of 16 Artists
(Anthology)
Jaewon Pub. Korea
- 1991 A turning point in contemporary art
Sol pub. Seoul, Korea

