

Domestic Spaces in Temporary Places



Donghwan Ko

Donghwan Ko

1422953

A report submitted in partial fulfilment of the requirements of the school of Arts and Digital Industries, University of East London, for the degree of Professional Doctorate in Fine Art.

2017

Cover image: Hooome i, 2017

Contents

1. Introduction	1
2. Autobiographical Context	3
3. Creative and Theoretical Practice	13
2014 – 2015: Empty and Divided	13
2015 – 2016: Personal Memory and Narrative	27
2016 – 2017: Temporary Homes	48
4. Summary	65
5. Professional Practice	67
6. Bibliography	74
7. List of illustrations	78

1. Introduction

In this report I have undertaken to interweave both theory and practice as they indicate the transition and thought processes that I have developed in my work during my doctoral programme. I will begin with my BA experience at Art school in South Korea and end with my final doctoral research project at UEL. I will discuss feedback from my *work in progress* seminars while also assimilating responses from viewers during my professional practice exhibitions.

My research is based around the exploration of the varied notions of sculpture as used by contemporary artists. When I came to the UK to study the word *space* fascinated me as it was used by artists such as Antony Gormley, Richard Wilson and Do Ho Suh to describe elements within their practice. The word for space in Korean is *GONG GAN*. Gong means empty and Gan means divided or crossed.

Representing or visualising the physical and psychological components that occupy space is difficult. It could be argued that intangible objects are closely related to our psychological and physical memories. A key element in the consideration of space is not so much the object, which is located in space, but our memories and experiences. One can take the example of a house—perhaps the most private space of all. Gaston Bachelard states in *The Poetics of Space* that “a great many of our memories are housed, and if the house is a bit elaborate, if it has a cellar and a garret, nooks and corridors, our memories have refuges that are all the more clearly delineated” (1994: 8).

Studying in the UK has been invaluable as it has made me question my ideas of home, memories and the physical and psychological spaces I inhabit. I was born in South Korea and I experienced growing up in a divided country. I am unsure how this has affected my unconscious self but consciously I am aware that a border exists that cannot be crossed. North Korea is communist so growing up exposed me to the mixed ideology of two countries who share a common cultural background yet for sixty years have been separated both physical and ideologically. This led me to question the separated land mass I have lived on all my life with its no-man’s land demilitarized border, a so-called empty space that divides the North and South.

I am interested in exploring the spaces that I have occupied in my past and the space I occupy in the present. I have moved house seven times while living in the UK. Beginning with a very small bedsit and everything in between until my present house that I now share with my wife. How do I locate myself between opposing thresholds? How do I transition from one physical/psychological space to another? What is private and public? What is inside and outside? What should be revealed and what should be concealed? During the doctorate programme I have experimented and tested my work in both the gallery white cube and public space taking on feedback while researching and defining my practice further.

2. Autobiographical Context

BA creative practice and theory (2001-2008): Hannam University

I was born in South Korea in 1982 and lived there until I moved to the UK in 2012. When I was in high school, I wanted to be an animator as I really liked watching animations on TV. Also my friends would constantly ask me to draw for them so it felt like a natural fit. However, in the late 1990s there were no universities in Korea that taught animation. I then decided to go to a fine art school, as I thought that offered the closest alternative to animation as it concentrated on drawing as an important part of the curriculum.

My studies were then interrupted as all males of a certain age serve in the military for two years in Korea. After my military service ended, I went back to university to finish my studies in Fine Art. The experience of being in the army made me reflect on who I was because of the regimented life that I endured and the rules and regulations that have to be followed. Even though there were a number of hardships during this period of my life it was one of great growth as many questions about my role in the military and what I wanted to do after the conscription ended came sharply into focus. I did literally go in as a boy and come out a man as I understood more clearly the idea of responsibility for my actions and thoughts.



Fig 1. Scar, Oil on Canvas, 60 x 130 cm, 2003

Back at University after the military service I studied photographs and then I reproduced the images as realistically as possible through the medium of oil paint (fig.1). We were told to remove any emotional response to the works, as the goal was to focus on representing objects accurately, to make a perfect copy. So during this period my primary concern was the replication of figures and the experimentation with materials, rather than the subject matter itself. I felt like a painting machine, not an artist. As a result, I attempted to visualize an inner reality rather than copy external visual appearances and I started to paint what I wanted and not what the school wanted (fig.2)

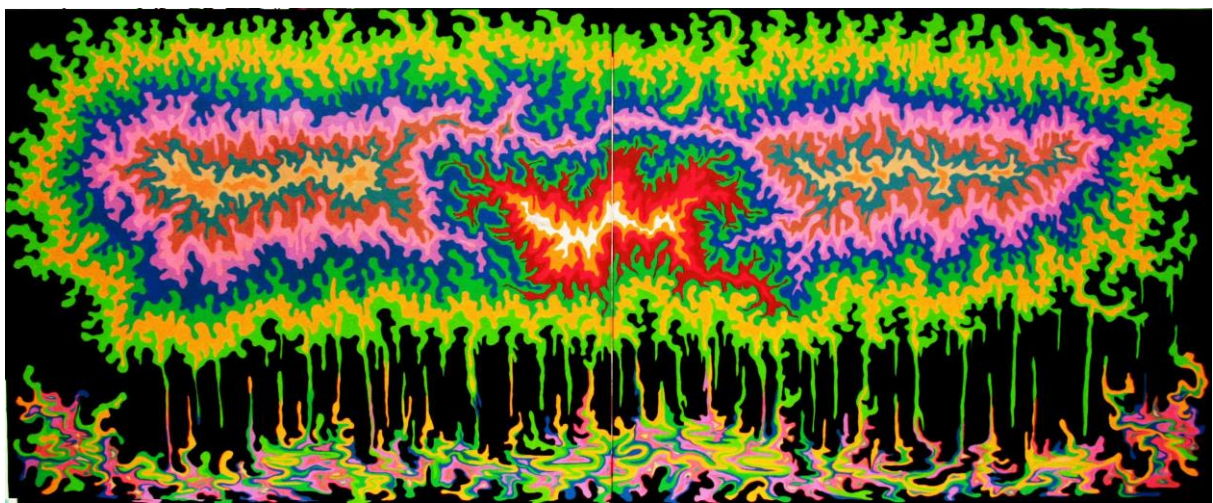


Fig2. *Untitled*, Oil on Canvas x 2, 61 x 154 cm, 2009

Specifically, I was interested in how I could possibly make a visual interpretation of emotions. To do this, I did not allow recognisable figures to feature in my painting because at the time the use of images seemed to limit my imagination and expressiveness. I did not have a concrete plan; instead, I drew and painted abstract edges and rounded shapes directly onto the canvas. I felt at this time that this way of working spontaneously was ideologically akin to the spirit of Action Painting. I had also looked at Van Gogh and Munch and how they had used paint. When I saw their paintings I was struck by unfamiliar feelings and impressed by the unusual patterns in the backgrounds. The Museums and contemporary art galleries in Korea were just starting to be developed and I could see a small number of exhibitions in Seoul but most of my experience of art works at this time was from photographs in books.

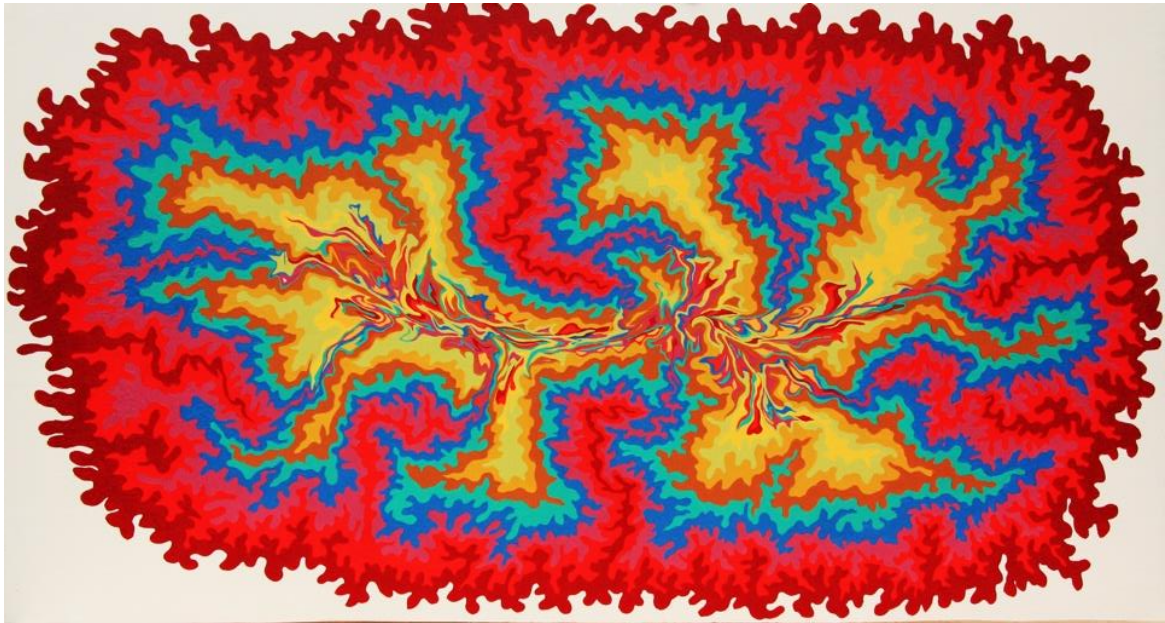


Fig3. *Untitled*, Oil on Canvas, 80 x 140 cm, 2009

My hope was that when audiences saw my work they would respond emotionally or feel a change in mood while viewing my paintings. My work was not well received by my tutors but it satisfied me and I felt that I was developing my practice in the right direction.

MA creative practice and theory (2012-2014): Wimbledon College of Art

After graduation, I agonised over where to do my master's programme as I knew I needed to develop my practice and have experiences of contemporary art outside of Korea. The idea of contemporary art is fairly new in Korea and has not developed as it has in the UK up to this point. I had watched a TV programme that recounted the history of the Young British Artists (YBA) and outlined how contemporary art was developing in the UK. It was exciting and their work seemed shocking at that time. Marc Quinn's '*Self*' and Damien Hirst's '*The Physical Impossibility of Death in the Mind of Someone Living*' represented a completely new view to me of contemporary art practice so I decided that London was the place for me to study. During the

period before my acceptance on a MA at Wimbledon College of Art I started to research ideas of colour and a number of other contemporary British artists.

I looked at the work of David Batchelor and his theories on colour, as put forth in his book, *Chromophobia*. David Batchelor reconsiders colour theories in a contemporary context, analyses the motivations behind Chromophobia, and examines artists who look at colour in terms of its value. He also discusses the use of colour in minimalist art, pop art, and the contemporary art world. I was interested in Batchelor's idea that our interpretation with colour has two characteristics—fear and playfulness. For example, take the word “RED”. When people hear and/or see the word, they conjure up different images in their minds. This means that people have different perceptions of colour, and defining colour is nearly impossible. In fact, Batchelor stated, ‘Colour seems to have its own power source’ (2000: 74).

I researched artists who are interested in colour, such as Jim Lambie, Jen Stark and Katharina Grosse. Also I was drawn to Martin Creed and Jim Lambie's use of everyday materials such as coloured tape and balloons as this seemed like a completely new way of approaching contemporary art with materials that could be bought cheaply and then transformed. My work was quickly moving from flat canvases to 3-dimensional work and I felt that the development of my flat abstract paintings into a 3-D form would be more playful and visually powerful.



Fig4. Jim Lambie, *Spaced Out: Migration to the Interior*, Red Bull Studios, New York, Installation view, 2014

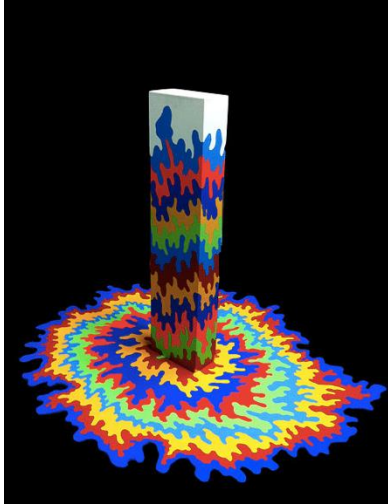


Fig5. *Untitled*, Oil on wood panel, 2009



Fig6. *Untitled*, Oil on wood panel, 2009

As I researched I became more interested in installation work. During this period, I researched installation art and its history. According to Claire Bishop, "...the distinction between an installation of works of art and 'installation art' proper has become increasingly blurred. What both terms have in common is a desire to heighten the viewer's awareness of how objects are positioned (installed) in a space, and of our bodily response to this" (2005: 6). I was especially drawn to these aspects of installation art and the idea of space and the audience reaction.

After reading Bishop and looking at Lambie and Creed I went to pound shops to buy my materials because they offer low prices and access to replicated objects. I wanted to buy as much as I could to experiment. One day while shopping for materials coloured balls attracted my attention, they looked very playful and I thought it would be a challenge to see if I could use them in an artwork. I bought over one hundred balls and experimented with them in various ways. I spread the balls out on the floor of an exhibition space at Wimbledon College of Art and gauged people's reactions. I was not sure what would happen. Would they kick them? Would they take them away? Would they play with them? The results were mixed and they interacted with the piece in all the ways I had anticipated and it made me think that my work could be more interactive or participatory in some way. At this point I was not aware of artists like Carsten Höller who had made '*Slide*' for the Tate Modern turbine hall so this was an undiscovered territory.



Fig7. *Untitled*, Coloured Balls, Wimbledon Spaces, 2013

A few days later after spreading the coloured balls over the gallery floor I experimented with a change of location and I placed the balls in a transparent cabinet where the balls were not to be touched. It wanted to see how the environment changed the object. These experiments were inspired by Martin Creeds use of ordinary objects and how he transforms them into extraordinary things. He also uses simple gestures, such as repetition and modification. Briony Fer summarises his approach:

His stacking of chairs, cardboard boxes, tables, Lego and paint strokes becomes a typical process that can adapt to pretty much anything. But equally, simple and steady accumulation of things can add to other accumulations of things and soon becomes unruly. (2011: 8)

I wanted to learn more about the interaction between objects and the environment. More specifically, I attempted to show how the features of objects can be changed by the environment where they are located. I used many different small and simple objects (Smarties, stickers, paper clips and ribbons) and utilized repetition and relocation as tools to turn them into potential unexpected and transformed objects.

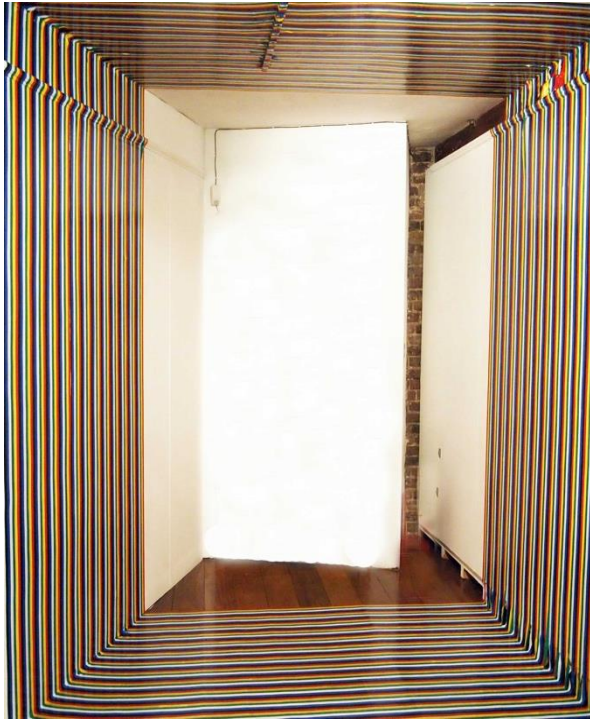


Fig8. *Untitled*, Coloured Tapes, Manier Gallery, London, 2013

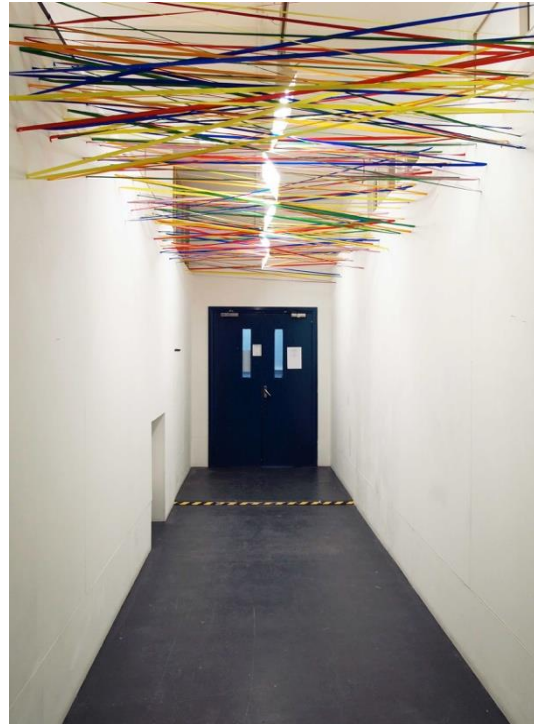


Fig9. *Untitled*, Coloured Ribbons, Wimbledon College, 2013

I researched various relationships between objects and location, and I looked at artists who are interested in space and objects, such as Tom Freidman, Richard Wilson, Gilberto Zorio, Antony Gormley and Marcel Duchamp. I employed Marcel Duchamp's presentation of object and space: 'readymade', in which the space itself becomes an object (eg. Duchamp's mile long string piece, 1942) (fig.10). I also researched Richard Serra's investigation into how close the relationship between space and object is. Mi-won Kwon explains:

"the work (Titled Arc) became part of the site and restructure both conceptually and perceptually the organization of the site" (2002: 12)

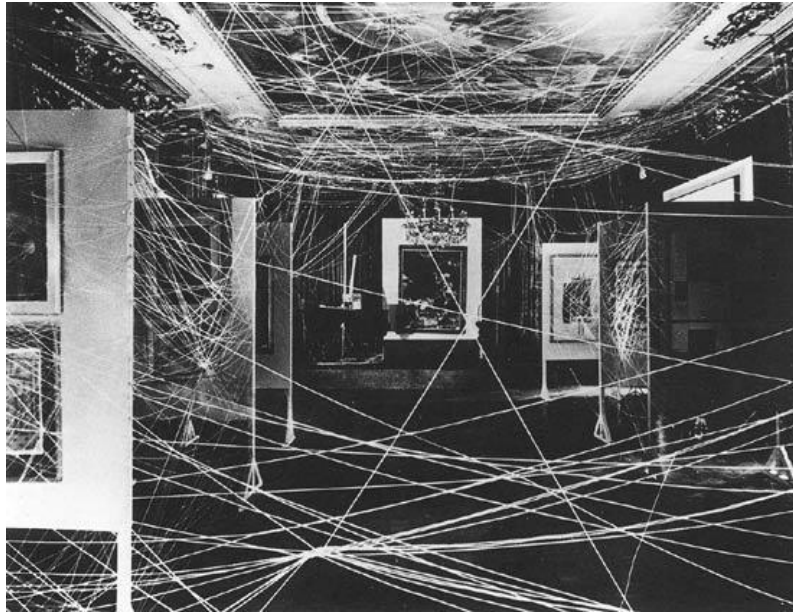


Fig 10. Marcel Duchamp, *Sixteen Miles of String*, 1942



Fig 11. *Untitled, Two Greenhouse and Wooden Frames*, 90 x 160 x 300cm, Oxo Tower Wharf, Bargehouse. London, 2014

During the MA I placed a manufactured greenhouse in a gallery space at OXO Tower (near the entrance) and filled it with sand. My intention for the artwork aimed to invite physical exploration and audience participation. I did not alter the intrinsic physical property or the way the greenhouse structure is used; I just changed its location. This was the first time I had experimented with a piece of work on this scale

and also the first time I had thought about the idea of the public participating in the work. The earlier works with the coloured balls had an experimental flavour to them while this work was intentional. I saw it as a stepping stone to my final piece for my graduation exhibition.

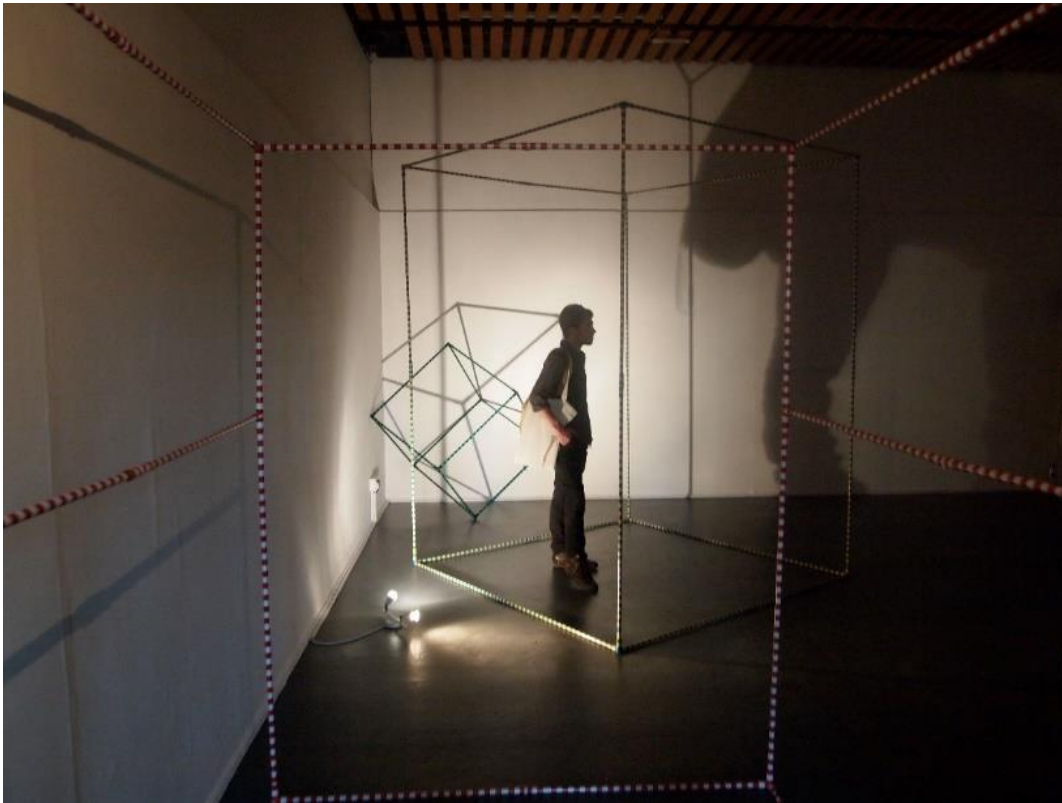


Fig 12. *Untitled*, Steel Frames and Coloured Tapes, MA Degree Show, Wimbledon Gallery, 2014

I exhibited three 'untitled' cubic frames at my MA Degree show. The works were made in different colours and sizes to differentiate them. I was interested in how people might interact with the pieces in terms of their physical relationship with my constructed spaces. Would people interact with the smallest space in some way? Would the large space be where most people might gather? The biggest space was shaped like an elongated aisle as I thought it might echo a corridor that we travel down. It was also large enough for several people to pass through at one time or stop and talk. The second largest allowed for one or two people to stand inside. The smallest piece was too small for a person to enter but as I had set up lights near the works to cast shadows on the walls and floor I thought about the illusion of space from the connecting shapes and projected angles of the frames. When people entered the works I hoped their shadows and the shadow of the cubes worked

together to create a space that was both physical and illusionistic and somehow made the viewer question what kind of space they had entered.

After finishing the MA in fine art, I wanted to carry on and develop my practice further. I felt that two years was not enough to understand my interest in contemporary art and my practice was just evolving and needed time for me to bring it to fruition so I decided to enrol on the doctoral programme at UEL.

3. Creative and Theory Practice

2014–2015 Empty and Divided

In the first year of my doctoral programme, I found that the subject matter and content of my work were an investigation and dialogue between the physical structure of my installations and the intangible or invisible spatial experience evoked by these structures. I was also becoming interested in works such as Antony Gormley's, *Blind Light*, Richard Willson's *20:50* and Do-ho Suh's *Passenger*. These artists had all used audience participation as a key element in certain aspects of their work.



Fig 13. Antony Gormley, *Blind Light*, 2007

I began to read *Relational Aesthetics* by Nicolas Bourriaud. The book talks about the relationship between art and society and tells of interactive artwork that both induces spectators to take part in the artwork and projects social contexts onto the work. The author proposes a relational space that derives from sympathy and sharing, comments on perceptions of space and time, and creates continuous experiences. Bourriaud says that 'depending on the degree of participation required of the onlooker by the artist, along with the nature of the works and the models of sociability proposed and represented, an exhibition will give rise to a specific "arena of exchange"' (2002: 17)

The starting point for this work was a simple cubic space. I think of a cube as the basic and most common 3-dimensional structure of an architectural space. Most buildings and rooms are composed of many cubic spaces constituted by connections of vertical and horizontal lines. I also thought about architect drawings that are spaces waiting to be filled, spaces waiting to be given form and spaces of the imagination.

I first made an empty frame with no distinctions between up and down or inside and outside. For me, empty space is the extended concept, what I mean by that is a space that is waiting to be filled with either objects, memories or the imagination. The empty space can be infinite or microscopic, it can also be poetic or literal depending on the response and perception of viewers.



Fig 14. *Untitled*. 220 x 80 x 120cm, Crypt Gallery, 2014

At this time, I started to research Antony Gormley further and he states:

I want the works to animate the space rather than simply to occupy it. In other words, as time and space are non-material and non-visual, they depend on their reference to the object to be manifested (Huang Du 1993: 71).

I now looked at his earlier work and also his work with grids and structures. Gormley has done a lot of work based on the shape of the cube. Also he is an artist who has used his own body as material. For Gormley, the individual body exists in a relationship with space and his work is a representation of the relationship between the self and the world. Gormley's artwork explores the concept of intervention and invites audiences to re-examine their own position in space.

Gormley thinks that the viewer's body is an essential part of the process because the audience can transform the physical space into a phenomenological space.

Huang Du emphasizes, "We think of the body as an object in space; I am interested in it as a space in space" (1993: 72).



Fig 15. Antony Gormley, *Test Sites*, 2010



Fig 16. Antony Gormley, *Fit*, 2016

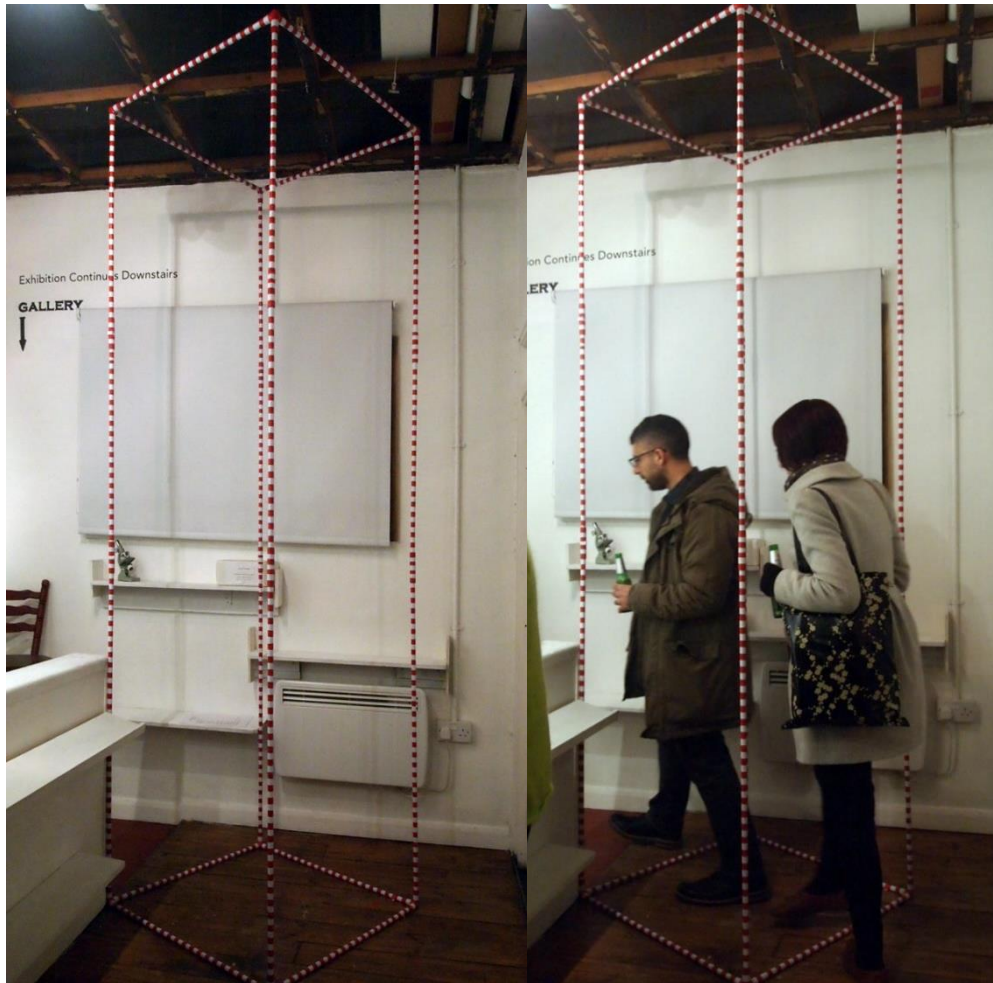


Fig 17. *Untitled*. Steel frame and Coloured tapes, 220 x 60 x 60cm, Hundred Years Gallery, 2014

In December 2014, I had a group exhibition at the Hundred Years gallery in Shoreditch. I thought more about the intentional involvement of the audience in my work. In order to test out the success or failure of my intentions I placed (fig.17) my work in the entrance to the gallery, which had the effect of forcing the audience to walk through it in order to access the rest of the exhibition. The feedback I received during the exhibition suggested that people were unaware that it was a piece of art, so I was unsure whether the work had achieved its original intention of being participatory or whether it had even been noticed. Most audiences recognize they cannot touch work located in a gallery space unless its specified with a sign or written text. I realised that I had a number of problems within the work I presented if the audience were to be active participants at the exhibition.

After this show ended, I read *The Poetics of Space* by Gaston Bachelard. The book talks about the imagery of intimate space, such as the home, drawers, wardrobes, nets, shells, corners, and the inside and the outside. Bachelard explains that the aesthetic experience and the role of imagination in art and literature closely relates to human life. He focuses on the importance of poetic imagery in human life. This started me thinking about my relationship with space in the home, my private space that I share with my wife. Only when invited do others cross the threshold and into our private intimate sanctuary. This is a space where we can discuss our shared hopes, wishes and dreams, a place to laugh and cry, a place to nourish and support.

As I read this book, I started to become more interested in the ambiguity of space, and I was particularly interested in the chapter titled “The Dialectics of Outside and Inside”. I felt the concepts of the inside and the outside often become blurred. The inside can become the outside, and the outside can become the inside. I assume that we cannot simply define inside and outside of a space by a wall or blocked structure. With these themes in mind, I started simple sketches for my next idea.

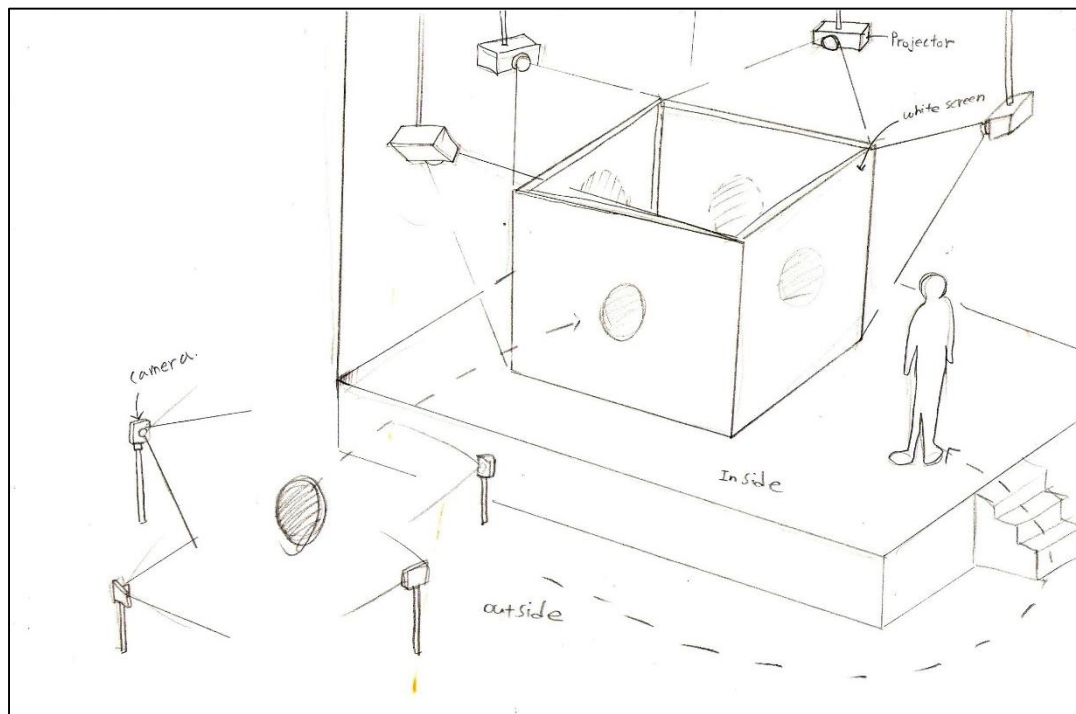


Fig 18. Sketch No.10 (concept of work), 2014

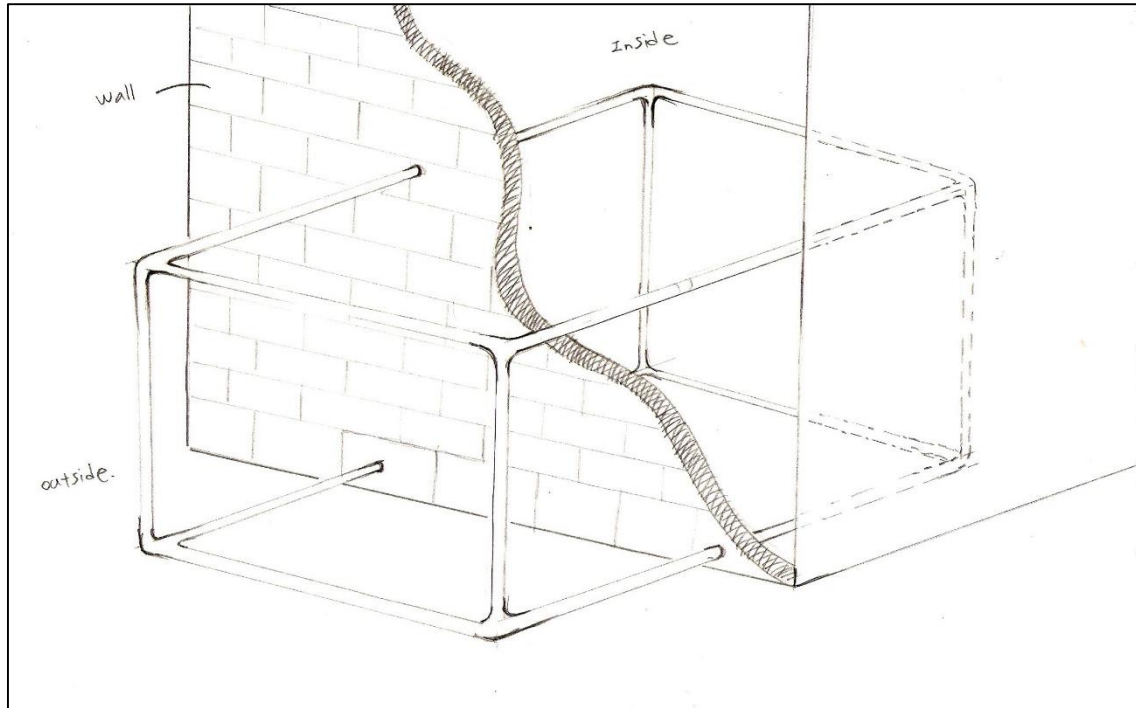


Fig 19. Sketch No.14 (concept of work), 2014

These sketches were based on ambiguous notions of both the inside and the outside (fig 18, 19). However, the works they represented were still impractical, so the sketches could not be acted upon. Therefore, I created a piece featuring a simple cube frame that I had used unsuccessfully at the Hundreds Years Gallery but this time I took it into a public space, a park.

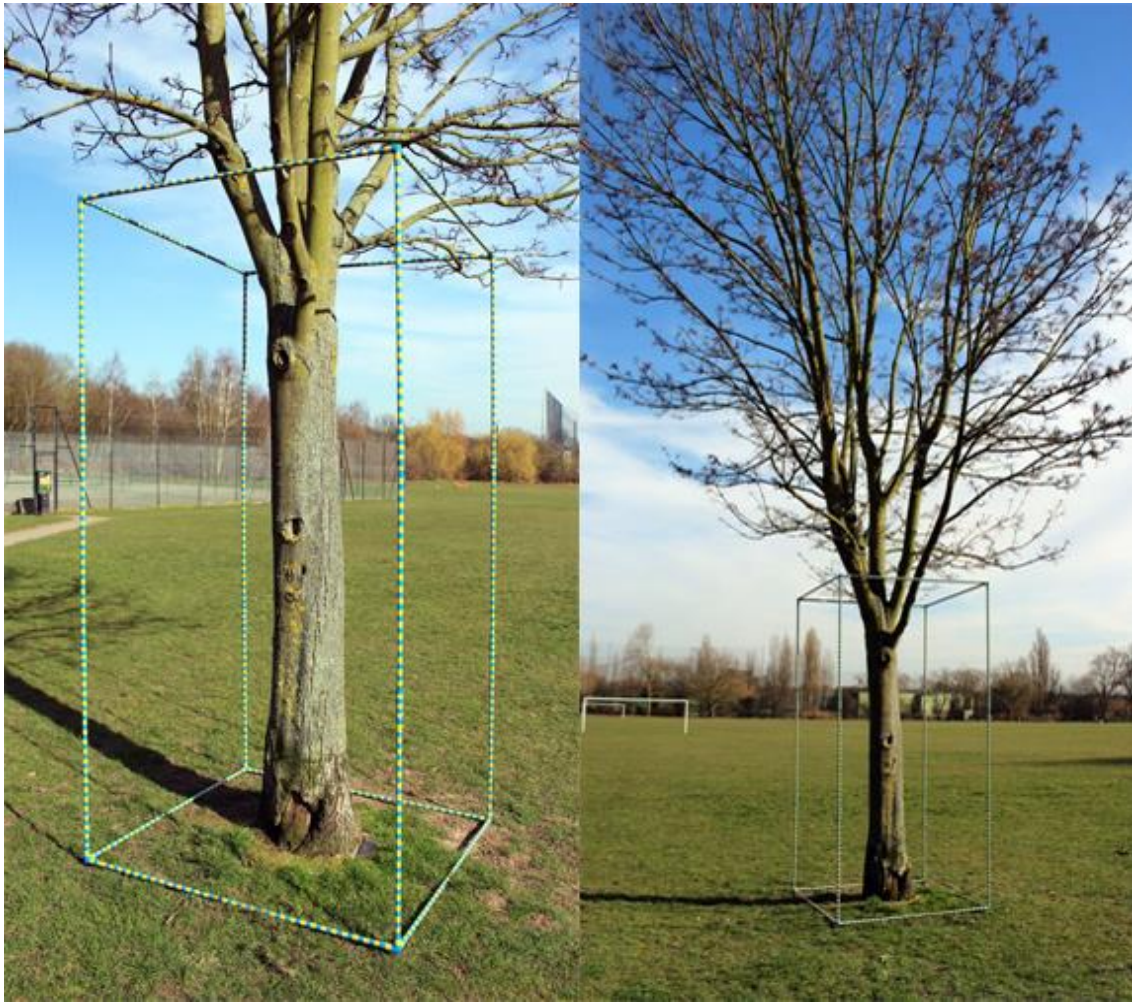


Fig 20. *Untitled*, Steel Frame, Colour Tape, 180 x 80 x 80cm, 2015

I used the park near my house and I searched for the best location to place my work. I saw one tree that was isolated from the other trees in the park and when I took a picture of it I realised that there was a fence around a tennis court and goal posts behind it. These goal posts and courts are the visual clues to play a game by, to mark out territory, to make it the same for both sides. It made me think of the rules and regulations that are in everyday life from street signs to political and economic structures. This was an experimental work and the first time I had placed my art outdoors. The words that came to mind when I made this piece were containment and framing. The tree is contained in the artificial cube frame in a wide-open park, the work does not surround the tree, but the tree is inside it. I started to think about the question as to which space existed first and whether the tree exists in the frame, or whether the frame exists outside the tree.



Fig 21. Richard Willson, *She Came in Through the Bathroom Window*, 1989

I had also been researching Richard Wilson's piece, *She Came in Through the Bathroom Window* (1989) (fig 21), that was installed in Matt's Gallery in London. One side of the gallery window had been removed from its housing, brought into the gallery space and located at an angle to its original position. The positioning of the window frame and the box is important. The window frame formed a kind of lens and turned the space into an inverted camera, so it was difficult for viewers to distinguish between the window frame in the gallery and the large box outside that had suddenly become part of the inside.

I am interested in Richard Wilson's work because many of his works are linked to conceptualised space – the space of plans, memory, architecture and the real three-dimensional space in which we live. These very different spaces are brought into a spectacular collision. Exploring the way in which interior and exterior spaces overlap is an important subject in Wilson's work:

The object might exist, believable, immediate and tangible but, as soon as that is grasped, the image leads the beholder elsewhere. This dichotomy, so important to Wilson, between internal and external spaces, acts persuasively

not just in terms of the actual physical object but the ways in which they are perceived, “with the eyes” and “by the senses”. We see a space that has had its boundaries physically transgressed and yet the image our senses hold onto is one framed by a belief in material truth. (Archer 2005: 19)



Fig 22. Richard Wilson, 20:50, 1987



Fig 23. Richard Wilson, 20:50 at Saatchi Gallery

I visited the Saatchi gallery in London where I saw one of Wilson's installation pieces, 20:50 (fig 22,23). Sump oil had been poured into a steel tray that had been moulded into the shape of the bottom of the gallery space. There was one entrance to the piece, and viewers could stand in the middle of it. The oil had such a highly reflective surface that visitors looking into it could see the upper part of the gallery through its clear black surface. I think it reflected Wilson's ideas about space well. The appearance of the ceiling on the surface of the work made it impossible for me to distinguish between the top and the bottom, which confused me and made me feel a new experience in a strange space.

Looking at the work of Gormley and Wilson has given me a much greater understanding of space and installation art. Although my work doesn't draw exclusively from these concepts, I have certainly been influenced by the association between location (space) and the artworks (objects). According to Gormley and Wilson, space is not just the location where a work is installed; it is the essential material and element through which objects are presented. Materiality is very

important to the practice of these artists. Their works, which reshape space, are closely related to architectural and geometrical space. These works are exhibited in both indoor and outdoor settings.

I re-read Claire Bishop's book, *Installation Art: A Critical History* (2005). The book explains that Installation art is three-dimensional, and some pieces are so fragile that visitors have to view them from several metres away. However, most installations are designed for viewers to walk around them, and they are often exhibited in a specific location or gallery space that the audience has to pass through in order to participate in the art. The audience, the artwork, and the physical space where the work is exhibited are three elements important in installation art. These elements complement and interact with each other, so the indoor or outdoor exhibition space can produce a single situation or environment.

Bishop describes installation art as an extended visual media which can include video art, process art, conceptual art, feminist art and other contemporary practices. Installation art is also seen as a form of sculpture blended with architectural and environmental features. The sculpture, which does not depend on a plinth, has extended outwards and now encompasses public and architectural space, not just gallery space. Accordingly, installation art can be located in any place, temporary or permanent, and includes public art and site-specific art. The role and position of the viewer is an important feature of installation art. The artwork's relationship to the viewer can be explained by the idea of activation. Installation art consists of light, space, sound, texture and so on and encompasses these aspects so that viewers can physically and psychologically experience them.

Bishop also emphasises the viewer's perception. She especially refers to French philosopher Maurice Merleau-Ponty's idea of phenomenology in *The Phenomenology of Perception* (1945). Merleau-Ponty stated that the perceiving of the subject and the perceived object are not separate but interdependent. More specifically, the thing is inseparable from a person's perception and cannot be explained without calling into context a person's perception.

Merleau-Ponty elaborated, "Perception is not simply a question of vision, but involves the whole body. The inter-relationship between myself and the world is a matter of embodied perception" (1945: 50).



Fig 24, *Untitled*. Steel frame. 180 x 80 x 80cm, AVA Gallery, 2015

In my first showcase exhibition at UEL in June 2015 I exhibited three new works. With the work for the showcase exhibition I placed the work (fig 24) in the centre of the gallery space to gauge what people's reactions might be and to see if viewers would walk through and around it. In the previous installation I had used cheap colourful electrical tape mainly as a device to cover the green of the plastic frame as it had been originally designed for use as a greenhouse. This time I painted the

frame a uniform bright pink as a way of integrating the piece into a gallery context. I hoped to provide a reading of the work that differed from when I had used multi-coloured tape, which could possibly have been interpreted to mean that people should keep away.



Fig 25, *Untitled*. Doormats. 60 x 120cm, AVA Gallery, 2015

The other two works I exhibited were new works that I wanted to test out as I had started to experiment with text and investigate the idea of repetition with similar forms placed together (fig 25). One piece, *Untitled*, was made of a hessian doormat material, which I wanted to be interpreted as the imaginary entrance to a home. Doormats are usually located at the entrance of a domestic space before one crosses the threshold from a public space to a private space. I used the word VAST as it came from my reading of *The Poetics of Space*, by Gaston Bachelard (1994). Bachelard mentioned the idea of home as being a place to dream in. “Vast is a word that brings calm and unity; it opens up unlimited space. It also teaches us to breathe with the air that rests on the horizon, far from the walls of the chimerical prisons that are the cause of our anguish” (1994: 197).

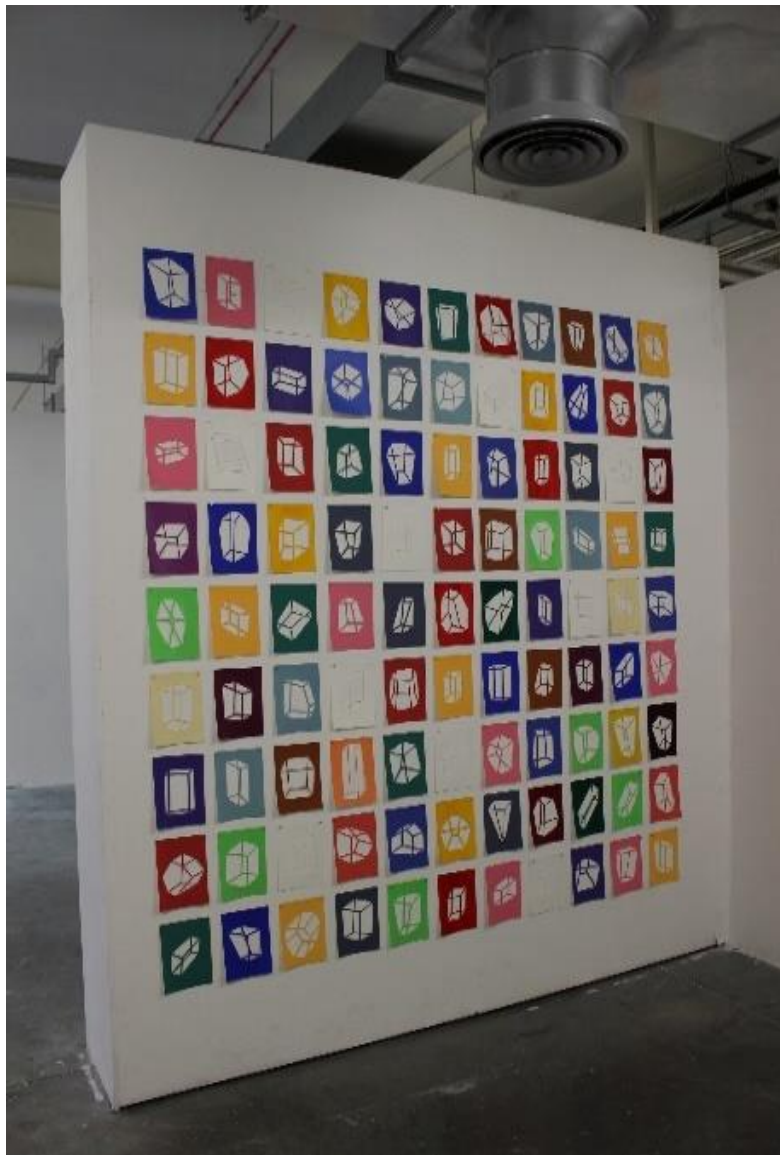


Fig 26, *Untitled*. Coloured Papers. 200 x 140cm, AVA Gallery, 2015

During this period, I also made 100 A5 paper artworks (fig 26) beginning in January 2015. I started this because I had a small studio space at the time and realised I could make a larger work by piecing together several smaller works. The subject matter of the works developed from my drawings/sketch books which I use for visualising and planning future works. I usually start a work by sketching a number of ideas as a way to test out concepts or brainstorm the potential of an idea both formally and conceptually. This piece was to take that planning a step further and develop the drawing into a piece for exhibition purposes. It was the first time I had

exhibited at the showcase, so I was unsure how much work I could display. I used this as an opportunity to work on paper and have a flexible body of work on hand.

During the showcase seminars, my fellow researchers and the seminar leaders commented on the *Untitled* doormat piece first and mentioned that it was a humorous work as the doormat was small and word it featured was VAST. Also, I had placed the mat in the corner of the space so it was not at the threshold that divides two spaces. As this was the first time I had combined text within a work, I was excited by the feedback and the potential to develop this side of my work in the future. However, I was disappointed that the *Untitled* steel frame (fig 24), received a negative response. The audience found it difficult to understand that my intention was for people to walk through the artwork and interact with the space within the frame as well as the space surrounding it. Although this was difficult to hear, I realised that I had to rethink how I would develop this side of my work in the future. The reaction to the paper piece, (fig 26), was mixed as a number of viewers thought that the shadows cast by the shapes cut within the paper created an interesting dynamic that could have potential as a future pictorial device.

After the exhibition I met with my annual review team to discuss my first year. They mentioned that there seemed to be a tentative approach to my practice that hovered between the formal qualities of minimalism and humour. However, the text on the doormat piece was more potent due to its suggestive rather than illustrative nature, while it still maintained a sense of humour. The review team also told me that the subject of space was both too vague and too broad. In hindsight, I think my idea to remake a work that originally dealt with notions of public and private space was an indication that I wanted to challenge my intentions in the work but was unsure at this point how to develop it. The showcase and annual review feedback supported these thoughts and I started to think about ways ahead for the future of my practice.

2015–2016 Personal memory and narrative

During the summer of 2015 I started to look for a larger studio space near my home as I realised I needed more room to test out new works. After I found the space in the August of 2015 I began making new works. Maybe because I needed to feel secure in the new space I began working with methodologies I felt comfortable with. I began by making a series of wooden constructions and a group of paintings/paper works. It was an interesting process of adapting to a new space. I felt I started with a conservative approach and held on to working methods that I knew and were familiar. I needed time to settle in and get used to my new physical space in order to be able to develop the ideas I had for my practice.

In Nov 2015, I participated in a group exhibition which was called the *Unit Show* at the Kingspark Centre where my studio is located. I exhibited a number of wooden and painted works, but I was unsure if this was the direction I wanted to take forward. After the show, I had a conversation with my supervisors about the work I exhibited and they reminded me of the feedback from my showcase exhibition and annual review. My supervisors advised me to broaden my research and investigate a number of other artists. Two of the artists I looked at from their recommendations were Theaster Gates and Phyllida Barlow.

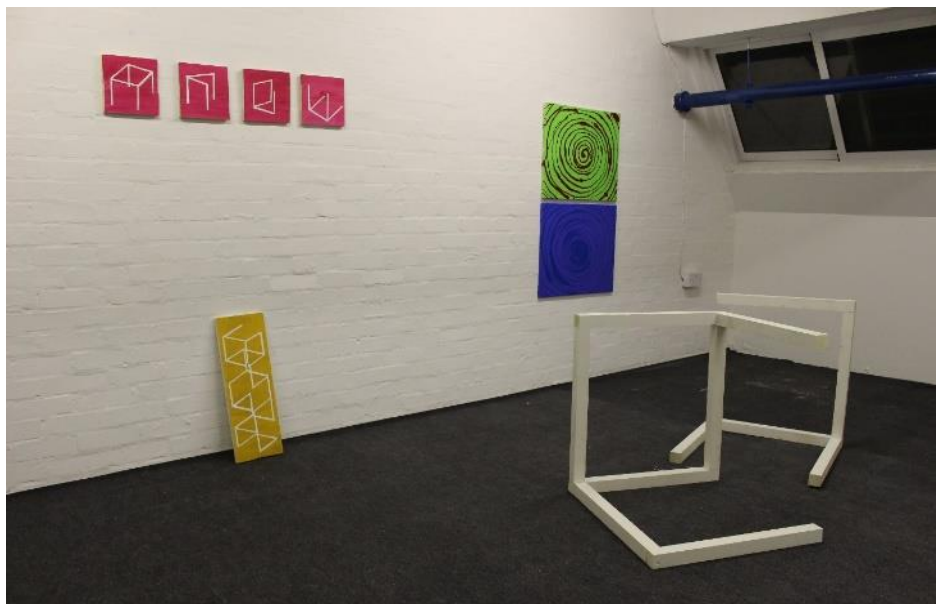


Fig 27, Exhibition Installation, Unit show at Kingspark Centre, 2015

I saw Theaster Gates' work at the White Cube gallery in April 2015. I had seen his works on his website but this was first time I had seen his work in a gallery context. Theaster Gates can be called an artist, curator, urbanist and facilitator. His practices include installation, sculpture, performance and urban interventions. He very rarely works alone on single artworks but collaborates on the majority of his projects with communities and engages with political and social issues within those communities.

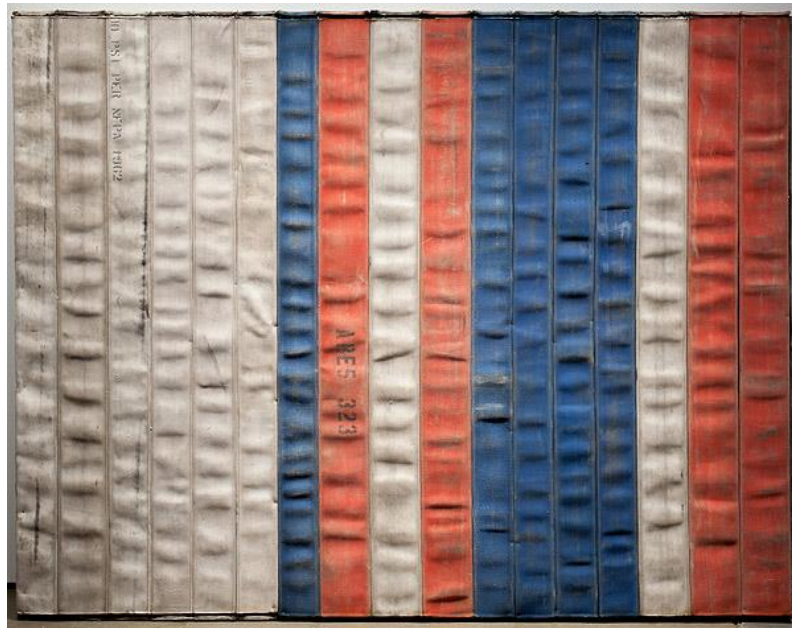


Fig 28, Theaster Gates, *Civil Tapestry, Flag Series*, 2012

I am interested in Theaster Gates' work because he reuses objects and transforms them into artwork, tells his personal story as a black American, and deals with political and cultural issues. His work seems to allow the audience to vividly imagine the events described and meditate on the artist's experience. Gates often uses the term "fire hose" as for him it refers to black Americans who lived in the Civil Rights era. During this period, black Americans protested the inequality they faced living in the USA. The police often used water cannons to disperse these protesters. Gates situated a rolled-up hose into a picture frame (fig 29) and also cut a hose into pieces and displayed them in what looks at first glance like a flat colour painting, (fig 28). This piece comments on the Civil Rights era and encourages the audience to contemplate the hardships faced by African Americans in the USA. Gates elaborated in a conversation with Lilly Wei: "There is a formality in the presentation of materials that aligns you with the canon, with the regime of the

history of art. Some things are excluded, others included. I'm really curious about how materials, things and places become valuable—and to whom” (Honey 2012:32).

Gates’ work made me think more about my identity and my personal narrative and how this surfaces in my work.



Fig 29, Theaster Gates, *In Case of Race Riot II*, 2011

I also researched the work of Phyllida Barlow. She had exhibited at Tate Britain in the Duveen Gallery in 2014. I was impressed by the scale of the pieces when I saw them. At first I thought they were piles of garbage arranged randomly, but when I examined the space more closely, I became aware of the calculated nature of the arrangement. The large-scale installations used everyday materials such as cardboard, timber, fabrics, plaster and cement to create bold and colourful sculptural forms with simple gestures. Moreover, even if Barlow normally creates large-scale works, she also makes small pieces in her studio that directly connect with the large works. In conversation with Frances Morris (2015), she explained, “For me, the idea of the hatred of the object is important because it enables me to examine and make clear to myself the importance of the studio in its harbouring of those private acts of making which, however removed they may be, are in my case deeply rooted in the traditional sculptural processes of modelling, casting and construction” (86).



Fig 30, Phyllida Barlow, *Tryst*, Nasher Sculpture Center, Dallas, USA, 2015



Fig 31, Phyllida Barlow, *Dock*, Tate Britain, London, 2014

After having researched Gates and Barlow, I still wanted to see if I could somehow involve viewers in the exhibition beyond having them just look at my work in a gallery space. I also wanted to use the potential of a more personal narrative within the work to understand how this could inform the development of my practice. My experience of previous exhibitions told me that I had overlooked an important fact. Viewers do not pay attention to a work or engage with it unless they have some direction from the artist. If the artist's intention is for them to participate in the work beyond viewing it in the gallery space, then this needs to be more specifically communicated. From the audience's perspective, empty space is just that—empty space.



Fig 32, *My Boxes*, Cardboard Box and tape. AVA Gallery, 2015

In December 2015, I had a solo exhibition of three works at the AVA Gallery. The largest, *My Boxes* (fig 32), consisted of 20 packing boxes that I had covered in packing tape stamped with the word *fragile*. I have moved house seven times between 2009 and 2011 and kept the boxes I used to pack my belongings in. The boxes are empty and of little importance, but fragile tape indicates that something is vulnerable or important. I was also keen to allow people to touch and play with the boxes, so I hung examples of the boxes being moved in framed photographs on the side of the wall. My hope was that the audience might move the boxes during the exhibition.



Fig 33, *The doormat you can step on, but I can't*. Doormats. AVA Gallery, 2015

The second piece was a new work that used doormats and text (fig 33). The title is *The Doormat You Can Step on, but I Can't*. I sprayed a map of North Korea on the work and hoped people would step on it and touch it. The piece represents my experience of not being able to visit the north, which is separated from South Korea by a military border. Again, I was not explicit in the instruction to the audience to step on the work, and most people walked around it rather than over it. As with *My Boxes*, I thought I had been clear to viewers that I wanted them feel free to touch and move components, but very little interaction happened during the exhibition.

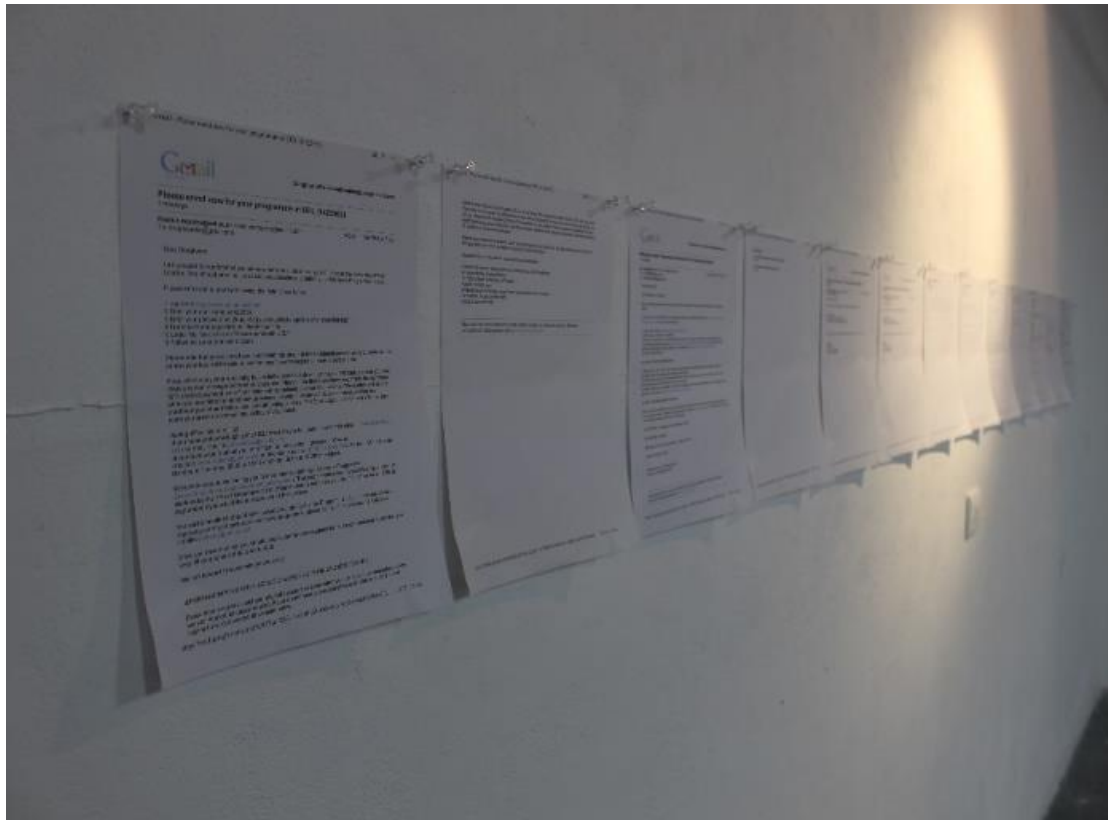


Fig 34, *Untitled*. A4 papers. AVA Gallery, 2015

The third work in the exhibition was made days before I installed it (fig 34). It was a series of e-mails written in correspondence with the AVA gallery facilitator. This work came about as I was thinking about the mechanism of how I had booked the space for the duration of the week. This resulted in a paper trail that included permission for the gallery space to be my space. It also presented me with an opportunity to see how I might expand ways to use text in a work. It made me think of all the ways that I interact with the university physically, emotionally and intellectually. It was a fun and light-hearted piece, but I felt it was an interesting direction to play with all the same as it explored the recurring theme in my work of boundaries and how boundaries are both physical and psychological.



Fig 35, *Untitled*. 4 pictures. AVA Gallery, 2015

After the AVA gallery exhibition, I had my work in progress seminar in December 2015. In this seminar, I showed my fellow researchers pictures of the AVA show. I also supplemented the presentation with work that had been exhibited at the showcase in June. I explained that I had wanted to somehow incorporate an objective response from the viewer in a subjective narrative. In the first year of my doctoral programme, the potential for audience participation was a key aspect of my work. I had started to realise that a number of researchers had commented that my works appeared to lack a participatory element. One fellow researcher said that the pictures (fig 35) looked like a piece of art rather than instructions on how to approach it. My supervisor also commented that participation is not merely physical when one looks at and interacts with artworks but also intellectual. The feedback from the work in progress seminar had again questioned my intentions, and I realised this was a turning point in my research with regard to what participation means within an artwork.

I believe that space can be defined by objects, memories, images and experiences, as space consists of all these elements. In addition, objects are a combination of

images, which are components of memories of places and certain spaces. So, the space is recreated through the objects. I reconstructed mental imagery which was triggered by a spatial environment consisting of a variety of elements. The starting point for my recent work is my recollection of the most significant events, objects, and people in the spaces where I have lived. I recreated space on the basis of my memories and experiences.

At this time, I was researching the practice of Korean artist Do-ho Suh. Suh explores the relationship between space and cultural background through installation art. His work often deals with cultural experiences which are based on houses. He visualises spaces where the boundary between the inside and outside is vague. He also attempts to escape common binary structures, such as outside and inside, western and eastern, and individualism and collectivism.



Fig 36. Do-ho Suh, *Home Within Home Within Home Within Home Within Home*, 2013

Suh's *Home Within Home Within Home Within Home Within Home* (fig 36) is a huge fabric installation. This work is a life-size replica of three different houses in Providence, Rhode Island, where he first lived in the United States, and Seoul Home—his family's old house. As one can infer from the title, the work explicates a broader idea of space: the traditional Korean house within a western-style house. The walls are made of transparent fabric in a bright colour. This transparency

reduces the weight of the structure and induces a sensation of weightlessness and spatial memory in the audience.

Suh's work aims to represent the conflict between two different cultures of which he has experience and in which disparate memories coexist. The two locations, which ordinarily cannot co-exist due to the different eras and regions they come from, can exist in the memory of the person directly concerned. Suh creates a dual memory, and it is inseparable in the way the past is connected to the present.

I think that the concept of the home is a very personal theme, but it is also a universal subject. So, the harmony of the subject matter, the method of expression, and the choice of material is very appropriate and there is much reference to the direction I want to take my study in.

During my research on memory, I read the book *Matter and Memory* by Henry Bergson. According to Bergson, the nature of the object is to occupy a space. Occupied space is not empty space. It is dominated by objects. In this way, the object is the key to defining a space, and it is memory that defines the object. Memory is the key point in Bergson's theory. Bergson affirms that we are able to use and realise an object by reconstruction of memory:

Now, as soon as we do, indeed, apply to positive facts for such information as may help us to solve the problem, we find it is with memory that we have to deal. This was to be expected, because memory – we shall try to prove it in the course of this work – is just the intersection of mind and matter (2004: 5).

Bergson divides memory into two types: Spirit memory and Body memory. Additionally, spirit memory falls into two categories: Pure memory and Image memory, with the Pure memory being at the top of the memory process. For example, when we are born and meet the world for the first time, we start to realise our world. But we cannot remember that moment. As we grow up, we are able to create our own images. That means we have memorable objects that help us to recall special memories. For example, my mother ran a piano academy so the image

of the piano is also the image of my mother for me. Bergson calls that *image memory*. Image memory offers us a perception of the world through memory processes.

On returning to my studio, I decided to undertake some experimental work in order to process the feedback and think about how I wanted to proceed during the second year of the programme. I tried to use various materials, such as timber, cardboard boxes and plaster.



Fig 37, *Experimental work No1.*
Timber, 2016



Fig 38, *Experimental work No2.*
plaster, clay, 2016



Fig 39, *Experimental work No3.*
Timber, 2016



Fig 40, *Experimental work No4.*
cardboard box, 2016



Fig 41, *In My Mother's Arm*. Wood, Fabric and Light, 2016

After various experimental works that relied on form and material, I wanted to make work that had a more direct personal narrative and that informed my research more than my previous works had. One such work is called *In My Mother's Arm* (fig 41). When I was very young (5–6 years old), my mother operated a piano academy. My mother worked very hard and the academy was a success for many years. The sound of the piano filled my house, which was great at times but could also be annoying if I needed to concentrate. I now have a love/hate relationship with the sound of a piano. I was surrounded by children (most were about my same age), which meant that I did not have any private and silent places. In fact, the only place I could find any privacy was under the piano bench. I used to really enjoy staying under the bench. The 'corner' became a very comfortable place to me. This reminded me of a quote from Bachelard's *Poetics of Space*: "The corner is a haven that ensures us one of the things we prize most highly—immobility. It is the sure place, the place next to my immobility" (2004: 137).

At my work-in-progress seminar in March 2016, I presented several new works and talked about the influences that had shaped them. I stated that I was beginning to explore the use of personal histories in my work and that this exploration was beginning to open new avenues in my practice. I also told people about my current research into Gates, Barlow and, Do-ho Suh and my interpretations of *Matter and Memory* by Henry Bergson. People commented that the piano bench represented a step forward in my practice and the work seemed to be using both artists and theorists to support it. There were some suggestions that I should think about my reasons for choosing certain materials and deciding on both the size and potential meanings of my work that could be interpreted by the audience.



Fig 42, *144 West Barnes*. UEL Gallery, 2016

During the second year, I conducted a range of experiments and tried different materials. I focused more on the physical shape of the work and told a more personal narrative. I exhibited a work which I titled *144 West Barnes* (fig 42) at the second-year showcase exhibition. This is the address of a house where I lived for a short period. - The house, especially my room, was the first private space I had in the UK. The room was quite small, but it was very comfortable and cosy. I do not

remember the exact size of the room but I vaguely recall how wide it was. I made 425 boxes because I lived in the room for 425 days. I used boxes because of their features. The cardboard box can mean many things and evoke many metaphors. People can use boxes to store their belongings or move them to another place. The box may be open or closed. When items are stored in a box, they are isolated and separated from both other belongings and the outside. When a box is closed, people cannot know what is inside it unless they open it.

The uniformity of the boxes made me think of mass housing, repetition and the individual. I thought about the possibilities that the outside could differ from the inside according to people's general tastes and aesthetic likes and dislikes. Also, the house seems like the most private place, but it can also be viewed as a space that is blocked off and distinguished from other places. That means it can be a very isolated place. Authors Roberson and McDaniel explored the meaning of the house in their book, *Themes of Contemporary Art*:

The house may seem like the paradigmatic private place. But this privacy has both positive and negative connotations. A home can provide security and safety, but it can also be a place of confinement or be bounded by rules and shut off from opportunities and possibilities outside. For example, children in American culture are sometimes punished by being grounded or made to stay indoors, separate from other places and people. (2010: 175).

I have researched that repetition can be a very important aspect and means of expression. Repetition can take the form of an action or material that sparks memory. For example, a house is a common site of habitual and repeated behaviour such as waking up in bed, taking food out of the refrigerator, taking shoes from the shoe rack and so on. We remember and become accustomed to actions due to their repetition. My research has led me to think about the concepts of public and private space, both in a physical and psychological sense.

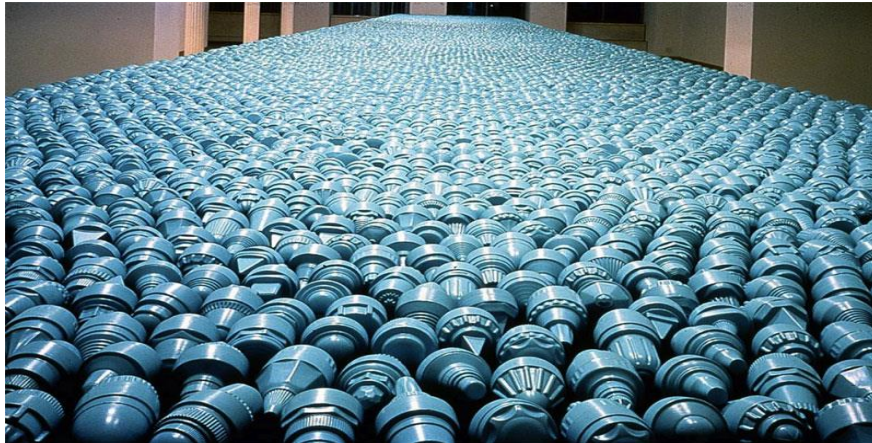


Fig 43, Allan McCollum, *Over Ten Thousand Individual Works*, 1991

I began looking at Allan McCollum's work when I researched artists who use repetition. McCollum is an American artist who uses both handmade objects and manufactured items. His installations feature a vast number of small-scale works, systematically arranged. He also repeats each component many times.

His rationale is explained on Art21's website:

Applying strategies of mass production to handmade objects, McCollum's labor-intensive practice questions the intrinsic value of the unique work of art. McCollum's installations—fields of vast numbers of small-scale works, systematically arranged—are the product of many tiny gestures, built up over time. Viewing his work often produces a sublime effect—as one slowly realizes that the dizzying array of thousands of identical-looking shapes is, in fact, composed of subtly different, distinct things.

During the summer showcase seminar, my fellow researchers and the seminar leaders commented on the *144 West Barnes* piece. They observed that it seems to be a very challenging work as it is telling a personal narrative. So, while the impetus behind the work was very easy to understand, audiences may not have recognised its core idea. They said that it needed more explanation as to why I was repeating the same objects and using a particular house shape. I was excited by the feedback and the potential this provided to develop my work in the future.



Fig 44, *My Military Closet*. 180 x 80 x 40cm, UEL Gallery, 2016



Fig 45, *My Military Closet (in detail)*. UEL Gallery, 2016

My next work was *My Military Closet*, (fig 44,45). After making *144 West Barnes* (fig 42), I started to think and reflect on the spaces where I have lived. I made a replica of the closet I had used as a soldier when in the military. I was 22 when I first entered the military as a conscript, to complete my compulsory military service, which would last for 2 years. There were many rules and restrictions which suppressed freedom in the military, but all conscripts had one private space, their closet. The closet was the only private place I had and I kept my personal belongings in it. Soldiers had to minimise the number of items they kept, and some items were banned outright.

Nonetheless, everyone brought personal items and kept them hidden in their closet. The closet, therefore, began to represent people's personalities, as each one was the same outside but individualised on the inside—as far as was allowed by the military rules. Everyone had an equal number of items and an equal amount of space, but all adapted them differently, creating their own unique personal environment, their own ambience, a place of psychological safety. I became fascinated by what is kept personal or secret and how during my time in the military certain objects and photographs of family became very important to me. On a humorous side, a lot of the conscripts wanted a variety of underpants as we only had government-issue clothes, so secret pants were in every locker. We might have all looked the same on the outside but our secret pants kept that individual part of ourselves alive both psychologically and emotionally

I had initially created *My Military Closet* with just my old military uniform. But on reflection I decided to add more personal items to the cabinet as I felt it needed more clues for the viewer to engage with. One was my family picture. It was hidden under the first drawer, so others could not find it. Another item was a pair of character cartoon underpants. Although I was in my early twenties during my military service, in hindsight I don't think that I can say that I was an adult; I was just pretending to be an adult and a soldier. I was still young and immature, so I painted the cabinet bright pink with the underpants and the military uniform as a way of expressing the incongruity of the situation. In this way, I hoped to suggest a reading of the work that went beyond it being a simple wooden cabinet.

During this period, I continued to research the work of Do-ho Suh. His work *Some/one* (fig 46) uses thousands of dog tags to make a piece of traditional Korean clothing. When I saw the work on his website, I recalled my military experience, even though it had taken place 10 years before. This inspired me to find my dog tag and use it to create *Monument for 2 Years* (fig 47,48).



Fig 46, Do Ho Suh, *Some/one*, 2001

I started by making a wooden frame on which I hung a mirror and two dog tags painted in colours that are reminiscent of my military service. The work represents a remarkable two years and an unforgettable experience. All Korean men must complete military service between the ages of 22 to 24. This is an important time when they are developing from young men into adults and have to come to terms with giving up part of their identity to the military, while still fulfilling the requirements of their country. The dog tag contains one's name, number, blood type and nothing else. Looking back, I feel that the period of military service was a transition time between the first 20 years of my life and the second, as if it offered an invisible threshold to cross over into masculinity. I started thinking about the ideas of a threshold and the de-militarised zone between South and North Korea. I had seen Do-ho Suh's piece first and I did not want to copy him but I did want to use the making of this piece as a monument or commemoration of that period.



Fig 47, *Monument for 2 years (in Detail)*. Wood and Dog Tag, 2016



Fig 48, *Monument for 2 years*. Woo, Mirror and Dog Tags, 170 x 50cm, UEL Gallery, 2016



Fig 49, *There is nothing like a dream to create the future.* UEL Gallery, 2016

Another work I made during this period is *There Is Nothing Like a Dream to Create the Future* (fig 49). It consists of a duvet that I have cut in half. A Duvet that had been on my bed. I could not think of a more personal object as this duvet covered myself and my wife and kept us both warm while dreaming and sleeping. I wanted to explore notions of personal space in a bedroom. I painted words on it which come from Victor Hugo's poem about dreams. I had read Victor Hugo as a 15-year-old in school (translated into Korean from the original French), and it made a huge impression as it spoke of dreams and the future. I took from it the idea of not giving up as I dream of being a full-time artist in the future. I wanted to use two languages—Korean and English—to express my identity, so I made a two-piece work. I set the work within a cubed frame. It had no front or back; both sides were front. My fellow researchers and the seminar leaders commented that it was interesting and that the juxtaposition of the parallel texts in differing languages added a texture to the piece. After the feedback I thought I could possibly develop this piece in the future.

2016–2017 Temporary Homes



Fig 50, *Untitled*. Doormats and Speaker. Toon Gallery, S.Korea, 2016

During the summer of 2016 I had a group exhibition in Korea. I had not had an exhibition in Korea prior to moving to the UK, so I was happy to take advantage of the opportunity to show my recent works in my home country. I was fascinated to see how the works looked and how they would be interpreted in Korea, after showing them in the UK. I chose to develop the doormat work I had first exhibited at the showcase exhibition (fig.50) in this group exhibition. I recorded one chapter of *The Poetics of Space*; it was about the meaning of the word 'VAST' in the book. I set up the doormat with an mp3 player, which played the chapter on a loop. I wanted to give the audience a clue as to the origin of the word 'VAST'. Given that the volume of the recording was not overpowering enough to cover the entire exhibition space it meant that if people wanted to hear the sound, they had to come close and stand on the doormat. This was an intentional strategy to encourage people to step on the doormat. Audiences interacted with my work by stepping on the doormat and then focusing on the sound that they could hear. This work was an attempt to test out the use of sound and is a work in progress. I had positive feedback from both visitors and friends. They said that the work was humorous and easy to understand. People

were especially interested in the piece and asked me what the word 'vast' meant. However, some people commented that the works were too minimal and too distant from the intentions of possible audience participation that I had articulated during talks in the gallery. This was the first time that I had worked with sound and text together, as I had always been apprehensive about installing a work with sound and text. I wondered if the sound component might disrupt other works, and I wasn't sure if the work required more or less explanation but I saw this opportunity as a learning curve and a chance to test out works that I had developed after feedback from my professional doctorate researcher colleagues.



Fig 51, *There is nothing like a dream to create the future*. Toon Gallery, S.Korea, 2016

I also exhibited *There Is Nothing Like a Dream to Create the Future* in a reworked format (fig. 51) in this group show in Korea. I hung the duvets on the wall side by side. I wanted to test and explore the interaction between the two pieces when they were placed next to each other. In my showcase exhibition (fig.49) they had been hung back to back. I played around this time by hanging them together with no space, then with a large space and eventually with approximately one metre between them. The duvet was originally cut in half and I thought of a space that was a divide, an empty space in the most intimate of spaces the bedroom, spaces

between loved ones. I am unsure how successful this piece is in the exhibition but I did reflect that in the future it could be on an actual bed that has been cut in half with the duvets laid over each section. I had been researching the work of Gordon Matta-Clark and how he split a house in half (fig 52).



Fig 52, Gordon Matta-Clark, *Splitting*, 1974

Gordon Matta-Clark found a house which was to be demolished soon and split it in half. Before the building was destroyed, he documented the process in photographs and films. Gordon Matta-Clark focused not on simply breaking down the house but on the physical act of cutting and removing. Imogen Racz explains that Gordon Matta-Clark's *Splitting* is:

The split, and the later cutting away of the upper corners, meant that the outside permeated the inside along those edges, but in a fundamentally different way from the liminal zones of windows or doors. As the film stated in one of its captions: 'The abandoned home was filled by a sliver of sunlight that passed the day throughout the rooms.' Unlike the cuts made for Bronx Floors: Threshold, the gap was not made to cut across a symbolic area, but served to

make the abandonment more obvious. The house was no longer a home, and no longer had the debris of habitation – these had been removed. (2015: 115)

After looking back over the previous two years of doctoral research and exhibitions I realised that I have researched and experimented with a number of ideas. I came to the conclusion that it was time to think about what to concentrate on and what to discard. I have become very interested in ideas of home and the physical and psychological spaces within and outside the home, spaces in homes which are filled with memory and experiences. The questions I have asked myself are: 'How much information I should give to the audience, the degree to which the piece should be explained, and whether the ideas informing my work were well-conveyed'. The final year of the doctoral program is focused and selective and so my aim is to make a final year research project that brings together and formulates all the theories and practices I have explored in the previous two years.



Fig 53, *In-between Spaces*. Container Space. UEL, 2016

In November 2016, I used the container space at UEL to make a new piece of work. I had looked at the space and decided to make use of its narrow long white corridor aspects. I hung five curtains up (with approx. 1.5 meters between each curtain) which came together in the middle and allowed people to pass through each curtain from one end of the container to the other.

I had used curtain material once before during my MA programme with the intention to exploit its inherent readings of being able to see inside, from the outside, but not being able to enter the space until you have negotiated or found the entrance or opening. For this exhibition I again used the type of curtain material so that it communicates both the open and closed nature of this space. After I installed the curtains, each space between them created another space that looked shadowy, ghostly yet transparent, seductive yet also concealing. The usual role of curtains is to prevent those outside from seeing in, but given the transparency of these curtains, people on the outside would have an obscured and hindered view. Are they looking in or could someone be looking out at them? I have always enjoyed walking home around dusk and seeing into people's front rooms before they close their curtains. It is as if I am looking into a space I do not have permission to enter, I am fascinated by this glimpse into private spaces made public for the brief time before sun light fades and electric lights are turned on and curtains are closed. It is a moment in the day which is rare and for me it feels like an empty space/time when the public and private collide.

I wanted to show the appearance of one space combined with individual spaces between the curtains that the audience could manipulate by opening and closing them, the transition from one space to another. When you enter the end space it is almost completely obscured by the row of five curtains but as you pass through each space your forward view becomes clearer while your rear view becomes less clear.

In November 2016, at the first work-in-progress seminar of my final year, I presented work that I had exhibited in Korea as well as the new curtain work. I talked about my experiences at the Korean exhibition and the container exhibition. People remarked that my current subject was still too broad and that I needed to focus on subjects that are more specific. The container exhibition led to a talk about the use of curtains and light. My supervisors and research fellows advised me to test out the curtain piece in a dark space and to possibly use spotlights and see how that affected the readings within the work. Some researchers also suggested adjusting the spacing between the curtains and adding a few more personal images and narratives that I had used

before as this could make the piece more appealing to the audience. It was interesting feedback and I will consider these suggestions for the future development of this work.



Fig 54, Rachel Whiteread, *House*, 1993

As I was researching ideas about home I looked at the work of Rachel Whiteread. Whiteread is famous for casting the inside of spaces and the inside of objects. I particularly like the work called *House* (fig 54). This work was an actual house located at 193 Grove Road in East London. Whiteread called it a ghost and cast the whole of this typical Victorian terraced house in east London which by coincidence was similar to the one in which she grew up. When I first saw this work online, I thought the house had been erroneously built. After I realised what this work was, I was amazed that she could have made this project happen due to building regulations, public opposition and financial commitment. I think it offers another way of visualizing space and it is a work that breaks the preconceptions people have, making the audience rethink the concept of home. Whiteread thinks of a home as a complex and selective intersection of memories and absences. Simon Watney

explains that Whiteread's *House* is 'about the gulf between the ideal and the imaginary worlds of "childhood" and "home", and our actual remembered (and forgotten) childhoods and homes.' (1994: 105)

Rachel Whiteread also casts mundane domestic objects such as doors, beds, windows and doorknobs for re-contextualization. For example, *Doorknob* (fig 55) contains a metaphorical representation of the image of a house. This doorknob was actually recreated in aluminium and rubber from the original object from 193 Grove Road in East London. This work is literally a handle to a house that is part of a private space. Whiteread freezes the stories and memories of domestic objects and captures moments in time. Gibbons explains her cast work:

Whiteread's early casts were rooted in her own formative experiences and were an attempt to capture the feel and actuality of those experiences – in effect, to memorialise them through objects that were representative of this period in her life and redolent in association with it. (2007: 31)



Fig 55, Rachel Whiteread, *Doorknob ii*, 2003



Fig 56, Michael Landy, *Semi-Detached*, 2004

I also started to research the work of Michael Landy and Donald Rodney. In particular, their work that used home or houses as an important element. Both artists described the houses that were connected to their personal and historical memories. Landy created more than just a facsimile of a house in his work *Semi-Detached* (fig 56), but rather an autobiographical monument to his father. He built an identical house to that where his disabled father lived and exhibited it at the Duveen Gallery of Tate Britain. He also displayed videos and objects which had contained personal stories in the house. Gill Perry explains the work in her book, *Playing at Home*: 'As a tribute to his disabled father, John, a DIY (do-it-yourself home repairs) fanatic, Landy provided a multitude of biographical traces and simulacra, too detailed almost to read' (Perry 2013: 35). This work was dismantled after six months, but while on display, it provided visitors the opportunity to create meaning from personalizing and aestheticizing the home.

I wished I could have had the opportunity to see this memorialised house of Landy's in person as I cannot imagine the size of it within the Duveen Gallery and to have had that physical experience with the work would have been inspirational.



Fig 57, Donald Rodney, *In the House of My Father*, 1996-7

Donald Rodney confronted his illness (sickle-cell anaemia) and adapted and used these life experiences in his work, particularly his piece *In the House of My Father* (fig. 57). He made a small house out of his own skin grafts that had been peeled off during hospital treatments. This work speaks to both his corporeal and mental identities through its use of skin, house, and hand. Rodney was a black migrant to the UK from the Caribbean. His aim was to express his identity and safeguarded his memories while he was ill. Rodney thinks of a house not as a perfect shelter but as a delicate place, much like his fragile body. Imogen Racz explains:

A photograph, "In the House of My Father" shows this sculpture held in the palm of Rodney's hand, suggesting both protection and the idea that the structure could be crushed without trace. The house's delicacy combined with the direct link between the body and the home underpins the difference between a house and home for most people. (2015: 16)

The theme of home is broad, but it represents a very personal space for everyone, not just artists. It also presents a springboard for the telling of personal stories. Colin Painter explains that a home offers the most basic and powerful imagery: 'The home is for many people their most formative and intense engagement with visual images throughout life' (2002: 1). Gill Perry also speaks of the importance of home in her book, *Playing at Home*:

The house and the associated idea of 'home' are popular themes in visual representation in the late twentieth century and the early twenty-first. They are rich in cultural clichés and contradictory meanings, and have inspired a remarkable range of imaginative, critical and often playful forms of experimentation by contemporary artists working in a variety of cultures. (2013: 8)

I believe that the home may be the most basic space for everyone and the foundation for all actions and memories. From the vantage point of the home, we create family—our first experience of community. We then learn to adapt and manage our behaviour with the public in the outside world. Imogen Racz explains:

The basic elements of what people describe as making a home—as opposed to a house—remain fairly constant. These include a secure material structure over which one has control; a place that one can modify according to desires and needs and that reflects one's status, ideas and values; somewhere permanent that gives a sense of continuity; and a place where one can develop and act out relationships with family and friends. It is also a place where one's sense of identity is developed. (2015: 2)

My research and thoughts on the significance of the home have led me to consider more deeply what this means to me personally and the theories related to the subject. In this process I have re-thought what it means to me, a Korean man in his 30s living with his wife in the UK and making art. The space of the home is the most personal and private space; it is comfortable and it separates me from the outside world. But for me, a home is not a fixed space, but an imperfect space that changes

or moves along with time. It is a temporary space that requires settlement and adaptation. I think that the geographic and political features of my home country may have affected my idea of home. I grew up in a country that had been divided before I was born, but I have always held the belief that one day it will be reunited and become a single nation again. When I left my home to study in the UK, I thought more in terms of 'staying' abroad than 'living' abroad. I also experienced being away from home when I did my two-year military service. Now, my life in the UK is limited to the expiration date of my visa. So, while a home gives me a sense of security, I realize that it is a temporary personal space which is unstable and bound by factors that are outside of my control.



Fig 58, *The Stairway to nowhere*, Steel frames and Coloured tape, 2016

After reflecting on an early piece of work called *Untitled* (fig 20), I made new work called *stairway to nowhere* (fig 58). The yellow staircase in my work is an object from

my past memory. I remember that there was a staircase painted yellow in the house I lived when I was little. When I think back on the actual staircase of my youth, I realize that it was small and not dangerous at all, but from the point of view of a small child, it was large and wide. The colour fluorescent yellow is the same in Korea as it is in the UK and is a sign of caution or danger. I considered that one of the big meanings of stairs is to connect or disconnect spaces. Stairs serve both to connect upper and lower floors and to separate the two spaces. I have many memories that revolve around stairs. When I was little, climbing the stairs was a great challenge and adventure. I went up with effort, but I could not come back down, so I often cried. The French writer Georges Perec mentions the beauty of the staircase in his book, *Species of Space*. 'We don't think enough about the staircase. Nothing was more beautiful in old houses than the staircases. Nothing uglier, colder more hostile, meaner, in today's apartment buildings. We should learn to live more on staircases. But how?' (1974: 38)



Fig 59, *Door that is everywhere and nowhere*, 2016



Fig 60, *Door that is everywhere and nowhere*, 2017

The next work I made after the staircase (fig 58) was a piece called *Door that is everywhere and nowhere*. (fig 59). The door was the replica of the bedroom door of my house and personal items such as clothes, hat and towel are hung on the door. The items on the door were my personal items, but I chose them to be very general, the types of things everyone possessed. The door serves as an intermediary between the outside and the inside world. Thresholds can also serve to divide private space from public space. Gill Perry notes that 'Door and windows usually signify thresholds that separate intimate, sheltered spaces from the outside' (2013: 22).

I placed the work in a public square near the tube station that many people passed through on their way to work or on their way home. As they looked at the work installed in the square, I wanted them to react towards this domestic object placed out of context in a public square. I was again thinking about that moment of looking into people's front rooms at dusk and the awkward feeling for me as if I was invading someone's privacy. I wondered how the public would react but I did not get that much feedback as most people passing by either ignored it or seemed puzzled. One or two asked what I was doing there but it was difficult getting any feedback from passing pedestrians. This work (fig 59) was designed to be temporary and was dismantled after I had taken pictures of it. I made this work to be photographed rather than for installation in an exhibition space as the white cube could not replicate the context of public and private to the same degree. It was a piece to test out new ideas and to play and consider further directions.

This work gave me a second opportunity to test out my work in an outdoor space rather than a gallery or indoor place. The first time I installed a cube structure in a park *Untitled* (fig 20), I wondered how my works might interact with existing objects such as trees or streetlamps. But this time, I wanted to test how a familiar and ordinary domestic object might be turned into an unexpected entity when placed in a location that was not its habitual place. On one hand, my outdoor works seemed like sculpture, but on the other, they seemed like something that had flown in from somewhere else and landed in the wrong place. As I proceeded with this work, I

became aware that the things and spaces that I was familiar with could easily change and become unfamiliar if subjected to environmental changes.

When I looked at my printed photograph, *Door That Is Everywhere and Nowhere* (fig 59), I felt that the iron brackets—which had been necessary to affix the door to the ground—did not fit well with the other components. So, I decided to use Photoshop to remove them. Later, when I exhibited the photo (fig 60) in March 2017, many viewers wanted to know how the door was able to stand up without support. I did not feel that I had to answer that question. In general, I think that it is acceptable for artists to make corrections or adjustments to photographs, but the viewers' questions led me to question what kinds of alterations I should make to my photographs and if there are certain limitations.



Fig 61, *Hooooome i*, Wood and Yarn, 2017

I had created a small house-shaped work out of cardboard boxes for my showcase in 2016 (fig 42) and I wanted to take this idea further with a new piece of work. This time I made houses by using timber and the surface of the work was created by my repeatedly weaving yarn (fig 61). When I was a child, I remember my mother's sewing, and now I look at my wife's sewing. I wanted to show the home as a space

embodied by feelings of softness and warm memories, not just a rigid structure. I think that the light and warm characteristics of yarn evoke feelings of home, of the domestic. I tried to emphasize the feel and theme of home by hiding the surface of hard wood and creating a soft and forgiving surface, a surface and material that might invoke compassion or understanding. I attempted to use primary colours that might be used in children's toys to elicit feelings of happiness and play. I was also inspired again by the action of repeatedly wrapping the surface with coloured yarn. I thought back to Allan McCollum's work and his use of repetition (fig 43) and I have also been inspired by Henry Bergson's idea of repetition:

"Repetition, therefore, in no sense effects the conversion of the first into the last; its office is merely to utilize more and more the movements by which the first was continued, in order to organize them together and, by setting up a mechanism, to create a bodily habit" (2004:95).

For me repetition has the effect of security and ritual, it allows me to fulfil a task while unconsciously processing my thoughts and research.



Fig 62, Matryoshka doll

When I was making this work I was thinking about Russian *Martroshka* dolls, in which a small doll is located inside a bigger one several times over. This doll represents home or house in Russia. It is a bundle of seven basic family members, depicting mother, father and children. The most interesting aspect of the *Martroshka*

for me is that each doll is a different size and a distinct object, but they all come together to create a new object. It seems to be a physical metaphor for family and by simply opening and closing the sequence of dolls it somehow reminds me of the importance of family. I received one of these dolls as a gift when my brother returned from his trip to Europe and I thought of dolls within dolls as forming spaces within space—homes within homes.

I used this idea to apply to a home within a home and a memory embedded in a memory. I have often been interested in aspects of repeated behaviour in my work, but this is the first iteration that has resulted in sizes that are increasingly larger or smaller, rather than repeated use of shapes or objects of the same scale.



Fig 63, *Hooooome ii*, Wood and Yarn, 2017

Hooooome ii (fig 63) has a towering shape and is designed to take on the appearance of an apartment building. It is a large, long rectangular apartment building presented as a house within houses. In Korea, I lived in an eighth-floor apartment and my parents are still there. Land is scarce in Korea, and apartments allow many people to live in a small area; now almost all dwellings there are apartments. So, a tall rectangular shape reminds me of my first home and therefore represents a more intimate form than a square shape I have used to represent my UK homes. This work is part of an ongoing process and will be developed up to the Viva exhibition. Without number or size restrictions, it will continue to grow larger and the number of components will increase so at this point I do not know the exact outcomes of these works.

These two works (fig 60, 62) were intended to express the various manifestations of the home. For me, the house is paradoxically comfortable, warm, complex, limited, temporary, divided, and empty. Imogen Racz states;

The relationships that people have with their homes are complex. Recent Anglo-American research has explored what people find important about them. Whereas the house is the structure, a home-especially one that is owned- tends to be a place that reflects back onto its owners, reinforcing aspects of pride and identity. Unlike in many traditional cultures, Western urbanised people move quite frequently, so that the location and type of dwelling also changes according to needs at different stages of life and depending on circumstances. (2015: 2)

4. Summary

When I came to study in an unfamiliar place—the UK—I grew curious about the themes of location and space. It was difficult to start researching such a big subject as space, and it was hard to find direction due to having such a broad topic. So I started to look at my surroundings and to think about my experiences of space in all its manifestations. I began to be interested in aspects of the places I lived in, where I lived, and the spaces I remembered.

During the first year of my doctoral programme I have experimented with using simple cube frames of various colours that I had developed during my Master course. I received many questions and much useful feedback during the exhibitions and seminars that I have participated in. Some of the feedback was positive and some negative but it was all useful in developing my practice and will help me in my future project's after the Doctorate programme.

After finishing the first-year showcase exhibition I realised I needed a studio for larger works. Up until then, I had not been able to create works that I could reflect on in the studio and live with. My studio was small so I just worked on sketches of ideas. I needed a larger space so that I could reflect and analysis my progress with my works around me and expand my practice and research using various materials to test out ideas.

During the final year, I started to look back and revisit my previous works. I wanted to develop a better understanding of my interests. I rearranged, reflected on and developed the previous works and finished my second year by exhibiting in South Korea. Maybe because I went home I was reminded of what home can be or is. It was strange to see parents and family infrequently during this last period of my life and now I realise I will be leaving the UK soon which has been my surrogate home for 5years.

Reflecting on the work of other artists has helped me develop my research. Antony Gormley's and Richard Willson's work influenced my installation work as I learnt how to communicate between the location and the artworks. Do-Ho Suh and Theaster

Gates taught me how to meld my personal narrative within my work. I learned how to use new materials such as timber and cardboard and discovered the importance of scale when I studied Phyllida Barlow and Donald Rodney. Rachel Whiteread and Michael Landy introduced me to the concept of the domestic space in contemporary art.

The spaces I have stayed in for a period of time have all become home to me, both psychologically or physically. My doctorate programme has helped me to better understand my subject and it has uncovered a complex and broad debate on my perception of domestic spaces. I have thought about finding the meaning of the space I inhabit and considered what home means to me. As an artist living in an era where one moves around and has to remain flexible while staying for varying lengths of time in different accommodations and cultures, adapting to the role of the migratory citizen of this contemporary world. Do-Ho Suh articulates for me in the quote below notions of the home;

...once you leave home, then it's not the same anymore. I mean, you miss certain things, but whenever you go back, it doesn't meet your expectation because you change, and things change over there, too. Intrinsically this awkwardness and unfamiliarity, being in different cultures, will remain with me for the rest of my life. ("Do-Ho Suh: 'Seoul Home/L.A. Home'—Korea and Displacement")

5. Professional Practice

The opportunity to display my work through the doctoral programme over the past three years has been very instructive. The Showcase exhibitions held at the end of the year at UEL, have allowed me to test out large-scale works and exhibit them together with those of my fellow researchers. During the exhibitions I have participated in, at the university and outside in the public sphere, I received numerous feedback and questions from viewers, and these helped shape the direction of my research. Indeed, they have become central to my practice that will guide and inform me into the future.

In 2014, the first year of my doctoral programme, I was invited to take part in a group exhibition called *Now in Reverse*, hosted by the Hundred Years Gallery at Hoxton in London. For the first time, I made work governed by the size of a particular gallery space. I was forced to consider ceiling height and room dimensions as I installed two of my long cube frame works. It had also been necessary to work and collaborate with other artists and curators, to think about how to assemble an exhibition and how to locate works together, what would complement or distract during the installation of the works.

When I moved into a studio near my home in 2015, I participated in a group exhibition called the *Unit Show*, which was an open studio space shared with other Korean artists. Each artist installed works in the studio and was responsible for publicity and promotion. I had just moved to the new studio; therefore, I exhibited small-scale works. It was the first time that I invited viewers to my own studio, so I had a wonderful opportunity to introduce my works to my neighbours and fellow artists. It was also very instructive to be able to share ideas and difficulties in creating artwork with my fellow Korean artists and talk about the differences between Korean and UK contemporary art structures.

A solo exhibition at the AVA Gallery in UEL in the winter of 2015 allowed me to display works that I had created over the previous year. Unlike taking part in group exhibitions, in which artists are limited to showing a few small works at a time, filling

an entire space allowed me to be ambitious with the space although it did feel daunting to have a solo exhibition. My 2015 work played and experimented with audience participation through either touch or walking on or between the works I presented. But viewers remained reticent about approaching the works without a specific invitation to do so. I knew that I would need a clear rationale and written information to better involve the audience.

In the summer of 2016, I was invited to display my work at the Toon Gallery in South Korea with two Korean artists who had also studied in the UK. The gallery is linked to a coffee shop and a small toy museum, so most visitors were families. There was a short artists' talk that was designed for parents who came without their children. Adults asked questions more about the appearance of the work than its meaning or depth, and those questions were very helpful to my development of subsequent works but I was surprised that the intention behind the work did not seem important. As it happened, the Korea Broadcasting company shot a TV programme at the gallery, so luckily, I saw my works were broadcast on SBS (Seoul Broadcasting System).

I have realised that it is important to have a web presence in the 21st century. A well-designed home page is, in a sense, a kind of business card. Until this time, my home page had consisted of randomly uploaded photos. I have therefore upgraded the pictures and organised them chronologically. (www.donghwanko.com)

In the spring of 2017, I took part in a duo exhibition at the Square Gallery London with an artist friend. My friend and I decided on the venue together, curated the show, and designed the exhibition poster. It had been difficult to both prepare all the works and promote the exhibition and I learned a lot about how to publicise my work through social media outlets. This exhibition space was close to the Royal College of Art, so students who were preparing for their graduation exhibition in June came to share ideas about their own exhibitions. It was a good time to discuss each other's work and for me to consider what to include in my final doctorate.

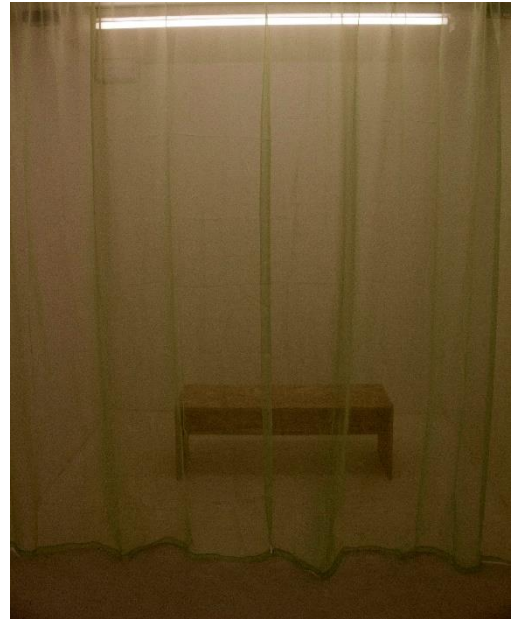
Exhibitions

Solo Exhibitions

November 2016 – Experimental Exhibition.

In-Between Spaces

The Container Space, UEL. London



December 2015

Untitled

AVA Gallery, UEL. London



Group Exhibitions

March 2017

Wrapping the Clouds

The Square Gallery London



July 2016

1982

Toon Gallery, Seoul, Korea.



June 2016

Doctorate Showcase 2016

UEL. London



November 2015

Unit Show

Kings Park Centre, New Malden. Surrey



June 2015

Doctorate Showcase 2015

UEL. London



December 2014

Now in Reverse.

Hundred Years Gallery, Hoxton. London.



June 2014

Disrupted

Crypt Gallery, Euston. London



6. Bibliography

Allan Mccollum, Art21 [website], 2015 <http://www.art21.org/artists/allan-mccollum>. Accessed 12 Dec 2016.

ARTIST ROOMS: Theme: Language [website], 2015, <http://www.tate.org.uk/artist-rooms/collection/themes/artist-rooms-theme-language>. Accessed 3 September 2016.

Bachelard, G. *The Poetic of Space*. USA: Beacon Press, 1994.

Bergson, H. *Matter and Memory*. New York: Dover Publications, INC., 2004.

Bishop C. *Installation Art : A critical History*. London: Tate Publishing, 2005.

Bourriaud, N. *Relational Aesthetics*. France: Les Presses du reel (for the English translation), 2002.

Brigitte, F (ed), *Phyllida Barlow : Brink*, Köln : Buchhandlung Walther König, 2013.

Bruno, G. *Public Intimacy (Architecture and the visual arts)*. London: The Mit Press, 2007

Collective culture and urban public space [website], 2006, <http://www.publicspace.org/en/text-library/eng/b003-collective-culture-and-urban-public-space>. Accessed 14 January 2017.

Craig, O. *Allan McCollum : surrogates*, London: Exhibition catalogue, Lisson Gallery, 1985.

Do-ho Suh: "Seoul Home/L.A. Home"—Korea and Displacement, Art21 [website], 2011 <https://art21.org/read/do-ho-suh-seoul-home-la-home-korea-and-displacement>. Accessed 3 March 2017

Lisa G, C. *Do-HoSuh / Lisa G. Corrin and Miwon Kwon*. Seattle: Seattle Art Museum, 2002.

Farr, I. (ed), *Memory: Documents of contemporary Art*. London: Whitechapel Gallery and the MIT press, 2012.

Fiona, B (ed), *Phyllida Barlow: sculpture, 1963-2015*, Edinburgh, Scotland: The Fruitmarket Gallery, 2015.

Fred Sandback. *Fred Sandback (1943-2003)*. [Exhibition catalogue]. Cambridge: Kettle's Yard, 2005.

Gibbons, J. *Contemporary Art and Memory*. London: I.B. Tauris, 2007.

Honey, L. (ed.), *My Labor in My Protest: Theaster Gates*, Exhibition catalogue, London: White Cube, 2012

Hudek, A. (ed), *Object: Documents of contemporary Art*. London: Whitechapel Gallery and the MIT press, 2014.

Jean, R and Craig, M. *Themes of Contemporary Art: Visual Art after 1980*. New York: Oxford University Press, Inc., 2010

John, G. *Damien Hirst, Michael Joo : have you ever really looked at the sun*, London: Haunch of Venison, 2010

Lisa G, C. *Do-Ho Suh / Lisa G. Corrin and Miwon Kwon*. Seattle: Seattle Art Museum, 2002

Lisa Yun, L. (ed), *Theaster Gates / [text by] Carol Becker, Lisa Yun Lee, Achim Borchardt-Hume.*, London: Phaidon, 2005.

Madanipour, A. *Public and private spaces of the city.* New York: Routledge, 2003.

Martin Creed [Exhibition catalogue] / [text by] Briony Fer. Vancouver: renniecollection, 2011.

Merleau-Ponty, M. *Phenomenology of perception*; translated from the French by Colin Smith. London: Routledge, 1992.

Minwon, K. *One place after another: site-specific art and locational identity.* iMassachusetts: Massachusetts Institute of Technology, 2002.

Painter, C. (ed), *Contemporary Art and The Home.* Oxford: Berg, 2002.

Perry, G, *Playing at Home: The House in Contemporary Art.* London: Reaktion Books Ltd, 2013.

Phyllida Barlow RA elect [website], 2015,
<https://www.royalacademy.org.uk/artist/phyllida-barlow-ra-elect>. Accessed 12 April 2016.

Phyllida Barlow [Exhibition catalogue] / [text by] Frances Morris, Edinburgh: The Fruitmarket Gallery, 2015.

Public Art: Architecture, Sculpture, Painting and Decorative Designs for the General Public. [website], 2015, <http://www.visual-arts-cork.com/public-art.htm>. Accessed 20 January 2017.

Rachel Whiteread. [Exhibition catalogue]. London: Tate Gallery, 2009.

Rachel Whiteread. [Exhibition catalogue]. Malaga: CAC Malaga, 2006.

Racz, I. *Art and the Home: Comfort, Alienation and the Everyday*, London: I.B. Tauris, 2015

Reconfiguring Private and Public Space in Contemporary Art Practices [website], 2013, <https://academic.oup.com/oaj/article/36/2/306/1446670/Reconfiguring-Private-and-Public-Space-in>. Accessed 13 January 2017.

Rugg, J. *Exploring Site-Specific Art: Issue of space and internationalism*. London: I.B. Tauris, 2010.

Section 1: Diverse Conceptions of People, Place, and Space [website], 2014, <http://peopleplacespace.org/toc/section-1/>. Accessed 15 January 2017.

Steiner, R. *Do Ho Suh : Drawings / Rochelle Steiner ; with contributions by clara Kim, Elizabeth A.T. Smith*. Munich. Delmonico Books, 2014

Wilson. R. *Impressum*. Berlin: DAAD Berlin, 1993.

WhiteCube – Artists – Theaster Gates [website], 2015, http://whitecube.com/artists/theaster_gates. Accessed 4 April 2016.

7. List of illustrations

Fig. 1. Donghwan Ko, *Scar*, Oil on Canvas, 60x130cm, 2003

Fig. 2. Donghwan Ko, *Untitled*, Oil on Canvas x 2, 61x154cm, 2009

Fig. 3. Donghwan Ko, *Untitled*, Oil on Canvas, 80x140cm, 2009

Fig. 4. Jim Lambie, *Spaces Out: Migration to the Interior*, Red Bull Studios,
New York, 2014

Fig. 5. Donghwan Ko, *Untitled*, Oil on Wood panel, 2009

Fig. 6. Donghwan Ko, *Untitled*, Oil on Wood panel, 2009

Fig. 7. Donghwan Ko, *Untitled*, Coloured Balls, Wimbledon Space, London, 2013

Fig. 8. Donghwan Ko, *Untitled*, Coloured tapes, Manier Gallery, London, 2013

Fig. 9. Donghwan Ko, *Untitled*, Coloured Balls, Wimbledon Space, London, 2013

Fig. 10. Marcel Duchamp, *Sixteen Miles of String*, 1942

Fig. 11. Donghwan Ko, *Untitled*, Greenhouse x 2 and wooden frames,
Oxo Tower Wharf, Bargehouse, London, 2014

Fig. 12. Donghwan Ko, *Untitled*, Steel frames and Coloured tapes, MA Degree show,
Wimbledon Space, London, 2014

Fig. 13. Antony Gormely, *Blind Light*, Southbank Centre, London, 2007

Fig. 14. Donghwan Ko, *Untitled*, Steel frames, Crypt Gallery, London, 2014

Fig. 15. Antony Gormely, *Test Sites*, White Cube, London, 2010

Fig. 16. Antony Gormely, *Fit*, White Cube, London, 2016

Fig. 17. Donghwan Ko, *Untitled*, Steel frames and coloured tapes,
Hundred Years Gallery, London, 2014

Fig. 18. Donghwan Ko, *Sketch No.10*, 2014

Fig. 19. Donghwan Ko, *Sketch No.14*, 2014

Fig. 20. Donghwan Ko, *Untitled*, Steel frames and Coloured tapes, 2015

- Fig. 21. Richard Wilson, *She Came in Trough the Bathroom Window*, 1989
- Fig. 22. Richard Wilson, *20:50*, 1987
- Fig. 23. Richard Wilson, *20:50*, Saatchi Gallery
- Fig. 24. Donghwan Ko, *Untitled*, Steel frames, AVA Gallery, 2015
- Fig. 25. Donghwan Ko, *Untitled*, Doormat x 6, AVA Gallery, 2015
- Fig. 26. Donghwan Ko, *Untitled*, Papers, AVA Gallery, 2015
- Fig. 27. Donghwan Ko, *Exhibition Installation*, Unit Show, Kingspark Centre, 2015
- Fig. 28. Theaster Gates, *Civil Tapestry (Flag Series)*, 2012
- Fig. 29. Theaster Gates, *In Case of Race Riot ii*, 2011
- Fig. 30. Phylida Barlow, *Tryst*, Nasher Sculpture Centre, Dallas, 2015
- Fig. 31. Phylida Barlow, *Dock*, Tate Britain, London, 2014
- Fig. 32. Donghwan Ko, *My Boxes*, Cardboard box and tape, AVA Gallery, 2015
- Fig. 33. Donghwan Ko, *The doormat you can step on, but I can't*, Doormats, AVA Gallery, 2015
- Fig. 34. Donghwan Ko, *Untitled*, A4 Papers, AVA Gallery, 2015
- Fig. 35. Donghwan Ko, *Untitled*, Pictures, AVA Gallery, 2015
- Fig. 36. Do-ho Suh, *Home within Home within Home within Home within Home*, 2013
- Fig. 37. Donghwan Ko, *Experimental work No1*, Timber, 2016
- Fig. 38. Donghwan Ko, *Experimental work No2*, Plaster clay, 2016
- Fig. 39. Donghwan Ko, *Experimental work No3*, Timber, 2016
- Fig. 40. Donghwan Ko, *Experimental work No4*, Cardboard box, 2016
- Fig. 41. Donghwan Ko, *In My Mother's Arm*, Wood, Fabric and Light, 2016
- Fig. 42. Donghwan Ko, *144 West Barnes*, Cardboard Box, UEL Gallery, 2016
- Fig. 43. Allan McCollum, *Over Ten Thousand Individual Works*, 1991
- Fig. 44. Donghwan Ko, *My Military Closet*, Timber, UEL Gallery, 2016

Fig. 45. Donghwan Ko, *My Military Closet (in detail)*, Timber, UEL Gallery, 2016

Fig. 46. Do-ho Suh, *Some/one*, 2001

Fig. 47. Donghwan Ko, *Monument for 2 years (in detail)*, Wood and dog tag,
UEL Gallery, 2016

Fig. 48. Donghwan Ko, *Monument for 2 years*, Wood and dog tag, UEL Gallery,
2016

Fig. 49. Donghwan Ko, *There is nothing like a dream to create the future*,
UEL Gallery, 2016

Fig. 50. Donghwan Ko, *Untitled*, Doormats, Toon Gallery, South Korea, 2016

Fig. 51. Donghwan Ko, *There is nothing like a dream to create the future*,
Toon Gallery, South Korea, 2016

Fig. 52. Gordon Matta-Clark, *Splitting*, 1974

Fig. 53. Donghwan Ko, *In-between Spaces*, Container Space, UEL, 2016

Fig. 54. Rachel Whiteread, *House*, London, 1993

Fig. 55. Rachel Whiteread, *Doorknob ii*, 2003

Fig. 56. Michael Landy, *Semi-Detached*, Tate Britain, London, 2004

Fig. 57. Donald Rodney, *In the House of My Father*, 1996-7

Fig. 58. Donghwan Ko, *The Stairway to nowhere*, Steel frames and coloured tape
2016

Fig. 59. Donghwan Ko, *Door that is everywhere and nowhere*, 2016

Fig. 60. Donghwan Ko, *Door that is everywhere and nowhere*, 2017

Fig. 61. Donghwan Ko, *Hooooome i*, Wood and yarn, The Square Gallery,
London, 2016

Fig. 62. Matryoshka Doll

Fig. 63. Donghwan Ko, *Hooooome ii*, Wood and yarn, The Square Gallery,

London, 2016