ARKO ART CENTER




# 안티 - 셀프 : 나에 반하여

# UNDOING ONESELF

2025.8.22.(금)-10.26.(일)

Aug.22-Oct.26,2025

아르코미술관 제1,2전시실

ARKO Art Center Gallery 1,2

아르코미술관 기획초대전 ARKO ART CENTER INVITATIONAL EXHIBITION 2025

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The 2025 ARKO Art Center Invitational Exhibition, *Undoing Oneself*, is part of the program that highlights mid-career artists, a culmination of Arts Council Korea's Mid-Career Artist Support Project and Artist Research—Study—Critique Support Project. This exhibition brings together five artists—Kang Hong-goo, Nayoungim & Gregory Maass, Oksun Kim, Kim Jipyeong, and Ha Cha Youn—each distinguished by their unique medium, visual language, and methodology. It traces their trajectories as they reference, resist, and renew historical temporality, grounding their practices in specific media that form the foundation of their work.

*Undoing Oneself* explores the paths of these mid-career artists, tracing how they engage in acts of self-critique and self-reference as they articulate their artistic worldview. The exhibition examines the dynamics of self-statement—the ways in which what once seemed anachronistic emerges as something new, reborn as a work that defines a different "self," separated from its former identity. To define oneself is to return to one's origins—the essence and foundation of "I"—and to undergo renewal through critique and reflection. Yet, this reinvention of the self is not confined to the individual. Instead, not only is it a personal work, but it signifies the intersection with historical time, locating the artist's relation with the evolving trajectory of Korean art, as well as their coordinates within the magnetic field of contemporaneity.

The primal question "Who am I?" becomes an attempt at articulation, a journey that moves back to the "I" through recursive questioning. This exhibition frames the process of self-reflection and redefinition through the lens of *medium*—the foundation of an artist's visual language. Such a return to the medium becomes the ground for its reinvention. [01] Here, medium is not limited to material support, such as painting, photography, sculpture, or media. Instead, it encompasses not only the artisanal and technical acts of making but also the artist's conceptual attitudes toward the medium, shaped by historical context, educational frameworks, and inherited conventions surrounding traditions in which the artist was brought up. For the artist, revisiting and interrogating the essence of the medium functions as the driving force of their visual language. In this process, the artist acknowledges the history and intrinsic vocabulary of the specific medium while simultaneously subverting the grammar of established norms and temporal conventions, repositioning the "self" in the present by going against the foundations they already have.

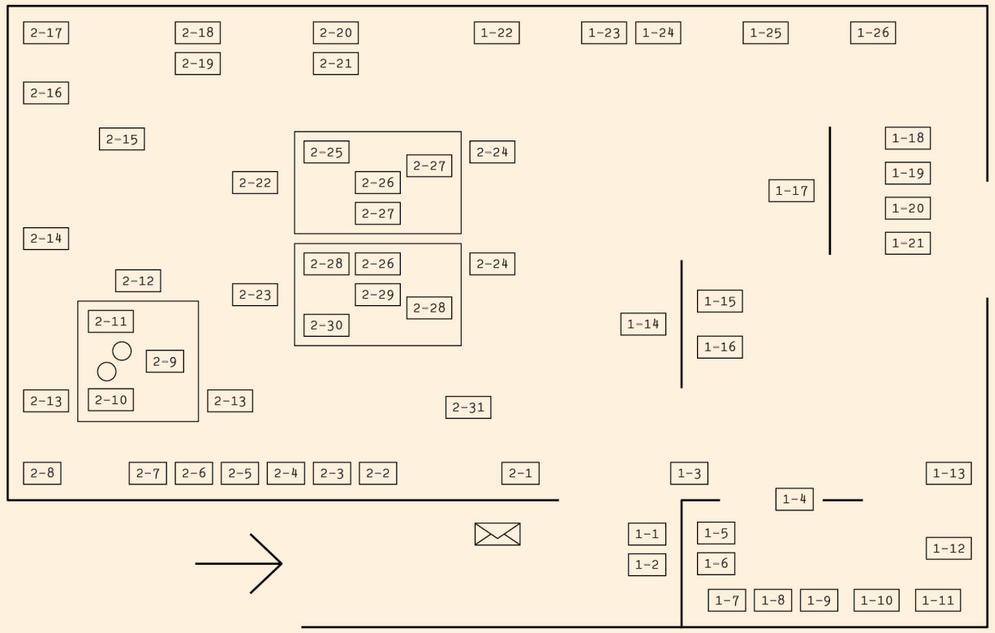
Within the orbit of Korean art, the artist's choice and negotiation of a specific medium presupposes their critical positions toward the artistic currents of their time, thus functioning as a commentary on the art scene itself. Where the historical flow of Korean art intersects with the artist's perspective, a new reference point emerges. This exhibition unfolds stories of artistic navigation, anchorage, and dialogue with art through an exchange of *Correspondence* between the five participating artists and the curatorial team.

Stepping away from the immediacy of the fashionable, the "time of obsolescence" brings forth the value and potential of what is retrospective, anachronistic, and past. In this time of obsolescence, there resides an inexperienced present of the "self." The artist, in redefining themselves, becomes a subject of contemporaneity. As one artist remarks: "I will be/am somebody else today." [02]

[01] After suffering a cerebral aneurysm, art critic Rosalind Krauss invokes the analogy of mnemonic therapy of reconstructing the self to describe the operations of the medium as a process of both the binary of remembrance and forgetting. For Krauss, the reactivation of the medium through what she calls the "pointing-to-itself," entails discovering artistic strategies through a reflexive return to the conditions of its possibility. This movement does not constitute the invention of an entirely new medium but rather performs a retroactive projection, in which the conventions and histories of earlier media are reactivated, emerging anew within the present context.

[02] Nayoungim & Gregory Maass, *Diarrhea-Causes, symptoms & Treatment*, trans. Lee Hanbum (Seoul: rasunpress, 2025)

Gallery 1 | Gallery 1




Correspondence

*Correspondence* brings together reflections on art by artists who, rather than following the inertia of their time, carve out their own trajectories through relationships—while bearing witness to the cycles of trend and obsolescence within the art scene. The three exchanges between the curatorial team and the participating artists contain questions, contemplations, and responses. These dialogues offer glimpses into the artist's reflection on the external conditions of the work, thoughts as one series transitions into another, and their reflections on the art of "that moment." One traces the routes of their journeys and the points at which they anchored along the way, through the artists' own words.



Kang Hong-goo

1-1 *Who am I 10*, 1998, digital compositing, digital c-print, 40.5×60cm.
1-2 *Who am I 16*, 1998, digital compositing, digital c-print, 36×64cm.
1-3 *Self - Portrait*, 1992, hand-held scanner, dot print on paper, 29.7×21cm.
1-4 *The Token*, 1992, hand-held scanner, dot print on paper, 29.7×21cm.
1-5 *Self - 2*, 1999, varnish on digital print, 52×31cm.
1-6 *Self - 1*, 1999, varnish on digital print, 61×37cm.
1-7 *Balloon*, 2024, AI compositing on photograph, digital pigment print, 40×27cm.
1-8 *Dinosaur*, 2024, AI compositing on photograph, digital pigment print, 27×44cm.
1-9 *Self-Portrait 1986*, 2025, AI compositing on photograph, digital pigment print, 40×27cm.
1-10 *Fish with Landscape - After the Rain*, 2002, digital pigment print, 170×118cm.
1-11 *Mackerel*, 2015, acrylic on digital pigment print, 40×60cm.
1-12 *Greenbelt - A Lofty Scholar Contemplating Water*, 1999-2000, varnish on digital pigment print, 46.5×229cm.
1-13 *Greenbelt - Sehando*, 1999-2000, varnish on digital pigment print, 86×238.6cm.
1-14 *Daikon and Rice Bowl*, 1992, mixed media on canvas, 150×180cm.
1-15 *Money*, 2023, acrylic on digital pigment print, 99.5×119cm.
1-16 *Position of Artist*, 2024, acrylic on digital pigment print, 119×100cm.
1-17 *Fugitive 1*, 1996, digital compositing, digital c-print, 126×200cm.
1-18 *End*, 1993, digital compositing, digital print, 13×23cm.
1-19 *Smoke 1*, 2013, acrylic on digital pigment print, 32×105cm.
1-20 *Warphobia 3*, 1998, digital compositing, digital c-print, 21×58cm.
1-21 *Trainee - Wutakcheongeun [a light gesture carrying immense gravity]*, 2005-2006, digital c-print, 40×40cm.
1-22 *Seashore Resort 12*, 1999, oil on gelatin silver print, 86.2×223.6cm.
1-23 *Seashore Resort 1*, 1992-1993, water, color print on paper, 18.8×31.3cm.
1-24 *Seashore Resort 1*, 2000, varnish on digital pigment print, 75.5×114cm.
1-25 *Hangang Park 02*, 2001, digital pigment print, 70×258cm. Courtesy of ARKO Art Center.
1-26 *Study of Green, Seoul, Vacant Lot - Nodeulseom*, 2020, acrylic on digital pigment print, 140×200cm.
1-27 *Drawing*, 2025, artist's notes on the floor, variable dimensions.

*Kang Hong-goo departs from the grammar of straight photography, making an intervention through techniques such as image compositing and hand-coloring on photographs, and engages the medium as a way to reflect on reality. The image "disguised" as a photograph becomes a critical gaze toward concealed realities. Subverting photography's expected effects becomes the methodological basis of Kang's practice of image making.*

From the moment he embraced photography as his main medium, Kang positioned himself as an image searcher or analyst, treating photography as one among various visual media. His 1999 solo exhibition *Position, Snob, Fake* (Kumho Museum of Art, Seoul) revealed his view of South Korean society as a contested field of image politics. Here, "Position" invokes South Korea's geopolitical location, the division of the country, and existential questions about one's actions and what it means to be an artist. "Snob" exposes and critiques the snobbish desires that pervade society, and "Fake" reflects the artist's suspicion that within a capitalist-driven life, the everyday experience and images that permeate it may be false or illusory. Kang's articulation around his ideas of "Position, Snob, Fake" revealed through this work is an ongoing inquiry in an era of intensified capitalism and image politics, signaling his persistent attitude toward photography and reality. For this exhibition, he revisits his early works, *Who am I* (1998) and the *Fugitive series* (1996), originally created through Photoshop compositing, and reimagines them using AI technologies to produce works such as *Dinosaur* (2024), *Balloon* (2024), and *Self-Portrait 1986* (2025). This approach becomes his self-deprecating take as an image intervener, asserting his stance in today's post-truth era, marked by fake news and fabricated images.

His first solo exhibition in 1992 featured *Self-Portrait* (1992) and *The Token* (1992), works that already reveal his early experiments with photography as a medium using a hand-held scanner. The series *Who am I* and *Fugitive* presents a critical self-reflection and artistic statement within the Korean art scene. Kang often positioned himself as a "B-grade" artist, sometimes likening himself to a "promenader," a "fugitive," or a "trainee." Such self-positioning shapes both his photographic viewpoint on reality and a pointed remark upon it. *Position of Artist* (2024), a work in which the artist paints over a photograph, envisions the artist as a craftsman, drawing an analogy to a construction-site laborer. This reflection finds an antecedent in his earlier painting, *Daikon and Rice Bowl* (1992), created before his turn to photography, which depicts farming and a rice bowl to think about survival and the foundations of life.

Meanwhile, Kang's photographs of familiar yet estranged landscapes, the looming fear of war in everyday life, and leisure time embedded in capitalist systems enact a mode of defamiliarization, revealing the underlying reality of life. His "pseudo-panorama" photograph refrains from offering a vision of urban space; instead, they expose the relations between rural and urban settings, redevelopment zones, empty lots in Seoul, and the paradoxical, hybrid spaces where capital and power intersect with "green." These stitched-together photographs expose fissures within the panoramic frame, conjuring a "distorted Seoul" and unfolding a reality akin to a "Möbius strip of space and time."

Nayoungim & Gregory Maass

2-1 *Diarrhea: Causes, Symptoms & Treatment*, trans. Lee Hanbum (Seoul: rasunpress, 2025).
2-2 *I Found in My Armpit, Early One Morning*, 2025, peanut butter and oil on canvas, frame, 53×75×4cm.
2-3 *Minnie Mouse*, 2025, embroidery on knit, frame, 66×40×4cm.
2-4 *Entraining Painting: Toblerone III*, 2025, peanut butter and oil on canvas, 41×53cm.
2-5 *Running Mickey*, 2025, embroidery on fabric, frame, 40×40×4cm.
2-6 *Stainless Picasso on the Bitch*, 2024, stainless, nail, wood, 71×57.3×2cm.
2-7 *Peanut Butter and Schweinfurter Gruen*, 2025, peanut butter and oil on canvas, 61×122cm.
2-8 *Paranoid Hermits*, 2025, mixed media, 47×16×16cm (2).
2-9 *Ducts*, 2025, paint on steel, 150×80×103cm.
2-10 *Kaput in Hollywood*, 2025, ceramic, 21×21×28cm.
2-11 *Hello Kitty Orification*, 2025, ceramic, banknote, 43×38×30cm.
2-12 *Towelie you wanna get high*, 2025, embroidery on fabric, 89×38cm.
2-13 *Booger Drawinx*, 2025, ink on paper, 39×27cm (2).
2-14 *Diarrhea: Causes, Symptoms & Treatment*, 2025, ink on paper, 97×204cm.
2-15 *CIS-ART THOMAASSON; Hairway to Steven*, 2025, ceramic, cement, plastic, 76×30×40cm.
2-16 *Stainless Picasso on the Bitch*, 2024, stainless, nail, wood, 80×39.5×2cm.
2-17 *Renminbi Coins*, 2025, mirror, coins, magnet, 74.5×59cm.
2-18 *Jaded Zombies from the Stratosphere*, 2006-2025, wood, plastic, paint, 140×140×55cm.
2-19 *Henry Moorish Dream Stone; Orificing 1*, 2025, gold, stone, wood, 7×6×4cm.
2-20 *Silver Pacman and Pacwoman*, 2025, peanut butter on aluminum fabric, wood, 80×63cm.
2-21 *CIS-ART THOMAASSON*, 2025, sponge, 72×40×36cm.
2-22 *Booger Drawinx*, 2025, ink on paper, 39×27cm (35).
2-23 Nayoungim, *Legends*, 1997-1999, publication, 40 pages, edition: 700, 21×16cm.
2-24 *profiles*, 2025, aluminium, 190×110×0.5cm (2).
2-25 *Sir Potato Head*, 2025, stone, plastic, lock, 98×40×25cm.
2-26 Gregory Maass, *French Toast Sculpture*, 1995-1997, aluminum, vinyl sticker, plastic, dried bread, 10×80×20cm (2).
2-27 *Booger Drawinx*, 2025, ink on paper, 39×27cm (6).
2-28 *Father's sidereal undergarments*, 2025, ink on fabric, metal, plastic, 40×50×4cm, 20×5×5cm.
2-29 *Franken Burger*, 2025, ceramic, plastic, 33×21×21cm.
2-30 *Spam Pyramid*, 2023, cement, can, 18×20×21cm.
2-31 *Kokeshi Tower*, 2025, wood, plastic, bottle, can, frying pan, ice box, 330×38×27cm.

*Nayoungim & Gregory Maass repurpose objects and events that have grown old and lost their function, recombining multiple perspectives and motivations to reactivate them within a contemporary context. Their practice goes beyond the formal recombination of sculptural objects and everyday items, operating as a platform where art history, the history of the medium, everyday life, mass media, visual culture, and psychoanalysis intersect in layered ways.*

Nayoungim & Gregory Maass (hereafter N & GM) have carried out curatorial projects such as Kim Kim Gallery, which positions itself as a gallery yet operates without a fixed physical location, organizing a continuous series of events through curatorial initiatives and collaborative networks. They have also pursued artist publishing as a means of appropriating and subverting the structures and systems of art. N & GM's conceptual approach refuses to remain with a single object, instead forging connections that cause worlds to converge and collide, producing something unprecedented. "Frankensteining" and "Psychobuilding" describe the process by which readymade and found objects, as well as disparate things and worlds, are recombined and reanimated into hybrid forms, defining both the nature of N & GM's practice and their methodology.

For N & GM, the self cannot define itself but comes into being through relations. Like their statement, "I will be/am somebody else today,"[03] their work resists fixity, continually renewing itself through ongoing flows of thought and working methodologies. No subject, they suggest, can sustain an absolute, singular identity; it must inevitably transform in response to its time.

The artist book *Diarrhea: Causes, Symptoms & Treatment* (2025) takes its title from a pun on the homophones "Diarrhea" and "Diary," playing on their similar pronunciation to create a double meaning. This book situates between mental illness and creativity, feedback loops and the interior and exterior of the living body, self-state and identity, the Korean dream stone (*suseok*) and Henry Moore's orificing, black holes, and the concepts of emptiness (*gong*), void (*heo*), nothingness (*mu*), and self-death—unfolding the entanglement of disparate cultures, bodies of knowledge, systems, and everyday life. N & GM selected ten concepts from the books and developed them into the installation *10 sleazy Pieces* (2025), presented in the gallery.

In their characteristic practice of appropriating homophones, slang, and catchy phrases, *10 sleazy Pieces* evokes either a mistranslation of the 1970 film *Five Easy Pieces* or a playful variation of "10 easy pieces," suggesting something simple, monotonous, and easy to learn. For this installation, however, the title is used ironically to underscore the complexity and abstrusity that define N & GM's work.

*10 sleazy Pieces* engages with concepts such as "phantuhsee [fantasy], 2 cute alert, the UV (uncanny valley) effect, entraining paintings, orificing/orification, equivalence, calligraphy, legendary, Frankensteining, and Psychobuilding," while simultaneously inter-referencing, transforming, and reconfiguring them.



Gallery 2 | Gallery 2

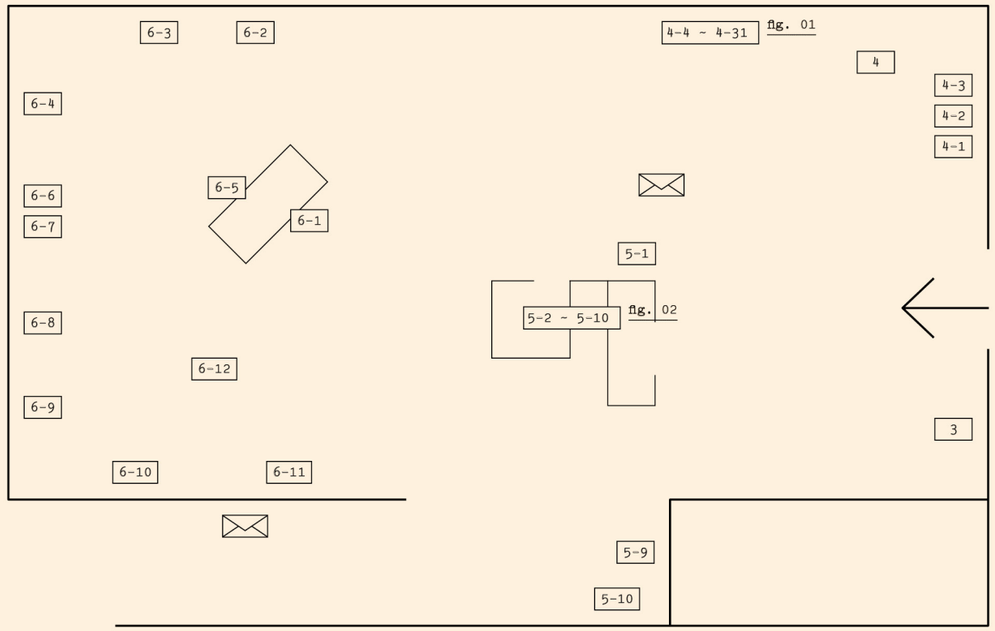



fig. 01

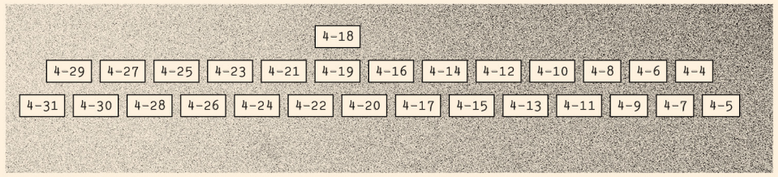
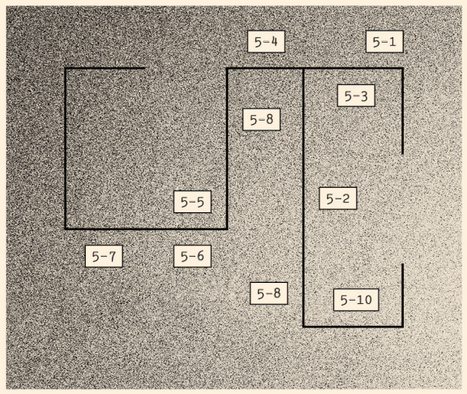



fig. 02




[04] Nayoungim & Gregory Maass, *Diarrhea-Causes, symptoms & Treatment*, trans. Lee Hanbum (Seoul: rasunpress, 2025)

Oksun Kim

3 *Home*, 2023, two-channel video, color, sound, 15 min.
4 *large stream atlas*, 1962-2025, archival pigment print, digital c-print, variable dimensions (31).
4-1 *untitled_hawon1528*, 2015, archival pigment print, 100×80cm.
4-2 *walking palm tree ver. 2*, 2023(reprint in 2025, archival pigment print, 100×80cm.
4-3 *chn_dmh223*, 2025, archival pigment print, 100×80cm.
4-4 *chn_bmw941*, 2020 (reprint in 2025), archival pigment print, 67×100cm.
4-5 *lisa*, 2009, digital c-print, 125×100cm.
4-6 *chn_bhn295*, 2023, archival pigment print, 80×100cm.
4-7 *the english teachers 3*, 2014 (reprint in 2025, archival pigment print, 50×62.5cm.
4-8 *pps_bhn75*, 2020, digital c-print, 125×100cm.
4-9 *untitled_jmd232*, 2023, digital c-print, 150×110cm.
4-10 *diana and luanne*, 2008, digital c-print, 80×100cm.
4-11 *heejung and shawn*, 2004, digital c-print, 96×114cm.
4-12 *untitled_gangjung2498*, 2013, digital c-print, 150×120cm.
4-13 *chn_bhn438*, 2023 (reprint in 2025), archival pigment print, 50×40cm.
4-14 *ppk_wcc10*, 2019, archival pigment print, 75×60cm.
4-15 *chn_btp623*, 2005 (reprint in 2025), archival pigment print, 90×90cm.
4-16 *acp_ych626*, 2023, digital c-print, 150×110cm.
4-17 *chn_jbf214*, 2021 (reprint in 2025), archival pigment print, 150×110cm.
4-18 *chn_hdb806*, 2000 (reprint in 2025), archival pigment print, 40×50cm.
4-19 *chn_snn218*, 2024, archival pigment print, 50×62.5cm.
4-20 *local_songsan178*, 2014, digital c-print, 125×100cm.
4-21 *chn_gjd340*, 2014 (reprint in 2025), archival pigment print, 100×80cm.
4-22 *chn_dbj285*, 1962 (reprint in 2025), archival pigment print, 70×50cm.
4-23 *jaesoon baram and oreum*, 2016, digital c-print, 100×80cm.
4-24 *walking palm tree ver. 1*, 2021, digital c-print, 50.8×40.6cm.
4-25 *pps_khn98*, 2020, archival pigment print, 125×90cm.
4-26 *chn_jbf278*, 2024, archival pigment print, 125×100cm.
4-27 *chn_ubd262*, 1971 (reprint in 2025), archival pigment print, 50×70cm.
4-28 *brett*, 2023, digital c-print, 76×61cm.
4-29 *ppg_jmd37*, 2017, digital c-print, 90×125cm.
4-30 *chn_trr430*, 2025, archival pigment print, 125×100cm.
4-31 *chn_stk219*, 2010 (reprint in 2025), archival pigment print, 40×50cm.

*The questions Oksun Kim poses to herself become a way to understand her own being and a journey that extends toward others. In her photographic practice, the artist captures moments of encounters through still images, while the subjects—their faces, voices, and intimate narratives—are rendered in moving images.*

Oksun Kim's video *Home* (2023) traces the artist's travels and interviews with three women, including a second-generation Zainichi Korean, a Korean woman residing in Japan, and a marriage migrant. Scenes of the artist traveling by boat, train, and motorcycle reflect not only her documentary journey to meet others but also evoke the fluid identities of those who have moved beyond fixed places. The national identity is not fixed but performatively mutable. The identity of "Korean" now signifies those who can no longer live as Koreans in the traditional sense, forms of existence transformed through displacement and distance from their origin. Thus, "home" is not a destination to which one returns, but an origin that is destined to change. In Kim's photographs and videos, "walking palm tree" appear as metaphors for those rendered foreign within society—beings grafted into other cultures, hybrid and queer existences.

For this exhibition, the artist assembles an image atlas that interweaves intimate personal narratives with images of individuals who embody identities and communities invoked by historical discourse. Her work combines "H," an old family photograph, portraits of internationally married women, intercultural youth[05], tropical palm trees, waves, and rocks—images that commingle in a dispersed constellation. Photographs from several series—including *Happy Together* (2002–2005), *No Direction Home* (2008–2010), *The Shining Things* (2012–2014), *Riverside Portraits* (2017–2020), *Berlin Portraits* (2019), *Park Portraits* (2019–2020), *Woman in A Room* (1996–2001), *Walking Palm Tree* (2021–2023), *Adachi Portraits* (2023), and *Brides, Sara* (2023)—return to their origins while generating new narratives. These earlier typological photo series are reconfigured in the image atlas as a composite temporality where past and future intersect.

If the camera's viewpoint in *Happy Together* maintained a measured distance from its subjects, this work begins with "H," a figure who is closely connected to the artist. From this intimate point of departure, Kim develops a process of self-articulation that bridges temporal divides between the past and the future. Rooted in this autobiographical gesture, Kim's photographic practice extends into movements toward others, revealing the stories and faces of those whose lives have been dispersed by national histories and who drift across cultural boundaries, carrying their narratives with them. Personal narratives and selves omitted from dominant social and historical frameworks, as well as standardized ways of life, converge in Kim's images to forge a sense of solidarity.



Ha Cha Youn

5-1 *Jjockbang [A Tiny Cramped Room]*, 2013 (Reproduction in 2025), mixed media, variable dimensions.
5-2 *Nestling*, 2013, inkjet print on adhesive sheet, 312×205cm.
5-3 *Yeongdeungpo*, 2013, single-channel video, color, sound, 8 min 28 sec.
5-4 *Aschenbecher*, 2025, single-channel video, color, sound, 1 min 31 sec.
5-5 *Sweet Home*, 2004, single-channel video, color, sound, 2 min 29 sec.
5-6 *Stone - Play*, 2013, single-channel video, color, sound, 4 min 56 sec.
5-7 *Winter Pots*, 2013 (Reproduction in 2025), flower pots, seed packets, variable dimensions.
5-8 *Ich bin Künstlerin - I'm an Artist*, 1999, inkjet print on adhesive sheet, bedding, photo: 98×62cm, installation: variable dimensions.
5-9 *Consigne*, 2005-2006, single-channel video, color, silent, 2 min 48 sec.
5-10 *Bench*, 2025, wooden boards, plastic boxs, 37×134×34cm, 37×89×34cm.

*Grounded in her own condition, Ha Cha Youn turns her attention to those living in a state of perpetual impermanence—people who must always be ready to leave, whose lives unfold in cycles of settling and departing until this rhythm becomes a way of being, encompassing refugees, migrants, and outsiders. For the artist, "localisation" is both survival and a demand for the minimum conditions of human life. To live as an artist is to secure even a temporary foothold, a minimal space to exist, however provisional or precarious.*

Living in a European city, Ha witnesses the struggles faced by immigrants, the homeless, and refugees within the shifting landscape of Europe's political climate. Having sustained her artistic life in constant motion, she takes an interest in those displaced by France's immigration policies and urban renewal measures. In this sense, "localisation" is inseparable from the question of surviving as an artist, and anchoring oneself within a life in motion. The artist documents the living conditions she has witnessed among these social others through photography and video, and evokes their lives through performance and installation. From the position of an outsider, the simplest act available to her was to document—a minimal gesture through which the presence of marginalized lives comes into view.

*Ich bin Künstlerin—I'm an Artist* (1999), created in Hanover, Germany, stages the artist seated beneath an advertisement billboard on a straw mat, accompanied by a sign reading "I'm female artist" and a plastic bowl, disclosing her own circumstances at the time. In *Sweet Home* (2004), Ha responds to the armrests installed on Paris subway benches to deter homeless people from sleeping, intervening by attaching Styrofoam blocks to devise an alternative way to lie down. This performance, documented on video, later turned into the *Sweet Home* series, expanding into installations, photographs, performances, and video works.

Ha has continued to create works that metaphorically address those pushed to the city's peripheries, individuals considered socially vulnerable. *Consigne* (2005–2006) is a slideshow of images that document the personal belongings of the homeless, stored in the branches of roadside trees after the French government banned tents along the Canal Saint-Martin in Paris. *Yeongdeungpo* (2013) documents the cramped realities of living in small *jjockbang* rooms in Seoul's Yeongdeungpo district, capturing the artist's performative acts of moving and piling her baggage—luggage, briquette ash, bedding, wastepaper boxes, empty flowerpots—through the camera lens. *Jjockbang* (2025) is an installation that recreates the dimensions of a room so small that a person can barely lie down. Within this space, video footage from Paris, Seoul, Yeongdeungpo, and Hanover converges, revealing the temporal and spatial interstices that mark the artist's presence across these sites.

[05] Intercultural youth is an inclusive term referring to adolescents from diverse cultural backgrounds, including those from families of international or intercultural marriage, children of marriage migrants, children of foreign workers, children of international students, and children of refugees etc.

Kim Jipyeong

6-1 *Dream of 'Myohyang' Mountain*, 2015, cinnabar and pigment on hanji (Korean handmade paper), eight-panel folding screen, Courtesy of Seoul Museum of Art.
6-2 *Becoming friends*, 2019, cinnabar and gold powder on lacquered hanji (Korean handmade paper), drawing on silk, silk mounted panel, 190×90cm.
6-3 *Without Fears*, 2014, muk (black ink) and pigment on hanji (Korean handmade paper), hanging scroll, 70×130cm.
6-4 *Munbangsawu: The Four Precious Things of Scholars and Painters*, 2023, muk (black ink), pencil, and white pigment on wrinkled hanji (Korean handmade paper), 63×90cm.
6-5 *Two Myths*, 2021, print old stories on hanji (Korean handmade paper) and pigment on it, six-panel folding screen, 21×29 cm (18), 165×210cm.
6-6 *Monkey and Graveyard*, 2025, muk (black ink) and pigment on hanji (Korean handmade paper), warped glass, 181×90cm.
6-7 *A letter*, 2025, muk (black ink) and pigment on hanji (Korean handmade paper), warped glass, 181×90cm.
6-8 *The World Spins*, 2023, mixed pigment, gold leaf and silver foil on hanji (Korean handmade paper), 160×130cm.
6-9 *Without Fears*, 2022, muk (black ink), gold leaf and mixed pigment on lacquered hanji (Korean handmade paper), 148×105cm.
6-10 *Cho Hon*, 2016, muk (black ink) and pigment on laquered hanji (Korean handmade paper), cinnabar and pencil on black paper, cinnabar and acrylic on hemp canvas, 50×69cm.
6-11 *Poem and Powder*, 2023, muk (black ink), charcoal powder and pigment on hanji (Korean handmade paper), 130×410cm.
6-12 *Paintings Lost*, 2021, silkscreen on glass box, 60×60×190cm.

*Kim Jipyeong takes notice of traditions that have often been marginalized within the dominant discourses of art history, literature, and Eastern-style painting. The artist seeks to revitalize materials, motifs, and concepts once deemed taboo or excluded from Eastern-style painting, while recalling what lies outside its boundaries—oral narratives such as myths and folktales, awkwardly rendered folk paintings by anonymous artists, and heterogeneous presences displaced from the mainstream—uncovering what has been omitted in the interstices of institutionalized tradition.*

*Paintings Lost* (2021) signals both the absence of paintings that survive only in writing and the broader absence of tradition in the present. Here, "absence" is not only the current social condition in which traditions are marginalized, but also a space full of potential for recalling what has been excluded and for reimagining what exists outside the boundaries of tradition.

Kim revisits the stories of obscure painters—figures scarcely known yet recorded like legends—and anonymous folk painters, the "masters outside the canon," to rewrite narratives of art history and tradition from another vantage point. "Paintings Lost" serves as a "story from the margins," where suppressed narratives surface and unfold. Beginning with literary traces that write about painting—poems, critical texts, and anecdotes—the series interrogates absent traditions and gaps within art history. Rather than simply transcribing text into image, Kim adopts the very impossibility of representation as a painterly method. Works such as *Poem and Powder* (2023), based on a poem by Joseon scholar So Se-yang written in response to a landscape painting by Shin Saimdang; *A Letter* (2025), drawn from a letter in which writer Heo Gyun asked painter Lee Jeong to depict his house and garden; and *Monkey and Graveyard* (2025), inspired by a legend of a monkey that lived with literati painter Choi Susung, wept at his grave after Choi was falsely accused and executed, having written a final poem before his death, all draw upon fantastical narratives embedded in tradition.

The artist remarks that she feels a sense of freedom in these "lost traditions," noting the potential liberation and latent possibilities. In this process, the "lost tradition" paradoxically returns as something present, opening a space for reinterpretation. The artist invites "friends from Afar," such as animals and ghosts from mythical tales, females who are mostly situated outside of sanctioned tradition, and folk paintings where the author is unknown, into her painting. Imaginative and othered beings, summoned from histories that once overlooked them, erupt into dynamic energies as an expression of the artist's response to tradition.

*Munbangsawu: The Four Precious Things of Scholars and Painters* (2023) recalls a tale in which inkstone, ink stick, paper, and brush, mourning their faded glory, are consoled by a scholar who writes a funerary oration (*jemun*) and buries them with care. The artist poses the question: "Can this era be considered whole when certain histories and traditions are dismissed as anachronistic?"[06] It prompts a reconsideration of the value of what is labeled obsolete and what is in decay.

[06] Kim Jipyeong, Han Yuna et al, *Friends from Afar* (Seoul: Tigress on Paper, 2025), 204.



**Kang Hong-goo (b. 1956)**

Kang Hong-Goo is recognized as part of the first generation of photographers to use digital technology, expanding the boundaries of photography and persistently experimenting with the medium. Kang has developed a distinctive visual language through an approach that questions photography's claim to objectivity within the contemporary media environment. He has held solo exhibitions including *Everywhere But Nowhere: Seoul through the eyes of Kang Hong-goo* (Art Archives Seoul Museum of Art, Seoul, 2024), *Uninhabited Island & Inhabited Island—The Sea of Sinan II* (Savina Museum of Contemporary Art, Seoul, 2023), *Study of Green—Seoul Vacant Lot* (ONE AND J. Gallery, Seoul, 2020), *Play with Landscape* (Rodin Gallery, Seoul, 2006), *Drama Set* (Alternative Space Pool, Seoul, 2003), and *Position, Snob, Fake* (Kumho Museum of Art, Seoul & Gallery Grimsi, Suwon, 1999). His work has also been shown in several group exhibitions, including *SeMA Gold X: In the Nineties Korean Art* (Seoul Museum of Art, Seoul, 2016), *(Im)possible Landscape* (Plateau, Seoul, 2012), *Criminal Scenes in Korea* (Alt Space LOOP, Seoul, 2010), *Beginning of a New Era* (National Museum of Modern and Contemporary Art, Korea, Seoul, 2009), *Park_ing* (Marronnier Art Center, Seoul, 2003) as well as the 12th Seoul Mediacity Biennale, the 4th Gwangju Biennale, and the first Busan Biennale. Kang's publications include *Uninhabited Island* (Paju: Youlhwadang, 2024), *Strolling around with a Digital Camera* (Seoul: Maronie Books, 2006), and *Art outside Art Museums 1, 2* (Jangsu: Tomorrow Books, 1994). He was named "Artist of the Year" at the Lunar Photo Festival (2015), received the Dong Gang Photography Award (2008), and the Artist of the Year Award (2006). His works are held in institutions such as the National Museum of Modern and Contemporary Art, Korea (MMCA), the Seoul Museum of Art, and Leeum Museum of Art.

**Nayoungim & Gregory Maass (b. 1966, 1967)**

Nayoungim & Gregory Maass are an artist duo who began collaborating in 2004 and have worked for over two decades across South Korea and Europe. They create sculptures and installations that respond to given environments and conditions, probing the intrinsic characteristics of contemporary cultural forms and the structures of thought. Employing narrative staging through the continual reconfiguration of their works as a methodology, the duo investigates the thresholds between meaning and meaninglessness, art and non-art, and knowledge and un-knowledge. They have held solo exhibitions such as *Paranoia Paradise* (Atelier Hermès, Seoul, 2024), *ReProspective* (Sungkok Art Museum, Seoul, 2019), *There is No Beer in Hawaii* (artclub1563, Seoul, 2012), *The Early Worm catches the Bird* (Space Hamilton, Seoul, 2010), and *Kim Kim Gallery* (Market Gallery, Glasgow, 2008), among others. Their work has also been featured in numerous group exhibitions including the Chiba City Arts Triennale 2025 *Social Dive* (Chiba, 2025), *Masquerade* (MMCA, Gwacheon, 2022), *Say It With Flowers* (Ruang MES 56, Yogyakarta, 2022), *Telepicnic Project_Your Holiday* (Buk-Seoul Museum of Art, Seoul, 2021), and *Take ( ) at face value* (Korean Cultural Centre AU, Sydney, 2019).

**Oksun Kim (b. 1967)**

Oksun Kim is based in Jeju and Seoul whose work focuses on Asian women, hybrid identities, and nature. Starting from the experience of marginality and minority positions, Kim brings into view those who have been erased from history through an approach grounded in documentation. Her photographs invite viewers to rethink their ways of seeing and sensing—opening a space for embracing the hybridity of life. Including her upcoming exhibition *Okseon Hyerim Inseon* (2025), Kim has held several solo shows such as *The Story of You and Me* (A. Kasteyev State Museum of Arts in Almaty, Kazakhstan, 2023), *The Flatness of the Things* (Sungkok Art Museum, Seoul, 2023), *Park Portraits* (Sang-up Art Gallery, Seoul, 2021), *Berlin Portraits* (Atelier Hermès, Seoul, 2019), *The Museum of Innocence* (GoEun Museum of Photography, Busan, 2016), *You and I* (Marronnier Art Center, Seoul, 2005), and *Happy Together* (Alternative Space Pool, Seoul, 2002). She has also participated in group exhibitions such as *The Grotesque, yet Virtuous* (Primary Practice, Seoul, 2025), *The Printed World* (Buk-Seoul Museum of Art, Seoul, 2022), *Human* (Leeum Museum of Art, Seoul, 2021), *Moving and Migration* (Gyeonggi Museum of Modern Art, Ansan, 2019), *I Know Something about Love* (Tokyo Museum of Photography, Tokyo, 2018), the 9th Seoul Mediacity Biennale 2016 *Neriri Kiruru Harara* (Seoul Museum of Art, Seoul, 2016), and *Visa for Thirteen* (MoMA PS1, New York, 2004). Kim received the 8th Ilwoo Photo Award (2017), the 15th Dong Gang Photography Award (2016), the 1st Seco Photo Award (2010), and the 6th Daum Prize (2007), and was selected for the MoMA PS1 International Studio Program Fellowship (2003).

**Kim Jipyeong (b.1976)**

Kim Jipyeong critically engages with the concepts and techniques within the traditional purview of Eastern-style painting. Based on her extensive research into classical painting and calligraphy, folklore, and mythological narratives, Kim applies cultural forms historically excluded from mainstream art history—such as shamanistic paintings, Buddhist paintings, folk paintings, and talismans—into her practice. Believing that institutionalized tradition has already become part of modernity, Kim proposes a rethinking of peripheral art forms, indigenous ways of knowing, and mythic imagination. Selected solo exhibitions include *Paintings Lost* (Indipress Gallery, Seoul, 2023), *Friends from Afar* (Artspace BOAN 1942, Seoul, 2020), *Giam Yeoljeon* (Gallery Meme, Seoul, 2019), *Jaenyo Dukgo: A Talented Woman Has Higher Virtue* (HAPJUNGJIGU, Seoul, 2017), and *Gyeol* (Gana Art, Seoul, 2013). She was also part of the Korea Artist Prize (MMCA, Seoul, 2025), 2024 Busan Biennale *Seeing in the Dark* (Museum of Contemporary Art, Busan, Choryang House, Busan, 2024), *Past. Present. Future* (SONGEUN, Seoul, 2022), *Sugar and Salt* (SoolSool Center, Seoul, 2021), *Sunset, Sunrise* (Gyeongnam Art Museum, Changwon, 2021), *How to Sit* (Indipress Gallery, Seoul, 2016), and the Real DMZ Project 2015: *Lived Time of Dongsong* (Dongwon Korean Traditional Medical Clinic, Chulwon and Art Sonje Center, Seoul, 2015).
Her work is held in the collection of the Seoul Museum of Art and the MMCA Art Bank, among others.

**Ha Cha Youn (b.1960)**

Ha Cha Youn has been primarily based in Western Europe since moving to France in 1983. Her work focuses on the identity of the immigrant and outsider, exploring the processes of settling and taking root in unfamiliar places. Utilizing discarded plastic bottles and bags, Ha has persistently questioned the overproduction of consumer goods and global inequalities. Her solo exhibitions include *Return Home* (Alt Space LOOP, Seoul, 2021), *Home(s)* Project (Lescer Art Center, Zalesie Gorne and Korean Cultural Center in Warsaw, Warsaw, 2019), *Nestling—Jjockbang project* (Corner Art Space, Seoul, 2013), and

*Sweet Home 4* (La Galerie des Écoles d'Arts, Galerie Louise Michel, Espace Mendès France, Poitiers, 2009). She has also participated in group exhibitions including *Something So Incredible* (Gyeongnam Art Museum, Changwon, 2025), the 7th Changwon Sculpture Biennale *Silent Apple* (Seongsan Art Hall, Changwon, 2024), *Running on the Border* (Art Space Pool, Seoul, 2013), *Women In-Between: Asian Women Artistes 1984–2012* (Fukuoka Asian Art Museum, Okinawa Prefectural Museum and Art Museum, Tochigi Prefectural Museum of Fine Arts, Mie Prefectural Art Museum, Japan, 2012, 2013), and *Eunni is Back* (Gyeonggi Museum of Modern Art, Ansan, 2008). Her work is included in collections at the MMCA, Seoul Museum of Art, Gyeonggi Museum of Modern Art, and Tochigi Prefectural Museum of Fine Arts in Japan.

**2025 ARKO Art Center**
**Invitational Exhibition**
***Undoing Oneself***

**Aug 22–Oct 26, 2025**
**ARKO Art Center Gallery 1, 2**

**Kang Hong-goo, Nayoungim**
**& Gregory Maass, Oksun Kim,**
**Kim Jipyeong, Ha Cha Youn**

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