

The Paradox of Place: Contemporary Korean Art

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8 William Kentridge, *The Refusal of Time* (installation view, Johannesburg Art Gallery, 2014), 2012. Photo: Anthea Pokroy. Courtesy Goodman, Johannesburg & Cape Town



10 *The Promise of If*, 2015, two-channel video projection, 30 min. Courtesy Korean Broadcasting System



9 Jung Yeondoo, *Bewitched #2 Seoul*, 2002, digital silver prints, 159 × 131 cm each. Courtesy the artist

these previews (that's popularly called the zeitgeist, btw) – self-reflection, humanity's relationship with nature and with place – all woven together in an immersive, intricate but never overwhelming environment that is testament to Jonas's seventy-nine years of experience.

While we're on the subject of experience, 8 South African **William Kentridge** is offering a new one to the art lovers of South Korea (assuming they've never left the country), where he's currently in the midst of his first solo exhibition in the republic. In 2015 he produced the staging for a performance of Alban Berg's *Lulu* (1937) in New York, showed the drawings for that in a separate exhibition, presented a new animated film (touching on his recent experiences in China) in London and gave a South

African premiere to his multimedia performance *Refuse the Hour* (2013); and there was the trifling matter of solo shows in Mexico City, Amsterdam and Cape Town. Yep, currently Kentridge makes Chong look lazy. In Seoul he'll be showing work from the past quarter-century, from nine animated films in the *Soho Eckstein* series (1989–2011) with which he made his name, to *The Refusal of Time* (2012), which was a highlight of Documenta 13. Oh yes, in between everything else he also showed these works at Beijing's UCCA last summer.

As Western art stars go East, Eastern art stars go West, and this ever more constant churn sees work by Lee Yongbaek, Minouk Lim, Haegue Yang, Yee Sookyoung, Suntag Noh and 9 Jung Yeondoo gathered for *The Paradox of Place:*

Contemporary Korean Art at the other SAM (you see, you see – everything repeats, although this time it means the Seattle Art Museum). The show explores the paradoxes inherent in a split nation in preparation for local equivalents following the ascent of Donald Trump. Here Lim builds a tv studio to restage media coverage of the funerals of North Korea's Kim Jong-il and former South Korean president Park Jung-hee; Noh falsely registered himself and his family as resident in a border village in order to photograph the US military's radome (radar + dome); Jung exhibits a series of photographs documenting how his subjects actually appear (their day jobs) and how they wish to be; while Lee presents a video of soldiers camouflaging themselves into piles of flowers. Meanwhile,