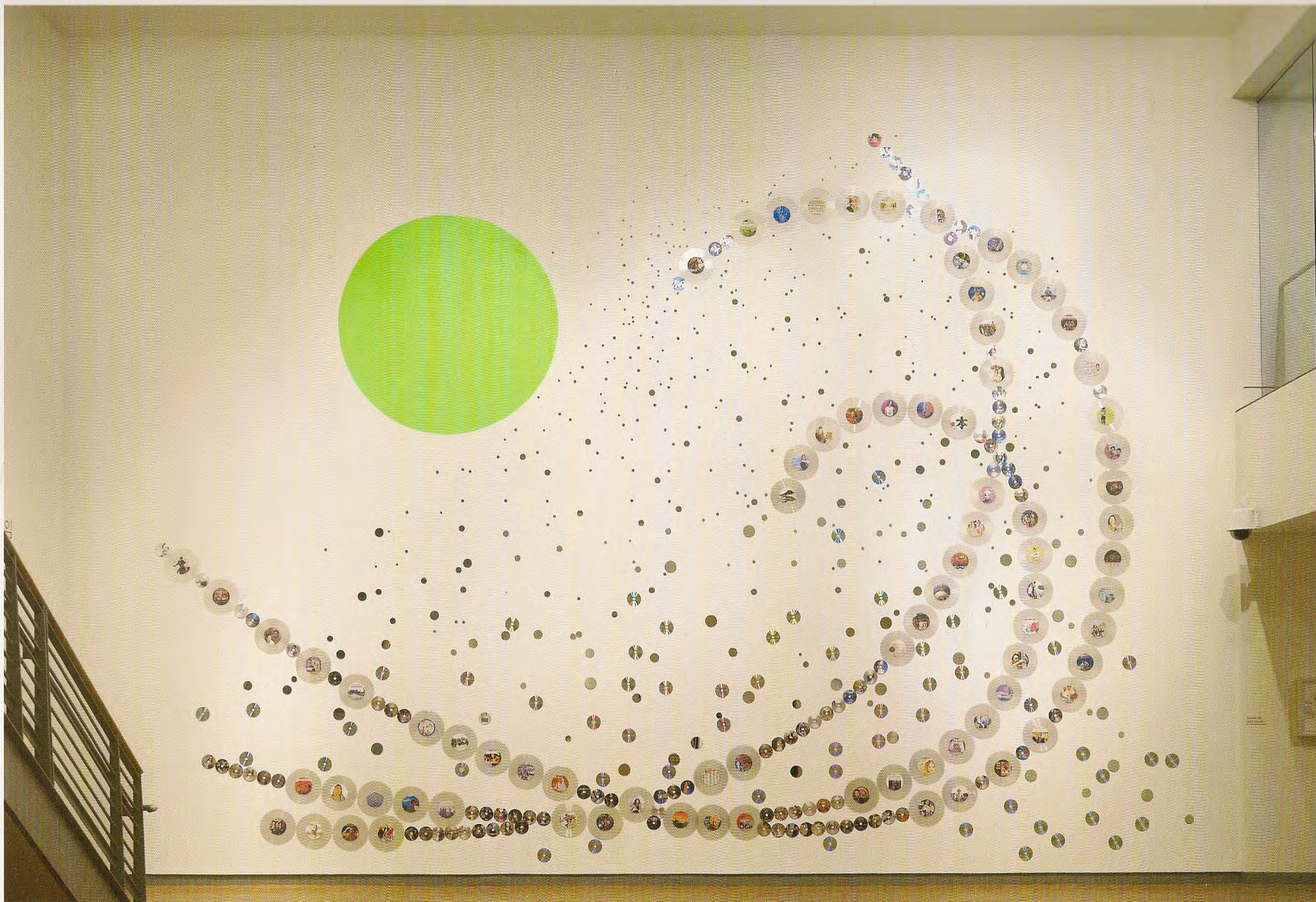


# MOVEMENT 움직임





Above: Yong Soon Min. Born Suwon, Korea, 1953. *Movement*, 2008. Mixed media installation. Purchased through the initiative of the Korean American Students of Smith (KASS) and the Korean Arts Foundation (KAF) with the gifts of alumnae and other donors. Photograph by Stephen Petegorsky.

Front and back catalogue covers: *Movement* (details), 2008. Photographs by Stephen Petegorsky.

Catalogue design and typography by Bruce Kennett using Sumner Stone's Magma types. Printed by Spectrum Printing.

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## PREFACE AND ACKNOWLEDGMENTS

Building the collection of the Smith College Museum of Art has always been a collaborative effort. Following President L. Clarke Seelye's first purchases of works of art for the newly fledged women's college, successive directors and curators of the Museum have continued to search the art market for potential acquisitions. Generations of Smith alumnae have been generous in making gifts, many of which have become signature works of SCMA's rich holdings. The first student-led acquisition of a work of art for the Museum was an impression of the fourth state of Rembrandt's *Three Crosses* etching, purchased by the Studio Club in 1911 and the first print to enter the Museum's collection. More recently, in 2001, the Black Students' Alliance (BSA) purchased Emma Amos's mixed media painting, *One Who Watches* (1995), with the proceeds of a Hip Hop conference.

When Sohl Lee '06 and other members of the Korean American Students of Smith (KASS) approached Museum staff in 2005, it was immediately apparent that they had an ambitious goal in mind. They presented a detailed proposal to identify and purchase a work of art by a contemporary Korean or Korean-American woman artist for the collection, as the inaugural effort of their newly established Korean Foundation for the Arts (KAF). After receiving enthusiastic approval from the Museum, KAF officers began their search, meeting with scholars in the field and consulting with SCMA and faculty advisers. Their final choice was Yong Soon Min's major installation, *Movement* (2001), originally commissioned by the Asia Society, New York, to mark the opening of its museum after renovation and expansion. With guidance from Nancy Harvin '80, director of leadership gifts for the Smith College Advancement Office, the officers of KAF then launched an international fundraising effort to purchase *Movement*, meeting the project goal in September 2007. Plans went forward at the Museum to celebrate their achievement with the exhibition **MOVEMENT** 움직임, comprised of works of contemporary art by established and emerging Korean-born artists, with Min's installation as the centerpiece.

There are many individuals to thank in this effort. First, of course, are the members of KASS and KAF, in particular Sohl Lee, June Park '07, Jennifer Lee '07, and Minjoo Kim '07. Their vision, initiative, and hard work have added an important work by an influential Korean-American woman artist to the Museum's permanent collection. In doing so, they have made a

significant contribution to our efforts to enlarge and holdings in non-Western art, in the focus are who have made the acquisition possible are grate and are listed individually in this catalogue. In pa driving force behind the fundraising effort, must

Yong Soon Min, whose *DMZ XING* instal 1994, has established a distinguished career as a and educator. The addition of one of her major could not be more welcome or appropriate; her en of KASS/KAF and support for their endeavor are thanks go to Peter Norton and the participating works to the exhibition. We are grateful to Gwer and art program director of the Norton Family Of staff of Thomas Erben, Moti Hasson, Lehmann Taylor galleries in New York for providing assista Linda Muehlig, senior curator of painting and director for curatorial affairs, organized the exhibi Coordinator Kelly Holbert, and wrote the anno staff, as always, handled the logistics of shipping, programming to make the project a success. Ho Gyeonggi Museum of Modern Art in South Kore essay for the exhibition catalogue, which was Bruce Kennett. The exhibition and catalogue a Foundation, Inc., of Houston, whose generous s this and other exhibitions of the arts of Asia at th of Art.

**Jessica Nicoll**

*Director and Chief Curator*

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lection of the Smith College Museum of Art has always been effort. Following President L. Clarke Seelye's first purchases for the newly fledged women's college, successive directors of the Museum have continued to search the art market for acquisitions. Generations of Smith alumnae have been generous in many of which have become signature works of SCMA's rich history. The first student-led acquisition of a work of art for the Museum was the fourth state of Rembrandt's *Three Crosses* etched by the Studio Club in 1911 and the first print to enter the collection. More recently, in 2001, the Black Students' Alliance purchased Emma Amos's mixed media painting, *One Who Watches*, the proceeds of a Hip Hop conference.

Sohl Lee '06 and other members of the Korean American Student Society (KASS) approached Museum staff in 2005, it was apparent that they had an ambitious goal in mind. They submitted a proposal to identify and purchase a work of art by a Korean or Korean-American woman artist for the collection, an effort of their newly established Korean Foundation for the Arts. After receiving enthusiastic approval from the Museum, KAF began their search, meeting with scholars in the field and consulting with faculty advisers. Their final choice was Yong Soon Min's *Movement* (2001), originally commissioned by the Asia Society, to mark the opening of its museum after renovation and with guidance from Nancy Harvin '80, director of leadership development at the College Advancement Office, the officers of KAF then began an international fundraising effort to purchase *Movement*, meeting with donors in September 2007. Plans went forward at the Museum and their achievement with the exhibition **MOVEMENT** 움직임, featuring works of contemporary art by established and emerging artists, with Min's installation as the centerpiece.

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significant contribution to our efforts to enlarge the Museum's programs and holdings in non-Western art, in the focus area of Asian art. The donors who have made the acquisition possible are gratefully acknowledged here and are listed individually in this catalogue. In particular, Audrey Paek '92, a driving force behind the fundraising effort, must be thanked.

Yong Soon Min, whose *DMZ XING* installation was shown here in 1994, has established a distinguished career as an artist, activist, curator, and educator. The addition of one of her major works to the collection could not be more welcome or appropriate; her encouragement of members of KASS/KAF and support for their endeavor are deeply appreciated. Our thanks go to Peter Norton and the participating artists for lending their works to the exhibition. We are grateful to Gwen Hill, collections manager and art program director of the Norton Family Office, and the directors and staff of Thomas Erben, Moti Hasson, Lehmann Maupin, and Frederieke Taylor galleries in New York for providing assistance and facilitating loans. Linda Muehlig, senior curator of painting and sculpture and associate director for curatorial affairs, organized the exhibition, assisted by Exhibition Coordinator Kelly Holbert, and wrote the annotated checklist. Museum staff, as always, handled the logistics of shipping, installation, publicity, and programming to make the project a success. Hong-hee Kim, director of the Gyeonggi Museum of Modern Art in South Korea, provided the insightful essay for the exhibition catalogue, which was handsomely designed by Bruce Kennett. The exhibition and catalogue are funded by The Brown Foundation, Inc., of Houston, whose generous support has made possible this and other exhibitions of the arts of Asia at the Smith College Museum of Art.

**Jessica Nicoll**

*Director and Chief Curator*

## TOWARD MOVEMENT: CONVERSATION, COLLABORATION, AND COPRODUCTION

The acquisition of Yong Soon Min's *Movement* installation for the Smith College Museum of Art marked the completion of a three-year-long collaborative project initiated by the Korean American Students of Smith (KASS). However, the notion of completion ascribes a misleading finality to the project's characteristics and intentions. Rather, the ultimate goal was to create an ongoing effort to link together "Smithies" — both alumnae and current students — the Museum and its collection, and the diversity reflected in Smith College's student body.

Majoring in art history and learning about issues affecting museum collections, exhibitions, and missions, I began to ask some questions about SCMA and its place within the college. Can a museum respond to its socio-political environment in a productive rather than a passive way? How can there be a greater focus on contemporary art from Asia or art about contemporary Asia at SCMA? Can SCMA's contemporary art collection engage current Smith students in ways that are relevant to them? Can students acquire an artwork for the Museum's permanent collection and thereby affect the Museum's dynamics?

Talking with other KASS members about my inquiries, I realized that there was a collective sentiment around the same questions and thus a potential to launch an acquisition project that would reveal and comment on the issues we wanted to explore. We began a series of conversations with SCMA curators about the possibility for and the logistics of an acquisition. For more than six months we conducted extensive research to identify an artist whose visual language aligned with our engagement with the Smith community and society at large. Our search process included not only library and online research but also interviews with professors and museum professionals. During the process, we slowly narrowed our criteria to select a Korean-American female artist. Rather than essentializing the artist's identity, our hope was to find an artist whose work would build a discursive relationship with other artworks in SCMA's permanent collection and stimulate ongoing discussions about diversity on campus.

Yong Soon Min's continued engagement with the Asian-American artists' community, her artistic and curatorial activities on both sides of the Pacific, and the keen awareness of her female body as expressed in her work, are all embedded in *Movement*. The installation, however, is less an

expression of identity than a visual manifestation of Asia, the fluidity of cultural exchange, and the play between particularity and universality. *Movement* challenges our initial act of categorization based on her socio-politically defined identity — Korean American artist — from within, continuing the discourse that arises from the acquisition project.

This acquisition is not a conclusion but an opportunity for continued engagement and collaboration among the seeming disparate holders who constitute Smith communities and who have been the project's coproducers. I would like to thank Associate Professor David Muehlig, who throughout the process encouraged us to move forward with the exhibition in conjunction with the acquisition. I thank the members — in particular Jennifer Lee, June Park, and Mia Park — for their continued commitment to the project. Together with the other experts who helped us during the research period and who have generously given financial support to acquire *Movement* for the Museum, that our project set out to achieve. Finally, on behalf of the student coproducers, I thank Yong Soon Min for her creativity and for her potential to begin encounters and conversations.

**Sohl Lee '06**

*Ph.D. candidate in Visual and Cultural Studies Program, University of Wisconsin-Madison*

## TOWARD MOVEMENT: CONVERSATION, COLLABORATION, AND COPRODUCTION

Yong Soon Min's *Movement* installation for the Smith Art marked the completion of a three-year-long collaboration initiated by the Korean American Students of Smith College. The notion of completion ascribes a misleading finality to the project's characteristics and intentions. Rather, the ultimate goal was to create a forum to link together "Smithies" — both alumnae and students of the Museum and its collection, and the diversity of the college's student body.

In the process of history and learning about issues affecting museum collections, and missions, I began to ask some questions about the role of art within the college. Can a museum respond to its socio-cultural context in a productive rather than a passive way? How can we focus on contemporary art from Asia or art about Asia? Can SCMA's contemporary art collection engage with students in ways that are relevant to them? Can we acquire artwork for the Museum's permanent collection and how does that affect the Museum's dynamics?

Through my KASS members about my inquiries, I realized that there was a shared sentiment around the same questions and thus a shared interest in an acquisition project that would reveal and comment on the cultural and social dynamics we wished to explore. We began a series of conversations with the artist about the possibility for and the logistics of an acquisition. Over the next several months we conducted extensive research to identify an artist whose language aligned with our engagement with the Asian American community at large. Our search process included not only extensive research but also interviews with professors and museum curators. In the process, we slowly narrowed our criteria to select a female artist. Rather than essentializing the artist's identity, we sought to find an artist whose work would build a discourse around diversity in SCMA's permanent collection and engage in discussions about diversity on campus.

The project's continued engagement with the Asian-American community through artistic and curatorial activities on both sides of the Atlantic led to an awareness of her female body as expressed in her artwork. The installation, however, is less an

expression of identity than a visual manifestation of constant changes in Asia, the fluidity of cultural exchange, and the play between particularity and universality. *Movement* challenges our initial act of choosing the artist based on her socio-politically defined identity — Korean-American female artist — from within, continuing the discourse that arises from the acquisition project.

This acquisition is not a conclusion but an opportunity to create more engagement and collaboration among the seemingly disparate stakeholders who constitute Smith communities and who worked together as the project's coproducers. I would like to thank Associate Director Linda Muehlig, who throughout the process encouraged us and who organized the exhibition in conjunction with the acquisition. I thank my fellow KASS members — in particular Jennifer Lee, June Park, and Minjoo Kim — for their continued commitment to the project. Together we thank the many experts who helped us during the research period and the alumnae who generously gave financial support to acquire *Movement* and realize the goals that our project set out to achieve. Finally, on behalf of all the project collaborators, I thank Yong Soon Min for her creativity and passion for art and its potential to begin encounters and conversations.

### Sohl Lee '06

*Ph.D. candidate in Visual and Cultural Studies Program, University of Rochester*

## YONG SOON MIN'S MOVEMENT



Fig. 1. Yong Soon Min. Born Suwon, Korea, 1953. *Movement*, 2001. Mixed media installation commissioned by the Asia Society, New York. Photograph courtesy of the artist and the Asia Society.

1

Through her multimedia art works, Korean-American artist Yong Soon Min explores post-colonial discourses of immigration, exile, loss, and confusion, as well as the ironies of dual identity. Thematizing the sense of dual-estrangement, both from the country of immigration where she lives but never belongs and her mother country that she constantly misses but to which she will never return, Min's work intervenes in both the Korean and American art scenes, addressing ethnic, national, and sexual differences. In her work she illuminates the historical context of her departure from Korea for a strange new world; she also invokes the chasm that yawned between her new experience and the language available to accommodate it. Her multimedia art practice, encompassing words, texts, drawing, performance, photography, and video, is conceptual yet concrete, private yet political.

Yong Soon Min addresses domestic Korean subjects such as old family photos, *hanbok* (Korean traditional clothes), *bottari* (traditional clothes bundles) as well as sensitive political issues of the DMZ (the Demilitarized Zone between North and South Korea) and Korea's reunification. However, her approach does not succumb to mere self-involvement but instead

locates these personal and national narratives in historical contexts. Min suggests a methodology of art that not only intervenes in colonial/post-colonial differences between foreign and national colonialism, but also achieves the feminist slogan "political" as a strategy to escape narcissism.

Min immigrated to the United States from the age of seven. Her career as an artist began when she moved to California, Berkeley, but the political consciousness in her practice as cultural activist dates from 1981, when she was in Berkeley. Min's interest in conceptual and contemporary art in Berkeley was transformed into political activism influenced by her memories of the Sa-il-gu (the 1948 overthrow of the corrupt presidency of Yi Sung-man and the people's resistance), and a visit to South Korea in 1981, where she witnessed the Busan-Masan Democratic Uprising, a similar event to the government repression. Anxieties over the 1980s, exemplified by the Gwangju Democratic Uprising, where the citizens of Gwangju, South Korea, rose up against military rule, also affected her deeply. In 1981, she joined the American Art Alliance and through this association she became involved with the theories and practices of multiculturalism. Focusing on problems of diaspora, racism, and the politics of activity leaned toward the politics of difference. In 1982, she founded the Young Koreans United Group, a Korean-American cultural organization. The radical historical impact of the Gwangju Democratic Uprising inspired her to work with *Minjoong Art* (People's Art).<sup>1</sup>

2.

Yong Soon Min's *Movement* installation (cat. 7, fig. 1) at the College Museum of Art in 2008, is one of her most recent works. The artist's post-colonialist and feminist ideology. The installation was commissioned by the Asia Society Museum, New York, for the reopening of the museum in 2001 following

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locates these personal and national narratives in broader social, cultural, and historical contexts. Min suggests a methodology of post-colonialist feminist art that not only intervenes in colonial/post-colonial discourse and points out differences between foreign and national cultures, imperialism, and colonialism, but also achieves the feminist slogan of "the personal is the political" as a strategy to escape narcissism.

Min immigrated to the United States from South Korea in 1960 at the age of seven. Her career as an artist began when she entered the University of California, Berkeley, but the political consciousness in her work and her practice as cultural activist dates from 1981, when she moved to New York City. Min's interest in conceptual and contemporary art theory during her time in Berkeley was transformed into political art practice, significantly influenced by her memories of the Sa-il-gu (the April 1960 uprising that overthrew the corrupt presidency of Yi Sungman, an early instance of people's resistance), and a visit to South Korea in 1979 when she witnessed the Busan-Masan Democratic Uprising, a similar demonstration against government repression. Anxieties over the Korean political situation exemplified by the Gwangju Democratic Uprising in May 18–27, 1980, when the citizens of Gwangju, South Korea, rose up against Chun Doo Hwan's military rule, also affected her deeply. In 1984 Min joined the Asian American Art Alliance and through this association became more familiar with the theories and practices of multiculturalism and feminists of color. Focusing on problems of diaspora, racism, and the Third World, her artistic activity leaned toward the politics of difference. In 1986 she joined the Binari Group, a Korean-American cultural organization, and became a member of Young Koreans United. The radical historical view of the YKU and the impact of the Gwangju Democratic Uprising encouraged her to align herself with *Minjoong Art* (People's Art).<sup>1</sup>

2.

Yong Soon Min's *Movement* installation (cat. 7, fig. 8), acquired by the Smith College College Museum of Art in 2008, is one of her major works manifesting the artist's post-colonialist and feminist ideology. The installation was originally commissioned by the Asia Society Museum, New York, on the occasion of the reopening of the museum in 2001 following renovation and expansion,



and was recently revised and modified for the Smith College Museum. At the Asia Society, *Movement* was installed on a wall outside the auditorium on the lower level (fig.1). As it was first conceived, the installation was composed of seven mirrored panels, which formed the background of the piece, and 150 transparent plastic music records affixed to them. Mounted two or three inches from the mirror, the records created an illusion of a deeper space. Each record was decorated with a colorful label taken from an original record jacket, and each was mounted with three transparent clock hands denoting the hour, minute, and second, set to different times. Through the gaps between these records/clocks, the surrounding space and viewers were reflected in the mirrored panels, creating an intriguing visual configuration. Furthermore, the asymmetrical curve of the top edge of the mirrored background implied movement, in keeping with the title of the installation, an effect that is retained, but reconfigured as a “wave,” in the artist’s re-envisioning of the work for SCMA. As her ideas for the revised version of *Movement* continued to evolve, the artist decided to include music CDs and to eliminate the clock mechanisms of the original installation.

The plastic records composing the main body of the installation were collected from various Asian countries including China, Japan, India, Pakistan, Indonesia, Thailand, Laos, the Philippines, and Burma as well as South Korea (fig. 2). Throughout the process of collecting, Min established new networks with many folk music libraries, public institutions, and individual collectors, and this process itself became both a starting point and

an important element of the whole project. The artist questioned the variables of “Asian identity” by comparing traditional songs and popular music, including the Rodgers and Hammerstein musical *Flower Drum Song* (fig. 3), based on a novel by writer C.Y. Lee, Afghanistan’s *Tea House Music*, the Bayanihan, the Pakistani group *Bade Ghulam Ali Khan*, the band *Pizzicato Five*, the Korean singer *Patti Kim*, and a signature album associated with the Asian-American community and others. In *Movement*, Min has created a circuitous journey to question what “identity” means and to question whether “Asian identity” can be defined, and how the dynamics of politics and culture between Asians, Americans, and Asian-Americans.

3

The records Min chose for *Movement* include various examples of ethnic, folk, and popular music from different Asian countries, reflecting the artist’s assertion that her “avowed goal is to link Asia and America through music. Geopolitical connotations inherent in the records are highlighted by the images and texts on their labels. Some show musical performers, dancers or Chinese martial dancers with vernacular text, while others are illustrated with abstract designs or architectural images. The colors evoked by texts and photo images are transferred to



Fig. 2 (left) and Fig. 3 (right) Yong Soon Min. Born Suwon, Korea, 1953. *Movement* (details), 2001. Mixed media installation commissioned by the Asia Society, New York. Photographs courtesy of the artist and the Asia Society.

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an important element of the whole project. The artist contemplated and questioned the variables of "Asian identity" by compiling various Asian traditional songs and popular music, including the Rodgers and Hammerstein musical *Flower Drum Song* (fig. 3), based on a novel by Chinese-American writer C.Y. Lee, Afghanistan's Tea House Music, the Philippine group Bayanihan, the Pakistani group Bade Ghulam Ali Khan, the Japanese art-band Pizzicato Five, the Korean singer Patti Kim, and *Grain of Sand*, a signature album associated with the Asian-American movement, among others. In *Movement*, Min has created a circuitous journey to discover what "identity" means and to question whether "Asian identity" exists at all. In doing so, she explores how homogeneity and heterogeneity among Asian countries can be defined, and how the dynamics of power play out among Asians, Americans, and Asian-Americans.

### 3

The records Min chose for *Movement* include various examples of pan-Asian ethnic, folk, and popular music from different Asian countries, confirming the artist's assertion that her "avowed goal is to link Asia to Asian America."<sup>2</sup> Geopolitical connotations inherent in the records are visualized in the images and texts on their labels. Some show musical performers like Indian dancers or Chinese martial dancers with vernacular texts while others are illustrated with abstract designs or architectural images. Visual memories evoked by texts and photo images are transferred to auditory memories



Fig. 2 (left) and Fig. 3 (right) Yong Soon Min. Born Suwon, Korea, 1953. *Movement* (details), 2001. Mixed media installation commissioned by the Asia Society, New York. Photographs courtesy of the artist and the Asia Society.



Fig. 4. Yong Soon Min. Born Suwon, Korea, 1953. *Bridge of No Return*, 1997. Mixed media installation. Photograph courtesy of the artist.

through music, as “the sounds and lyrics of the Korean songs flooded the artist’s memory and imagination as she was examining individual images of Korea.”<sup>3</sup> Reflecting Min’s visual interest in record jacket design, these labels display geographic, cultural, ethnic, and linguistic differences of Asia as well as its homogeneity.

The vinyl records of *Movement* constitute an homage to a now antiquated audio technology and a paean to music as a communication prior to language. Although there is no actual sound component in the installation, the records function not only as a metaphorical medium corresponding to the artwork’s site-specific nature (and its original association with the Asia Society), but also as a mnemonic stimulus, eliciting both memories of and nostalgia for the music of the past. Conversely, in the original installation in 2001 the continuous movement of the clock hands demarcated the forward march of time, while also alluding to the circular movement of the records when they are played on a turntable, fusing musical analogy with the realm of time and memory.

The artist’s post-colonialist interest in the Third World is also evident in her 1994 installation *DMZ XING*.<sup>4</sup> For this project, texts based on

interviews with Vietnamese, Cambodian, Lao, and Hmong refugees were inscribed on the inner wall of a curved structure. The installation uncovered the hidden history of the peripheral regions of Asia by presenting the narratives of these refugees as a personal statement, not as a documentary.

#### 4

The transparency (plastic records) and reflectivity of the Asia Society installation, small mirrors and CDs in addition to the vinyl records, are materials used in *Movement* are connected to the theme of communication pursued by many contemporary artists. In traversing and reversing the visual and psychological boundaries between the viewers and the installation through the use of these materials, which eliminate the borderline between the viewer and the artwork, the viewer’s participation is also solicited by the use of the reflective surfaces of the CDs as a pan-optic device. The reflective components especially enhance the depth of the installation, allowing the literal space and



Fig. 4. Yong Soon Min. Born Suwon, Korea, 1953. *Bridge of No Return*, 1997. Mixed media installation. Photograph courtesy of the artist.

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#### 4

The transparency (plastic records) and reflectivity (large mirrors in the Asia Society installation, small mirrors and CDs in the SCMA version) of the materials used in *Movement* are connected to the strategies of participation and communication pursued by many contemporary artists. Min succeeds in traversing and reversing the visual and psychological distance between the viewers and the installation through the use of transparent materials, which eliminate the borderline between the inside and the outside. The viewer's participation is also solicited by the artist's use of mirrors (or the reflective surfaces of the CDs) as a pan-optical medium and narcissistic device. The reflective components especially emphasize the site-specificity of the installation, allowing the literal space and the real space of the "here

and now” to affect the audience’s experience of the work. The reflective surfaces, whether of the original mirrors or the shiny backs of CDs in the revised version of *Movement* for SCMA, involve the exhibition space and the audience as a part of the installation and promote active communication between viewers and the work of art. Unlike works of art with static or opaque surfaces, the mirrored background of *Movement*, with its constantly shifting reflections, defeats a sense of “presentness” and integrated visual perception. Instead, a new sense of continued time is activated as viewers move along the installation and experience the changing images in its reflective surfaces. With the intervention of time, the artwork expands beyond a visual object confined in the retina into a synaesthetic entity and a spatio-temporal drama.

The use of transparent materials and clocks can be also found in the 1997 work, *Bridge of No Return* (fig. 4).<sup>5</sup> Inspired by an actual bridge with the same name located on the 38<sup>th</sup> Parallel where the exchange of prisoners between North and South Korea took place after the Korean War,<sup>6</sup> the installation consists of a large S-shaped, double-sided wall made of wire mesh and measuring 2 meters high and 7 meters long. The mesh allows the viewer to see through, but not pass through, the wall, as if to demonstrate that it is impossible to return to one’s mother country or to reclaim one’s past. One hundred clocks are attached in lines along the wall — on one side, the line is composed of clocks decorated with blue images while the other side displays clocks with pink images. The pink line<sup>7</sup> symbolizes South Korea’s rosy dream of market-driven democracy, and the blue line can be interpreted to stand for North Korea’s masculine totalitarianism. The clocks have a single hand (instead of two hands for hours and minutes) implying the division of North and South Korea. Moreover, the rapidly moving second hand of the clocks doubles as a compass, therefore conflating temporal and spatial references. The walls are filled with various images including *mugunghwa* (rose of Sharon) and magnolia, the national flowers of South and North Korea, as well as images of important political and social scenes of both countries.

Min’s *Bridge of No Return* and *Movement* are large-scale installations constructed through the repetition of identical units, which is a basic formative principle of Minimalism. However, the S-shaped line of *Bridge of No Return* and the curved lines of *Movement* as well as the use of diverse motifs such as flowers, clocks, and music records generate a creative irregularity that exceeds the geometrical rigidity of Minimalism. The choice of subject

matter and materials as well as structural and formal relations provoke gender issues, thus enabling a discussion in Minimalist installation art.

Yong Soon Min admits that she questions herself looking in the mirror: “Where am I from? Who am I in American society?”<sup>8</sup> All of her work can be characterized as invested in relation to cultural, national, ethnic, and gender issues. In *This Double Consciousness* (1992) and *Nexus* (1992) she and her husband, Allan deSouza, linking the problem of race to that of the immigrant, who is challenged by the conflicting demands of cultural differentiation. Through the collaboration with deSouza, she transformed the problem of diaspora into the issues of skin color and the

Allan deSouza was born in Kenya, raised in England, and moved to the United States. He played an active role in the Black Arts Movement of the 1980s in the United Kingdom. Based on their own experiences, Min and deSouza created *alter idem/performing personae* (1994) project comprised of a five-part installation reflecting the experience of the Third World in the United States. Min and deSouza



Fig. 5. Yong Soon Min. Born Suwon, Korea, 1953. Photographs from *alter idem/performing personae*, 1994. Photographs courtesy of the artist.

the audience's experience of the work. The reflective original mirrors or the shiny backs of CDs in the *Movement* for SCMA, involve the exhibition space and the of the installation and promote active communication to the work of art. Unlike works of art with static or mirrored background of *Movement*, with its constantly defeats a sense of "presentness" and integrated visual a new sense of continued time is activated as viewers installation and experience the changing images in its with the intervention of time, the artwork expands confined in the retina into a synaesthetic entity and drama.

transparent materials and clocks can be also found in the *No Return* (fig.4).<sup>5</sup> Inspired by an actual bridge with the on the 38<sup>th</sup> Parallel where the exchange of prisoners South Korea took place after the Korean War,<sup>6</sup> the of a large S-shaped, double-sided wall made of wire 2 meters high and 7 meters long. The mesh allows the to pass through, the wall, as if to demonstrate to return to one's mother country or to reclaim one's clocks are attached in lines along the wall — on one of clocks decorated with blue images while the clocks with pink images. The pink line<sup>7</sup> symbolizes South market-driven democracy, and the blue line can be for North Korea's masculine totalitarianism. The clocks instead of two hands for hours and minutes) implying h and South Korea. Moreover, the rapidly moving clocks doubles as a compass, therefore conflating references. The walls are filled with various images (rose of Sharon) and magnolia, the national flowers of ea, as well as images of important political and social ties.

*No Return* and *Movement* are large-scale installations the repetition of identical units, which is a basic form- Minimalism. However, the S-shaped line of *Bridge of No* lines of *Movement* as well as the use of diverse motifs s, and music records generate a creative irregularity metrical rigidity of Minimalism. The choice of subject

matter and materials as well as structural and formal logic in these installations provoke gender issues, thus enabling a discussion of female territory in Minimalist installation art.

## 5

Yong Soon Min admits that she questions herself looking at her own reflection in the mirror: "Where am I from? Who am I in America's multicultural society?"<sup>8</sup> All of her work can be characterized as investigations of identity in relation to cultural, national, ethnic, and gender issues, and more concretely, as the exploration of the problem of the dual identity of immigrants. In *This Double Consciousness* (1992) and *Nexus* (1992) Min poses with her husband, Allan deSouza, linking the problem of race to the dilemma of the immigrant, who is challenged by the conflicting demands of adaptation and differentiation. Through the collaboration with deSouza, Min extends the problem of diaspora into the issues of skin color and the Third World.

Allan deSouza was born in Kenya, raised in England, and then moved to the United States. He played an active role in the Black Arts movements of the 1980s in the United Kingdom. Based on their own relationship, Min and deSouza created *alter idem/performing personae* (1994), a collaborative project comprised of a five-part installation reflecting their experiences of the Third World in the United States. Min and deSouza "perform" the



Fig. 5. Yong Soon Min. Born Suwon, Korea, 1953. Photographs from *alter idem/performing personae*, 1994. Photographs courtesy of the artist.

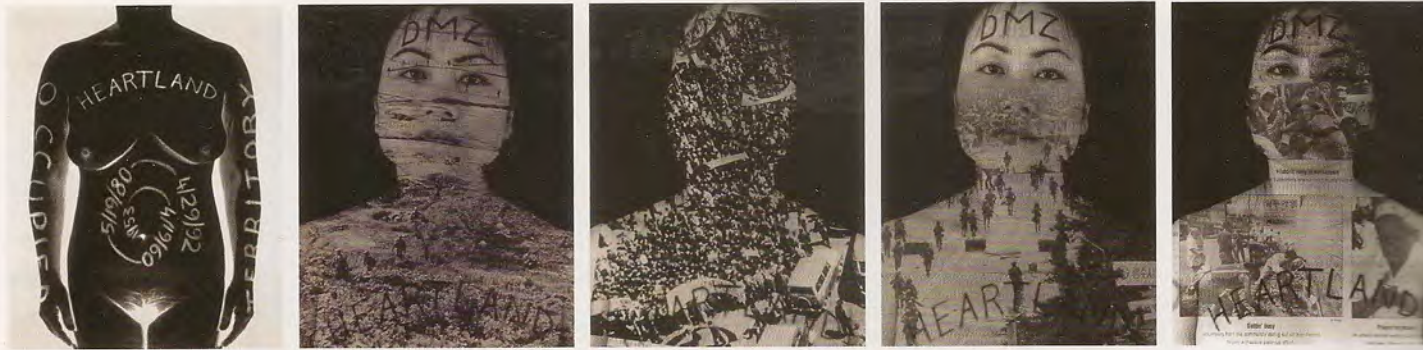


Fig. 6. Yong Soon Min. Born Suwon, Korea, 1953. *Defining Moments*, 1992. Six-part photographic ensemble. Photographs courtesy of

roles of informants and natives, and take souvenir photographs of themselves dressed in black and white shirts (fig. 5). The artists focus on cultural identity, poised between the demands of assimilation and differentiation, and explore the tripartite relationship among the anthropologists, the natives, and the informants who mediate between cultures.<sup>9</sup>

For Yong Soon Min, the DMZ is a metaphor for her own situation, that is, literally standing on the border, and her dual identity, which does not completely belong either to Korea or to the United States. The Demilitarized Zone, is in fact a heavily armed and politically charged area. Min recontextualizes her location in the reality of the divided Korea in her works *Bridge of No Return* and *Kindred Distance* (1996). Both works, which were created after her visit to the Unification Observatory in 1995, focus on differences between North and South Korea and their division by the DMZ.

In *Defining Moments* (1992, fig. 6), in which “Heartland” and “Occupied Territory”) and Min’s personal history are inscribed on the a nym “DMZ” written on Min’s forehead sug motherland, the artist’s body is charged with Yong Soon Min regards her own gendered American women’s political struggles and for t her—dual identity. In keeping with contempo the body as a site of identity and contesta a site for examining post-colonialist and a incorporation of traditional items associated (Korean wrapping clothes) and *bottari* in wor (fig. 7) moves the discussion of identity into ge

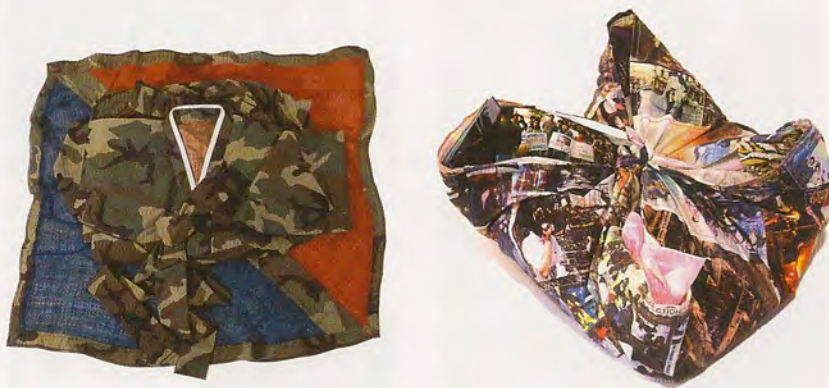


Fig. 7. Yong Soon Min. Born Suwon, Korea, 1953. Two details from mixed media installation: (left) *Mother Load 2 (Camouflage Hanbok)*, 1995. (right) *Mother Load 4*, 1995. Photographs courtesy of the artist.

The installation *Movement* implies multiple me The work’s title and its multi-layered structur including “motion” represented by the kinet installation, “movement” as a musical term, “m feminism, cultural “activity,” new artistic t geographical “shift,” and relocation or “trans this work will be physically moved to the S prior to its installation in October 2008. D the Asia Society Museum, the installation is accommodate the specific site on a high wa Smith College Museum of Art (fig. 8). The ar CDs will be added to the vinyl records.” In



Fig. 6. Yong Soon Min. Born Suwon, Korea, 1953. *Defining Moments*, 1992. Six-part photographic ensemble. Photographs courtesy of the artist.

ants and natives, and take souvenir photographs of them in black and white shirts (fig. 5). The artists focus on cultural tensions between the demands of assimilation and differentiation, the tripartite relationship among the anthropologists, the informants who mediate between cultures.<sup>9</sup> For Yong Soon Min, the DMZ is a metaphor for her own situation, standing on the border, and her dual identity, which does not completely belong either to Korea or to the United States. The DMZ Zone, is in fact a heavily armed and politically charged area. She visualizes her location in the reality of the divided Korea in her works *Of No Return* and *Kindred Distance* (1996). Both works, which focus on her visit to the Unification Observatory in 1995, focus on the tension between North and South Korea and their division by the DMZ.

In *Defining Moments* (1992, fig. 6), in which controversial words (such as “Heartland” and “Occupied Territory”) and dates relating to Korean and Min’s personal history are inscribed on the artist’s naked form, the acronym “DMZ” written on Min’s forehead suggests that, like her divided motherland, the artist’s body is charged with the dangers of the DMZ.<sup>10</sup> Yong Soon Min regards her own gendered body as a field for Korean-American women’s political struggles and for the exploration of their — and her — dual identity. In keeping with contemporary discourse that interprets the body as a site of identity and contestation, Min uses her body as a site for examining post-colonialist and anti-imperialist politics. Her incorporation of traditional items associated with women, including *bojagi* (Korean wrapping clothes) and *bottari* in works such as *Mother Load* (1996, fig. 7) moves the discussion of identity into gender and feminist discourse.

6

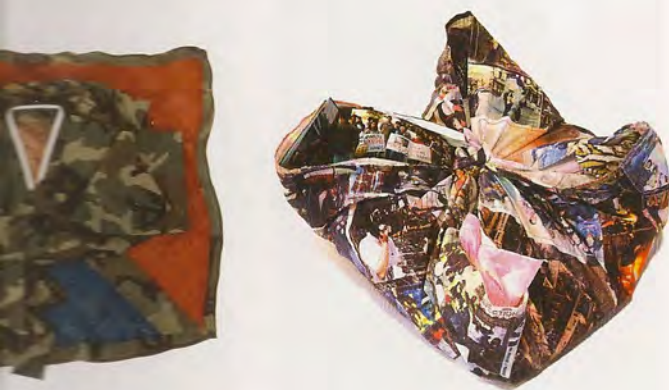


Fig. 7. Yong Soon Min. Born Suwon, Korea, 1953. Two details from mixed media installation: *Mother Load 2 (Camouflage Hanbok)*, 1995. (right) *Mother Load 4*, 1995. Photographs courtesy of the artist.

The installation *Movement* implies multiple meanings as does the term itself. The work’s title and its multi-layered structures reflect multiple concepts including “motion” represented by the kinetic clock hands in the original installation, “movement” as a musical term, “movement” of post-colonialist feminism, cultural “activity,” new artistic tendencies and movements, geographical “shift,” and relocation or “transfer” to another place. In fact, this work will be physically moved to the Smith College Museum of Art prior to its installation in October 2008. Dismantled from the wall of the Asia Society Museum, the installation is being revised by the artist to accommodate the specific site on a high wall in the lower galleries of the Smith College Museum of Art (fig. 8). The artist’s new collection of music CDs will be added to the vinyl records.<sup>11</sup> In the artist’s view, the use of





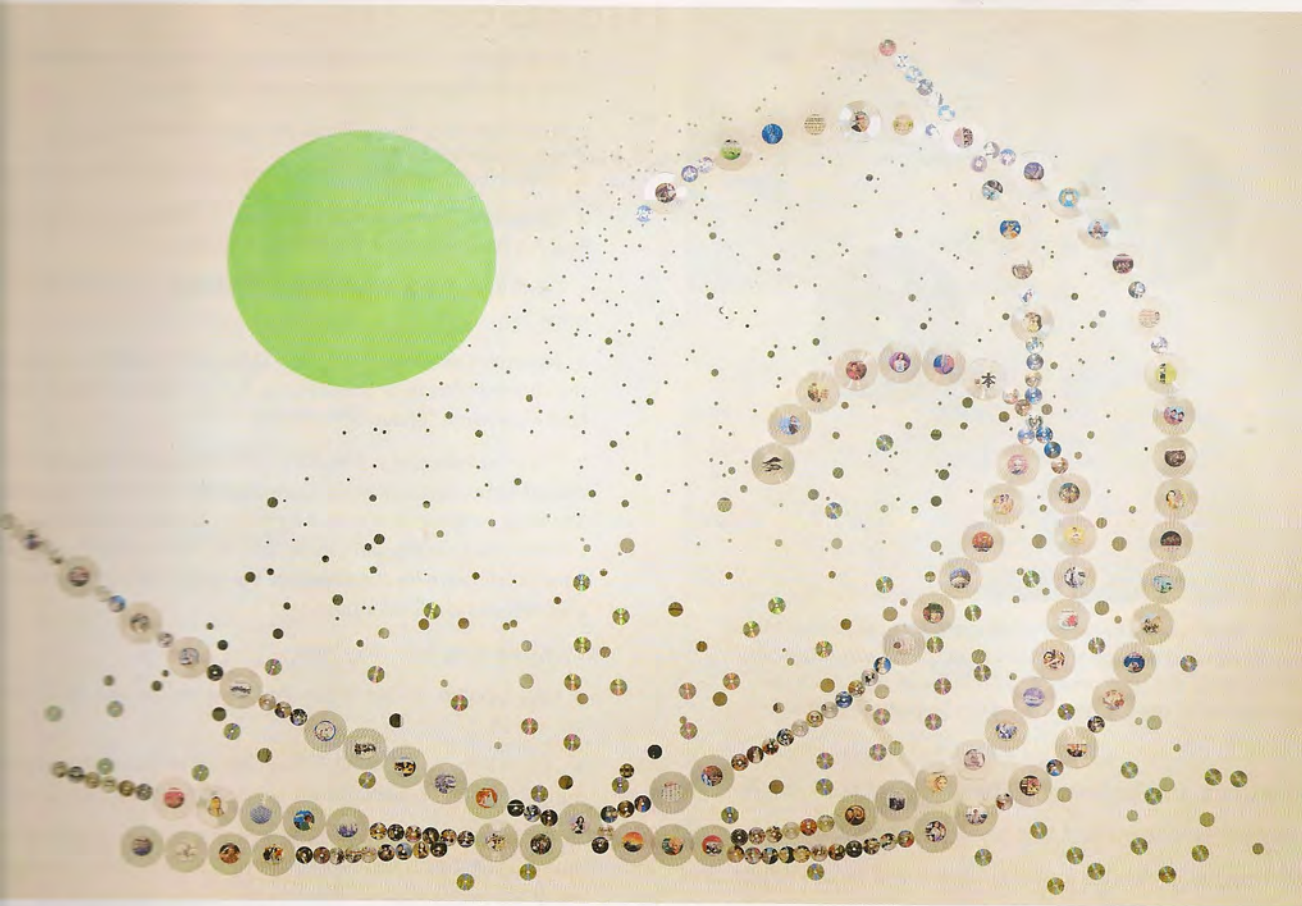
Fig. 8. Yong Soon Min. Born Suwon, Korea, 1953. *Movement*, 2008. Mixed media installation. Purchased through the initiative of the Korean American Students of Smith (KASS) and the Korean Arts Foundation (KAF) with the gifts of alumnae and other donors. Photograph by Stephen Petegorski.

CDs is conceptually connected to the use of LPs because CDs also combine image and sound, and like LPs, will become an obsolete medium. Additionally, in place of the mirrored panels utilized in the Asia Society Museum installation, CDs will be used to create a new reflective surface. Min's use of CDs shows her increased interest in popular music that she gained while organizing the exhibition *transPOP: Korea Vietnam Remix Project*.<sup>12</sup> Particularly, additions to the Korean modern and contemporary popular music include singers such as Yun Shimdok, Yi Aerisu, and Han Myunguk's *Noran syassu ui sanai* ("The Man in Yellow Shirt") of the 1960s; Kim Chu Ja and Pearl Sisters of the 1970s; Kim Minggi and Sanulim in the 1980s; the 1990s sensation Seo Taiji; and more current groups such as H.O.T., DBSG, Crying Nut, and Wonder Girls that are associated with the Korean Wave phenomenon (fig. 9). Recent additions from Japan, China, and Vietnam are also part of the revised installation. For the 2008 version of

the installation at SCMA, the artist reconceived the background elements—CDs and LPs—of the installation, reminiscent of Hokusai's *Great Wave* (the color woodblock print *Great Wave Off Kanagawa*) but specifically "referencing the Korean Wave phenomenon. The wave motif is a metaphor for cultural influence, both in pop and fine arts."<sup>13</sup>

## 7

One of the distinctive characteristics of Yong Soon Min's *Movement*, is the use of autobiographical and traditional politics of self-representation, which attempts to locate or socio-cultural identity through nation or language stereotype or self-marginalization. However, Min deconstructs biography by rearranging personal and historical materials



Yong Soon Min. Born Suwon, Korea, 1953. *Movement*, 2008. Mixed media installation. Purchased through the initiative of the Korean American Students of Smith (KASS) and the Korean Arts Foundation (KAF) with the gifts of alumnae and other donors. Photograph by Stephen Petegorsky.

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7

One of the distinctive characteristics of Yong Soon Min's work, including *Movement*, is the use of autobiographical and traditional motifs. Often, the politics of self-representation, which attempts to locate one's self-identity or socio-cultural identity through nation or language, risks falling into stereotype or self-marginalization. However, Min decontextualizes her autobiography by rearranging personal and historical materials into a creative



Fig. 9. Yong Soon Min. Born Suwon, Korea, 1953. *Movement* (detail), 2008. Mixed media installation. Purchased through the initiative of the Korean American Students of Smith (KASS) and the Korean Arts Foundation (KAF) with the gifts of alumnae and other donors. Photograph by Stephen Petegorsky.

array of signs, abstractions, and fragments. The artist uses old souvenir or commemorative photos to reconstruct the present but not as a nostalgic subject. Traditional images of Korea and Asia are used to revitalize and transform the past into the present.

Min's strategy to decontextualize her own autobiography positions locality in the global sphere, allowing a broader understanding and appreciation of her work. Through the experience of different places, cultures, and languages in Korea and the United States, the artist has developed a multivalent artistic language that is both international and Korean, global and specific. Yong Soon Min's artistic practice inquires into ontological and epistemological dualities between the individual and history, Korea and the United States, the local and the world. In doing so, she offers a paradigm for post-colonialist feminist art and art by Korean and Asian female artists that speaks beyond particularity. Together with other Asian diaspora artists with similar experiences of colonialism, immigration, and modernization, Yong Soon Min succeeds in linking Asia to the American context and in broadening the scope of Asian female diaspora art.

### Hong-hee Kim

Director, Gyeonggi Museum of Modern Art

### NOTES

- 1 Hyun-ju Kim, *Asian Female Art and Post-colonialist Feminism*, Ewha Womans University, 2001, pp. 152–53
- 2 Email from Yong Soon Min to the author, March 13, 2008.
- 3 "About Yong Soon Min," <http://www.janm.org/exhibitions/yong-soon-min>
- 4 Calvin Reid, "Home and Home Again," in *Yong Soon Min: Real Art Ways*, Hartford, Connecticut, 1994, pp. 8–10.
- 5 Calvin Reid, "Yong Soon Min at Art in General," *Art in General*, p.103.
- 6 Jonathan Goodman, "Yong Soon Min," *Art Asia Pacific*, the choice of North or South Korea, but the decision, hence the name "Bridge of No Return."
- 7 The artist indicated in a recent email exchange with the author that the color is Sampoong, a major upscale department store in Seoul. The tragic collapse of this building in 1995 became an emblem of the government's lack of safeguards for its citizens' welfare in its hands, a reference for the choice of the blue color is that it suggests idealized aspirations.
- 8 "About Yong Soon Min," *ibid.*
- 9 Lucy Lippard, *On the Beaten Track: Tourism, Art and the City*, pp. 45–46.
- 10 Elaine Kim, "'Bad Women': Asian American Visual Art," *Yong Soon Min*, *Feminist Studies*, vol. 22, no. 3 (Fall 1995), pp. 10–11.
- 11 From an email conversation with the artist in reponse to the author's question on July 6, 2008. *Editor's note*: For SCMA's installation, the artist's choice of the variety of music references to include Asian music. The variety of music references in the installation are DVDs imprinted with images from record labels. The artist preferred the more opalescent surface of the DVDs for their aesthetic appeal. To reference music CDs they will be referred to as CDs on the vinyl records in *Movement* are photographed from actual record labels, and the vinyl records, like the discs in *Movement*.
- 12 *transPOP: Korea Vietnam Remix* is a traveling exhibition that has been held in Chi Minh City, Los Angeles, and San Francisco (2007–2008) by the artist and addresses the intersection of history and geography between the two countries.
- 13 Email from the artist, August 8, 2008.



Yong Soon Min. Born Suwon, Korea, 1953. *Movement* (detail), 2008. Mixed media installation. Purchased through the initiative of the Korean American Studies Center of Smith (KASS) and the Korean Arts Foundation (KAF) with the assistance of the artist and other donors. Photograph by Stephen Petegorsky.

abstractions, and fragments. The artist uses old souvenir or vintage photos to reconstruct the present but not as a nostalgic or sentimental images of Korea and Asia are used to revitalize and connect the past into the present.

strategy to decontextualize her own autobiography positions her work in the global sphere, allowing a broader understanding and appreciation of her work. Through the experience of different places, cultures, and histories in Korea and the United States, the artist has developed a unique artistic language that is both international and Korean, global and local. Yong Soon Min's artistic practice inquires into ontological and epistemological dualities between the individual and history, Korea and the United States, the local and the world. In doing so, she offers a paradigm of postcolonialist feminist art and art by Korean and Asian female artists that transcends beyond particularity. Together with other Asian diaspora artists who have experienced of colonialism, immigration, and modernization, Yong Soon Min succeeds in linking Asia to the American context and in expanding the scope of Asian female diaspora art.

## NOTES

- 1 Hyun-ju Kim, *Asian Female Art and Post-colonialist Feminism in Contemporary USA*, doctoral thesis, Ewha Womans University, 2001, pp. 152–53
- 2 Email from Yong Soon Min to the author, March 13, 2008.
- 3 "About Yong Soon Min," <http://www.janm.org/exhibits/ffs/gallery/min/min.html>.
- 4 Calvin Reid, "Home and Home Again," in *Yong Soon Min: DMZ XING* (exhibition catalogue), Real Art Ways, Hartford, Connecticut, 1994, pp. 8–10.
- 5 Calvin Reid, "Yong Soon Min at Art in General," *Art in America*, vol. 87, no. 1 (January 1999), p.103.
- 6 Jonathan Goodman, "Yong Soon Min," *Art AsiaPacific*, no. 22 (1999), p. 96. Prisoners had the choice of North or South Korea, but the decision, once made, could not be changed; hence the name "Bridge of No Return."
- 7 The artist indicated in a recent email exchange with the author that a key reference for this color is Sampoong, a major upscale department store in Seoul that was colored bright pink. The tragic collapse of this building in 1995 became an indictment of the South Korean government's lack of safeguards for its citizens' welfare in its drive for development. On the other hand, a reference for the choice of the blue color is the Korean expression "blue dreams" that suggests idealized aspirations.
- 8 "About Yong Soon Min," *ibid.*
- 9 Lucy Lippard, *On the Beaten Track: Tourism, Art and Place*, New York: New Press, 1999, pp. 45–46.
- 10 Elaine Kim, "'Bad Women': Asian American Visual Artists Hanh Thi Pham, Hung Liu, and Yong Soon Min," *Feminist Studies*, vol. 22, no. 3 (Fall 1996), p. 597.
- 11 From an email conversation with the artist in response to the author's questions, July 6, 2008. *Editor's note.* For SCMA's installation, the artist expanded the format and variety of *Movement's* musical references to include Asian music CDs. The actual discs used in the installation are DVDs imprinted with images from record and music CD covers. The artist preferred the more opalescent surface of the DVDs for her images, but as the discs are meant to reference music CDs they will be referred to as CDs in the catalogue. Likewise, the labels on the vinyl records in *Movement* are photographed from LP covers. They do not reproduce actual record labels, and the vinyl records, like the discs, are audio "blanks."
- 12 *transPOP: Korea Vietnam Remix* is a traveling exhibition shown at venues in Seoul, Ho Chi Minh City, Los Angeles, and San Francisco (2007–2009). It is co-curated by Yong Soon Min and addresses the intersection of history and popular culture in relation to the two countries.
- 13 Email from the artist, August 8, 2008.

## DONORS AND LENDERS TO THE EXHIBITION

### Donors of Funds to Acquire *Movement* by Yong Soon Min

Ji Yon Bang '97	Hwa Yun Lee
Suzanne Brendle '93	Janice Lee '96
Floyd Cheung	Sohl Lee '06
Jennifer Choe '93	Susan Moon '92
Jisun Conn '02	Sophia Oh-Kim '79
Katie Green '09	Audrey Paek, '92
Jennifer Han '01	Grace Park '92
Soomin Han '04	Haejune Park '07
Onyou Hwang '82	Maryann Park '84
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Susan Jhin '84	Smith Club of Korea
Caroline Kim '89	Smith College Museum of Art
Hyun Jung Kim '08	Stella Sohn '94
Jennifer Kim '92	Emily Song '05
Jung Kim '93	Tran Vo '08
Minjoo Kim '07	Caroline Yang '92
Cecilia Lee '87	

### Lenders to the exhibition

Kyung Woo Han	Young Min Moon
Shin Il Kim	Peter Norton, Santa Monica
Eun Sun Lee	Jieun Shin
Jiha Moon (through the courtesy of Moti Hasson Gallery, New York)	Haeri Yoo

## ANNOTATED CHECKLIST

This exhibition takes its theme and title from Yong Soon Min's installation *Movement*, which is now a part of the permanent collection of the Smithsonian American Art Museum. As Hong-hee Kim points out in her catalogue essay, "movement" has many meanings in reference to Min's installation: as a musical term, as new artistic tendencies, as socio-political shifts, and as physical transfer or relocation. As Min's installation literally "made its move" from its first iteration at the Asia Society in 2001 and was re-envisioned for SCMA in 2008, the works in the exhibition and the artists who created them are part of the rich artistic diaspora originating in South Korea.

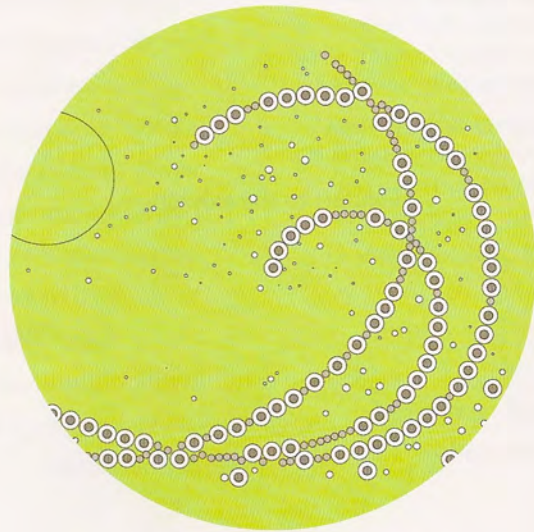
The juxtaposition of the word "movement" in English and in Korean in the exhibition title reflects the itinerancy of these Korean-born artists, some of whom are now established as part of the contemporary global art scene, while others are beginning to make their mark. From the ceaselessly repeated action of hands being washed in Shin Il Kim's video projection *Water*

to the endless balancing act of Do Ho Suh's *Home*, the show participants in metaphoric or actual movement from stasis. Young Min Moon's text lightboxes explore the meaning of the term "(home)land" for those born in one country and raised in another. "Cartographer of cultures" Jiha Moon maps her own created universes, while Nikki S. Lee becomes a cultural chameleon who "assimilates" as the sole actor in dramas she devises. Nam June Paik, a perpetual nomad, the traveler without borders, is a thoroughfare.

**Linda Muehlig**

*Curator of Painting and Sculpture*

*Associate Director for Curatorial Affairs*



## ANNOTATED CHECKLIST

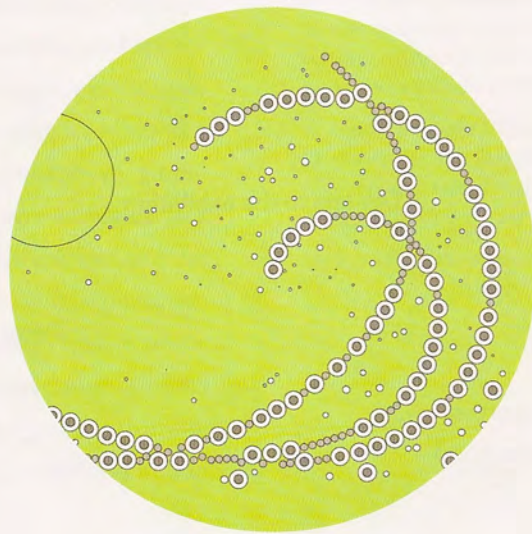
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her own created universes, while Nikki S. Lee takes on different personas,  
becoming a cultural chameleon who "assimilates" or conversely stands out  
as the sole actor in dramas she devises. Nam June Paik's *Internet Dweller* is  
a perpetual nomad, the traveler without boundaries of the electronic  
thoroughfare.

**Linda Muehlig**

*Curator of Painting and Sculpture*

*Associate Director for Curatorial Affairs*



## YONG SOON MIN

Born Suwon, Korea, 1953; lives and works in Los Angeles

University of California at Berkeley, B.A., 1975; University of California at Berkeley, M.A., 1977; University of California at Berkeley, M.F.A., 1979; Independent Study Program, Whitney Museum of American Art, New York, 1981

7. *Movement*. Originally commissioned by the Asia Society and Museum, New York, 2001; revised 2008 for the Smith College Museum of Art  
Mixed media, including CDs (DVDs), LPs, and small mirrors

Variable size

Purchased through the initiative of the Korean American Students of Smith (KASS) and the Korean Arts Foundation (KAF) with the gifts of alumnae and other donors

Photographs by Stephen Petegorsky (front and back covers, frontispiece, fig. 8)

When Yong Soon Min was commissioned by the Asia Society, New York, to create an installation for the reopening of its museum in 2001, she wrote of her ideas for *Movement*:

... I envisioned a large wall full of clear vinyl records with colorful and informative labels of pan Asian music that would also function as clocks. The visuality of the work would be enhanced by the fact the records were set onto mirrors. ... The LP covers in my work are a unique historical record of visual culture and also offer a perspective into the various transformations taking place within Asian cultures. The LP design not only reflects specific cultural codes but also a range of different and foreign influences.<sup>10</sup>

After the Korean American Students of Smith (KASS) successfully realized their goal of raising funds to acquire *Movement* for SCMA, Min decided to re-envision the installation. The existing LPs were supplemented

by Asian music CDs (actually, DVDs imprinted with and music CD covers). The mirrored panels were replaced and mounted to show their reflective sides, and small round sizes spread across the compositional field, which also included a green circular disc painted on the wall. The clock mechanism of the original installation were eliminated. At first the artist was covering the high wall of Targan Gallery on the Museum of Modern Art with LPs and CDs.<sup>11</sup> She decided instead to create a wave of presence to the Asian Wave phenomenon in popular culture, simultaneously underscoring the eclectic mix of paintings in the installation and, in a sense, enacting its title. *Movement* formally references Katsushika Hokusai's color woodblock print *Wave Off Kanagawa* but turns the wave to break from left to right. Its motion as three linear, curving patterns of LPs and their colorful, iridescent images and the rainbow effect on their reflective sides, give the new *Movement* a Pop sensibility. They were updating the installation through the incorporation of recent computer technology, although, as Min has pointed out, soon be outdated in its turn, becoming, as she has said, "another technology of mass reproduction that in the end, its sense has retained its aura if not its utility."<sup>13</sup>



7. Yong Soon Min at work on the installation of *Movement*, October 2008. Photographs by Jeff DeRose, One Match Films.



## YONG SOON MIN

Born Suwon, Korea, 1953; lives and works in Los Angeles

University of California at Berkeley, B.A., 1975; University of California at Berkeley, M.A., 1977; University of California at Berkeley, M.F.A., 1979; Independent Study Program, Whitney Museum of American Art, New York, 1981

commissioned by the Asia Society and Museum, in 2008 for the Smith College Museum of Art. The work consists of a large wall of vinyl records (CDs (DVDs), LPs, and small mirrors

an initiative of the Korean American Students of Smith College Arts Foundation (KAF) with the gifts of alumnae

in Petegorsky (front and back covers, frontispiece, fig. 8)

was commissioned by the Asia Society, New York, to mark the reopening of its museum in 2001, she wrote of

a large wall full of clear vinyl records with colorful labels of pan Asian music that would also enhance the visuality of the work. . . . The LP covers were set onto mirrors. . . . The LP covers are a unique historical record of visual culture and also reflect the various transformations taking place in the world. The LP design not only reflects specific cultures but also a range of different and foreign influences.<sup>10</sup>

American Students of Smith (KASS) successfully raised funds to acquire *Movement* for SCMA, Min was involved in the installation. The existing LPs were supplemented

by Asian music CDs (actually, DVDs imprinted with images from record covers and music CD covers). The mirrored panels were replaced by CDs (DVDs), mounted to show their reflective sides, and small round mirrors of various sizes spread across the compositional field, which also included a large, shiny green circular disc painted on the wall. The clock mechanisms used in the original installation were eliminated. At first the artist considered entirely covering the high wall of Targan Gallery on the Museum's lower level with LPs and CDs.<sup>11</sup> She decided instead to create a "wave" pattern as a reference to the Asian Wave phenomenon in popular culture and the arts,<sup>12</sup> simultaneously underscoring the eclectic mix of pan-Asian music recordings in the installation and, in a sense, enacting its title *Movement*. The "wave" formally references Katsushika Hokusai's color woodblock print *The Great Wave Off Kanagawa* but turns the wave to break from left to right and renders its motion as three linear, curving patterns of LPs and CDs. The CDs, with their colorful, iridescent images and the rainbow effects of their reflective sides, give the new *Movement* a Pop sensibility. They were also a way of updating the installation through the incorporation of iconic artifacts of current computer technology, although, as Min has pointed out, the CD will soon be outdated in its turn, becoming, as she has said of the LPs in *Movement*, "another technology of mass reproduction that in the Benjaminian sense has retained its aura if not its utility."<sup>13</sup>



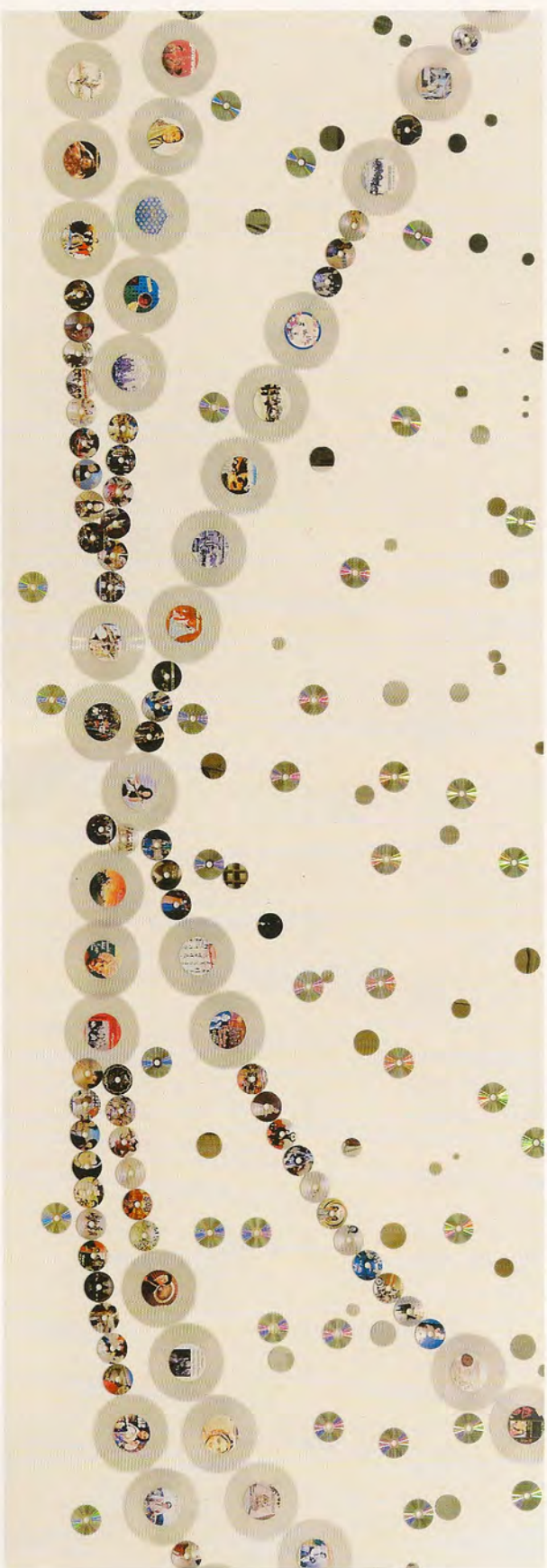
7. Yong Soon Min at work on the installation of *Movement*, October 2008. Photographs by Jeff DeRose, One Match Films.

Visual Arts Competition Award winners. The AHA foundation is a not-for-profit organization formed in 2003 to support Korean artists living in the United States and to promote exposure of their work.

- 2 Artist's statement, email to the author, April 24, 2008.
- 3 Shin Il Kim statement, in *Virtual Conversations Cultures* (<http://www.columbia.edu/ceoi/virtualconversations/index.html>).
- 4 Paola Noé, "Shin Il Kim" (review of the exhibition *Active Anesthasia*, Galleria Riccardo Crespi), *Artforum* (February 2008), p. 305.
- 5 Artist's statement, April 2008.
- 6 Artist's narrative biography, April 2008.
- 7 "Only Part of the Story: Nikki S. Lee in conversation with Roselee Goldberg," *Nikki S. Lee: Parts*, Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 2005, pp. 47–53.
- 8 *Ibid.*, p. 49.
- 9 *Ibid.*, p. 49.
- 10 Yong Soon Min, artist's statement on *Movement*, excerpted from *Contemporary Commissions at the Asia Society and Museum*, New York: Asia Society, 2002, pp. 30–34.
- 11 The high wall of Targan Gallery, where the installation is sited for the exhibition, is 23½ feet high and 32¾ feet long. To cover this wall of approximately 770 square feet the number of CDs required would have been 4980 (to create a straightforward vertical row configuration, with CDs

- 12 The Korean wave—or *hanjyu*, a term coined by Chinese media—began in the mid- to late 1990s, as television dramas and soap operas, music, and movies were exported from South Korea and became widely popular throughout Asia.
- 13 *Contemporary Commissions at the Asia Society*, 2002, p. 31.
- 14 Artist's statement, 2008, website for the exhibition *Jiha Moon: Turbulent Utopia*, The Mint Museum Charlotte, North Carolina, February 2–July 6, 2008 (<http://www.mintmuseum.org/archive-exhibition.html>).
- 15 Artist's statement, 2004 ([http://thinkingaboutart.blogspot.com/art/2004/07/the\\_work\\_of\\_jih.html](http://thinkingaboutart.blogspot.com/art/2004/07/the_work_of_jih.html)).
- 16 Melissa Chiu, ed., *One Way or Another: Asian American Art Now* (exhibition catalogue, Asia Society and Museum), New Haven and London: Asia Society in association with Yale University Press, 2006, p. 86 (entry by Reena Jana).
- 17 Theresa Hak Kyung Cha, *Dictee*, Berkeley: The University of California Press, 2001, p. 108.
- 18 *Ibid.*, p. 128.
- 19 Kyeong Hwangbo, "Trauma, Narrative, and the Marginal Self in Selected Contemporary Novels," Ph.D. dissertation, University of Florida, 2004; see pp. 140–209 for a discussion of *Native Speaker*.
- 20 Chang-rae Lee, *Native Speaker*, New York: Riverhead Books, p. 267.
- 21 Nam June Paik biography, at <http://www.paikstudios.com/bio.html>.

- 22 Jean Shin, in China speech, "Memory on the Edge of Collapse: Zaria Hahnel and Jean Shin," *Asian American Arts Dialogue* (spring/summer, 2001), p. 9.
- 24 Statement on the installation, Jean Shin website (<http://www.jeanshin.com/alterations.htm>).
- 25 Susette Min, "Transfiguring the Everyday: The Work of Jean Shin," in *Jean Shin: Reconstructed Remnants*, New York: Mixed Greens Gallery, 2004, p. 11.
- 26 Email from Young Min Moon to the author, August 15, 2008.
- 27 Email from the artist to the author, August 24, 2008. The text fragments in Shin's watercolors include: "[I]kea PS," "Lycksele," and "Rakke," which are IKEA furniture series; "Rationell" (and the fragment "tionell") is the name of an IKEA brand of interior fittings for kitchen cabinets; "[K]orsby" is the name of a table lamp.
- 28 Statement by the artist, email to the author, August 24, 2008.
- 29 *Ibid.*
- 30 "Routed" can also refer to forcible dislocation and retreat.
- 31 Press release, "Do Ho Suh: Part One Cause & Effect," November 3–December 22, 2007, Lehmann Maupin Gallery, New York.
- 32 Artist's statement, spring 2008.
- 33 Robert Berlind, Marcin Ramocki, and Lilly Wei, in *Fresh Illusions*, 2007, p. 11.



7. (detail)

MUSIQUE  
RITUELLE  
TIBETAINE



OCR 49



RTF



MOVEMENT 움직임



MOVEMENT 움직임



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