

“Floating Mind”
Art, Nature and Myth

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Introduction

“Floating at the same time on that other surface between here and far away, between then and now... on the surface between the real and the imagined, between what comes to us from the outside and what comes to us from within, from deep, deep... down in here” (Huxley, 1962, p.113).

During my three years of this doctorate programme, I have explored the notion of the ‘floating mind’. In Art Anthropology, Japanese philosopher Nakazawa Shinichi describes the term ‘floating mind’ as something that does not have any specific form, colour or direction. Rather, it is something free to move which contains multidimensional shapes or forms. Shinichi (2006, p.39) points out that this ‘floating mind’ originates from the beginning of creative thinking. In Shinichi’s practice, myth related to the idea of ‘floating mind’ starts with questioning natural phenomena and requires a creative way of thinking about nature and human existence.

In this report I will explore the various definitions of ‘myth’. Through the process of research, I will define how I use the concept of myth in the final project of my doctorate programme. I will also look into the relationship between myth, Shinichi’s ‘floating mind’ and Deleuze’s idea of ‘becoming’. In the section related to the research on artists, I will investigate Cy Twombly’s use of classical myth in relation to poetry and Palaeolithic art. I will analyse the Korean artist Jong Mok Lee and his interpretation of nature in his visual language; I will also investigate the relationship of nature to his work. In addition to these two artists, I will refer to the British painter Katy Moran in comparison to my creative practice.

I have combined the ideas of myth and nature in order to be able to visualise the idea of the ‘floating mind’. In every myth, the vital part of the story contains different forms of transformation or metamorphosis. Metamorphosis can be seen as the climax of the myth. In metamorphosis, nature can be the location of a mythical story or simply a landscape where myth can exist. This concept of metamorphosis in myth intrigued me to the point

that I asked myself how to capture transformation within my painting practice, as transformation contains time-based elements.

During the first year of my doctorate programme I explored the concept of myth through painting. I questioned how to capture the moment when metamorphosis happens and how the duration of the transformation can be explored through the process of drawing. The paintings resulting from this introspection appeared to be ambiguous and became abstract and expressive. It was difficult to point out what kind of transformation I would be able to capture. This led me to experiment with ceramic clay during the second year of my doctorate programme. During the process of firing the ceramic work, transformation happened as the clay changed its chemical characteristics. During this process I could not witness or take control while the transformation took place. I could only see before and after the process of firing. Whereas in the process of painting, I could always witness the transformation while I worked and therefore I could better control the result of my work at each given stage.

Throughout this doctorate programme, the elements of nature, transformation and myth have permeated into my practice. The idea of nature in relation to myth and endless transformation will be expanded in my final project '*Hidden*'. This will consist of a large-scale (18m) series of continuous paintings representing mystic landscapes containing poetic moments and narrative, in particular the story of a whale in a mountain.

Autobiographical Context

During my childhood my grandfather told me a story about his brother Ho Kang, my great uncle, who, during the Korean War, left South Korea for North Korea and lived there all his life. I discovered that his son, Sin Bum Kang, had worked as a painter before he passed away in 2006. I also discovered that both Sin Bum's brother and sister had worked as artists in North Korea. I managed to see Sin Bum's painting in a reproduction

(Figure 1) which inspired me, as the atmosphere of the painting took me back to my grandparents' house and to my roots.

Because South Korea has a conservative culture, people there are pushed into working for big corporations to make a living. My family had always asked me to reconsider my dream of wanting to become an artist. My parents always thought that artists could not make a living out of their work. However, despite their initial disappointment in my strong will in wanting to become a painter, they have now accepted the idea, being supportive and proud of me. Discovering that I had relatives who were artists also gave me additional encouragement to pursue an artistic career.



Figure 1: Sin Bum Kang, *Autumn in my Home Town*, water based ink on Oriental paper, 1992

BA Fine Art (2000-2006)

I started my art education in Korea. I went to Seoul Arts High School in 1997, where I learnt many different skills such as traditional life drawing, still life painting, wood carving and metalwork. Following graduation from high school I entered Ewha University in 2000, where I started a BA degree in Fine Art. During my time there I attended a wide variety of classes, such as music and the history and philosophy of art, and creative classes such

as 'The Contemporary Interpretation of Old Masters' Paintings'. It was at Ewha University that I confirmed my passion for art and decided that I wanted to open my mind through travel. As a result, in 2001 I decided to relocate to London to pursue a BA degree at the Slade School of Fine Art.

Studying at the Slade from 2002 to 2006 really helped me to learn how to think about my practice. The major change to my practice and attitude towards art was that I became more aware of the influence that Oriental brushstroke paintings had in the art world. Oriental brushstroke paintings have calligraphic visual similarities with modernist paintings produced between 1930 and the late 1960s. I investigated the Oriental influences in modern paintings and tried to locate them through the work of Mark Tobey, Ad Reinhardt, Andre Masson, Franz Kline and Julius Bissier.

At the Slade I also investigated the different perspectives of paintings by Eastern and Western artists that showed me different identities and attitudes towards the world and art in general and how I could apply this knowledge to my own practice. I wrote my BA dissertation on brushstrokes in painting, entitled *The Form of the Formless*. While preparing my dissertation I investigated the different uses of brushstrokes and their hidden meanings in painting. I also explored the Shih-tao philosophy of art in relation to Taoist thought on brushstrokes, American abstract expressionists' brushstrokes, as well as brushstrokes as a subject in its own right.

At the Slade I also undertook several personal projects, as well as collaborations with other artists. One of the collaborative projects I undertook was entitled '*Hibernation*'. A Swedish artist, Anna-Karin Jansson, and I borrowed four construction fences which we used to cage ourselves. This was in the spring of 2003, when demonstrations against the war in Iraq were an issue in the country. Two girls dressed as bears were sleeping in the cage throughout the day for a week. It was documented via DV camera, and it was also filmed from inside the cage to indicate that the viewer was also the one in the cage. Through the project '*Hibernation*', Anna-Karin and I tried to express two different issues:

frustration against the incapability of communicating and the protest towards the wars happening in the world.

The final exhibition for my BA course consisted of eight panels of continuous landscape paintings called '*Fungal Land*', in which the main subjects were fungi. I find fungi to be strange organisms, which have not been fully understood by scientists. According to the literature (Spooner and Roberts, 2005, p.1), "they are neither animals nor plants, and certainly not earthy outgrowths". It is without doubt that fungi have been used by humans for various purposes and lived alongside animal and humans for millennia. Fungi can be used as food, as ingredients for medical or cosmetic products, and also as hallucinogenic drugs. Fungi can also grow in human and animal bodies affecting health. Without fungi, organic matter would be unable to decay. Perhaps due to this attribute, fungi have one of the most important functions in nature. Because of multiple and mysterious roles, I was inspired to create '*Fungal Land*'.

Fungal Land is my imaginary place where the landscape appears to continue endlessly. The title combines 'fungus' and 'land'. The '*Fungal Land*' series of paintings has certain familiarities with the existing natural world, but there are no signs of human beings. Only fungi exist in these paintings.



Figure 2: Eemyun Kang, Installation view of *Fungal Land*, oil on canvas, The Slade School of Fine Art, 2006

MA Fine Art (2006-2009)

Following my graduation at Slade in 2006, I was accepted at the Royal Academy of Arts. During my time at the academy, I learnt how to think critically with regard to my own creative practice in relation to contemporary art. I was interested in the subject of myth in art. I tried to capture the process of change, through representing gestures and movement in my painting. I wrote a short story based on my paintings '*Fungal Land*' (see Figure 2). In representing the story of a horse that lives in a fungal land, I was inspired by Kafka's *Metamorphosis*.

My dissertation was entitled *The Wonderful Tragedy; Making as Myth, Making Through Metamorphosis*. I sought to understand traditional Korean and Greek myths as artistic inspirations as well as in the context of art. I studied how 'Ovid', '*Dan-Gun Sin-Hwha*' and Kafka used metaphors to represent metamorphosis in their myths. Through these studies, I investigated ways to interpret metamorphosis. In order to find the impact of existing myth in contemporary art practice, I chose to study the contemporary artists Mike Kelly, David Altmajd and Valerie Favre. I explored the use of myth in their art. In their work, myths are revived through their interpretation in a way that can be described as the metamorphosis of the myth.

In parallel with this, my primary concern was to develop and explore my paintings. In 2008 I painted the Korean myth '*Dan-Gun Sin-Hwha*'. The myth tells the story of a tiger and a bear living in a cave together, praying for God to turn them into humans. Upon hearing their prayers, the God of all and ruler of Heaven called them to him, ordering them to follow a strict diet and remain out of the sunlight for 100 days. After a brief period the tiger admitted defeat and left the cave. However, the bear remained and after 21 days was transformed into a woman.

Inspired by this, I painted triptychs inspired by the narrative of the myth. I painted the middle panel in a most abstract and expressive way, as I wanted this panel to represent

the bear's transformation. I exhibited the painting at the Royal Academy of Arts. It was my translation of the Korean myth and I entitled the painting '*Metamorphosis*' (Figure 3).

In my final year, I became more aware of how my work related to historical and contemporary precedents, theoretical models and the specific language of making. I was questioned throughout the year by tutors and peer students regarding the relationship of my work to contemporary painting and wider cultural debates. I tried to respond critically to these challenges and had to make tough decisions when it came to selecting my work. In the final year exhibition, I made paintings ranging from imposing large-scale paintings to intimate small-scale ones (Figures 4 and 5). In these, I investigated the relationship between nature and mythology by borrowing key elements of existing myth but changing the original narratives. Gestural brushstrokes allowed the imagery to remain in flux between abstraction and figuration. My preoccupation with the metamorphosis between different states of being resulted in paintings that appear to be images/objects coming together or fragmenting apart. I tried to set up complex relationships between the macro and the micro, aiming to let the narratives of each set of works become imaginatively charged.



Figure 3: Eemyun Kang, *Metamorphosis*, oil on canvas, 240x450cm, 2008

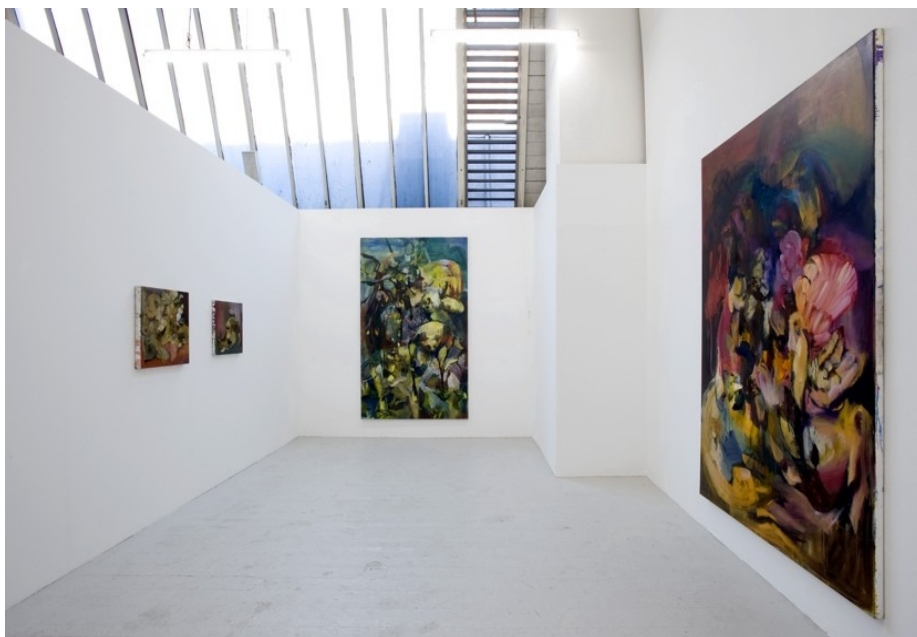


Figure 4: Eemyun Kang, *Final Year Show*, installation view, Royal Academy Schools, 2009



Figure 5: Eemyun Kang, *Eden of Hans*, oil on canvas, 240x150cm, 2009

Creative Practice and Theory

Theory and Artists

Myth is a complex concept with many accounts and definitions. The origin of the word 'myth' can be found in the ancient Greek word 'mythos' which means 'things that are spoken' thus 'story', a narrative account unmarked by the imposition of reason or argument. Myth is often understood as traditional tales, folk tales, legendary stories or as sacred tales in religion. In some aspects, myth is described as ideas that people believe in, but they are symbolic rather than factual, similar to a legend. However, myth can be seen as a kind of truth, a truth that has been made through human imagination. As Hearty points out:

"It [myth] can try to be higher, to get beyond, or to go lower, but what myth is the refusal of objective truth and is the understanding that truths are made constructed, imagined. ...Myth can be also seen as a positive intervention in the world – bringing ideas and truth into being, ...these myth can be personal, they could be about older existing myths or they could be social occult political religious, or artistic" (2006, p.4).

In this account, myth is an imaginary way of telling events which exist in this world through one's imagination. One can describe the entire world using various myths. I have investigated different theories on myth.

In 'Five Monolithic Theories' from *The Nature of Greek Myths* (Kirk, 1974), Kirk categorises the five monolithic theories of myth. His monolithic theories of myth attempt to claim and apply a universal theory for the myth. In his theory, myths are divided into five different categories that contain nature myth (Max Muller), aetiological myth (proto-scientific view of myth), charter myth (B. Malinowski), creative era myth (Mircea Eliade) and creative ritual myth (Sir James Frazer and the Cambridge School). According to Kirk's categorisation:

1. All myths are natural myths, as all myths refer ultimately to meteorological, cosmological or agricultural phenomena.

2. All myths are aetiological myths, as all myths offer a cause or explanation of something in the real world.
3. All myths are charter myth, as in a traditional society every custom and institution tends to be validated or confirmed by a myth, which states a precedent for it but does not seek to explain it in any logical or philosophical sense.
4. All myths are creative era myths, as myths allow us to share in "the time before our time" when divinity walked the earth. The result, for primitive man, is religio-magical.
5. All myths are creative ritual myths, as either myths derive from ritual or, at very least, are closely associated with ritual.

(Kirk, 1974, p. 38).

Kirk (1974) also mentions two other modern theories of myth that are non-monolithic. One is the psychological approach of dreams by Sigmund Freud, the collective unconscious by Carl Jung and archetypes by Joseph Campbell. The other is Claude Levi-Strauss's structuralist account of myth as a language. Kirk's categorisation of definitions on myth create indefinite possibilities for analysis of myth. An aspect of structuralist understanding of myth can be found in the works of Roland Barthes and Ernst Cassirer.

In *Mythologies*, Barthes (1973, p.109) gives another example of his thoughts on myth. His mythologies are written about the everyday things surrounding us, such as the hairstyles of film actors, steaks and chips, cars and other commodities. Barthes identifies myth as a type of speech, a system of communication, or a message. He points out that myth cannot possibly be an object, a concept or an idea, but can be described as a form - in this case, as a form of speech.

Another theoretician, Ernst Cassirer, has used the phrase "myth as a form of thought" to describe the mythical perception of the world. He pointed out that:

“Mythical thinking... does not dispose freely over the data of intuition, in order to relate and compare them to each other, but is captivated and enthralled by the intuition which suddenly confronts it. It comes to rest in the immediate experience; the sensible present is so great that everything else dwindles before it. For a person whose apprehension is under the spell of this ...attitude, it is as though the whole world were simple annihilated; the immediate content, whatever it be, commands his ...interest so completely that nothing can exist beside and apart from it. The ego is spending all its energy in this single object, lives in it, loses itself in it” (Cassirer, 1946, pp.32-33).

Cassirer does not seem to be so concerned about the specific content of myth, but rather by myth as a form of thinking, capable of unifying the world as opposed to the dividing force of scientific inquiry.

My interpretation of myth is related to Kirk's first two categories of monolithic theory. I think all myths are linked with nature and the attempt to explain natural phenomena, often through imagination. I also think that there are aspects of myth that are related to culture, religion and psychology. However, I do not refer to these uses of myth in my practice. In some aspects, in my use of the word, poetic language and ways of thinking can be linked to structuralist ideas of myth as a language.

There are also characteristics of myth that are mentioned in Percy Cohen's *Theories of Myth* (1969). These can relate to my aspect of use of narratives and transformation.

“A Myth is a narrative event; the narrative has sacred quality; the sacred communication is made in symbolic form; at least some of the events and objects which occur in the myth neither occur nor exist in the world other than that of myth itself; and the narrative refer in dramatic form to origins or transformation” (Cohen, 1969, p.337).

My definition of myth is that it is a tool for understanding nature and events in the real world. Therefore, for me, it is not a purely imaginative narrative that only exists in myth itself, as Cohen states. My definition of myth is as a tool that operates through the form of creative imagination. Myths, as traditional tales, legends and folklores, are also linked with the use of myth in my paintings as a starting point for creating a narrative of events. Additionally, the theory of myth which deals with transformation, metamorphosis and in-between states, is developed through intuition, which also can be an aspect of myth.

Nakazawa Shinichi (b.1950, Japanese)

The title of this report 'Floating Mind' also comes from the reading his book *Art Anthropology*. I have realised that his philosophical thinking is very interesting, especially alongside post-modern Western philosophers such as Claude Levi-Strauss and Gilles Deleuze. Five books written by Shinichi (*Philosophy of Myth*, *From Bear to King*, *Invention of God*, *Logos of Love and Economy* and *Symmetrical Anthropology*) were originally written in lecture form and have all been very inspirational. In his book *Philosophy of Myth*, Shinichi claims 'myth' as the first manifestation of philosophical thinking in human history, and he finds similar metaphors in different myths. This made me think of how to invent a new 'myth' through existing metaphors.

Shinichi approaches art together with anthropology, and he also reflects on Western and Oriental philosophy and religion. He writes that as the human mind has evolved, art has developed differently from any other activity. Art always had a tendency to rise above social structure.

Shinichi's anthropological thinking can be related to the structuralist Claude Levi-Strauss. However, Levi-Strauss' structural anthropology takes the point of linguistics as being to study 'unconsciousness' which is central to the study of the human mind. Shinichi (2006, p.39) argues that 'unconsciousness' is different from the structure of a language. He agrees with Chilean psychoanalyst Ignacio Matte Blanco (1908-1995) who proposed that unconsciousness operates through the principle of symmetry. Under the logic of symmetry, unconsciousness allows the contradictions in thoughts that linguistic logic precludes. Therefore, in the unconscious, past, present and future can exist all at once. Matte Blanco's idea of unconsciousness is rooted in his study of Freud's five characteristics of the unconscious and the idea that if the unconscious has consistent characteristics it must have rules, or there would be chaos.

Shinichi emphasises the power of unconsciousness which Levi-Strauss tried to understand through linguistic structures. Shinichi used symmetrical logic and went on to

create the theory of 'art anthropology'. He also combined this idea with the origin of myth and religion.

'Floating mind', as Shinichi (2006, p.39) describes it, is something that has no form or colour. If one uses a metaphor, this is the light shining on forms plus colours. He describes unconsciousness as an endless field of mind. Shinichi analysed the 'floating mind' through post-modern philosophers such as Levi-Strauss, Bataille, Lacan and Deleuze, and also compared his ideas with the 20th century physicist Werner Heisenberg. I found it fascinating that Shinichi also found similarities between contemporary theories and traditional Oriental philosophy such as Buddhism and Taoism.

I intend to use Shinichi's 'floating mind' as a basic concept in my painting. To make the notion of 'floating mind' visible in my painting, I researched mythology related to whales. I found various myths relating to whales from different countries, such as China, Alaska, Canada and Africa. I also found whales in the Bible. Commonly, whales are depicted as a 'great power', 'legend', 'ruler' or, in some cases, a symbol for 'human fears'. I used some of these existing metaphors behind whales as a starting point for my paintings.

Gilles Deleuze (b.1925, French)

My theoretical research began with questioning how to capture the process of 'becoming' in my painting practice. I was drawn to the ontological idea of 'becoming' while reading the French post-modern philosopher, Gilles Deleuze. The fluidity in spontaneous mark making, formlessness, use of myth and nature and transformations can all be seen in the light of Deleuze's idea of 'becoming'. According to him, reality is a becoming, not a being.

"A becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or, at the limit, an identification. The whole structuralist critique of the series seems irrefutable. To become is not to progress or regress along a series. Above all, becoming does not occur in the imagination, even when the imagination reaches the highest cosmic or dynamic level, as in Jung or Bachelard. Becoming-animal are neither dreams nor fantasies. They are perfectly real" (Deleuze, 2004, p.87).

Deleuze's radical writings on a wide range of subjects (including philosophy, literature, cinema and art) have influenced numerous contemporary artists and theoreticians. In particular, his concept of 'becoming others' (minorities, animal, woman, body without organs, etc.) influenced feminist theory as well as animal philosophy. As Rosi Braidotti points out in her book *Metamorphoses Towards a Materialist Theory of Becoming*:

"Postmodernity is marked by the return of the 'others' of modernity: woman, the sexual Other of man, the ethnic or native Other of Eurocentric subject and the natural or earth Other of techno-culture emerge as counter subjectivities" (Braidotti, 2002, p.117).

Braidotti argues that Deleuze's theory of subject-in-becoming develops alongside the discourses and practices of the 'others' of post-modernity and engages with them in a highly creative manner.

In 2008, I attended two Deleuzian 'becoming-animal' related conferences and exhibitions. The exhibition '*Mechanic Alliances*' and the conference 'Close Encounters of the Animal Kind' were organised by the research group '*Subjectivity and Feminism*' at the Chelsea College of Art, and the exhibition and conference 'The Animal Gaze' were held at the Unit 2 Gallery of London Metropolitan University. These recent symposiums and exhibitions addressed critical questions about post-Deleuzian thought on 'becoming-animal'.

A group exhibition entitled '*What Can Desert Island Do?*', curated by Paul Peroni, was also inspired by Gilles Deleuze's writings on the desert island and its persistence in the Western cultural imagination. As Peroni notes in the press release of the exhibition:

"For Deleuze, addressing the theme in his until recently unpublished essay *Causes et raisons des îles desertes* (1953), it is the very force of the separate geography of the desert island that drives what humanity precariously exists there into microscopically sharp focus; on the desert island we can either conform with the social coding inherited from our point of origin (like Crusoe) or break free and be reborn, become anything, even disappearing. By isolating its agents from the quotidian patterns and social avenues of domestic culture and in forcing their behaviour into stark relief, the desert island can profitably be read as an exemplary zone for protean creativity. Deleuze's desert island, like ours, is never simply a geographical representation, rather it exists virtually - as an extended plot point or plateau for a special set of creatures and creations" (Peroni, press release, 2007).

I was invited to take part in this exhibition after Peroni saw my project '*Fungal Land*'. However, at that point, my interests were already moving towards ideas of a subject-in-becoming, influenced by Deleuze. I took part in the exhibition with paintings of an image of a moon and a head found on my imaginary desert island.

In one sense, I am aware of the fact that the Deleuzian idea is overused in contemporary art practice. However, I also think that it is important for me to identify his ideas and articulate and examine their relevance to my practice. As Rebecca Rose (2010) points out, 'becoming' is the point at which an idea, creative process or painting crystallises and takes on a new form.

I am trying to capture this idea of becoming in my paintings. However, in my practice, becoming occurs primarily in my imagination, which is different from how Deleuze thought about becoming. One aspect of my previous practice, '*Hibernation*' (2003) is a performance piece that transforms the body into an animal form, but the use of fake fur and pretending to be a bear was a purely imaginary act. In my painting, becoming is captured in the process. For me, 'becoming' is happening both inside of me and in the painting.

Finally, the process of imagination becomes real through the materials (paint and canvas). One may argue that this transformation of materiality happens naturally in any art or craft practice and I needed to re-examine the subject of 'becoming' in my painting and the relevance of the ideas of Deleuze. However, I think that the idea of 'becoming' or 'transformation' as subject matter should be approached differently from the transformation of materiality. What I am interested in is the idea of 'transformation' as the subject of the work. In 2009, I made paintings entitled '*Becoming Plant*' and '*Becoming Mona Lisa*', in which I tried to capture the idea of Deleuze's 'becoming'.



Figure 6: Eemyun Kang, *Becoming Plant*, oil on canvas, 152x91cm, 2009



Figure 7: Eemyun Kang, *Becoming Mona Lisa*, 240x150cm, oil on canvas, 2009

Deleuze's post-structuralist thinking has many similarities with the traditional far-Eastern philosophy that I have drawn upon. Deleuze commented in 1968 that:

“...there is no identity and in repetition, nothing is ever the same, thus there is only differences. Everything is constantly changing” (Deleuze, 2004, p.17).

Similarly, the Oriental idea of 'infinite space' is that it is not a solid entity, but constantly changing. The 'cosmology' is important because a painting does not aim merely at being an aesthetic object, but rather seeks to become a microcosm that is itself creative in the manner of the macrocosm.

Deleuzian post-structuralist thinking is very much related to the previous movement of structuralist thinking. As Madan Sarup (1993, pp.90-97) mentioned, although the groups of thinkers are very different, they are similar in their critical approach towards human subjectivity, history, meaning and philosophy. It would not have been possible for Deleuze to form an idea of not 'being' but 'becoming' without the idea of 'being' in previous philosophy.

By comparison, in Eastern philosophy, the idea of nature as not a solid being is not a counter-argument to a previous understanding of nature and natural being. It is based deeply in people's minds and ways of living, which I think is where philosophy starts.

Cy Twombly (1928-2011, American)

Cy Twombly's fluid mark making, use of classical myth, and the close relationship between the painted mark and poetic language in his paintings has been highly inspirational to my own practice. Generally, myth is transmitted by word of mouth and Twombly's paintings seem to transform spoken words into images.

Elizabethan critics used poetry as a speaking picture, emphasising its quality of representing and recreating objects and ideas. Cy Twombly was a painter who was very interested in poetry and who used his painting practice as a form of visual poetry. Classical Greek and Roman myths have often been spoken throughout Twombly's work. 'Spoken' in this case can also refer to 'allowing written words to be able to speak'. He has spoken the names of mythical characters in his work, sometimes drawing a word or a name once or twice, but often hiding scrubbed words under the layers of paint during the

process of painting. The important fact, though, is that whatever the written words are they become part of the visual language in his paintings.

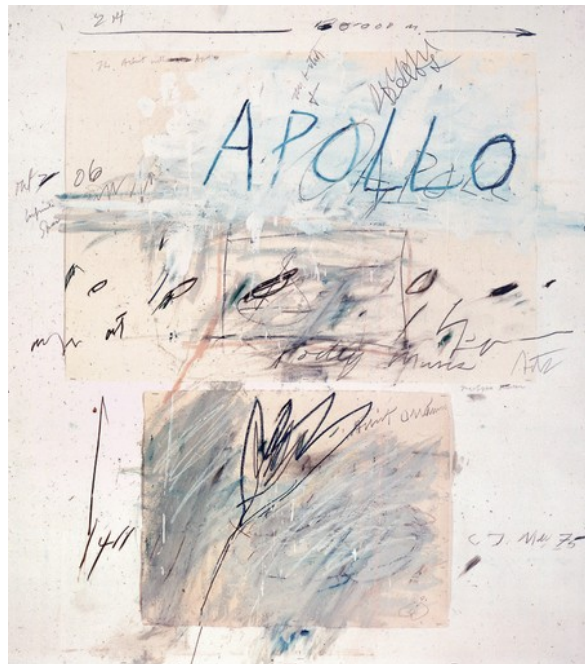


Figure 8: Cy Twombly, *Apollo and the Artists*, oil paint, wax crayon, pencil and collage, 142x128cm, 1975

For Twombly, writing, drawing and painting can be seen as similar acts of representing images. 'Venus', 'Apollo' and 'Adonais' are written onto his pictures. Classical mythology has not been illustrated or narrated, but has been metaphorically composed with initials or names. Claire Daigle wrote on Cy Twombly's exhibition at Tate Modern:

"[Twombly] employs myth as yet another form in conjunction with painting, drawing and writing. He sometimes suggests myth's first seminal stirring, letting only hermetic fragments come to the surface as names from the past: Hero and Leander, Orpheus, Bacchus. At other times he offers a full-blown line or verse burdened with all of its cultural and poetic associations like a tree overripe with fruit. Roberto Calasso has written of the Greek myths: 'All the powers of the cult of gods have migrated into a single, immobile and solitary act: that of reading.' Twombly's caveat, however, would be that the gods' powers lie not in a single act, but in the mobilization of the space between reading and seeing" (Daigle, 2008).

The references to classical mythology in Twombly's paintings are not only to be found in words. In his more recent large-scale painting '*Bacchus*', mythical legend emerges

through red coloured loops of paint. These circling marks appear in an earlier work called *'Nini's Painting'* (1971), but their appearance is entirely different. The pale circle marks are used repeatedly and seem to be trying to achieve some form of control. On the contrary, *'Bacchus'*, to a certain extent, shows joy and celebration. The circling marks are joyfully repeated and metaphorically represent the Bacchus myth.



Figure 9: Cy Twombly, *Untitled VII (Bacchus)*, acrylic on canvas, 317.5x467.4cm, 2005

An interesting interpretation of Twombly's work can be found in the essay entitled 'The Wisdom of Art' (1979) by Roland Barthes. He locates Twombly's painting in relation to Oriental philosophical thought (Taoist in particular). Barthes analysed Twombly's use of strokes, hatching and forms - in short the 'graphic events' that allow the sheet of paper or canvas to exist, to signify, to be possessed of pleasure. The Tao says that being gives possibilities, it is through non-being that one makes use of them. Barthes concludes his essay by quoting Tao To King's writing.

"He produces without appropriating anything,
He acts without expecting anything,
His work accomplished, he does not get attached to it,
And since he is not attached to it,
His work will remain" (Barthes, 1979, p.113).



Figure 10: *Daphne*, oil on canvas, 35x25cm, 2009

My first interpretation of Korean myth in my work '*Metamorphosis*' (2008) was more of a narrative than Cy Twombly's use of myth. My painting '*Daphne*' (2009) is another example of my way of recreating myth, but it does not contain any words as in Twombly's paintings. I tried to focus on the story of the myth itself, trying to capture the moment when the transformation happens in the story of the Greek myth 'Apollo and Daphne'.

However, I am very interested in Twombly's interpretation of classical myth and nature. In my work, the connection with Twombly is more with his gestural way of painting than his interest in the subject of classical myth. Twombly's early career was related to the movement of American abstract expressionists, as he shared some of their visual similarities in the use of calligraphic imagery of Oriental brushstroke paintings. As my early education included calligraphy, I have an affinity towards Twombly's use of lines and words. Although I do not use words in my painting, I can relate my practice to Twombly's work by the way I use calligraphic brushstrokes which originate in traditional

Oriental painting. I am trying to use gesture to capture transformation of myth in the painting.

Palaeolithic Art

During my second year of doctorate study, Palaeolithic Art became an inspirational starting point for my painting on ceramics. I researched Palaeolithic rock engravings from the East Sea of Korea, and widened my interests to the Palaeolithic art from South Western Europe. Two examples of Palaeolithic art which I analysed were the whale engravings from Ulsan Bangudae in Korea and the cave paintings from Lascaux, France. Furthermore, I also investigated artist Cy Twombly's work in relation to Palaeolithic art.

Nakazawa Shinichi (2006, p.39) writes that the first art activity started in a dark cave, and we can find evidence of its transcendence through cave paintings. He suggests that art has a tendency to rise above social structure and emphasises the power of the consciousness, which Shinichi describes as the 'floating mind'. If we think of art as a cultural product, it can be questioned whether cave paintings can be regarded as art. Georges Bataille equated the birth of art to the transgression of the exigencies of existence, stating that:

"The birth of art has its obvious connections with the prior existence of tool-making. Not only requiring the possession of tools and some acquired skill in fashioning and handling them, art had in relation to utilitarian activity an opposite importance or value: it was a kind of protest against the hitherto existing world...itself indispensable to articulating the protest... At its outset art was primarily a game. In a major sense it still is. It is play; while tool-making is primarily work. To establish the meaning of Lascaux (by which I mean the epoch whereof Lascaux is the materialization) is to perceive the shift from the world of work to the world of play: or the transition from Homo faber to Homo sapiens..." (Bataille, 1955, p.27).

For Bataille, 'the birth of art' implies 'the birth of man'; cave paintings (those in Lascaux, in his case) are metaphors for the metamorphosis of 'animal' to 'man'.

The specific purpose and meaning of prehistoric art is unknown. The creators of cave paintings or engravings are anonymous. One can only guess what the images can mean

and what might be their purpose. I am planning to explore these hidden narratives of Palaeolithic art in my paintings.



Figure 11: Lascaux, Cave Painting, France

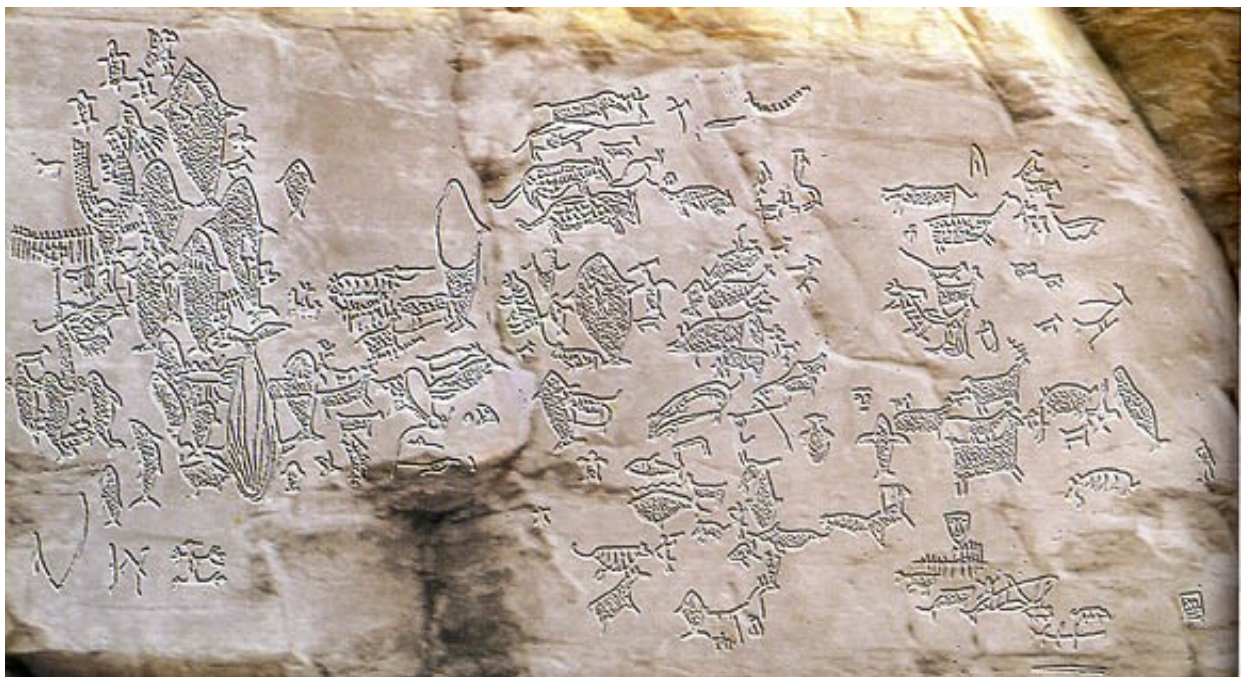


Figure 12: Ulsan Bangudae, Whale Engravings, South Korea

I looked closely at the Ulsan Bangudae whale engravings, which were discovered in 1971 in a remote area of forest encircled by mountains in South Korea. These consist of over forty depictions of large whales and field animals etched into megalithic rock, dating from as early as 6,000 BC. I questioned how prehistoric art can be related to contemporary art practices and looked at one of Cy Twombly's works. I found that Twombly's series of paintings in 2001 called '*Lepanto*' (whose title may refer to the Battle of Lepanto (1571) or 'Italian battleship'), show visual similarities in the depiction of ships from the rock engravings from Ulsan Bangudae.

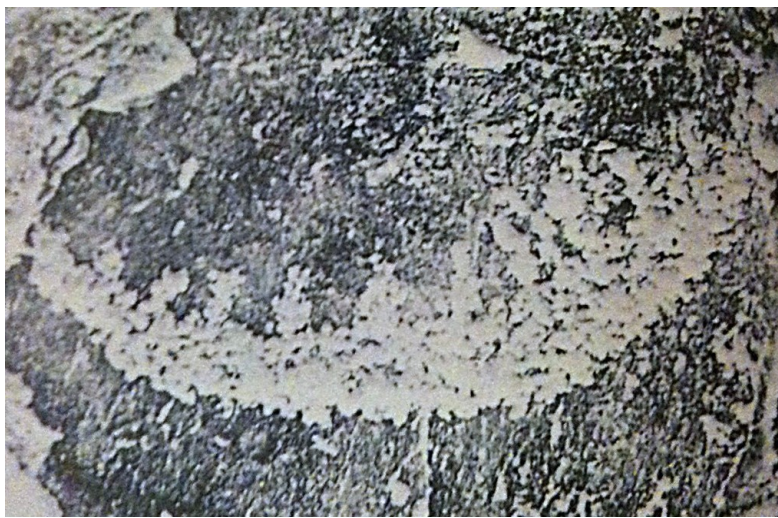


Figure 13: Rubbing of boat engraving of the rock

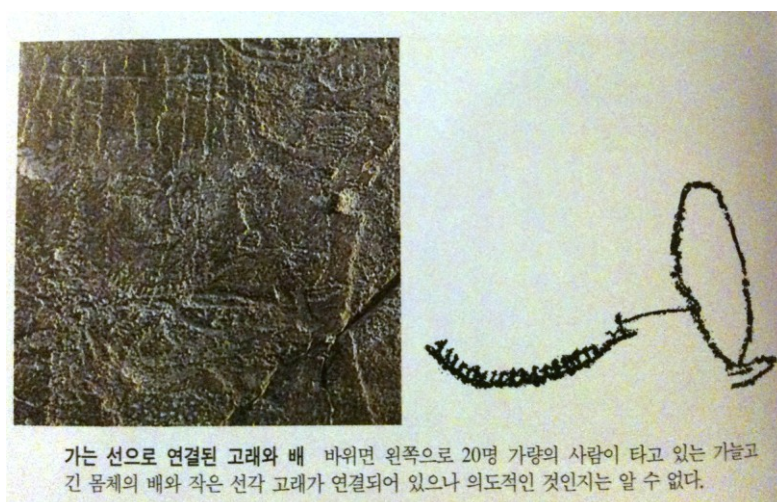


Figure 14: Engraved boat with a whale connected with a line. Left: visualised drawing

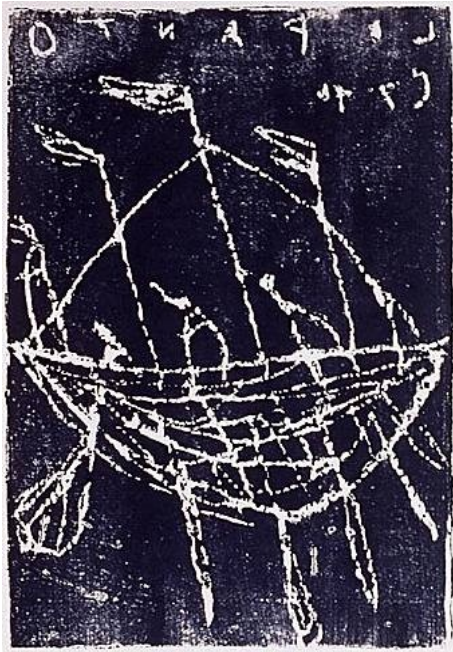


Figure 15: Cy Twombly, *Lepanto I* from *Lepanto I, Lepanto II, Lepanto III*, one of three cardboard plate engravings printed as mono-prints on Japanese paper, 72.2x51.1cm, 1996



Figure 16: Cy Twombly, *Lepanto*, (panel 5 of 12) acrylic, wax, crayon and graphite on canvas, 216.5x 311.8cm, 2001

Figures 13 and 14 show how prehistoric rock engravings of ships have been depicted. Through Figure 14, we imagine that the group of people is on their way back from hunting a whale. It could represent everyday life of that time, or their wishes for success in hunting. According to Lim (1999, pp.60-61), similar types of engravings of boats are also found in Siberia, Scandinavia and the Calleria District in Peru.

The visual similarities with contemporary artist Cy Twombly is not a coincidence. In his conversation with Nicholas Serota in 2008, Serota questioned him about the '*Lepanto*' series.

NS: Do boats have a particular meaning for you?

CT: Yes, boats. I like the idea of scratching and biting into the canvas. Certain things appeal to me more. Also prehistoric things, they do the scratching. But I don't know why it started.

NS: It's a very basic kind of mark making.

CT: Infantile. *Lepanto* is full of boats. It's all about boats. I always loved boats. That was done when Lucio Amelio was dying. I had all this gloomy text. I had no clue where it was from but it's beautiful.

NS: You were talking about marks, and obviously the marks in early paintings are often connected with the action of the wrist but also with writing. Was the connection between the physical action and the use of language that simple?

In this conversation, Twombly expresses his interests in prehistoric things; also the relationship of these to the scratching (engraving) method is evident (see Figure 15). Both prehistoric rock engravings from Ulsan Bangudae and Twombly's paintings show the timeless element of physical mark making.

Through my research into Palaeolithic art I became interested in painting onto clay. As I could draw on the clay both when it was still soft or hard, I could make marks that resemble the marks of prehistoric rock engravings. The materiality of broken clay was a

common aspect of both Palaeolithic art and my ceramic series '*Isle of Fungi*' (2011) (Figure 23). However, for my final doctoral project, I am trying to create fictional narratives based on Palaeolithic art, rather than creating artwork which resembles that produced in prehistory. In fact, the material will be oil on canvas which has no relation to Palaeolithic art. However, narratives in the '*Hidden*' project will be closely related to the Ulsan Bangudae rock engravings. The mark in the engraved whales will be re-created using brushstrokes on canvas and imagined stories of whales will be visually represented on the canvas.

Jong Mok Lee (b.1957, Korean)

The other artist I have chosen to research is the Korean painter Jong Mok Lee. I first came across his work in 2000 and I decided to become his student for two years at the Ewha University. He is one of most influential teachers for my practice. He was also the person who recommended that I study abroad. Lee's way of understanding and interpreting nature, his use of metaphoric motives and the presentation of his work influenced my practice. Elements represented in some of his artwork, such as moons, mountains and water, often appear in my paintings.

Lee's works are often based on the subject of nature. In his early series '*Other Nature*', he used mountains and water as subject matter. In the Korean painting tradition, San(mountain)-Su(water) is a very popular genre in painting (called San-Su Wha) and the tradition still continues today throughout traditional Oriental painting classes in various institutions. His studies in traditional Oriental paintings and Buddhist and Taoist philosophies are reflected in his subject matter and his views on nature.



Figure 17: Jong Mok Lee, *In the Mountain*, ink on Oriental paper, 240x240cm, 1994

Lee's work develops through observing nature. The series of works '*Shoal of Stork*' is based on a specific site, an area of shallow water in the Dong River of Kangwon state in Korea. His inspiration is based on this site's historical facts, as well as folklore. He stated in 2000 that he was deeply moved by the folklore and the paradox of tragedy associated with the scenic splendour of the site, and that the series of work was made in honour of those who died in this river.

In 2002, Lee's practice explored 'inner states', as well as observations of the external world. Among his work, the '*Inner Sight*' landscape series really inspired me. His drawn elements of nature, including plant, bird, animal, mountain, stream and human beings, are spontaneously placed on a picture plane and the works from this series can be viewed as prose poems, some of which are executed in a sequential method not unlike an inscription of text.

The '*Thousand Moon*' series represents the metaphors that are carried in a Korean poem, where the meanings are multiplied through every aspect of life's discoveries. He presented this Korean poem as an introduction to this series of work.

"One night, a child monk went to fetch water from the well and was raptured by the beautiful moon in the sky. He fetched water with the moon into his pot, Returning to the temple, he poured out the water into a jar and noticed that the moon had disappeared" (Lee, 2007).

He connects Taoist philosophies with myths that celebrate nature. This work can be related to my series of paintings '*Metamorphosis*' (2008) which are based on myth. During my research, I found that his series '*Thousand Moon*' was projected as moving images in a classical music concert during 2009. I was fascinated by this project, and saw its similarities to my collaborative piece '*Painting Music*' (2006). I have collaborated with classical musicians to perform the act of painting in front of an audience. However, I had a very difficult time in improvising the painting whilst music played, especially in front of many viewers.



Figure 18: Eemyun Kang, *Painting Music*, Edinburgh College of Art, 2006

In 2008, Lee's painting expanded into a virtual space. The '*Design Pung-Su*' series shows a combination of elements from his previous paintings and photographic imagery using photo-shop. One aspect of the '*Design Pung-Su*' also appeared in his recent practice as the imagery of painting started to float outside of the canvas and be placed in real spaces.



Figure 19: Jong Mok Lee, *Design Pung-Su*, 2008

There are interesting similarities between the paintings of Cy Twombly and Jong Mok Lee. Both artists use the themes of nature and myth. Both work with written words in their paintings and relate to poetry; they represent emptiness/silence and use spontaneous mark making. Both artists have a sense of myth that is not illustrated in their work as coherent storytelling, but the work itself becomes a myth by containing the paradox of words that relate to myth. Here the myth becomes their floating thoughts on the canvas.

Two different art critics' interpretations of their practice also demonstrate their similar approaches. Roland Barthes writes about Cy Twombly:

"In Twombly, another development occurs: to be sure, there is a silence, or more accurately, a very faint sizzling of the surface. But this ground is itself a positive power" (Barthes, 1979, p.105).

And critic Pontus Kyander writes about Jon Mok Lee:

“It’s been said there were words in the beginning, but there was silence before the words, Jong Mok Lee’s painting references the stage before the order... The place where everything could happen is where Lee’s painting starts. So his work contains fluidity and delight” (Kyander, no date or page number).

Roland Barthes (1979, p.150) writes that Twombly’s paintings preserve an absolute spaciousness. He says that spaciousness is like subtle energy, which allows one to breathe better, and that Twombly’s canvas produces what the philosopher Bachelard called an “accessional imagination”: “I float in the sky, I breathe in the air”. ‘Spaciousness’ is a concept that can be equally applied to Lee’s work. However, Twombly’s use of white space is often a white painted surface (apart from his drawings on paper) while Lee’s work has always used the bare material itself. In Lee’s work, ‘emptiness’ is no longer empty but filled with the materiality of the paper, or of the wall where the work is displayed. Curious natural shapes and forms emerge and escape from the canvas and re-emerge through the painted cut-out shapes.

Jong Mok Lee’s latest series of work in metal ‘*Holy Paradox*’ is particularly related to my ceramic work from 2011. The work has been displayed on a wall, with the wall itself being a massive canvas. I had not seen Jong Mok’s metal works before my ceramic installation and recently reflected on the similarity in the way these have been installed. The organic shapes of my work resemble lines in his paintings, whereas my ceramic work resembles more broken pieces from the larger ceramic painting (see Figures 20-22).



Figure 20: Jong Mok Lee, *Holy Paradox*, iron, 111x210cm, 2010



Figure 21: Jong Mok Lee, *Holy Paradox* installation view, 2010



Figure 22: Eemyun Kang, *Isle of Fungi*, Installation view, UEL, 2011



Figure 23: Eemyun Kang, *Fater*, glazed stoneware, 42x35cm, 2011

Katy Moran (b.1975, British)

British painter Katy Moran's work also contains energy and gesture that can be found in both Twombly's and Lee's paintings. However, her works are smaller and more intimate; in one sense this could be seen as an antiheroic gesture against the 1980s movement of large-scale gestural male painters.



Figure 24: Katy Moran, *Wasabi Without Tears*, acrylic on canvas, 38x46cm, 2007

As Bob Nickas suggests (2009, p.263), Moran gives the impression of figures and landscapes, compressing a scene into the frame or suggesting that we may be looking at the detail from a larger picture. No matter how abstract her works may appear, even to a viewer searching to locate something known, Moran thinks of them as figurative.

"The outcome has to be a figurative image for me, but one I have arrived at accidentally, through use of unintentional marks, this (marks) for me convey a more convincing reality" (Nickas, 2009, p.263).

Mostly, her painting retains the figure-ground of traditional representational paintings. The painting '*Wasabi Without Tears*' shows brushmarks with flame-like torches on the ground, and she leaves the viewer to imagine the meaning of the rather humorous title.

In her interview with Sara Hughes at the Tate Exhibition in St. Ives in 2009, she talked about her working process which has similarities to my own. Moran talked of her use of diptychs and triptychs, making paintings in relation to one other. She said that she does not have specific images in mind when she starts to paint, and spoke of her relationship to her paintings as like a 'conversation'. She works on three or four paintings at a time.

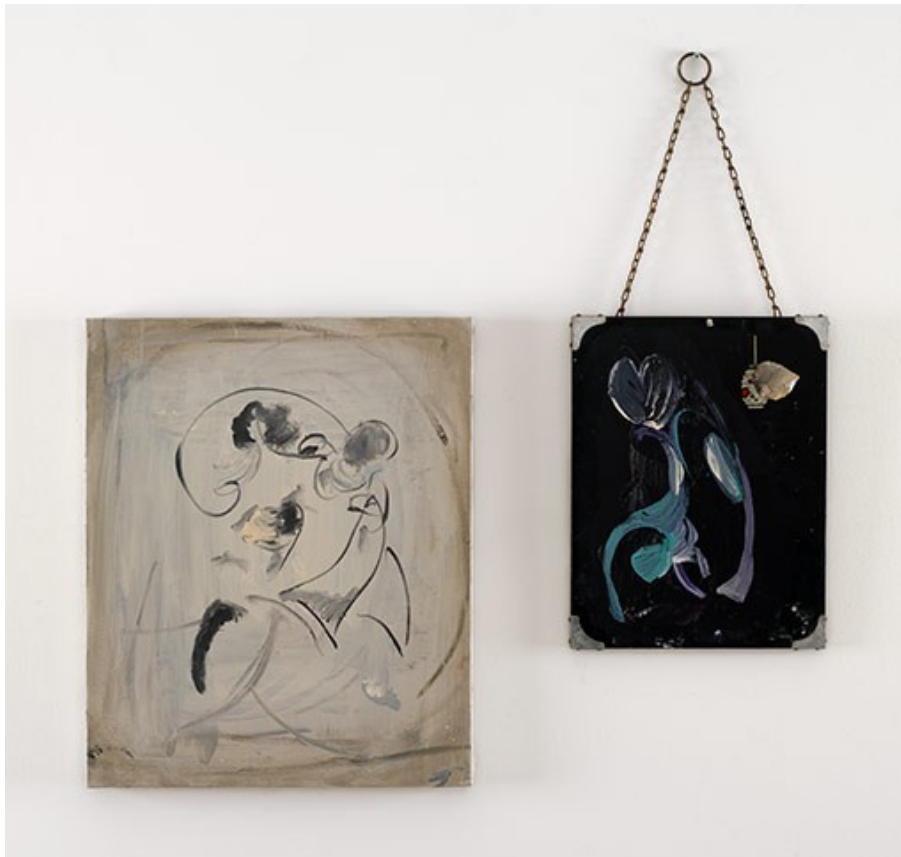


Figure 25: Katy Moran, *Jaguar Nights*, 2008

Like Moran, I use the idea of diptychs and triptychs. I also often paint two or three canvases together. However, unlike Moran's work, my work is based on the idea of endless landscapes. All my paintings can be seen as landscape and the idea of diptychs and triptychs comes into use depending on the narrative behind the work.

Moran turns work in progress upside down or sideways to view them from different angles, to find other possibilities. I also adopt these techniques in my work. In my work, the size of the painting is often large, whereas Moran's works are mostly small-scale, but

the way she embeds pictorial narratives between the paintings using layers of paint on multiple canvases is also a feature of my practice.

There are two important aspects to Moran's work. The first is the fact that she does not see her paintings as 'abstract'. She sees them as figurative. She uses images from Google and from Middle Eastern scripts, but she does not seem to confine herself to the original imagery. She moves away from the source material while she paints, internalising it and transforming the abstract paint marks into representations that evoke things, figures or spaces.

The second aspect is her relationship to the intellect and sensation. In one interview she stated:

KM: Sensation is the word or idea that resonates with me most, although I think I am striving for, or concerned with, all three, I think about marks which to me seem either dead or alive. When paint behaves in an illustrational way, like photograph or a graphic, it's understood intellectually, the brain registers a figurative image of something and then it moves on to the way the paint has been put on the canvas. Painting in terms of sensation means that the painting is felt first and then the brain slowly leaks back to the figurative image" (Hughes, 2009, no page number)

Her way of describing sensations can also apply to my work. However, I want to be specific about my source materials as well as the narratives in order for my work to be less ambiguous.

Creative Practice

Over the past ten years, my main medium in creative practice has been painting. However, I have also been interested in exploring different possibilities to expand my ideas. During my BA programme at the Slade School of Fine Art, I explored my ideas through collaborative projects, including performances and drawings. During my MA programme at the Royal Academy of Arts, I was interested in printmaking and writing fictional stories. I wrote a story about my imaginary land called 'Fungal Land' and made narrative links to my painting. During my professional doctorate programme at UEL, I

have experimented with the use of ceramic clay in my painting and written a poem related to the painting. I found it very interesting to create stories and try to explore them through various mediums such as painting, drawing, ceramics and text.

Year 1. 2009-10

During this year, my creative ideas developed intensively into my professional practice. I had my first solo exhibition in New York City and also exhibited in various group exhibitions. However, I kept a constant awareness of academic research and looked for new ideas to develop future projects. Writing the doctorate proposal helped me to develop ideas and place my work into a context.

The two main subjects in my work this academic year were 'in-between states of a mind' and 'anthropomorphized landscapes'. 'In-between states of a mind' is my own interpretation of Nakazawa Shinichi's 'floating mind'. I think that bodies and souls are in-between states or, alternatively, when two or three things happen at the same time a spontaneous transformation can occur at that exact moment. An 'in-between state of mind' was expressed in my painting entitled '*Both Awake and Asleep*' (Figure 26). The colours in this painting were bold and saturated, and I tried to make the idea of unconsciousness relate to a psychedelic experience. In this painting, I tried capture the moment of being on the surface of a dream that is very near to being awake. I presented this painting for the first year doctorate exhibition at UEL. I received some positive comments on the use of colours, but also some critical comments on the use of brushstrokes being too much related to the abstract expressionist movement.



Figure 26: Eemyun Kang, *Both Awake and Asleep*, oil on canvas, 162x260cm

'Anthropomorphism' is often used in myth or fictional stories such as fairytales. Traditionally in Oriental folk paintings, animals are often anthropomorphised through human-like expressions on their faces. I wanted to anthropomorphise natural elements such as mountains, trees, rivers, fungi and stones. I attempted to show 'anthropomorphized landscapes' in paintings such as *'Dozing River'*. In *'Dozing River'*, I wanted to re-create the shape of the river that was starting to freeze. This painting is not about representation or depiction of reality, but rather about imagination of narratives situated in natural phenomena. I imagined the river as having a humanoid sleepy character, representing the coming of winter. I did not want to have specific narratives behind the painting, but I wanted to contain the possibility of storytelling. I have used different elements of nature such as stone, air, trees and mountains. I anthropomorphised them through my imagination and used elements in *'Laughter of Pebbles'* (stone), *'Night Opera'* (tree), *'Napoleon'* (air) and *'Sweet Encounter'* (mountain). I have shown these works all together in my solo exhibition, and the exhibition was titled after the painting *'Dozing River'*.



Figure 27: Eemyun Kang, *Dozing River*, oil on canvas, 240x150cm, 2011

Through my first year's professional doctorate presentations, I developed a better understanding of artists who come from different backgrounds and, in particular, I learned to understand the various approaches towards art. It motivated me to think about art in a broader context, including fashion and commercial advertising. I was very excited by Sian-Kate Mooney's idea of fashion into art and found her installation works involving cloth connected to furniture very interesting. I was also very impressed by the number of first year doctorate students who were also teaching staff at UEL. It is certain that such staff members' continuous research will also help to maintain the quality of teaching. The Director of Study, Geoffrey Brunell, was very helpful towards my practice and kindly visited my Stratford studio, giving me useful advice and tutorials. One of the most important lessons I learnt was to keep a critical perspective towards my practice and also to better manage my time when working on multiple paintings.

One of the major projects of the first year was to plan for the next two years of my doctorate practice. I created a project called '*Hidden*', which consists of twelve large scale paintings and drawings each of which represents abstract elements which characterise the different months of the calendar year. '*Hidden*' will be subtitled according to the finished work. I was inspired to represent a myth about whales, because I wanted to celebrate the prehistoric paintings from the south east coast of Korea, known as the 'Bangudae whale paintings'. Although I am going to create the myth, I will draw from existing stories and will also eventually change the narrative.

Year 2. 2010-11

During my second year I made paintings on ceramics that contain a story about the 'Isle of fungi'. These paintings took the form of the remains of the past and I experimented in ways to paint images on clay. I also tried to work with unusual materials within my painting, such as cooking foil, to be able to expand my visual language.

Alongside my study at UEL, I enrolled on a part-time evening pottery/ceramics course at Hackney Community College to develop basic skills in the use of clays and glazes. I gained some useful knowledge from the pottery class of Agalis Mannessa and from several telephone conversations with Korean ceramic artist Yesung Kim who is currently based in Beijing. After over twenty classes, I succeeded in gaining experience into the different types and uses of clays and glazes. I failed in a few attempts to make a large flat ceramic piece made out of various smaller pieces. However, it was very difficult to manage dried pieces of clay without breaking them. Also, it was not easy to imagine the results after firing, since firing changes the characteristics of the clay. One interesting aspect that I found about the use of ceramic glaze was concerning its transformative qualities, which are very different from the processes of painting.

During the three weeks of the Christmas break, I made a research trip to the Ulsan Bangudae prehistoric rock engraving sites and I met local documentary maker Mr. Yonghwan Lee. He had produced a documentary about this place which related it to the local history, a historic map of stars and the origins of humans. My conversation with Mr. Lee was both inspiring and interesting.

The second year's professional doctorate seminars were very interesting and engaging. Compared to the first year, more students were critically engaged with each other's practices. To see and talk about many different forms of work in different stages of development and various approaches helped me to think about how to see my own practice.

The tutorials with my second supervisor, Sharone Lifschitz, were also very encouraging and helpful. I was quite frustrated about the slow process of learning new materials and not knowing the future direction of my creative practice. I was not so sure which direction I should take and what would be the result of that decision. Sharone seemed to have appropriate words to describe my work and considerable understanding about my work in progress. She suggested that I should not try to find answers, but try to ask questions. A better question, an interesting one... In the final tutorial, she mentioned Andrei Tarkovsky's film 'Stalker' (1979). Interestingly, the film was once one of the most influential films for my practice. The scene that we talked about was when the stalker leads the group through throwing a stone. A mystic, mysterious, frighteningly beautiful and unknowingly dangerous zone has been captured and the stalker has a system of getting there. However, he did not exactly know where he would arrive.

"Let everything that's been planned come true. Let them believe. And let them have a laugh at their passions. Because what they call passion actually is not some emotional energy, but just the friction between their souls and the outside world. And most important, let them believe in themselves. Let them be helpless like children, because weakness is a great thing, and strength is nothing. When a man is just born, he is weak and flexible. When he dies, he is hard and insensitive. When a tree is growing, it's tender and pliant. But when it's dry and hard, it dies. Hardness and strength are death's companions. Pliancy and weakness are expressions of the freshness of being. Because what has hardened will never win" (copied from *Stalker* film subtitles).

My second year's creative practice was completed with a set of ceramic installations called '*Isle of Fungi*' and one text piece (in both Korean and English). The trip to Scotland and the picturesque Isle of Skye that I made during the Easter period inspired me to change my idea of the project '*Hidden*'. I realised that the imaginary story does not have to be restricted to my home town, but to expand my inspiration to the landscapes in Britain. Therefore, instead of titling the ceramic work of the project as '*Hidden*' (Ceramic Version), the title of my ceramic work was '*Isle of Fungi*', named after my trip to the Isle of Skye.

Isle of Fungi (2011)

Tales from the ac**l**ent land
i**S**le of fungi
when the thousands poll**l**ens burst out
h**e**aring of the seeds
the m**O**ther land
when the **f**ather land sleeps
Otter's head **f**loating over the sea
lost of the tho**U**sand souls in the isle
waves comi**n**g into the seashores
comin**g** to my sheltered rocky shores
together wi**i**th an old splinter of wings of moonbird.



Figure 28: Eemyun Kang, *Isle of Fungi*, glazed stoneware, 49x49cm, 2011



Figure 29: Eemyun Kang, *Otter*, glazed stoneware, 30x44cm, 2011

Year 3. 2011-12

This year, my main focus is to complete the project '*Hidden*', which has been subtitled as '*Fungalland and the Stranded Mother Whale*'. This has been the major plan for my doctoral project. It is a large-scale continuous landscape painting, 18m in length. I am currently further specifying the elements that will appear in the painting. The whale engravings of the Ulsan Bangudae are the starting reference for this painting. Because there is not an exciting myth related to the Ulsan Bangudae, I decided to research into real myths related to whales. The Alaskan Inuit myth interested me the most.

"The whale appears in Inuit myths about the beginning of the world. One of the chief characters in their creation myths is Big Raven, a deity in human form. One day, Big Raven came upon a stranded whale and asked the Great Spirit to help him get the creature back out to sea. The Great Spirit told him of a place in the forest where moonlight fell a special way. There he would find mushrooms that, if eaten, would give him the strength to drag the whale into the water unassisted. Big Raven did as he was told, rescued the whale, and thereby safe guarded the order of the world" (<http://www.worldtrans.org/creators/whale/myths>).

In this myth, the Big Raven (a bird in human form) is the main character of the story, trying to solve the problem of the stranded whale and make the order of the world right. The transformation of the Big Raven (gaining strength) happens via eating a special mushroom as the Great Spirit commanded. This story made me consider re-creating and combining the '*Hidden*' mountain of the whales project with the idea of my previous project '*Fungal Land*'. As fungi is a subject that fascinates me continuously, I would like to include fungi as a key element that can help the transformation and metamorphosis within the story.

The Alaskan Inuit myth reminded me of when a whale appeared in the River Thames during January 2006. In my re-written story, I will also combine the story of the Thames whale, who discovered the River Thames. According to the BBC (21 January 2006), the whale was five meters (16 ft) long and weighed about seven tonnes (24,400 lbs). The whale appeared to have been lost, as her normal habitat would have been around the coasts of the far north of Scotland and Northern Ireland, and in the seas around the Arctic Ocean. It was the first time the species had been seen in the Thames since records

began in 1913. She died from convulsions as she was being rescued shortly after 19:00 GMT on 21 January 2006.

Through combining elements of the Alaskan Inuit myth and the real story of the River Thames whale, I am going to create a new narrative. The whale will be placed three meters along the 18m canvas, and it will be the key part of the painting. I am trying to create the equivalent of the Big Raven character, a bird with human elements. And the forest with various fungi, where the moonlight fell in a special way, would also be included in my story. The right and left sides of the canvas panel will include the landscape of the Ulsan Bangudae, where whale engravings were found. Elements in the painting will contain the drawn forms of the whales on the rock, mountain, the 5m long Thames Whale, mushrooms, moonlight, forest, the Great Spirit and the Big Raven. Anthropomorphism will take a place in the landscape through shifting and combining a range of biomorphic forms, including mushrooms, plants and animals (the whale and the raven). My use of organic objects and nature will be anthropomorphised, and the idea of travelling into the landscape and possibilities of endless form will be investigated by starting and ending the picture with strong connections via colours and tones. My aim is to make a painting that can be an imaginary travelling experience of memory and forgotten landscapes.

This year, during constructing narratives behind my paintings '*Hidden*', I created a couple of large-scale drawings and collages to further expand my ideas. The drawings received many positive comments during my third year work in progress seminar. One of the comments was that because of the simple use of lines with a very small amount of colour in them, it seemed to be clear in terms of the reading of the picture. I realised that this way of drawing can be used as a record to describe (or tell a story of) the myth that I created. For my final project '*Fungalland and the Stranded Mother Whale*', I am considering making further drawings and collages that can be placed on the table, like a scripture alongside the painting.



Figure 30: Eemyun Kang, *Mind of a Cave*, ink and collage on paper, 85x111cm, 2011



Figure 31: Eemyun Kang, *Fungalland*, ink and collage on paper, 85x153cm, 2011

Professional Practice

Solo Exhibitions

2010 *Dozing River*, Tina Kim Gallery, New York, USA

Group Exhibitions

2012 *Map the Korea*, Barge House, London

As Small as a World and Large as Alone, Gallery Hyundai, Seoul, Korea

2011 *My Muse, My London*, Korean Cultural Centre, London, UK

Done Paint Done, The Drawers, London, UK

Karmic Abstraction, Bridgette Mayer Gallery, Philadelphia, USA

Advent of Abstraction, Art Space Loo, Seoul, Korea

2010 *The Mountain Where Whales Once Lived*, Union, London, UK

Bibliothèque: A Library of Folding and Unfolding, curated by Yoon Youngkyu @ KT&G, Seoul, Korea

The 60th Commemoration of the Korean War: Present From Past, Korean Cultural Centre, London, UK

Appropriate Modernism, curated by Ken Pratt, Centrifugal Projects @ Trajector Art Fair, Brussels, Belgium

SeogyoSixty2010: The Imaginary Archive - The Gaze of 120展, Gallery Sangsangmadang, Seoul, Korea

GIVEITANAME, Vegas Gallery, London, UK 2009

2009 *Appropriate Modernism*, Hotel Bloom!, Brussels, Belgium

Cold Cell, Union at the Old Police Station, London, UK

Emerging Korean Artists in the World 2009, *U•S•B*, Hangaram Art Museum, Seoul Art Centre, Korea

Code of Being, Gallery WITHSPACE, Beijing, China

Participated Art Fairs and Charity Auctions

2011 Newcastle University's Post Card Fundraising Auction, Newcastle

Globe Gallery Charity Auction, Newcastle

Art Basel, Miami Beach

Freize Art Fair

Art Basel, Switzerland

'HareStyling' Charity Auction, London

Royal Academy Schools Auction, London

2010 Art Amsterdam, The Netherlands

Trajector Art Fair, Brussels

Royal Academy Schools Auction, London

London Art Fair, London

Amory Show, New York

2009 Frieze Art Fair, London

Participated Talks and Open Studio

2011 Acava Open Studio, London

Korean Art Open Talk, Korean Cultural Centre, UK

2010 Acava Open Studio, London

2009 The Internationality and Locality of Korean Contemporary Art, Seoul Art Centre, Korea

Critical Reflection on Professional Practice

Throughout my doctorate programme I have tried to be active with my professional practice as an artist. I have had a wide range of opportunities to expose my work. I will begin with reflection on the 'USB' in the Hangaram Museum, which was held in Seoul during 2009.

The 'USB' was a particularly meaningful exhibition for me, as this was my first exhibition in my home country. The title of the exhibition, 'USB', stands for 'Urban nomadism', 'Species of singularity' and 'Becoming gestalt'. For this exhibition, 24 Korean artists who were based outside of Korea were invited, and they were part of one of these three themes. I was in the 'Urban nomadism' part of the exhibition. The artists' works were various and influenced by where they were based. A conference was held to observe the relationship of the artists and their nationality and identity to the works. For most of the artists, their nationality concealed the inner parts of themselves.

In February 2010 I held my first solo exhibition, '*Dozing River*', in New York. I learnt a lot through this experience. It was the most challenging experience of my life so far, as I had to focus on the series of paintings during a very cold winter while working in a warehouse studio with no heating. I had to be self-critical towards my paintings during the process of making. Also, I had to manage time more efficiently and effectively, and become more organised. In addition, I learnt about ways of shipping paintings abroad professionally. Regardless of the fact that I did not have many contacts in the USA, I received a very good response towards the show and this led to a group exhibition '*Karmic Abstraction*' in Philadelphia in 2011.

In addition to the various group exhibitions and a solo exhibition, I have donated my artwork to charity auctions for the British Korean Veterans Association, Royal Academy Schools, the Great Ormond Street Hospital for Children, Newcastle University and Globe Gallery. In some cases, like the Great Ormond Street Hospital for Children or Newcastle

University, I made pieces of work on the surfaces they provided. The experience of helping others through my work was very rewarding.

I have participated in several art fairs, such as Frieze, Art Basel, Art Amsterdam and Fiac, and I have experienced the differences between working with various commercial galleries and museums. The works displayed were changed frequently during the fairs, and I could obtain instant responses from a wide range of audiences. In both 2009 and 2010 I received positive feedback from the Frieze Art Fair and I was even included in the Frieze yearbook. However, I did not hear any news or feedback from the galleries I exhibited with at the Fiac Art Fair in Paris and the Armory Show in New York; as I could not attend these overseas fairs, it was difficult to imagine the responses, especially when I did not have control over the presentation of the artwork. In 2011, I did not do very well at the fairs. Not only did I not sell my work, but also the work I presented was not very visible among the massive amount of art at the fairs. I have to admit that I did not put much effort into making work for the fairs. Instead, I was focusing on expanding areas that I did not have experience in through different mediums.

I met various groups of people in the art business. I learnt about the roles of galleries, dealers and collectors. I realised that many galleries work in different styles with different artists. The activities of making a form of contract and having an agreement were not so easy with big commercial galleries, whereas working with public institutions was straightforward. I also realised the importance of communication skills to prevent misunderstanding in the art business. I have learnt how differently my paintings can be perceived when seen in different contexts, through exhibiting the same works in different places with different groups of people. I will continuously keep my professional practice active, and I will try to learn and understand more through various related experiences.

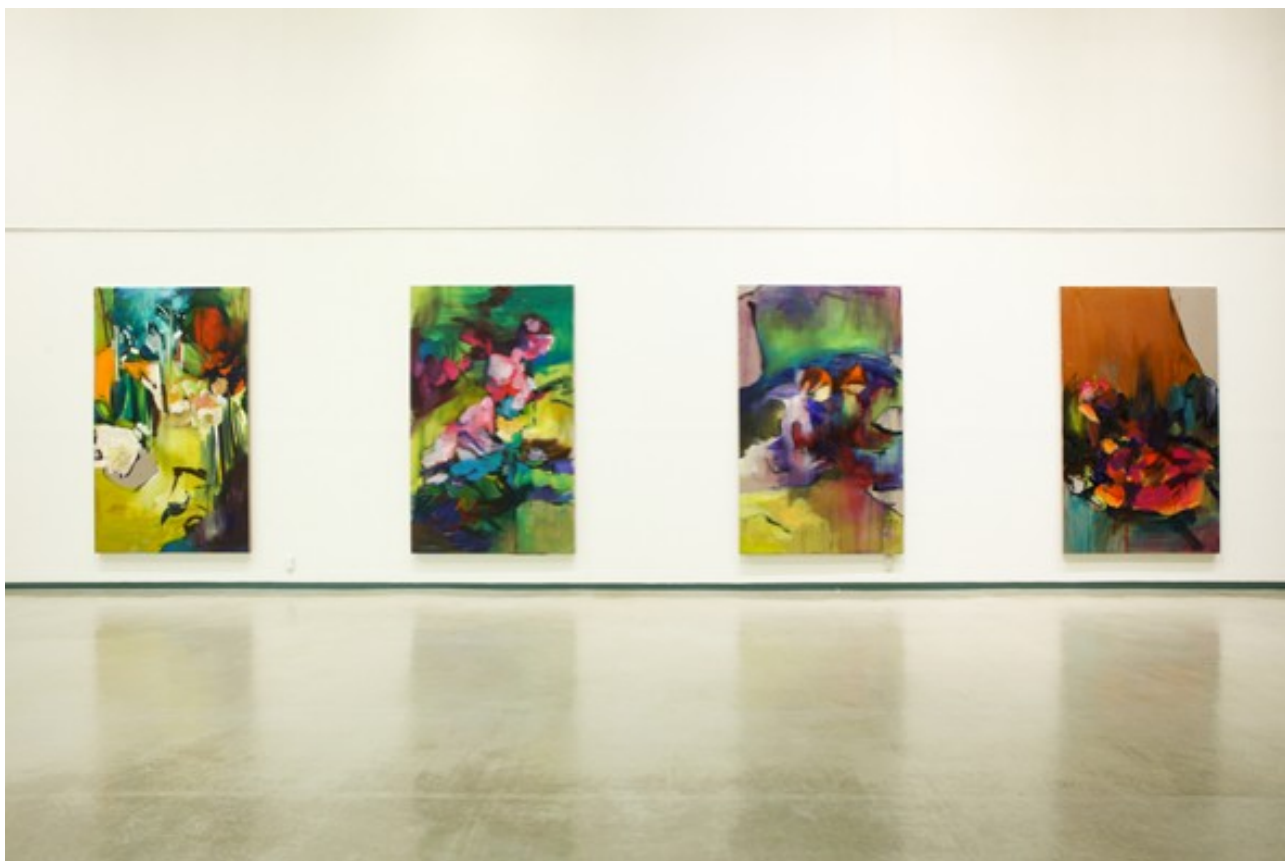


Figure 32: Eemyun Kang, *Endless Transformation; Something That Could Happen When the Two Worlds Meet Each Other*, oil on canvas, 4 pieces of 240x150cm, installation view, Seoul Art Centre, 2009

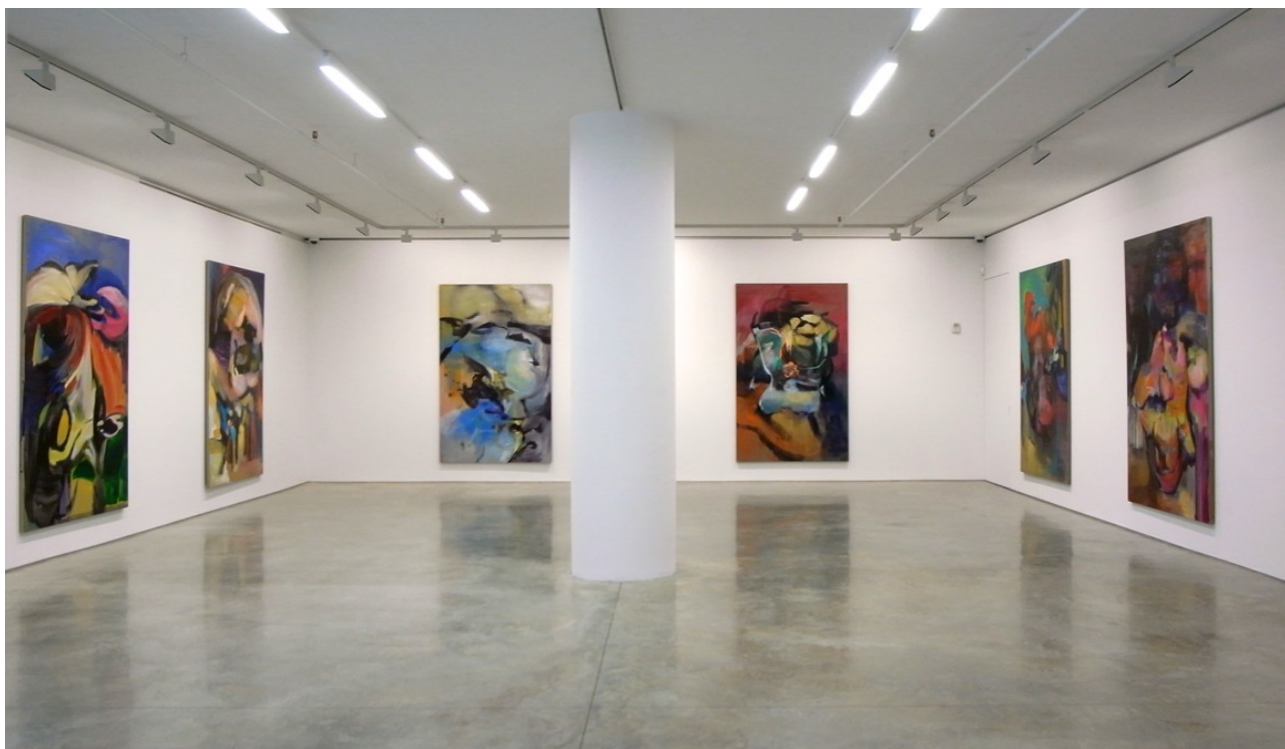


Figure 33: Eemyun Kang, Solo Exhibition, *Dozing River*, installation view, 2010



Figure 34: Eemyun Kang, *Midday Storm*, installation view, Frieze Art Fair, oil on canvas, 140x110cm, 2011

Conclusion

During this doctorate programme at UEL I have explored the idea of myth and nature, and how I can integrate these elements into my practice. Writing the doctorate proposal in my first year helped me to reflect upon my past and guided my doctoral projects throughout the following three years. Researching how artists use myth and nature in their work and how contemporary theorists interpret the subject of 'becoming' in relation to myth and nature helped me to gain a solid base for my practice. The university seminars, end of year exhibitions and tutorials all helped me to think more critically about my work.

Artists Cy Twombly, Jong Mok Lee and Katy Moran were related to my practice in their ways of using existing myth, the notion of landscapes, the process of painting and

installation of their work. Palaeolithic art also fascinated me, and looking at it in parallel with contemporary artist Cy Twombly helped me to see its relevance to contemporary art, and furthermore the potential links with my own practice. Notions of 'becoming' (Gilles Deleuze) and 'floating mind' (Nakazawa Shinichi) have influenced me greatly and helped me to consolidate the context of my work. I have expressed 'floating mind' through paintings that contain ideas of 'mind in-between sleep and awake' and 'mind in-between reality and imagination'. The paintings I made under the idea of 'floating mind' were very abstract at the beginning of the programme, but later developed more figurative elements containing pictorial narratives.

Trips which I undertook to the Ulsan Bangudae prehistoric sites in South Korea and to Scotland's Isle of Skye made me realise my fundamental interests in landscapes and poetry. The Isle of Skye's picturesque landscapes made me consider combining two landscape elements in my painting.

The use of ceramic clays and glazes was a new language for me. This experience provided me with a new perspective on thinking about landscapes. The change in surface of the painting, from square canvas to formless clay, made me reconsider the edges of painting. As the images on clay were not surrounded by fixed edges (as with an ordinary canvas frame), I became more aware of the composition of the painting. Furthermore, I became highly interested in what the edges of the landscapes could look like. My painting on ceramics intentionally resembled nature's rough perimeters.

In my final doctoral exhibition, I installed twelve canvases which could be connected in various ways (see Figures 35 and 36). Each canvas was inspired according to the month of one calendar year, and the Inuit myth of whales and the Big Raven. However, the myth has now developed into a new mythical story that I have created, entitled '*Fungalland and Stranded Mother Whale*'. The whale in this painting acts as a metaphor for myself being stranded in a foreign country. In my work, myth is not merely used as a starting point of making, but as a generator to create a new myth. I believe that artists are myth makers,

and I seek out imaginary accounts of natural phenomena, as well as current affairs and self-reflection.

The language of the painting in '*Fungalland and the Stranded Mother Whale*' has become a hybrid between calligraphic mark-making from the Eastern painting tradition and the seeking of naturalistic depth from the Western painting tradition. The idea of continuity in painting, by seasons and months, is based on Oriental screen paintings, but the way I create a central focus on each painting and the use of glazes is more influenced by a traditional Western idea of painting. My calligraphic use of marks resonates within the formation of imaginary landscapes, and I did not intend these to simply remain as a gesture.

I see myself as being placed along with other international female painters based in Europe, such as Suling Wang, Alissa Margolis and Dolly Thompsett. Being based in London has given me the advantage of being able to exhibit with these international artists who I admire. I am now also aware of how gestural paintings can be read within a contemporary art context.

The doctorate programme has enabled me to deepen my understanding of the possibilities in my creative practice and has widened my perspectives on art. Studying with people from different backgrounds and artistic disciplines has made me think about art practice more widely, and I have received valuable critical comments about my work through the seminars and tutorials. I have also learnt how to become fully focused in my work, as well as how to distance myself from my work in order to think of my practice more critically. The most challenging part was to balance my professional practice alongside my theoretical research. During the time that I had various exhibitions located abroad, I learnt a lot about how to manage my time and balance my commitments. However, during the middle part of the programme, I found that I needed time to develop new uses of materials and time to focus on my study without the constant pressure of exhibiting externally. Consequently, I chose to reduce my professional practice, but I now

realise that I could have used the professional opportunities more effectively in order to make my research become more visible.

There will always be a tension between my commitment to having a high professional profile, with the commercial pressures that entails, and my need to take risks in order to experiment and develop my work in unforeseen directions. I intend to continue studying the work of painters with concerns allied to mine, particularly women painters and those exploring the crossover between Eastern and Western painting traditions.

I am now confident enough to integrate professional practice within my research, and for my research to become a core part of my professional practice. I am planning to show my final doctorate paintings at the Trondheim Museum in Norway, and I will also take part in a two person exhibition at the Kukje Gallery in Korea this summer alongside the New York based painter Jeon Kyung. Finally, myths surrounding whales and fungi will be explored further within my next paintings. My mythical journey will thus continue, engaging in new ways with the mystery and metamorphosis of the 'floating mind'.



Figure 35: Eemyun Kang, *Fungalland and the Stranded Mother Whale*, installation view, UEL, 2012



Figure 36: Eemyun Kang, *Fungalland and the Stranded Mother Whale*, installation view, UEL, 2012

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MIT Department of Architecture web

http://4.221.scripts.mit.edu/fa10/?page_id=153#comment-25

Appendices

UEL Professional Doctorate Final Exhibition 2012



Professional Doctorate in Fine Art 10 Artists Complete

Tetrianah Ahmed-Fauzi, Caline Aoun, Martin Barrett,
Gisel Caroconde-Azevedo, Konstantinos Giannaroudis,
Eemyun Kang, Konstantinos Markogianni,
David Pairpoint, Hedley Roberts and Margaret Steiner

8 - 14 June 11am - 4pm
Opening Event 7 June 6-9pm

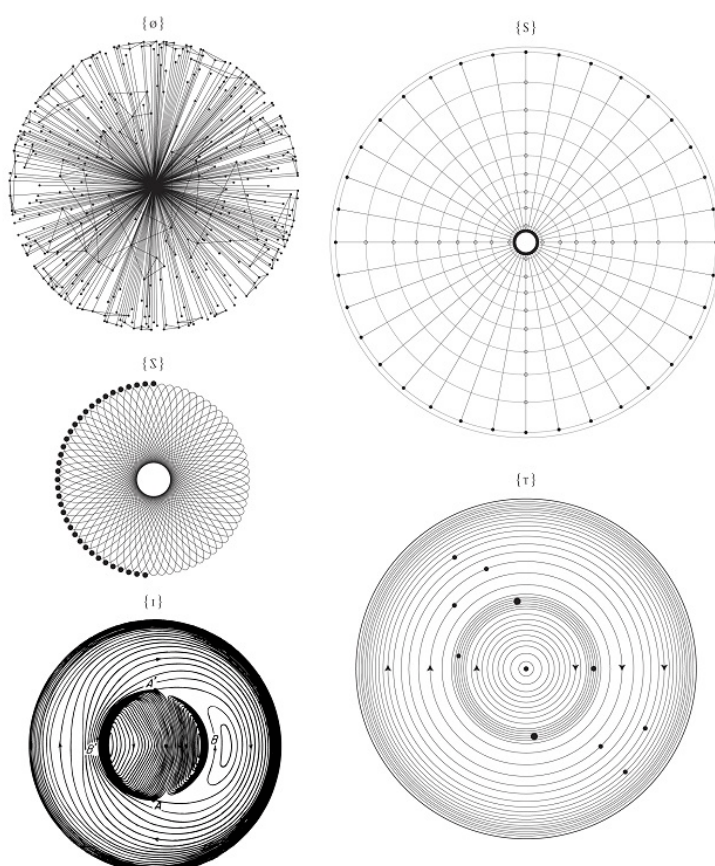
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University Way
London E16 2RD
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4482: Korean Contemporary Artist in London 2012

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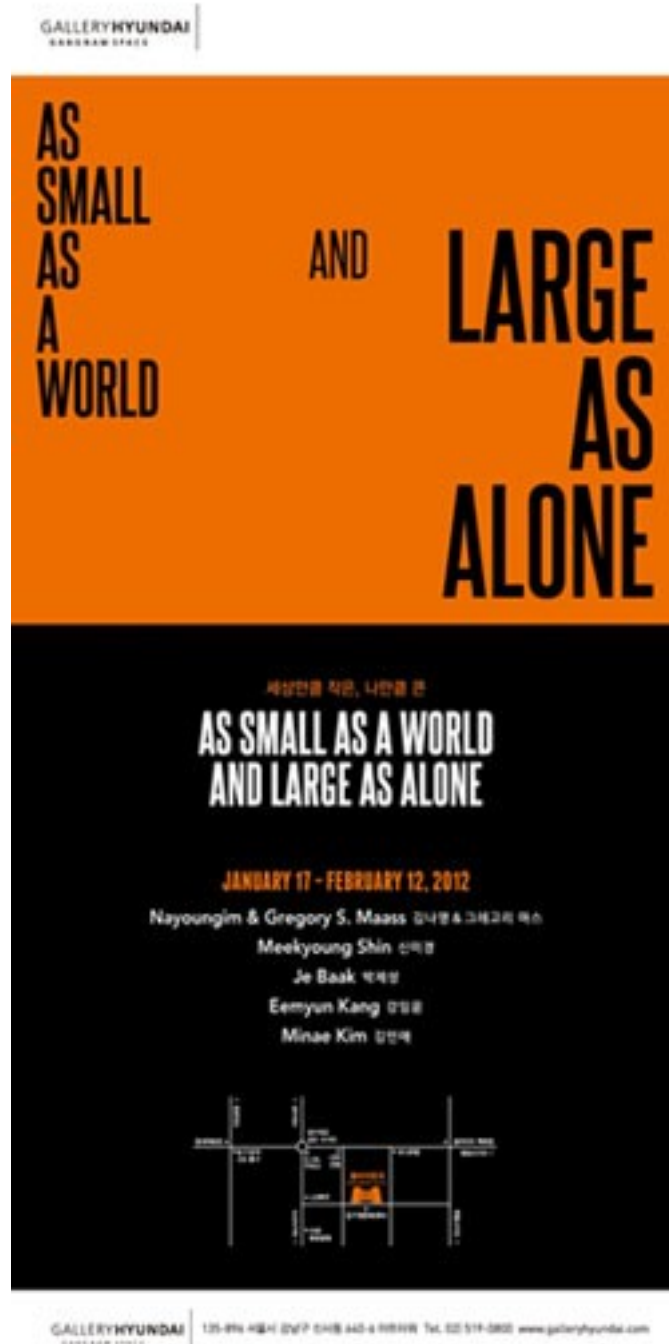
Bargehouse

Oxo Tower Wharf, Bargehouse Street, South Bank, London SE1 9PH

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www.coinstreet.org

As Small as a World and Large as Alone



< As Small as a World, Large as Alone >

Group exhibition

Nayoungim & Gregory S. Maass

Meekyoung Shin

Je Baak

Eemyun Kang

Minae Kim

[Muse London] THE 4th UK KOREAN ARTISTS EXHIBITION@KCCUK



Participating artists:

Eemyun KANG, Seokyeong KANG, EE, Wonwoo LEE, Sean ROH and Kiwoun SHIN

From 16 December 2011 to 21 January 2012 the exhibition MUSE LONDON brings a showcase of Contemporary Media Art to the KCC.

The exhibition dwells more specifically on the artists' interior world as seen through the lens of a foreign world city. The artworks give highly personal reports of the 'London experience' told through interviews, documentary snippets, exotic fantasy, paranoia and studied reflections.

The exhibition has been guest curated by Jeremy AKERMAN and managed Ji Hye HONG (KCC UK).

ART BASEL MIAMI BEACH 2011

TINA KIM GALLERY

KUKJE
GALLERY

ART BASEL MIAMI BEACH 2011

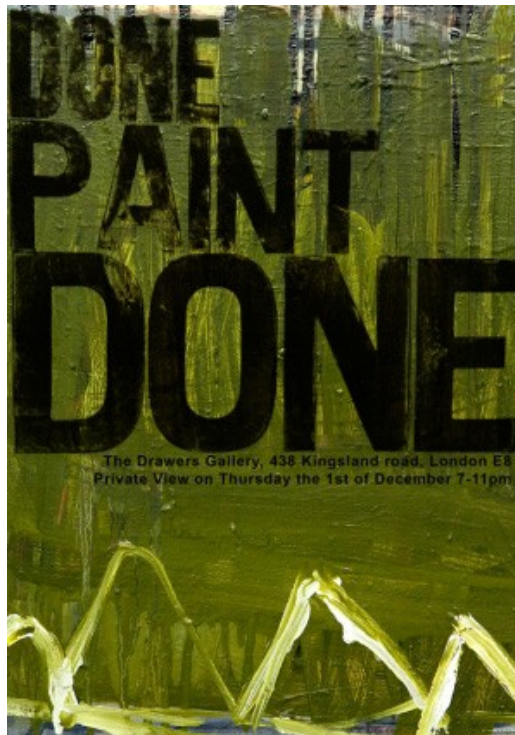
BOOTH H-07

DEC 1 - 4, 2011

Kukje Gallery and Tina Kim Gallery are pleased to announce their participation in ART BASEL MIAMI BEACH. The galleries will present a selection of work by modern and contemporary masters including **Ghada Amer, Ghada Amer and Reza Farkhondeh, Louise Bourgeois, Willem de Kooning, Gimhongsok, Damien Hirst, Candida Höfer, Jenny Holzer, Michael Joo, Donald Judd, Yeondoo Jung, Eemyun Kang, Anish Kapoor, Kimsooja, Yayoi Kusama, Ufan Lee, Joan Mitchell, Julian Opie, Anselm Reyle, Jean-Michel Othoniel, Seo-bo Park, Anselm Reyle, Kibong Rhee, Gerhard Richter, Rudolf Stingel, Bill Viola and Haegue Yang.**

www.kukjegallery.com / www.tinakimgallery.com

Done paint done



The Drawers Gallery
438 Kingsland Road London, United Kingdom
Private view on Thursday Dec. 1 7-11 pm
Open Fri-Sun 2-8 pm from Dec 2nd- 18th

A group painting exhibition curated by Karl Bielik and featuring the work of:

Paul Behnke
Karl Bielik
Marcus Cope
Inga Dalrymple
Patrick Galway
Eemyun Kang
David Small
Marianne Spurr
Gavin Toye
Sabine Tress

Karmic Abstraction



Bridgette Mayer Gallery

709 Walnut Street, Philadelphia, PA 19106

Opening Reception: 3-6:30PM, Sat 12, November, 2011

Frieze Art Fair



13–16 October 2011

Regent Park, London

Stand C 17

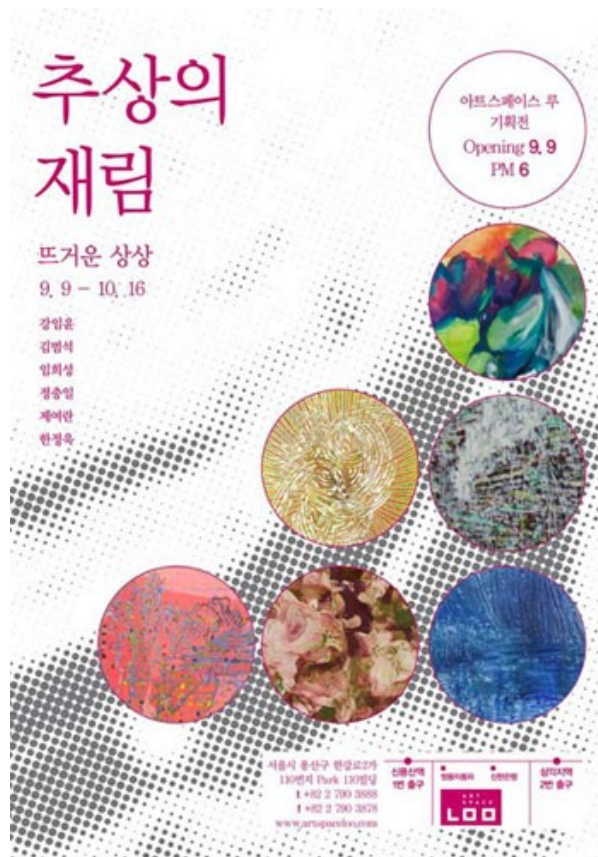
Kukje Gallery

<http://www.friezeartfair.com/>

ACAVA Open Studios 2011



Advent of Abstraction



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<http://neolook.net/archives/20110909b>
http://www.shinmoongo.net/sub_read.html

Invitation To Korean Art Open Talk

"The Nomad Artist in a Transnational Era: Korean Contemporary Art on British Soil"

* Time: 14:30 – 19:00 / 1 July (Friday) 2011

* Venue: Multi-purpose Hall, Korean Cultural Centre UK in London

Grand Buildings, 1-3 Strand, London, WC2N 5BW

Main Entrance on Northumberland Avenue

Programme

14:30 - 15:00

Prelude

- **Digital Film Screening**

Interview with Eemyun Kang

4482 Korean Contemporary Artists Group Exhibition

15:00 - 16:15

Session 1. Academic Session – theoretical approach

- **Chair**

Marquard Smith

Director, Institute for Modern and Contemporary Culture, University of Westminster

- **Speaker**

Young-Paik Chun

Reader, Department of Art History and Theory, Hong-Ik University, Seoul

- **Commentator**

Edward Allington

Professor, Head of Graduate Sculpture, Slade School of Fine Art

16:15 - 16:30 coffee break

16:30 - 17:40

Session 2. Panel Discussion in Art Practice I – Curatorial Practice

(Along with Participation of Audience)

- **David A Bailey**

Director of ICF The International Curators Forum

- **Ji-Yoon Lee**

Director, Suum Contemporary Art Project & Academy

- **Sook-Kyung Lee**

Curator, Tate Liverpool

- **Moderator : Jade Keun-Hye Lim**

Independent Curator / APG in Museum Studies, Leicester University

17:50 - 19:00

Session 3. Panel Discussion in Art Practice II – Making Art Works

(Along with Participation of Audience)

○ **Mee-Kyung Shin**

Artist

○ **Chan-hyo Bae**

Artist

○ **Jin-Kyun Ahn**

Artist

○ **Moderator : Stephanie Seung-Min Kim**

Director, Iskai Contemporary Art

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Kukje Gallery

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Hare Styling

A charity fundraising exhibition for Great
Ormond Street Hospital, London
Heartbreak Gallery
Private View: Thursday 14th April 2011, 6-9pm
17 Bulstrode Street W1U 2JH
Exhibition Dates: 16th April -8th May 2011



The Royal Academy of Arts SCHOOLS ANNUAL DINNER AND AUCTION



SCHOOLS ANNUAL DINNER AND AUCTION

Tuesday 22 March 2011

At St. Pancras Renaissance Hotel
Euston Road, London, NW1 2AR

A Victorian masterpiece restored

This year we are thrilled to be holding the Schools Annual Dinner & Auction at the newly renovated St Pancras Renaissance Hotel, London. It will be the first event held there since 1935. Sir John Betjeman described this Gothic treasure as being "too beautiful and too romantic to survive". After years of devoted restoration, the St Pancras Renaissance Hotel is being hailed as London's most romantic building. Its glorious Gothic Revival metalwork, gold leaf ceilings, handstenciled wall designs and grand staircase are as dazzling as the day Queen Victoria opened the hotel in 1873. Designed by Sir George Gilbert Scott RA (Gilbert Scott achieved great eminence, becoming Professor of Architecture at the Royal Academy of Arts from 1866 to 1873) to receive travellers through St Pancras Station, the former Midland Grand Hotel offers its guests a world of grandeur, luxury and fantasy behind its fairytale red façade. To reserve a room at the hotel on the night of the Dinner and Auction, at a discounted rate, please call 0800 221 222 or key in the special rate code 'K6Y' when booking online www.stpancrasrenaissance.co.uk. Please note that rooms are subject to availability.

THE MOUNTAIN WHERE WHALES ONCE LIVED



PRESS RELEASE

THE MOUNTAIN WHERE WHALES ONCE LIVED

09/10/10 – 14/11/10

Private view 08/10/10 6 - 9pm

UNION is pleased to announce 'The Mountain where Whales once Lived' a group exhibition with artists Eemyun Kang, Alisa Margolis, Dolly Thompson and Suling Wang. The title of this exhibition makes reference to petroglyphs discovered in 1971- depictions of large whales etched into megalithic rocks found in a remote area of forest encircled by mountains near the East Sea. These ancient mythological or historical narratives, scenes of cetacean creatures and fishermen appearing and disappearing in and out of mountain faces perhaps say something about the enduring significance and timelessness of figurative mark making and painting. The paintings in UNION's exhibition present a field of transmuting landscapes, preternatural colour, semi abstract and semi figurative forms – a suggestion of other times and other(worldly) places. Eemyun Kang, Alisa Margolis, Dolly Thompson and Suling Wang have never shown together prior to this exhibition and will meet together for the first time for 'The Mountain where Whales once Lived' at UNION. Important to the exhibition's concept is the idea that the artists should come together through a process of approbation and invitation. Dolly Thompson has invited Suling Wang and Eemyun Kang has selected Alisa Margolis - each admirers of the other's work.

Eemyun Kang (b.1981 Pusan, Korea) Lives and works in London. Kang studied Fine Art at The Slade School, London and The Royal Academy of Arts, London. She has recently had a solo exhibition at Tina Kim Gallery, New York 2010 and group exhibition at Vegas Gallery, London 2010 and Hangaram Art Museum, Seoul Arts Centre, Korea 2009. Personal narratives based on nature and mythology are a central theme in Kang's painting. Her imaginary hybrid world of sensual and fluid mark-making in turn invites the viewer to form their own narrative – the incompleteness of her canvas charting nature's ongoing possibilities of change and transformation. Her current painting presented with UNION 'The Mountain where Whales once Lived' is based on the prehistoric site in southern part of Korea, Ulsan, where she spent her childhood.

Alisa Margolis (b. 1975 Kiev, Ukraine) Lives and works in Berlin. Margolis studied at Columbia University, NY and De Ateliers International Artists' Institute, Amsterdam. She has had recent solo exhibitions at Galerie Wilma Tolksdorf, Frankfurt, 2009 and Galerie Diana Stigter, Amsterdam 2008. Group exhibitions include Walker Evans and the Barn, Stedelijk Museum Bureau Amsterdam; Painting Codes, Galleria Comunale d'Arte Contemporanea di Monfalcone, Italy; The Triumph of Painting, Saatchi Gallery, London. Her work can be seen presently in the UCLA Wight Biennial in Los Angeles. In Margolis work, spontaneous mark making and action painting like spills of paint are counter-posed with classical and baroque references to vanitas and 17th century flower painting, NASA space imagery, arena rock concert and cinematic special effects: a meditation on the contemporary experience of the sublime. The work You Are One of A Thousand (Forest Nude 3) is one of a series, a larger project that culminated in an installation of paintings in the forest of Baden Württemberg, the former pleasure gardens of one of the last absolute Monarchs of Europe. A publication documenting this work is forthcoming in 2011.

Dolly Thompsett (b.1969, London) Lives and works in London. Thompsett trained at Byam Shaw MA Fine Art, 2000 and Goldsmiths College PhD Fine Art, 2004. She has had recent solo shows at Ritter/Zamet 2009 and Fred 2007 and is currently showing at ArtSway, a public gallery in the New Forest. Group exhibitions include The Jerwood Drawing Prize 2009, Golden Record, Aspex (touring) 2009 and Salon Nouveau Engholm Englehorn, Vienna 2007. Dolly Thompsett's paintings are built up layers of paint interspersed with glossy resin laminates allowing images to radiate through the sleek surfaces of her work. Dark voids and phosphorescent sweeps allude to both Hollywood special effects and traditional romantic painting. Thompsett uses photographs as a starting point for her paintings, often of events where ordinary people are overcome by extraordinary circumstances.

Suling Wang (b.1968, Taiwan) Lives and works in London. She studied painting at Central St. Martin's College of Art and Design and The Royal College of Art. Her work has been exhibited internationally including exhibitions at The National Gallery of Victoria,

Melbourne, 2007 and The National Gallery, London, 2006. She also has work in permanent collections including the MOCA, Los Angeles and The Solomon R. Guggenheim Museum, New York. She is represented by the Victoria Miro Gallery, London. Suling Wang's paintings are influenced by the changing natural landscape and accelerated urbanisation of her native Taiwan. Characteristic of her paintings are gestural marks, bold strokes of colour and curvilinear forms flowing in and out of the visual field. Disparate visual elements feature alongside imaginary mountains and submerged islands relaying reality in a continual state of flux or dissolution, fragmenting and then becoming whole.

For more information please contact: +44 (0)20 7739 9119 or info@union-gallery.com

fiac!



fiac!

Grand Palais & Louvre 21-24 October 2010

Paris

Kukje Gallery

Stand : C17

Exhibiting Artist(s)

Ghada Amer, Louise Bourgeois, Alexander Calder, Duck-Hyun Cho, Sen Chung, Gimhongsok, The Estate Of Eva Hesse, Candida Höfer, Yeondoo Jung, Eemyun Kang, Anish Kapoor, Kira Kim, Bohnchang Koo, Hye-Rim Lee, Joan Mitchell, Julian Opie, Ki-bong Rhee, Lin Tianmiao, Lee Ufan, Bill Viola, Haegue Yang

Grand Palais

Avenue Winston Churchill, 75008 Paris

Subway: lines 1 & 13 Champs-Élysées Clemenceau

Bus: lines 28 | 32 | 42 | 72 | 73 | 80 | 83 | 93

Parking: Rond Point Champs Élysées

Vélib : avenue Franklin Roosevelt & avenue Dutuit

Cour Carrée du Louvre

Rue de Rivoli, 75001 Paris

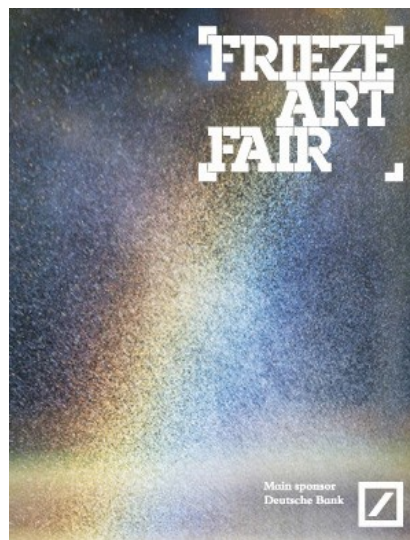
Subway: lines 1 & 7, Palais Royal - Musée du Louvre

Bus: lines 21 | 67 | 69 | 72 | 74 | 81 | 85

Parking: Saint-Germain l'Auxerrois

<http://www.fiac.com/>

Frieze Art Fair



Frieze Art Fair

14–17 October 2010

Regent's Park, London

Kukje Gallery

Stand No. C18

www.friezeartfair.com

Thursday 14 October: 11am–7pm

Friday 15 October: 11am–7pm

Saturday 16 October: 11am–7pm

Sunday 17 October: 11am–6pm

Charity Auction- The 'Present from the Past'

e-invitation

CHARITY AUCTION

THE 60TH ANNIVERSARY OF THE KOREAN WAR
In honour of the British Veterans of the Korean War
**40 CONTEMPORARY KOREAN ARTISTS' WORKS FROM
THE 'PRESENT FROM THE PAST' EXHIBITION**
All proceeds raised will be donated to The British Korean Veterans Association Relief Fund.
Friday 8th October 17.30—21.30 (Must Reserve Seats)
Monday 11th October 18.30—21.30 (Private: The 15 Highest Bidders Only)

After the silent auction on 8th October, the highest 15 lots will be privately re-auctioned. The bids of the 15 highest bidders will be the starting of price for the live auction. Those bidders will be invited to the live auction on 11th, should their bid not be exceeded their bid will stand. Click for more...

Korean Cultural Centre UK
Ground Floor Grand Buildings
1—3 Strand London WC2N 5BW
(Entrance on Northumberland Avenue)
TEL +44 (0)207 004 2600
Website www.kccart.org
e-mail kccauction@gmail.com

On 8 and 11 October, the Korean Cultural Centre UK will hold an auction of New Contemporary Korean Art. The sale features the Collection of 40 Newly Commissioned Art Works from the PRESENT FROM THE PAST, a special exhibition commemorating the 60th anniversary of the Korean War. The preview show will be on exhibition at the Korean Cultural Centre UK from 4 – 8 October. All proceeds from the sale will be donated to the Relief Fund of the British Korean Veteran Association.

The auction is organised by the Royal British Legion in association with the British Korean Veterans Association. With the kind support of Sotheby's, their Deputy Chairman Lord Dalmeny will be the auctioneer and all proceeds from the sale will be donated to the British Korean Veterans Association Relief Fund, as a final "present" as the exhibition itself has been.

The Silent Auction and Reception on the 8 October will begin with a preview and registration for bidders, during the evening, guests will add their bids to the corresponding bid sheets beneath each piece of artwork. The pieces which attract the 15 highest bidders will be selected for the Private Auction and Sumptuous Korean Meal on the 11 October.

*Preview Dates: 4 October – 8 October 2010

*Opening Times: Mon-Thur 10am-6pm Fri 10am-4pm

Admission Free

Korean Cultural Centre UK

Grand floor Grand Buildings

1-3 Strand London WC2N 5BW

(Entrance on Northumberland Avenue)

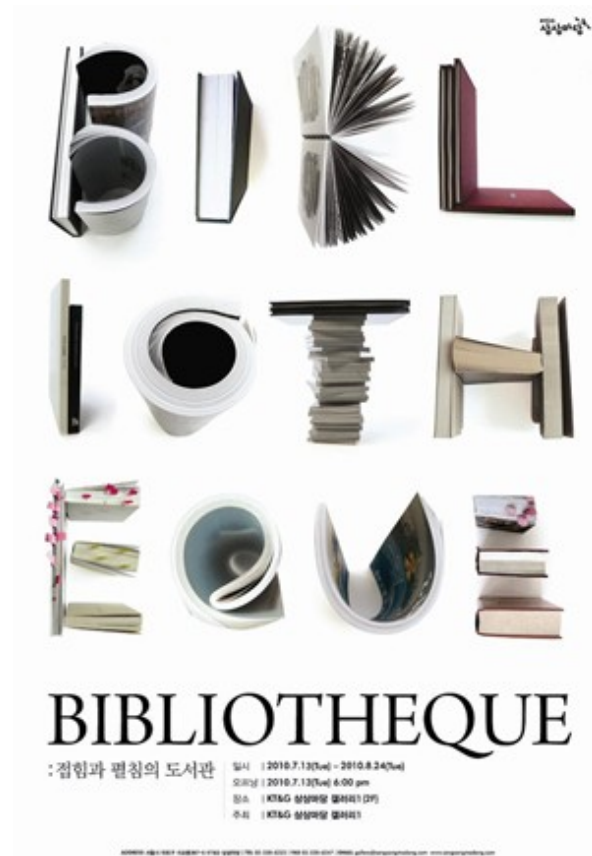
Tel: 020 7004 2600

RSVP & Enquiries: kccauction@gmail.com Auction Homepage: www.kccart.org

Open Studios



Bibliothèque: A Library of Folding and Unfolding



Bibliothèque: A Library of Folding and Unfolding

2010.7.13[Tue] - 2010.8.24[Tue]

Private View: 2010.7.13[Tue] 6:00pm

Bibliothèque: A Library of Folding and Unfolding

Yoon Youngkyu (Sangsangmadang Gallery, Curator)

Since the introduction of Conceptual Art in contemporary art, through rigorous collection and analysis of vast amounts of information, an artist, as much as one is an individual, has come to the position oneself as a representative of the phenomena of the times. Following such conditions, an exhibition space has evolved into a conceptual space. Here, art material does not merely imply the artist's information, but it also works as an integrated messenger covering the era, social environment, history, and the everyday lives of people.

In this exhibition, through Bibliothèque : A Library of Folding and Unfolding, we propose an extensity created not just by the exhibition, but also the research on art, exploring the investigation on the creation and withering of materials harbored by the exhibition space and the preservation of such. The subtitle of the exhibition, A Library of Folding and

Unfolding, implies that folding and unfolding of information are not of contrary nature, but one of mutual flexibility. As folding and unfolding are not contrary concepts, this calls for an infinity where folding is followed by another folding, like the way one a part of a line is not a dot.

Going beyond the question of “What is Bibliothèque?,” this is an experimental exhibition looking into the true function of an exhibition space as an instrument in today’s art world. We will explore the various roles and possibilities and the time of possibility offered by the space of the gallery through this experiment. The exhibition serves as a procedure for throwing out questions and finding answers on the nature of the exhibition space beyond just a mere space to display artists’ works, on what such space collects and preserves this information, and on how some information to be preserved.

The 60th Commemoration of the Korean War: present from the past

The poster is for an exhibition titled "The 60th Commemoration of the Korean War: PRESENT FROM THE PAST". The title is in large, bold, red capital letters. Above it, in smaller red text, is "The 60th Commemoration of the Korean War". Below the title, there is a paragraph of text: "This exhibition brings together newly commissioned pieces by 40 Korean artists to mark the 60th Commemoration of the Korean War. A subsequent auction will see all proceeds going to the British Korean Veterans Association Relief Fund." Below this, another paragraph states: "Each member of the BKVA will be given a limited edition postcard of art works by the respective artists, to mark their personal gratitude to the liberty these veterans helped to secure." On the left side, there is a section for "Private View" on Tuesday 15 June 2010, from 18:30 to 20:30. Below that is the "RSVP" section with contact details: t. +44 (0)20 7004 2600, f. +44 (0)20 7004 2619, e. info@kccuk.org.uk, and www.kccuk.org.uk. The "Exhibition Dates" are 16 June 2010—17 July 2010. The location is the "Korean Cultural Centre UK", Ground Floor, Grand Buildings, 1—3 Strand, London WC2N 6BW, with a note that the entrance is on Northumberland Avenue. At the bottom right, there are logos for the organizers: "Organized by the Korean Cultural Centre UK", "Supported by the British Korean/Veterans Association in association with the Royal British Legion", and the "Korean Cultural Centre UK" logo with the text "한국문화재단" and "Embassy of the Republic of Korea".

The 60th Commemoration of the Korean War
PRESENT FROM THE PAST

This exhibition brings together newly commissioned pieces by 40 Korean artists to mark the 60th Commemoration of the Korean War. A subsequent auction will see all proceeds going to the British Korean Veterans Association Relief Fund.

Each member of the BKVA will be given a limited edition postcard of art works by the respective artists, to mark their personal gratitude to the liberty these veterans helped to secure.

Private View
18:30—20:30 Tuesday 15 June 2010

RSVP
t. +44 (0)20 7004 2600
f. +44 (0)20 7004 2619
e. info@kccuk.org.uk
www.kccuk.org.uk

Exhibition Dates
16 June 2010—17 July 2010

Korean Cultural Centre UK
Ground Floor, Grand Buildings
1—3 Strand London WC2N 6BW
(Entrance on Northumberland Avenue)

Organized by the Korean Cultural Centre UK
Supported by the British Korean/Veterans Association
in association with the Royal British Legion

Korean Cultural Centre UK
한국문화재단
Embassy of the Republic of Korea

The 60th Commemoration of the Korean War
present from the past

16 June 2010—17 July 2010

Private View: 18:30—20:30 Tuesday 15 June 2010

Korean Cultural Centre UK

This exhibition brings together newly commissioned pieces by 40 Korean artists to mark the 60th Commemoration of the Korean War. A subsequent auction will see all proceeds going to the British Korean Veterans Association Relief Fund. Each member of the BKVA will be given a limited edition postcard of art works by the respective artists, to mark their personal gratitude to the liberty these veterans helped to secure. www.vegasgallery.co.uk

Hong Kong International Art Fair 2010



Damien Hirst
Beautiful Apache Candyfloss Heaven Painting, 2007

Hong Kong International Art Fair 2010

Kukje Gallery Booth F01

May 27-30, 2010

KUKJE GALLERY is pleased to announce its participation in **Hong Kong International Art Fair**. We will present a selection of work by the finest modern and contemporary masters including **Ghada Amer, Louise Bourgeois, Damien Hirst, Candida Hofer, Kyung Jeon, Yeondoo Jung, Eemyun Kang, Anish Kapoor, Kira Kim, Hye-Rim Lee, Joan Mitchell, Julian Opie, Jack Pierson, Ki-bong Rhee, Lin Tianmiao, Lee Ufan, and Bill Viola.**

Appropriate Modernism

Curated by Ken Pratt

Centrifugal @ Trajector Art Fair 23 to 25 April 2010

- Hotel Bloom! - rue royale/Koningstraat 250 - Brussels - Room 120

Carla Arocha + Stéphane Schraenen, Bettina Carl, Jasmina Cibic, Alex Hudson, Eemyun Kang, Anne-Mie van Kerckhoven, Uta Kögelsberger, Sadie Murdoch, Morten Viskum

'Appropriate Modernism' is a thematic presentation. It offers something of a nod to the location of a hotel room revamped over the skeleton of a building dating from the dying days of a certain modernist vernacular, yet it is not 'site specific'. The presentation concerns itself with a cohort of very different artists whose work directly references or appropriates modernist visual and operative languages, simultaneously engaging with the political modalities contained in notions or the residues of modernism (or, indeed, Modernism) and its readings.

In the work of some of the artists the feminist issues relating to Modernism are addressed; others engage with the poetics of its ideologies. And others still use its aesthetic structures as an opening for a discussion of the ethics of science. Some even continue its formal traditions, albeit with a practice informed by much more recent developments since the advent of conceptual art.

The tendency to revisit Modernism in art works has gained increasing visibility in recent years, particularly for a certain generation of artists. 'Appropriate Modernism' aims to offer something of a counterbalance to cast of 'usual suspects', focusing its attention on artists whose practice has addressed the topic for years and/or artists whose work approaches the topic from less direct routes.

www.trajectorartfair.org

www.centrifugalprojects.org

www.artbrussels.be

SeogyoSixty2010: The Imaginary Archive-The gaze of 120展



SeogyoSixty2010: The Imaginary Archive-The gaze of 120展

Part 1. 2010_0323 ▶ 2010_0420

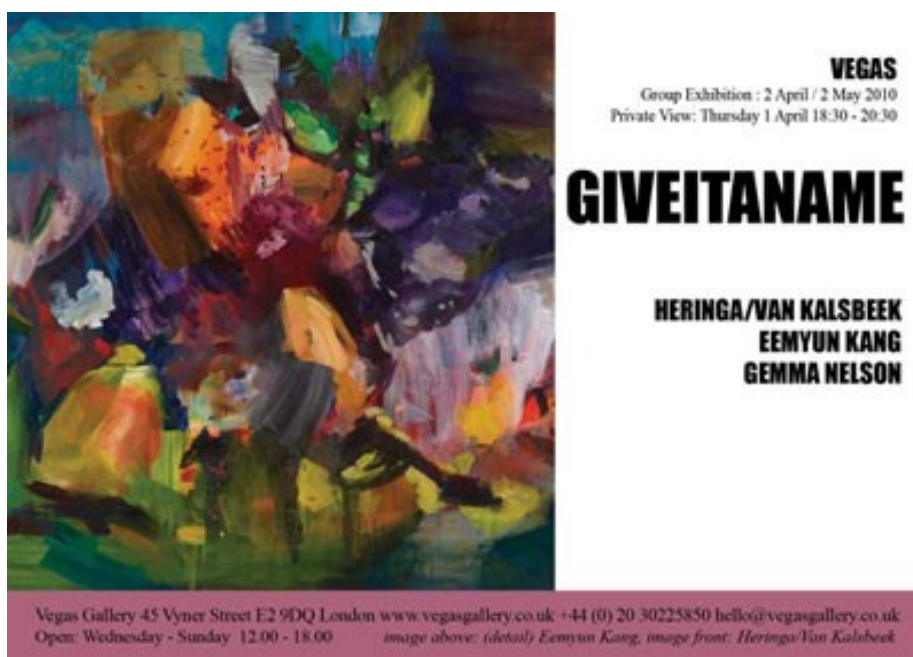
Part 2. 2010_0427 ▶ 2010_0525 Private View_ Part 2. _Tuesday 27 April 2010
_06:00pm

GALLERY SANGSANGMADANG

367-5 Seogyo-dong, Mapo-gu, Seoul, Korea

Tel. +82.2.330.6223~4 www.gallery.sangsangmadang.com

GIVEITANAME - Group Exhibition



GIVEITANAME - Group Exhibition

2 April - 9 May 2010

Private View: Thursday 1 April 18:30 - 20:30

Eemyun Kang

Heringa/Van Kalsbeek

Gemma Nelson

VEGAS

45 Vyner Street

London E2 9DQ

www.vegasgallery.co.uk

Solo Exhibition: "Dozing River", New York



TINA KIM GALLERY FOR IMMEDIATE RELEASE **Eemyun Kang: Dozing River**

February 26 – March 27, 2010

Opening Reception Friday, February 26th from 6 – 8 pm

Tina Kim Gallery is pleased to present **Eemyun Kang: Dozing River**. For her first solo exhibition in New York, Kang has created an ambitious cycle of large-scale abstract paintings that contend with notions of stasis and change.

In Kang's paintings, the inherent instability of the subject is a constant concern. Central to her work is the Deleuzian question of 'becoming' – the point at which an idea, creative process or painting crystallizes and takes on a new form. This state of perpetual evolution – or metamorphosis - is a second vital focus in Kang's work. Her paintings capture this dynamic process using subjects such as eating, sleeping, splitting and doubling and most of the artist's themes center on these everyday organic processes. Shifting between abstract and figurative registers, the artist's vocabulary includes a dizzying range of biomorphic forms including mushrooms and plants as well as animals. These denizens of the forest are never quite what they seem however, with fungi blown up to the size of poisonous clouds, and piles of skulls resembling extravagant bouquets of dead flowers.

Kang uses her paintings to link two separate activities through a shared event. The artist's fascination with hybridity stems, in part, from her own dislocation. Born and raised in Korea, she has made her home in the vastly different cultural milieu of London for the better part of the last decade. Adjustment has become a cornerstone of her reality, a state of mind that has led to her

rejection of the Aristotelian concept that change is illusory. Instead, the artist has adopted a more radical process-based philosophy in her work. Kang's paintings push beyond geographical boundaries and contend with more global notions of dual-process – for example, eating as a means of swallowing as well as digestion.

This interest in how materials are converted from one thing to another plays a central role in her work. Dual-process actions that occur when the body experiences a shift in energies, such as sleeping or eating, offer the artist an opportunity to resolve questions of metamorphosis and dualism. Similarly, in Kang's practice, the paint itself constitutes a transformative element that mediates between subject and object, figuration and abstraction, conscious and unconscious, and between form and color. Her skilful treatment of color, texture and composition effortlessly give way to ontological inquiry.

Born in 1981 in Busan, South Korea, Kang received a postgraduate diploma in Fine Art from the Royal Academy of Arts in London in 2009. She was awarded the school's prestigious Gold Medal upon graduation. Kang's work has been exhibited widely around the UK as well as internationally. In 2009, she was included in a group exhibition of emerging Korean artists working outside of the country at the Hangaram Museum of Art in Seoul as well as in *Traveling Light*, a collateral exhibition of the 2009 Venice Biennale.

Tina Kim Gallery is open Tuesday – Saturday, 10 am – 6 pm. For further information, please contact jaime@tinakimgallery.com or call (212) 716-1100.

Royal Academy of Arts Schools Annual Dinner and Auction

The Royal Academy of Arts

SCHOOLS ANNUAL DINNER AND AUCTION

Tuesday 23 March 2010, 7.00pm – Midnight

During the evening there will be an auction of art works by Royal Academicians and graduates from the Royal Academy Schools. We are extremely grateful to the following artists who have contributed their works to the auction:

Norman Admoy RA	Tracey Emin RA	Allen Jones RA
Bill Allopp RA	Anthony Eyton RA	Eemyun Kang
Calvin Aton	Stephen Farthing RA	Julian King
Basil Beattie RA	Norman Foster RA	Bryan Kneale RA
Frank Bowling RA	Nick Goss	Alex Knell
Joanna Bryniarska	Anthony Green RA	Alana Lake
Peter Bock	Nigel Hall RA	Jack Newling
Hosita Carvell	Gabriel Hartley	Humphrey Ocean RA
Maurice Cockrell RA	Ken Howard RA	Robert Pratt
Eileen Cooper RA	John Hoyland RA	Benjamin Pritchard
Tony Cragg RA	Gary Hume RA	Barbara Rae RA
Gus Cummins RA	Albert Irvin RA	Barbara Wolff
Timothy Ellis	Bill Jacklin RA	

Sotheby's is generously supporting this event and the auctioneer for the evening will be their Deputy Chairman, Sotheby's Europe, Lord Poltimore.

If you have any queries about lots in the auction, or would like to place an absentee bid, please contact Carolyn Ware on 00 44 (0)20 7287 9212 or email carolyn@acti.org.uk

The works will be available to view online at www.royalacademy.org.uk/schoolsauction.

You can also view the works in person at Sotheby's, 34-35 New Bond Street, London W1A 2AA on: Monday 15 to Friday 19 March (9.00am – 4.30pm).



Royal Academy of Arts
Schools Annual Dinner and Auction
Tuesday 23rd March 2010 7.00pm-midnight

ColdCell, London



ColdCell

Preview: 18 December, 6 PM - 1AM

The Old Police Station

114 Amersham Street

London SE14 6LG

TEL +44(0)20 7739 9119

FAX +44(0)20 7729 9461

Opening Hours and Dates

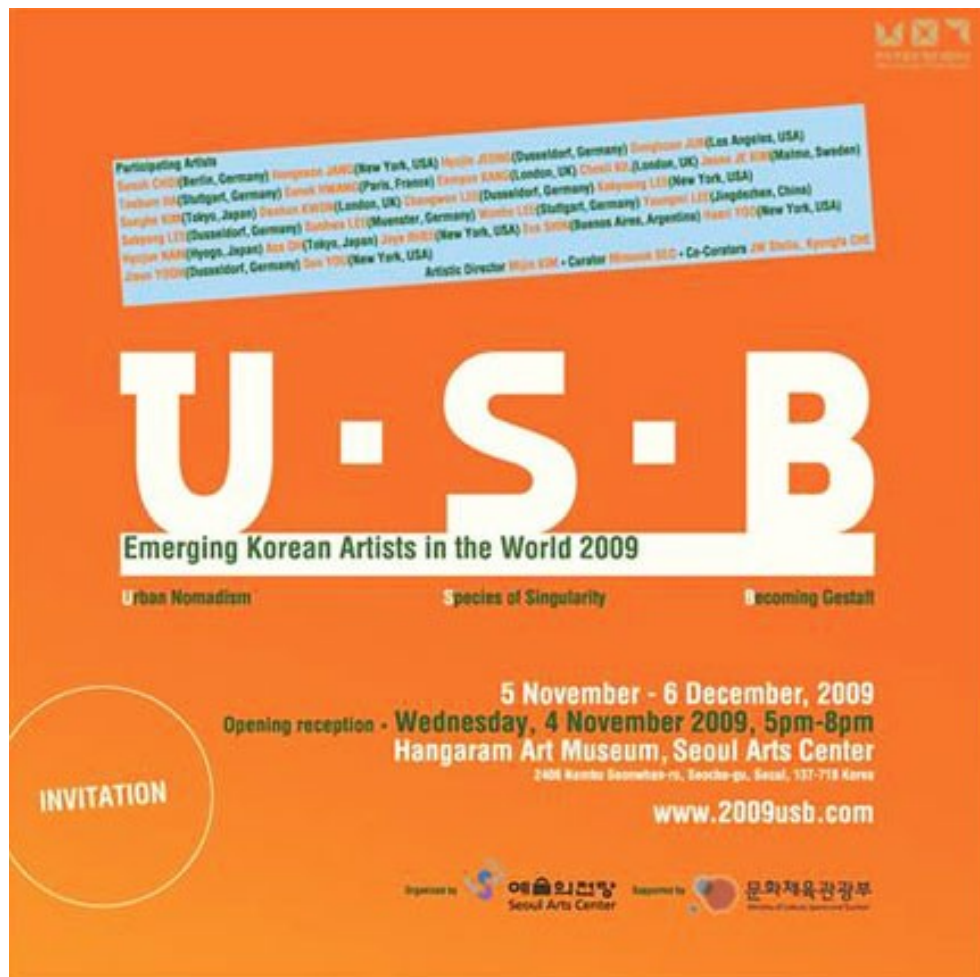
19-20 December 09

Saturday-Sunday 12-6 PM

07-10 January 10

Thursday - Sunday 12-6 PM

U.S.B, Emerging Korean Artists in the World 2009, Seoul



U.S.B

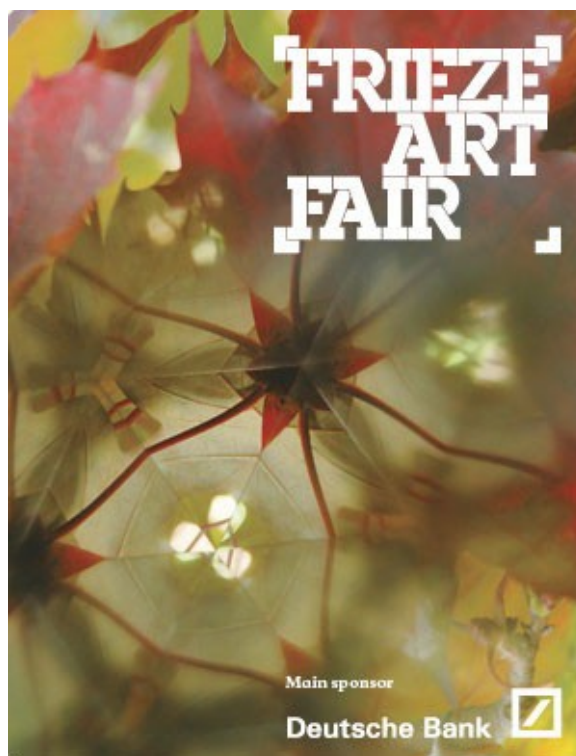
Emerging Korean Artists in the World 2009

Private view: 4.11.2009 5pm

Dates: 5.11.2009-6.11.2009

Seoul Arts Centre

Frieze Art Fair 2009 Regent Park, London



Frieze Art Fair 2009
Regent Park, London

Booth C 16

October 15-18 October 2009
Opening Time 11:00am
Closing Time 7:00pm (6:00pm Sunday)

Code of Being

Group Exhibition (Eemyun Kang, Gorka Mohamed and Jill Mason)

Where: Gallery WITHSPACE, Beijing

When: 19 September to 31 October 2009

Curated by Bright Treasure Art Projects



Bright Treasure Art Projects (BTAP) is delighted to announce a group exhibition of 'young international artists'. Bringing them from London to one of the most promising art galleries in the centre of the famous 798 Dansanzi Art District in Beijing, China. This group exhibition is all about three artists' views and interpretation of the world they exist in. Their close observation of their surroundings and the passing of time is individually and uniquely interpreted on their canvases. Our existence and the fundamental workings of the universe that are intermediated through 'creation' and 'transformation' in their works. Eemyun Kang's main themes are rooted in Korean mythology. To Kang, mythological metaphors are not only a way to lead macro discourse on historical traditions and individuals but also a way of discovering the origins of humanity. In this body of recent works, she experiments with the possibility of transforming living creatures and landscapes derived from her previous mythological themes. For Gorka Mohamed, his paintings are deconstructions of messages hidden in the world around him. His works whimsically combine his self-awareness as a contemporary artist with many of the traditions of Spanish Old Masters. His distinctive visual interpretation of his journey through the world lead us to the greater understanding of the contemporary art world where real 'masters' no longer exist and other genres supersede their positions as 'art'. His own position in the politicized struggle of contemporary art is an underling theme which is not immediately obvious in his work, but is constantly revisited in different layers. Jill Mason's rotated landscapes at first sight are secrets waiting to be unlocked by the

viewer. Her signature vertical landscape and cryptic titles suggest fresh views of emotionally translating the world. More works on the same theme will be presented at the British Art exhibition "New Speak" organized by the Saatchi collection at the State Hermitage Museum in St. Petersburg, Russia. Mason's hope for her work is that it will remain as pure paintings in physical existence before imposed theories, references and academic jargon. Her titles are often used as means to evoke a particular emotional interpretation upon highly interpreted images. This breathtaking simplicity is a wonderful way to escape from the overly self-conscious contemporary art world today. In this show, discerning connoisseurs can enjoy the unique experience of understanding the way the artists perceive the world around them. 'Code of Being' or 'riddles' in these paintings reveal a secret of life that we have not yet seen.