

<Position Paper>

The fundamental common ground between all living beings -

< F A M I L Y >

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2016,

I broke up with three different boy friends.
To put it plainly, they broke up with me.

I haven't seen my father for more than five months.
I still avoid phone-calls from my mom.
I do not even remember when I had a conversation with my brother.

When my last boyfriend left me, I thought to myself, my relationship with people close to me is not going well, is my research question right for me then? Do I qualify for intervention for a relationship between locals and newcomers? Since when have I been interested in locals and newcomers? Am I really interested in it?

Honestly, whenever I thought about the research question, I felt uncomfortable like wearing someone else's clothes. Dealing with social issues as a theme was burdensome and it has come to me as a heavy assignment. The concept of 'society' itself was too big for me and it was a far away subject that I could not easily approach.

Anyway, I started my research and started reading books related to society, of course still with the awkward emotions. I have met various people such as a sociologist, a director of a migrant center, newcomers, and the locals for my research. I have also talked with artists about their working process and artworks that deal with social issues. I worked for some months following to my research topic.

Nevertheless, my position paper (or my research result) may not be the answer to the originally planned research question. However, I believe that my research process has brought me a bigger answer that can embrace my 3 years of study period at iArts. Moreover, the answer inspired me to find a subject for my artworks to share with the audience for my future as an artist.

From now on, I want to talk about what the answer is and it will help you to understand what attitude I will have as an artist in society.

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INDIFFERENCE TO SOCIETY

1st year of iArts, I got an assignment to pick up an interesting world news article. I selected an article about North Korea.

13 December 2013

North Korea has executed Kim Jong-un's uncle as a "traitor for all ages" who confessed to planning a coup, state media has announced. [1]



Figure 1 North Korea executes Kim Jong-Un's uncle

My motivation to choose it was –
When North Korea threatens or at any time, I am as a South Korean always asked from foreign friends about North Korea. Every time, I don't know what to say because I have no idea about North Korea.

Ironically, I selected an article about North Korea that I was not interested in as my assignment of picking up most interesting world news. Starting with this article, I interviewed Korean friends to see their social concerns.

(A as interviewer, B as interviewee)

Interview 1.

Korean, A café owner, 35 years old, Male

A: What are you indifferent about in society?

B: Politicians. I see on the news what they are doing but I don't care. There was a pervert guy showing his dick on the street. He is a politician. I saw the news about him but that's it. I don't really care. It doesn't relate to my life.

A: Do you vote?

B: Yes, only for the president.

Interview 2.

Korean, A housewife, 33 years old, Female

A: What are you indifferent about in society? For example, politics, North Korea, A fuel price hike, Nuclear...

B: Well... I don't know. He said he doesn't care about North Korea, the fuel price...

A: Or Japanese's responsibility about the Second World War.

B: what? He said He's interested in Japanese's responsibility about the Second World War.

A: Who is he?

B: I have no idea about your questions. So I am asking my husband.

He said he gives attention to Japanese atrocious behavior.

Me? I only care about myself! You know me! I don't care the others. I am unhappy about the 2nd world war but I am afraid of radiation from Japan.

The fuel price hike, I don't care because we don't have a car.

A: So you mean, you don't care even though you see about the hike on news. You are indifferent.

Because you have no car, it doesn't affect your real life.

B: Yes. Ok, um, I have a concern about Samsung because I have stocks! The stocks of Samsung going down!

A: OK. If this situation (The fuel price hike on news) were to happen again would you still be indifferent?

B: Yes, the fuel price hike again?!! Yeah, I wouldn't care. However, I am very sensitive if gas/water/electricity fee increase.

Later, the research started from the article about the execution in North Korea was developed for a performance, as a topic of indifference to the others and society.

After 3 years of studying art & society at iArts, where am I as an artist toward society? Do my works reflect on society? Do I still not care about the social issues?

Yes. I am still indifferent.

Like the interviews above, I care about only matters that affect my life.

I am terribly not interested in social issues. I want to care about people around me, people whom I see often, people who I can sit face to face. I want to listen to my story, my family's story, and my friend's story. Very selfishly indifferent to society.

As I said before, I, who is very indifferent to society, tried to answer my research question 'How can the art intervene in the process to find common ground between the locals and the newcomers?' by studying artistic intervention in society. It was very difficult and frustrating for me as expected. I regretted my choice of the research topic but I kept going on my research and interviewing people.

INTERVIEWS

I interviewed various people related to Jeju Island such as locals and migrants in Jeju / artists who worked in Jeju / a politician and a sociologist in Jeju. However, I selected 5 people to mention in this document because they have interesting points that are connected to 'family' which opened my eyes to see society in a different perspective. I would like to describe locals and migrants equally. Therefore, I choose one native and one migrant who are in conflict with the relationship between locals and newcomers. Also, I choose one native and one migrant who overcame the conflict. In addition, I choose a politician who takes a neutral attitude and looks at the conflict with a political point of view. But again, the biggest reason I mention these five interviews below is the interesting connection to 'family'.

1) Writer, 35 years old, male, 2 years in Jeju

"I took flights between Seoul - Jeju more than 70 times last year. about 3 times per month, I go back to Seoul for work. So many people ask me why I live in Jeju then.

Right. I can make more money and save more money if I live in Seoul as I have my work there. But I can't give up living in Jeju."

"My son is 11 years old, and my daughter is 5 years old. Because my children go to school in the countryside, they can get more chances for field trips. mostly free. For my daughter, the lunch is even free. Because of the small amount of students in the school, school food is quite good quality. My son always says that his school food is the best in the world."

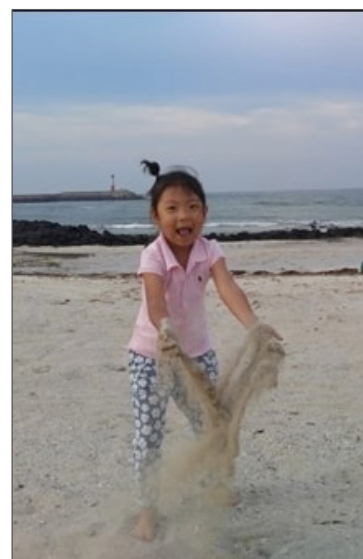


Figure 2 The daughter playing on the beach

"2 years ago, after school, my children had to come back home right away but now, they come back home quite late because they play with friends after school. My son is so into playing baseball with his friends. If he lived in Seoul, he would have no chance to play outside as like most of the children in Seoul who go to private institutes after school. My neighborhood is full of farms and small mountains. my children play there and come back home in the evening with clothes covered with earth."

"Of course, there are conflicts with the locals. For example, they kept asking me to give them about 30-50 dollars per month for community development. I don't know what it was for so I refused to pay. And then, one day when some of them saw me on the street, they started insulting me. I asked them why! They said because of the money I didn't pay. I thought it's very unreasonable but I paid. I didn't want my children to get affected negatively in the town."

"I know that it would be easy for me if I lived in Seoul but I can't give up seeing my children being happy in nature. I can't give up spending time with them every evening. I want to protect my children's life in Jeju, where my children enjoy happily. Money may be earned later, but this moment of being together at the same time with the children will never come again."

2) Culture planner, 48 years old, Female, originally from Jeju

"My mom is Haenyeo (Woman divers in Jeju). She will be 90 years old soon but she still goes to the sea to gather shellfishes. She raised 5 children by herself. In Jeju, men are doing nothing. They don't work hard. They are lazy. My mom worked hard in the sea to feed us."

Haenyeo (Woman divers in Jeju)

In Jeju Island, there is a community of women, some aged in their 80s, which goes diving 10m under the sea to gather shellfish, such as abalone or sea urchins for a living without the help of oxygen masks. With knowledge of the sea and marine life, the Jeju haenyeo (female divers) harvest for up to seven hours a day, 90 days of the year holding their breath for just one minute for every dive and making a unique verbal sound when resurfacing. [2]



Figure 3 Woman divers in Jeju

In a male-dominated society, Jeju haenyeo were breadwinners who fed their families and provided educational opportunities for their children. Their organized power was critical to move the community forward during trying times. They teamed up to lend a helping hand to needy neighbors, particularly orphans and the elderly. They were independence fighters as well. During the Japanese occupation, they stood up against Japan's brutal rule to protect their and the islanders' rights. [3]

"She had a big conflict with scuba divers. My mom goes to a fishing village. since some years ago, the scuba divers have come and obstructed my mom and her colleagues' work. well. The clash began with 'Haeneyo' though by stopping the scuba divers entering the village for training. There was no physical conflict between Haenyeo (Woman divers) and scuba divers, but the confrontation continued until the evening. The water near the breakwater has been used as a training place for beginner scuba divers since the water depth is low."

"The argument between the two sides began when the scuba divers moved over to my mom's working area in the sea. Moreover, as the number of trainees and educators has increased in recent years, the conflicts surrounding the use of village fisheries have deepened. My mom said, as the education of scuba divers began, the catch of seafood such as red ginseng, seashells, and abalones have

decreased noticeably. Unfortunately, there is no clear help from the government or the police. We have to stop scuba divers by ourselves from entering the fishing grounds to secure our right to live, not only my mom's but also my family and my neighbors."

3) Politician, 53 years old, Female, originally from Jeju

"The increase in population in Jeju was only 437 people in 2010, but it has increased year by year and has increased by more than 40,000 over the past five years. It is an unprecedented phenomenon unprecedented nationally. Many people still hope to live in Jeju."

"However, I think the policy of migrants in Jeju is a problem. Despite the rapid increase in the number of migrants, there are no proper measures from the government side to solve serious conflicts between locals and migrants."

"In my hometown, there are about 120 locals, and there are huge conflicts among the residents because there are about 300 migrants. The locals try to block newcomers due to various conflicts in the town."

"The locals in Jeju have sad history, Jeju 4.3 incident. There are still some people who suffered the incident, and families of the victims still remember the horrible scenes. Because of the tragedy, some locals don't welcome strangers and hostile new faces in the island. Therefore, as it was a national issue, the government should be the principal agent to help both, the locals and the migrants more actively. Anyway, we can not stop the growing migrants, we need the policy to live in harmony between existing residents and newcomers as much as possible."

Jeju 4.3 Incident



Figure 4 Child survivors made homeless by Jeju Incident May 1948

The Jeju April 3 Incident is a series of events in which thousands of islanders were killed as a result of clashes between armed civilian groups and government forces. It took place over the period from March 1, 1947, when the National Police opened fire on the protesters in Jeju Island, and April 3, 1948, when members from the Jeju branch of the South Korean Labor Party began an uprising to protest against the South Korean government, to September 21, 1954, when people who had escaped from military attacks went back to their homes finally. [4]

4) Café owner, 44 years old, Female, 6 years in Jeju

“2011, I was the first or the second newcomer in a town called ‘Sun Heul’.”

“At the beginning, I renovated my house. I built a gate door, as it’s normal. The locals complained about it. Mostly the locals were elderly people. They didn’t like that I had the gate. In their culture, they don’t build a gate. So for them, it was uncomfortable to see the gate. They thought that I wanted to be separate from them and I didn’t want to be a part of their community. But I just didn’t know that having a gate was not common in their culture. So anyway I removed the gate.”

“Compare to other towns in Jeju, now I can say this, the locals in ‘Sun Heul’ welcomed me and helped me very much. I think, because they are quite rich people. They have no financial problems and they don’t have to work. If they were suffering financially,,, um....”

“In their perspective, it was a pity that a little girl moved to the town to earn money to survive. Originally, Jeju is formed by families living together in the same area. all the neighbors are one family, same family name. cousins, uncles...So the locals treated me like their child I think. Especially since their children moved to big cities for jobs. In this kind of communities, if you don’t act like their family, of course, you will have difficulties to live in the town.”

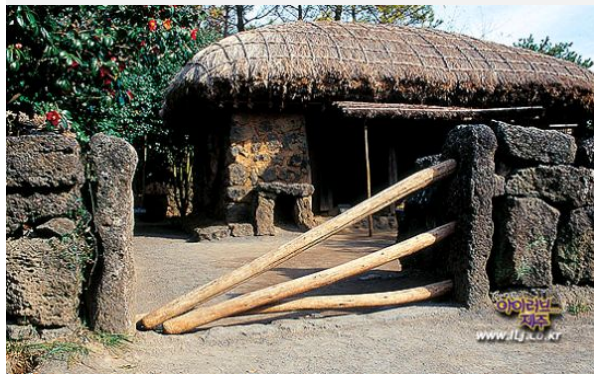


Figure 5 Gate of traditional jeju houses

Jeongnang (Gate of Traditional Jeju Houses)

There are three things that, legend has it, don't exist on Jeju; thieves, beggars, and gates. Jeju was traditionally such a hard place to survive that everyone worked together for the common good. So thieves and beggars were non-existent. And, of course, if there are no thieves or beggars, there's no reason to have a gate to keep people out.

Traditional houses in Jeju featured a type of outer log fence known as ‘jeongnang’ instead of a gate. The term ‘jeongnang’ indicates long and thick logs placed at the entrance to an alley. While the jeongnang was used a tool to denote whether the owner of a house was in or out, it also served as an implement to keep cows and horses in.

5) Village foreman, 64 years old, male, originally from Jeju

“In just a year or two, the increase of migrants drastically changed the landscape of Jeju Village. Of course, because of the newcomers, the locals had to face with an unfamiliar culture. The heterogeneous situation sometimes breaks the existing local culture.”

“In my town, there are roads that have been used by locals for decades but now, the loads can not be used because a non-local bought the roads. He claimed individual ownership of the roads. Some of the newcomers don’t want to be affected at all by the local events and they don’t want to have cooperation with the locals which are very important to Jeju culture. Local people in Jeju used to help each other, as it was one family before. So for locals, helping each other’s work is very common. From the standpoint of the local people, it is the beginning of an uncomfortable relationship with the newcomers. The locals think that the newcomers don’t have any interest in the common work, but they only make complaints and demand only what they need.”

“However, many newcomers are willing to participate in village events I think, but they don’t know how to participate. For example, Village cleanup day, we know of course when it is, but the new people have no way of knowing about it. If we, the locals let them know the date, some of them are very happy to participate.”

“The miscommunication is not because they are migrants. They often don’t know how to be together with us and how to approach us. We need to help them to know about it.”

“Think about it. who was originally local in Jeju Island? In the history, many of our ancestors and our families moved down to this Island from the main land as exiles. we were all newcomers at the beginning.”

Exiles in Jeju

During the Joseon Dynasty (1392-1910) Jeju island became used as an official site of exile. Over 200 people who exiled to the island during the 500 years of the Joseon dynasty. Exiles were not only thieves and criminals but also members of royalty, administrators, and monks. This included an array of individuals from all positions of society, such as members of royalty and their maternal relatives nobles and academics as well as thieves and people who were caught trespassing on the borders. [6]

The island was suitable to isolate criminals because it was cut off from the mainland and it was difficult to travel there at that time.

THE COMMON GROUND <FAMILY>

The interesting point I found during the interviews was that their replies were mostly about personal stories rather than social controversy. In their stories, there was something always mentioned, 'family.'

"But this moment of being together at the same time with the children will never come again."

"We have to stop scuba divers by ourselves from entering the fishing grounds to secure our right to live, not only my mom's but also my family and my neighbors."

"There are still some people who suffered the incident, and families of the victims still remember the horrible scenes. Because of the tragedy, some locals don't welcome strangers and hostile new faces in the island."

"In this kind of communities, if you don't act like their family, of course, you will have difficulties to live in the town."

"In the history, many of our ancestors and our families moved down to this Island from the main land to as exiles. we were all newcomers at the beginning."

Moreover, interestingly, when I asked interviewees including people who are not mentioned above about their hopes, answers from all of the interviewees, both the locals and the newcomers, were that their children become always happy and healthy. That is an only hope they have. Nobody said such an answer like being rich or winning fame. The essential hope of them is the happiness of their families.

The locals and the newcomers, they all want to protect their families and make them happy. Always, the first priority of their lives is the family. I notice again that family is the only ultimate common ground of all living beings. The word 'family' was mentioned by not only locals and newcomers, who are in conflict but also third parties such as a politician, a journalist, and artists. Through interviews, I have already got to know the common ground of the locals and the newcomers, and I began to wonder why the concept of family appeared during questioning about a social issue.

"What is common ground between the locals & newcomers in a community and how can it be built? At this stage, through considering the questions above including the main question, I have speculated that there would be one important word in expected answers, which is HOME. HOME is what the newcomers look for and HOME is what the locals want to protect. Therefore, I reached my hypothesis; HOME is the common ground between the locals & newcomers."

– on Graduation Strategy by Hean Kim

I was completely indifferent to the relationship between individuals, family, and society. Individuals are gathered to become families, families are gathered to become towns, towns are gathered to become countries, and countries are gathered to become the largest society, the world. The story of the individual is the story of society, the story of the family is the story of society, and the story of the town is the story of society.

At this stage, I wanted to look more into the connection between family and society.

*The space which protects us from the external environment, the place where we share love and faith among family members, and get together for enjoyment, the place which provides us with spiritual comfort, and the place our offspring are to be born in for carrying on family ones and seniors can live comfortable lives for the rest of their days are the dictionary definitions of 'home'.
– on Graduation Strategy by Hean Kim*

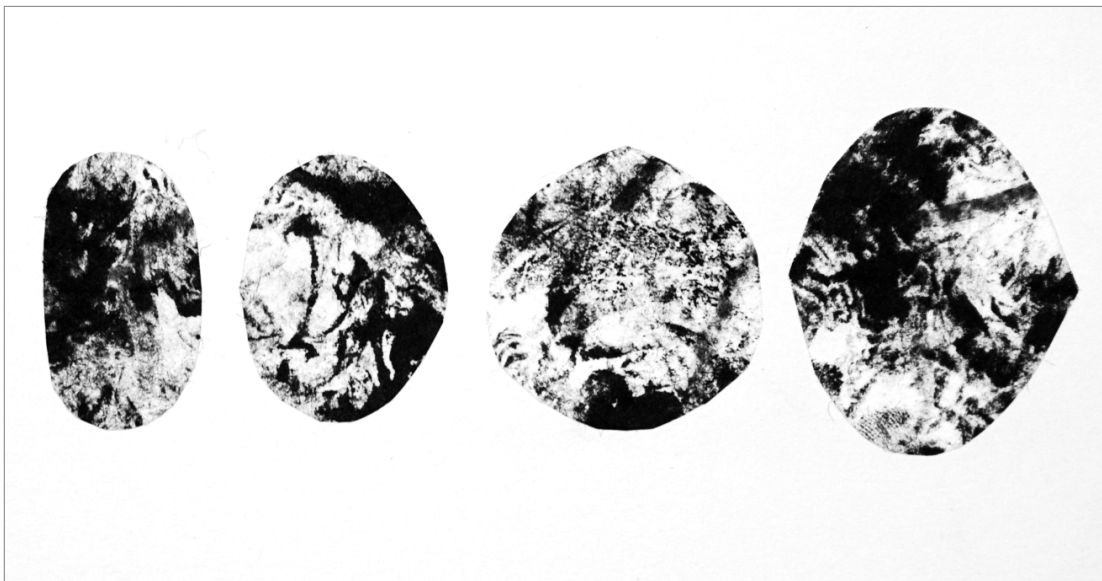


Figure 6 The family Picture (2017) ;

it's a painting that I made while I thought about my family.

FAMILY AS SOCIETY

The moment we are born we already become a family of somebody. It is impossible to come out into the world without the family. I am one of the family members even before I become myself. It has nothing to do with my will. We can never be able to choose a family. In that sense, a given family could be a blessing to someone or it could be a yoke to someone. But invariably, the family is an inextricable social connection to anyone.

가족관계증명서 (상세)

[무인증명서발급]

등록기준지 : 서울특별시 성북구 종암동 35번지

| 구분 | 성명 | 출생연월일 | 주민등록번호 | 성별 | 본 |
|----|----------|---------------|---------------|----|----|
| 본인 | 김희은(金熙恩) | 1985년 01월 10일 | 850110-2***** | 여 | 金海 |

가족사항

| 구분 | 성명 | 출생연월일 | 주민등록번호 | 성별 | 본 |
|----|----------|---------------|---------------|----|----|
| 부 | 김두삼(金斗三) | 1960년 02월 10일 | 600210-1***** | 남 | 金海 |
| 모 | 원혜숙(元惠淑) | 1957년 11월 23일 | 571123-2***** | 여 | 原州 |

위 가족관계증명서(상세)는 가족관계등록부의 가족사항과 불일치함을 증명합니다.

2017년 03월 03일

제주특별자치도 제주시장 고경실

※ 위 증명서는 「가족관계의 등록 등에 관한 법률」 제15조제3항에 따른 등록사항을 원출한 상세증명서입니다.

발급일자 : 16시 25분
발급담당자 : 홍희준
☎ : 064-726-2104
인장인 : 김희은

Figure 7 Family Registration Certificate (KOR)

FAMILY REGISTRATION CERTIFICATE (Detailed)

Legal Domicile : 95 Jongam-dong, Seongbuk-gu Seoul Metropolitan

| Classification | Name | Date of Birth | Korean ID Number | Sex | Family Origin |
|----------------|-------------|------------------|------------------|--------|---------------|
| Self | KIM HEE EUN | January 10, 1985 | 850110-2***** | Female | Gimhae |

Details of Family Relationship

| Classification | Name | Date of Birth | Korean ID Number | Sex | Family Origin |
|----------------|--------------|-------------------|------------------|--------|---------------|
| Father | KIM DOO SAM | February 10, 1960 | 600210-1***** | Male | Gimhae |
| Mother | WON HYE SOOK | November 23, 1957 | 571123-2***** | Female | Wonju |

This is to certify that this Family Registration Certificate(Detailed) fully reflects the information in the original resident register.

March 03, 2017.

The Mayor of Jeju-si Jeju Special Self-Governing Province

※ This is a detailed certificate stating the registration items of Article 15-3 of (Act on the registration etc. of family relationships)

본 출제물은 참고용 영문번역본으로 공증이 필요한 경우는 별도대행기관에서 번역 및 공증을 받아야 합니다.

Figure 8 Family Registration Certificate (ENG)

I would say the family is the first society that people belong to. The family as a group, which seems to be the most natural and instinctive, is formation composed through interaction with society. At this point, I want to re-think and define about society. During my research, I deeply considered the meaning of society and how to study society.

What is society? What is sociology?

According to Wikipedia -

Sociology is the study of social behavior or society, including its origins, development, organization, networks, and institutions. It is a social science that uses various methods of empirical investigation and critical analysis to develop a body of knowledge about social order, disorder, and change.

The word sociology (or "sociologie") is derived from both Latin and Greek origins. The Latin word: socius, "companion"; the suffix -logy, "the study of" from Greek -λογία from λόγος, lógos, "word", "knowledge". It was first coined in 1780 by the French essayist Emmanuel-Joseph Sieyès (1748–1836) in an unpublished manuscript. Sociology was later defined independently by the French philosopher of science, Auguste Comte (1798–1857), in 1838. [7]

'Logie / logy' in French or English contains the meaning of logic and reason, and the word sociology as 'science' means that emotion and empathy should not be included.

However, an author of <Responding Sociology>, 'Jung Soo-Bok' brings an interesting perspective about society and sociology. He criticizes that society is analyzed on theses filled with various kinds of statistical figures and difficult theories that can only be understood by experts based on scientific methodology. Sociology should explain the ultimate meaning of life and helps members of society to find out possibilities of changing their lives in a better way. Instead of 'sociology as science', which focuses on explaining social facts like dealing with inanimate objects logically, he requires 'humanistic sociology', which brings back the humanism, 'Sociology talking actively with people, literature, and arts'. [8]

According to the author, sociology is a study that not only deals with society but also concerns about human lives in society. The study can start from society to human life, but it can also start from people's lives and move on to society. [9]

This point, it rang a bell. I didn't assume that the sociology (or society) could start from an individual life and then expand to society. Micro social actions concrete macro social structures. From my understanding society was considered as a wide range of political, economic and national issues such as refugees, corruption or strikes. Now I can say, it was a fallacy of my thought.

The author mentioned that to look at society, one must try to understand lives of people who have met and experienced with, such as parents, relatives, friends, and colleagues. They are the 'major targets' for studying society. [10] As I agree, they are the people who need to know best and understand best. They are the people who can freely ask questions whenever, and who can easily open their thoughts and share their information about themselves.

'Social studies of human life' developed by 'Jung Soo-Bok', more than anything else, focus on the suffering of social life. The number one of suicide rates in the

world, the increase of inequality and new poverty, the increase of personal social pain due to youth unemployment and retirement, the continuation of sexual harassment and sex discrimination, the increase of daily work stress due to corporate rationalization and restructuring, alcohol addiction, drug addiction, miscommunication and conflicts with family, the increase of divorce...Social studies of human life approach individual persons who are suffering from such problems mentioned above and try to find concrete solutions.

‘Social studies of human life’ consider the three - dimensional history: ‘personal history - family history - social history’. It tells that the personal history becomes the family history and the family history becomes the social history. If so, with my perspective, for studying society, first, the individual life must be observed.

Second, the family history must be studied. Then, bigger frames such as stories of the town, the country, and the world can be understood. In other words, focusing on family relations helps for exploring social relations inside of expanded groups such as schools, companies, local communities and country organizations. [11]

FAMILY REFLECTING SOCIETY IN KOREAN ARTS

The family is an interesting subject for artists. Especially for Korean people who have strong familism, the family is most important existence and purpose for their lives. And so Korean artists visualized their families by their artistic ways. Their works that contain an individual story of the family show not only a personal story but also the social situation of the period.

For example, looking at artwork from the time of the Korean War (1950-1953), I can see a longing for the family and the attachment to the family derived from longing due to the death and the separation caused by the war. The war completely destroyed the family’s daily life and it can be shown through many artworks from the period.

In the 1970s, works focused on Korean families show that traditional familism based on the rural economy was shaking due to rapid modernization and industrialization. Many young farmers moved to the city from the countryside on economic grounds, but unfortunately, they became urban poor workers and marginalized people in the city. Their family issues were raised and therefore some works appeared that subjected the family issues to accuse the contradictions of Korean society.

From the perspective of feminism since the 1980s, the existing patriarchal family system has been criticized and a new family system has been sought, while the family as an institution has begun to be discussed in earnest. Feminists put their view into the work to be opposed to the monolithic family ideology.



Figure 9 Genealogy (1993)

Yun Suknam is a strong female Korean artist emerging in the 1990s. Rather than openly attacking the oppression of women by men or schematically utilizing feminist theory, but with, at first glance, an artless and simple use of space and materials, she intimates quite naturally the position of inequality that women have been placed in. The title, "Jokbo (Genealogy)" refers to the traditional ancestor worship of the Korean peninsula. Family lineage records, made in part to maintain social order, only focus on the male blood line without recognizing wives as family members. The use of wood and a simple technique reminiscent of traditional folk art invites us into a traditional Korean world. The contrast, however, of the young bride and an old woman who has hanged herself, forces us to stop and reconsider contemporary South Korean society and the system of family structure that continues to constrain women. [12]

Cho Young Joo, she listens to the voice of the women who cannot help leaving their homes. The rumor about a friend's mother, the tale about a distantly related aunt, etc. They toiled and moiled to protect their homes. But they couldn't help leaving their homes with their children left behind because they couldn't endure their husbands' violence, and/or affairs. The author sheds new light on the meaning of women and homes in Korean society, through runaways from home of the women who were branded as heartless mothers abandoning their children. [13]



Figure 10 Loss of home (2016)



LEE JUNG-SEOB
(1916-1956)

The consciousness of the family community still operates for the establishment of self-identity for Koreans. One of the artists who showed a sense of the family through paintings is Lee Jung-Seob (1916-1956).



Figure 11 Children in the seashore (1952)

He lived during a turbulent period for Korea, marked first by Japanese colonialism and World War II, and then by the Korean War (1950–53), moving many times over the course of his career. Although his life coincided with the most turbulent period of Korean contemporary history, Lee persisted in living his life and expressing himself as an artist. [14]

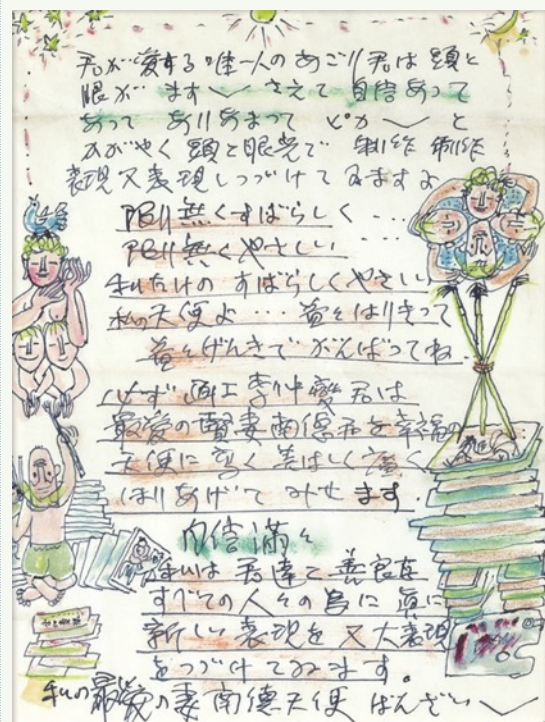


Figure 12 The letter to the wife (1954)

His life itself is a family and he is defined only within the family. His relationship with his mother became very strong after his father's death. He was only four years old. The love he had for his mother was naturally transferred to his Japanese wife 'Agori' after marriage. He couldn't meet his mother again since he moved to South Korea and the subject for his love was moved to his wife. To him, his wife and his children were everything of his life.

The Korean War made him separate from his family. After the war, the children continued to suffer from malnutrition, and his wife also had a hard time with tuberculosis. He wanted to avoid the worst case, so he decided

to send his family to Japanese camps. Unfortunately, the family was torn

apart by the war. From 1952 to 1956, before his death, he sent postcards to his wife in Japan. In his paintings, there are desires to get away from the harsh realities of the family and to be one again forever.

The family was eventually himself. He was always a part of his family, and he could not exist as a separate creature. Thus, the only way that he found himself was being with the family. It is in line with the universal way of self-understanding of the Korean people.

Through his paintings, I could vicariously experience not only the nostalgia for home but also the pain that the society had to suffer from the Korean War at that time. Also, I could read the expression of efforts to overcome the tragedy and catastrophe of my nation. His family images are honestly portrayed depression and despair of one society.



Figure 13 The family and the dove (1956)

Lee shows the most dramatic violence and trauma of the Korean War through his aesthetic medium. Lee, who always missed his family, ended his 40-year-old short life tragically. He spent his final years in bleak solitude, suffering from mental illness and anorexia, and falling into debt after being defrauded of his money. Like so many other artists, he died alone, leaving behind a collection of lonesome, plaintive works.

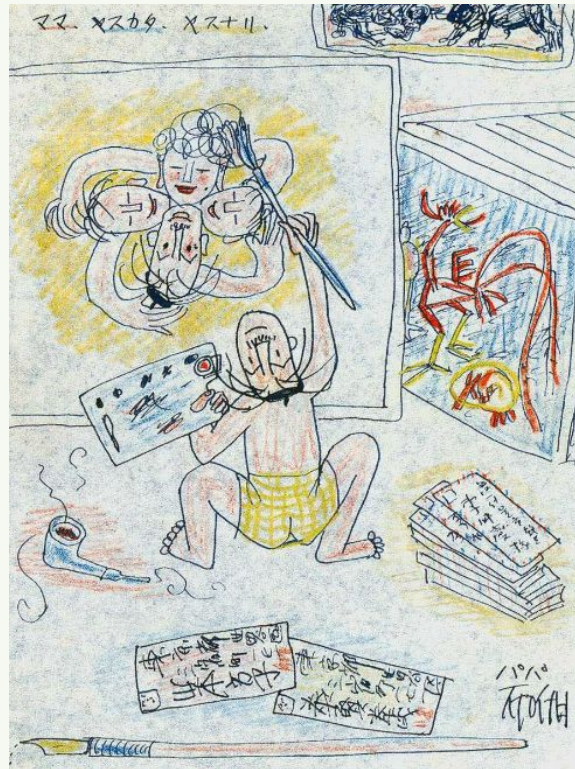


Figure 14 Artist drawing his family (1953)

Like the artworks I have mentioned, all artworks are built from the deepest self-experience of the artists. Works are developed from self-criticism and self-reflection that look into the roots of pain, hurt, memory, shame, and inferiority. Artists take their own personal experiences as a resource to vividly understand the other's experiences. Then the hidden personal stories of the artists are come out and transformed as artworks to share with the others. They finally become common stories, not personal stories anymore.

AS AN ARTIST IN SOCIETY

How about my position as an artist? Where am I in society as an artist? How do I talk about society as an artist? Like other artists do I try to visualize society I live in?

It is still too heavy and huge to take 'society' as a subject for my work. But if I try to talk about society through individual stories of people around me, I believe that my work will be much more authentic and it will spontaneously imply my social aspect as a bigger frame.

The first step for artworks that reflect society is putting efforts to observe and understand lives of the family, the friends, and people who are always around. From studying the basis of understanding the small unit society that I belong to (the family), if I enter into the stage of understanding and studying the bigger society that I have felt a long distance (the country), gradually I will be able to reflect more expanded societies (the world).

In other words, I will be an artist who concerns 'art and society' by looking into individual lives and their families that are fundamental roots of society, as I trust that society cannot be defined without listening to individual stories.

- WORKING METHODS -

(In texts below I consider my graduation project as a representative work but these methods can be applied for my entire works.)

1) BEING IN THE SPACE

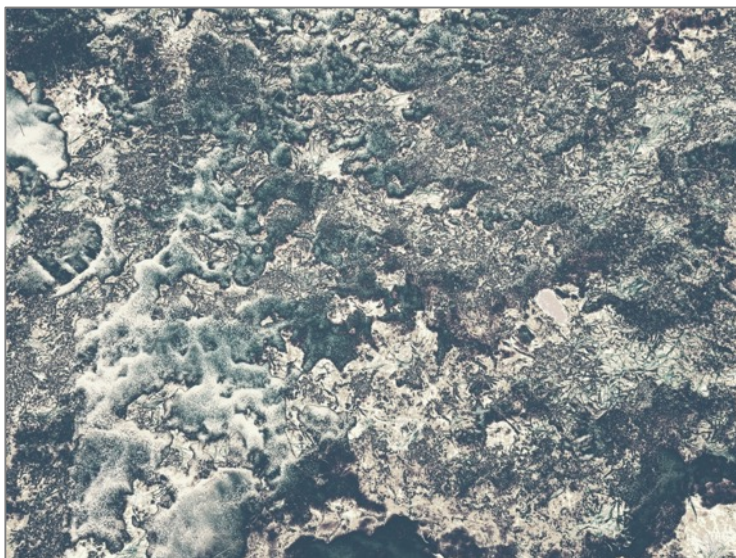


Figure 15 Beyond the snow (2016)

When aesthetic idea generates meanings or senses through a specific interaction between space and works of art, it is called site-specific art. It questions the fundamental level of modernism art, which depends on spaces in museum or gallery. It highlights the real sites, not empty white walls.

Therefore, it involves places, which are totally not art-related such as natural landscapes, ordinary life places so it presents infinite and various sites.

As a good example of 'being in the space', I want to show a photography that I made while I stayed in Iceland. '*Beyond the snow (2016)*' figure 15 is a picture of snow on the grass that I discovered in somebody's yard. At that time, I observed snow, water, ice as it was everywhere around me. Then, I found an interesting shape that was slightly covering the grass on the ground. I couldn't imagine that this visual would appear to me if I was not in the space; Iceland, more precisely 'Skagaströnd'.

Another example, '*Skagaströnd (2016)*' figure 16 is a photo of a town I lived. I walked and looked around in the town just to enjoy, not for work. All of the sudden, I wanted to catch, in one frame, two beautiful magnificent shots; a huge mountain in front of me and the field I was standing on. So I hold an exposure button of my camera to grab two different scenes within one frame. I believe that such spontaneous work method can bring strong outcome and it can happen not necessarily with planning but necessarily being in the space.



Figure 16 *Skagaströnd (2016)*

For my works, as I want to listen to stories about the family, work process of site-specific art is necessary. To do site-specific art, being in the space is the only way of working. Being in the space (in this case, a village in Jeju Island) will serve me right because it is not only a chosen space but also it still is a place where I can finish and exhibit my works. Additionally, this space is a profound source of my realistic experience. Moreover, I intentionally choose the nomadic way in my creative process because I wish to take an active role when I live in the space. In this process, by the repetition of my active speculation, I can achieve an intimate relationship with space.



Figure 17 Samdal-1li, as a part of the community

To collect stories about families, 'being in the space' could mean 'being with the people(storytellers)'. To listen to their stories, it is important to be a part of their lives (at least for a month) so I must approach them as close as possible to the storytellers. I would like to bring examples of my previous works. When I made a video work 'Samdal-1li, remember differently', I stayed in a town called 'Samdal-1li' for 3 months and partly participated in the community's events such as senior association meetings and women association meetings. In addition, I helped the locals individually by working in mandarin farms and tomato farms.

Moreover, I attended dance classes and danced with elderly women twice per week ^{figure 17}.

As a result, I was able to become a part of the community even though it was not for a long time and I could establish a relationship with them. Because of this, I could get chances to visit the locals' home and listen to their family stories, which became a big foundation for making the video work ^{figure 18}.



Figure 18 Samdal-1li, remember differently (2014)

2) OBSERVING AND INTERVIEWING

This can be understood in the same context as above. To collect stories, I have to watch, observe, talk, meet, and listen to people who have formed their own cultures (locals) and also who have tried to adopt the culture (newcomers). In other words, I involve extremely particular trails in my work and show how the observing targets become the way they are now in that specific place. At the end, I will transfer the space to where everyone can share with each other.

In the broader concept, I intend to approach to enfolding cultural landscapes and local knowledge of alternative and transnational cultural performativity with the aim of rethinking our and the other's roles, values, norms, rituals, mythologies, media practices in the age of digital modernity. Therefore, I should observe (not done yet) the people not only as an artist and but also as a culture explorer.

I want to explain about my experience on choosing this working method.

2016, Iceland, I had interviews with locals about memories of their dead family members. This question could be sensitive and private. It could be rude to ask about this kind of personal question.

However, like the locals in Samdal-1li (Jeju Island), the locals in Skagaströnd (Iceland) were friendly and welcomed me so much when I came to their house to have interviews about their family members who are passed away. I expected to make the interview



with them for max.30 minutes

Figure 19 Interview of an inhabitant in Skagaströnd (2016)

but the conversation went well with a lot of laughing so each interview lasted at least for 2 hours. One of the locals even offered me to have the second interview at his parents' house that keeps a lot of his childhood memories figure 19. So apparently, people were happy to show their home that keeps their memories, their parents' memories and their children's' memories.

Constantly, I choose observing and interviewing as my work methods. Like the past projects, I will keep taking the method 'observing and interviewing' to dive into stories about the family. When I use the method, I have an important principle to follow -

I will not interview people just as an interviewer or a journalist. In anthropological perspective, I will be a part of them and interview them by having a conversation, a talk or in any other communicable ways. So It will be more like sharing stories, sharing moments instead of one directorial questioning. Answers from people can be not only linguistic but also in visual language as I am collecting stories by visual anthropological approach.

Through the working method, I aim to cross the border of science with the creative methods of Visual Anthropology that will enable me to become not only a documenter and interpreter of culture, but a producer of culture, of new cultural aspects.

3) SEARCHING FOR ARTISTIC MATERIAL BY SUBJECTIVE MAPPING

Cartography is the science or practice of drawing maps. Before cartography became a science (during the Renaissance), mapmaking and landscape paintings were put in the same category. There was no clear distinction between cartographers and painters since the products (drawings, paintings, mosaics) were all seen as 'pictura'; artistic representations of our reality/world. Both 'painters and cartographers' (or in this case, artists) were dealing with the same

issue: how to put 3d shapes and real life observation on a flat surface. So cartography was an art in itself, which is visible from the drawings and decorations in old maps.

During the Renaissance, there was a close relation in the development of rectangular grid coordination (that started 'cartography') and the linear perspective to create depth in 2D art. From then on cartography became a science, especially during the development of satellites and GPS etc., so that cartography and art separated in a way. Now, contemporary artists try to go beyond the science of cartography and combine it with art again with their idiosyncratic perspective to see the world, which is **subjective mapping**. [15]

For my research, I use the mapping method that is a tool of cartography. I won't make a map of the world to give geographical information such as the traditional mapping. With my subjective aspect, I map the houses, where the genuine lives happen. With the individual life shape in the house, the subjective map would be a philosophical and playful view portrayed on culture throughout a person's life.

[Subjective mapping example - Printing floor in front of the house]



Figure 20 House no 383 Dukpyeong-ro, Jeju (2017)



Figure 21 House no 389 Dukpyeong-ro, Jeju (2017)



Figure 22
House no 341
Dukpyeong-ro, Jeju
(2017)

Practically, as I have made a collection of drawings of houses in Skagaströnd, Iceland, I continue collecting visuals of houses in the town. I consider how to transform the physical objects into my small drawings and what parts of the objects I should focus on. In other words, I will deeply think about what to visualize; for example, it can be the entire house of front view or a small piece that can represent the entire house. While I do mapping the houses, I believe that I discover interesting materials that can be parts of my final work.

One of the examples about searching and finding material is what I have done in Jeju Island in Apr 2016 for my exhibition ^{figure 23}. I had an exhibition about my works from Iceland. I have many drawings, paintings, photos and videos that I created in Iceland. To present my works in Jeju, as an artist, I had to find the right material to frame and display them. So in Jeju, I spent a lot of time to consider what to use as a physical frame of my works. In addition, as the location that I show my works from Iceland is Jeju Island, I wanted to connect these two countries in somehow. Therefore, I consider finding the frame materials, which can imply Jeju Island that my work from Iceland can be attached on. Instead of buying materials from an art shop, I decided to look around surroundings and finally found some abandoned wood pieces. As I have drawings of houses of Iceland, it is an interesting combination of the woods of a Jeju house and drawings of I Icelandic house.

I believe that this artistic working method will always give me a chance to observe houses and families more closely. Also, it will train me to look around widely and pick up objects promptly for my works.



Figure 23 Drawings from Iceland on the piece of wooden floor of a Jeju house (2016)

- ATTITUDE -

As an artist, I want to talk about a society that family belongs, by creating works that visualize stories of individuals as well as the family. Researching 'family' is the most fundamental study of culture and society especially when the research can be done in different cultures and can be compared to each other. Therefore, again 'family' is the main resource to study society for me and it is a theme that can cover my overall works in the past, the present and the future.

*We were strangers when we were born, and we were newcomers to this world.
The newcomers were embraced by a family, embraced by a society and
furthermore, embraced by a country. Then, we became locals, not strangers
anymore. People should remember that we were all strangers, and
whenever, we could still become strangers again.
– on Graduation Strategy by Hean Kim*

As an artist who reflects society, I endlessly ask the question of how to live and what kind of society I am trying to orient by comprehending myself, my family, various lives of people around me and more deeply understanding the complex world. Namely, beginning from reflection in my own life, I will have to cultivate my ability to deeply understand the others in social context.

I will constantly pursue asking but there will be no answer. There will be only a process of pursuit. Through artistic works that reflect society, I will not be able

to present any completed scientific truth, ideological claim or moral principle, but it will stimulate a sense of social empathy that can be my story and also our story.

An artist is a man who is more sensitive to others' emotions and feelings of compassion than any others. Through that mind, the artist feels pain and joy together and expresses the feeling in the work. As an artist sharing the feelings of others, I must observe the everyday life of my fellow human beings and take a way to sympathize with their lives once more. I should understand and interpret people's emotions with my heart sincerely. For such a sympathetic society, I will look at the family and reinterpret society with artistic points of view. Through my works, I hope that the audience is able to look into the lives of others who have similar stories to their lives and they can approach others in a friendly way. As an artist, I have to lead the audience to look at their surroundings and the society they live in with new perspectives. Also through my works, I must help them to have dreams of better life.

My intervention will bring a chance to think about the original meaning of community; home and home, living together.

We all want to have a better home.

– on Graduation Strategy by Hean Kim

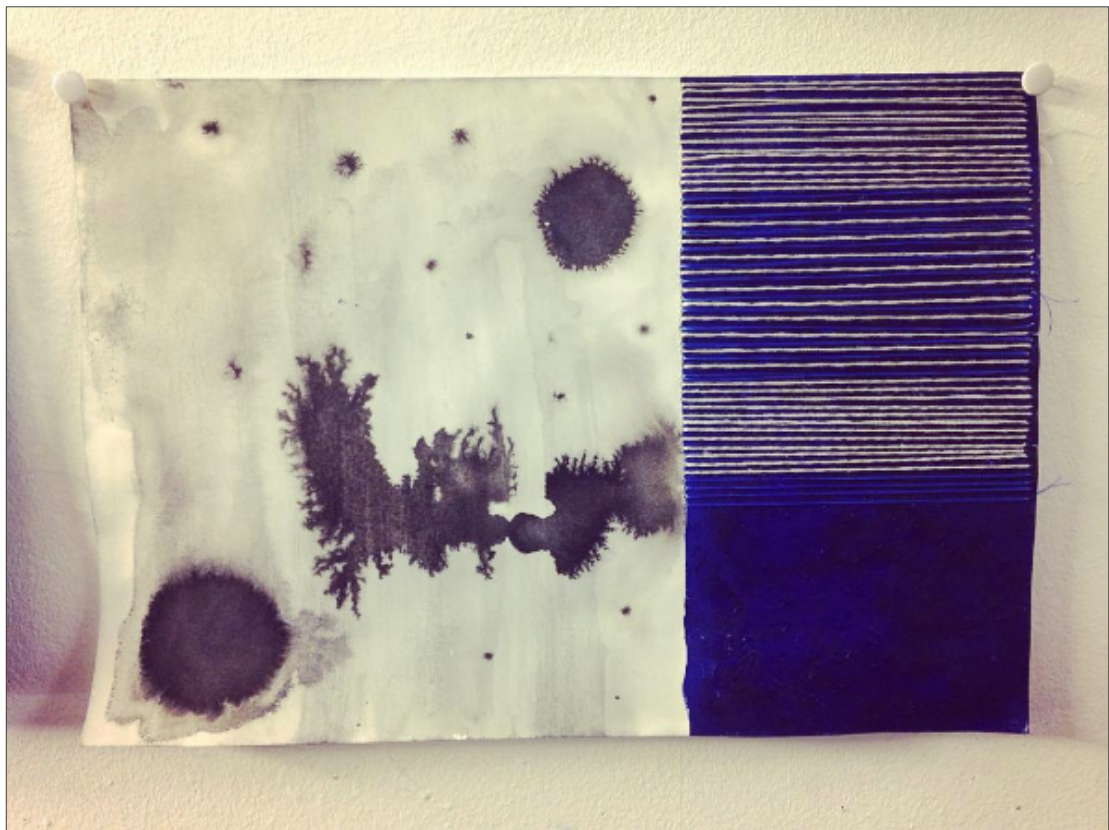


Figure 24 Untitled (2016)

*I was just one cell, between tens of thousands of cells floating in the universe.
I could just disappear in space, like tens of thousands of dying stars.
But I have become a life that can meet the world,
by my mother, who cut her cradle to let me appear.*

APPENDIX -

'The socks' is a piece of my writing which is a good example to represent my position as an artist and it shows how I look at society by looking at family. This story is based on my family and I believe that it reflects society quite clearly.

Photos on this document are from my experiment in Maastricht to see how people react on random socks on the street. (placed in Markt, Vrijthof and on Capucijnenstraat)

THE SOCKS



My father becomes socks.

When he becomes socks at home, I feel lucky because I don't have to spend all day to search for him. But most of the time, He becomes socks outside - on a street, at a train station, in a park. When I am still lucky, even in a public space, I can find him in a few minutes.



One day, I found him when I just got off from a bus. As a form of socks, he was lying down on a bench of the bus station, luckily. But when God hates me, it takes some days to find him. Once, he became socks in a huge square that people protest at. There were at least 5,000 people and it was

impossible to look down on the ground to search for him. I couldn't escape from being squeezed by smelly grumpy people. So I had to wait for the end of the protest to find *the socks*. It continued for 8 days. On the last day of the protest, when I was going out to find *the socks* again, my father came back home, as a figure of my father, like nothing happened before.

The socks (originally my father) are not something particular. I think every man has at least one of them. These are just normal cotton-white socks that are visible above the ankle. (Well, to be honest, it's not white anymore, it's more like gray / brown-ish as it was laid down on the street many times.) The remarkable

part of *the socks* is that there is a huge hole on the big toe of the right sock. It is not easy to notice a difference between *the socks* and the others' but I can see the difference. The hole has a quite interesting shape. It's neither a circle nor triangle. It has a unique shape between circle and triangle. You can imagine a shape of a snowman with a triangle body. That's it. Anyway, I have seen *the socks* since I was 6. (I am 16 years old now.) For 10 years, the hole was there without any damage.



Most of the time, when my father becomes socks, nobody cares. People don't even notice that there are socks on their path. So people step on them without notice. *The socks* are just laid down on the street for hours until *the socks* become my father again. Sometimes a street cleaner takes *the socks* as rubbish. So I find them in a trash bin between other garbage. In this case, I really don't want to pick them up because I feel disgusting to dig into trashes in the dump. But I have to.

When I was 9, I noticed that people don't like *the socks* (originally my father). When I came back from school, I saw a policeman talking to my father. The police said that neighbors complained about that my father becomes socks in the public. He said that it's UNHEALTHY to see *the socks*. My father just looked at the ground with saying nothing to the police. However, the neighbors never come to my father to complain. Ironically, the neighbors still smile to my father and me even though the smile is quite artificial. They still don't say anything to us but the policeman still comes to my father almost every month.



I know that my father is very popular for dogs when he is socks. One day, I was looking for the socks in a park. It was in summer so I was sweating a lot and very

exhausted. I was about to head to home, as I couldn't find him for an hour. At that time, I saw a dog in the corner holding *the socks* in his mouth and shaking his head crazily. As long as I tried to grab the socks, the dog stepped away from me and barked like a dog. I saw my father was getting wet in the mouth of the greedy dog.

Homeless people also love my father as *the socks*. One day I found my father (as a form of *the socks*) in front of a train station. A homeless guy was trying to wear the socks. I ran to the guy and stopped him. I couldn't let the guy put his dirty foot on my father. I yelled at him not to touch *the socks* and tried to take the socks. He said *the socks* are his. At that very moment, I wished *the socks* (my father) belonged to him. I regret the thought now though.

I shouted at him. "No, this is not yours. I have to take him with me. I have to!" I almost cried and I was scared. I pulled *the socks* and he pulled *the socks* as well. I was afraid that *the socks* would pull apart. Fortunately, I had bigger power than he had. As soon as I pulled more, he missed *the socks*. Finally, I got them. I still don't know where I got the energy from but I was strong enough to save my father.



However, I'm not always able to save my father.

One day, after school, I was on the way home with friends. I saw that my father became *the socks*. I knew that I had to pick them up but I didn't. I couldn't. I was embarrassed. I just ignored and walked away from him with friends. They probably didn't even notice that there were *the socks* on the street. But I was so nervous if one of my friends would see them. I hated him at that moment. I hated that he became socks, especially near my school. Why did it have to be near my school? There are many other places, but why here? A few hours Later, I came back but he was not there anymore.

My father and I have never talked about his change of *the socks*. He always says only one word “sorry” without any explanation or excuse, he says only “sorry.” I wanted him to say something more. Not necessarily saying. I want him to express his feeling. Angry, sad, or whatsoever. But he never shows his emotion. He says only sorry. Then, I really don’t know what to say. So I don’t say anything.

He was not always like that though. When I was young (maybe until 6, I think), he used to be such a passionate sales-man. He worked for a company for more than 40 years. He got prizes 28 times as the best sales-man of the year. He sold a car almost every day. I believe that everyone in my town who has a car bought it from my father. He was enthusiastic about his work and proud of himself. Besides that, my favorite part of him was that every Friday, he came back home

with fried-chicken for me. Every Friday! From the morning, I was already so excited and looked forward to seeing him entering the house after his work. Sadly, it continued only until the time before he becomes *the socks*. I remember the first day he became *the socks*. It was the day he was retired. (The company chose the word “golden retirement” but it was a firing for old people.) So I guessed that he becomes *the socks* because he has no energy left anymore. He spent all the energy to sell cars.



There was an occasion that changed my mind to see *the socks* (or my father.) Last year, I went to an art museum for a school excursion. Passing through the huge arch- shaped door and the narrow long hallway, there was the main hall and several pieces of artworks were located in the huge white empty hall. A director of the museum, a skinny-tall guy with a gray suit, which seemed quite big for him, gave us a museum tour. He said all of the works in the main hall are the best art works in the twentieth century.

I saw my father there. In the center of the hall, I found *the socks* that were locked in a glass cube. First, I was not sure if it's my father because it looked very different. It's still gray / brown-ish but it was shiny. So I didn't notice that it's *the socks*, which is my father. When I looked it again, yes I recognized the hole of the right sock, the unique shape of the hole. That was my father.

“What are you doing here, Dad?” I whispered to him but of course, he didn't respond. The skinny man who introduced himself as a director of the museum (I forgot to mention that he's bald) said that *the socks* are representative of contemporary art that reflects high-mass consumption age. He was passionate to explain about *the socks*. I didn't understand what he's talking about my father but at that moment, I was quite sure that *the socks* are my father and I have to save him.

I thought that maybe I should spend some time to find a good solution to save him but the plan got changed when I heard what the director said, “You guys are

lucky to see this exhibition today. Tomorrow, these artworks will be sent to exhibit in New York."

'Today is only the day.'

I know. Sometimes I want to get rid of suffering having my father as *the socks*, but I can't just ignore and give him up. I looked around to find something to break the glass cube. Fortunately, there was a shiny brick next to the glass cube. A brick was enough to break the glass. I looked at the people. It seemed like everyone is focusing on what the director was saying. 2 security guys were there next to the exit. But I believed I have hidden power that can let me go through the securities, as I have many experiences of fighting with homeless people.

When people were leaving the socks to move to another one, I grabbed the brick and just broke the glass. With the sound of breaking glass, everyone just got frozen and looked at the broken glass. In the frozen few seconds, I caught my father and just ran toward the exit. While I ran, I saw people's face. It was like a slow motion and I was the only one person in the real time.

The director's face was saying "oh my SOCKS!"

The teacher's face was saying, "What can I tell my boss?"

My classmate's face was saying, "Why socks?"

When I was running out of the museum, I had only one sentence in my mind- 'I will sew the socks today.'

My father,
He still becomes socks.



(I recently heard that the glass cube was tempered glass so it was not supposed to be broken by a brick. But the brick was more special, because the surface was formed by the diamond that can break glass easily. Apparently, the diamond brick was a new artwork of a famous artist, Damien, Damien, Damien,,, Damien something. I still don't know who it is though)

- The End -

AFTERWARD

June.

It has been about 3 months since my previous position paper was delivered. During the 3 months, I have considered about my career after graduation. I have contemplated about how to be ready to face the real world, especially with the artist's attitude that I mentioned above.

I made various attempts for the near future during the 3 months, and, as a result, I have some positive responses. I would like to talk about future plans that will lead me to improve more as an artist, who reflects society by telling stories about family.

1) GRADUATION WORK <GREETINGS>

In my research of 3rd year, particularly, during writing my position paper, I became more and more determined to talk about family as my theme. Starting from 12 years of my residential experience in various countries that made me separate from my family, I have particularly thought about family member that is away from its own family.

For some people, especially for Asian, family is most important existence and purpose for their lives. They even endure the poignancy of parting and separation from the family. Although being separate from a family is not easy for everyone, it is quite common in our surroundings. For example, a mother who sent her daughter to study abroad, a father who left the family for a job and moved to another city, the people who immigrated abroad to make more money, and the refugees who had to leave their country for a better life. To make the family happy, they chose to leave their family for a while.

For those separate family members, what could be the most useful medium to bind them and to keep their relationship?

Telephone. The essential function of telephone is to deliver interactive and interpersonal communication that allows two individuals apart from each other to make linguistic contacts. Psychologically, telephonic contact has a 'near but far' character. It can be as intense as face-to-face interaction, and it can create a 'psychological neighborhood' for people who are scattered over a wide area (Aronson 1971). So the telephone became an important medium for people who are apart from each other. Especially in family, the telephone works importantly to strengthen relationship between different generation, as it is easy to use even for elderly people or children who don't read or write. Therefore, telephonic communication is not only a simple means of communication, but also a link to keep the relationship in the family life. It is the indispensable medium that binds separate family members together.

Once I found out that telephone is the important medium for family, I observed people when they talked to their family on the phone. The conversation on the phone is individual, but eventually, they asked each other's regards.

After looking them closely, I discovered that the first word on the phone, in any conversation in any language, was 'how are you'. 'How are you', it could be a formal and general greeting, but this common sentence 'how are you' can be the greeting that those separate family members want to hear most from each other. Therefore, I decided to take greetings as my subject for my graduation work.

During preparation of this work, I found 'family' once more as The fundamental common ground between all living beings. Sharing emotion and longing for family, I want to emphasize that we are not so different from each other, we are all human beings that have a primal common ground; family.



Concept Visualization <Greetings>

(Please check more details on my presentation.)

2) PILOTENKUECHE, ARTIST RESIDENCY IN JULY – SEP IN LEIPZIG

Artist residency is the best opportunity to take artistic position clearly. Luckily, I am selected as an artist to work in July – Sep at 'PILOTENKUECHE' that supports artists and is an international artist-run residence with an art program based in Leipzig, Germany. Hidden in an old romantic factory, the independent project is organized by artists for artists. The team operates with a trans-disciplinary



Artist Talks at Pilotenkueche

background between art, theory & diverse sciences. The goal is to provide artists with a base to work from, and acts as a conduit to the local art scene.

Their concept strives to create a communal space for experimental collaboration and discourse between participants, as well as with the greater Leipzig community.

I believe that I will have a chance to meet locals as well as migrants and refugees in Leipzig, which means, I will get great experience to look at families from different cultures, with different situations, but in one specific location (Leipzig).

To collect inputs and produce my work, I will take my working methods mentioned above. During Living in Leipzig (BEING IN THE SPACE), I will interact with residents and study their culture (OBSERVING AND INTERVIEWING). In addition, I will look into surroundings to find material in Leipzig that can represent the culture mostly for my final work (SEARCHING FOR ARTISTIC MATERIAL BY SUBJECTIVE MAPPING).

I don't have a detailed project plan yet, but I believe that I will continue researching on family, like I have done in Iceland and Jeju Island. In the end of artist residency in Leipzig, I assure that my work about family will become more global and it can trigger to reconsider international issues; conflicts between locals and newcomers (refugees, migrants, foreign students...) to embrace global society by seeing, hearing and feeling each others family, and expansively, by becoming each other's family, the fundamental common ground between all living beings.



Open Studio at Pilotenkueche

3) SHORT FILM <THE SOCKS>

The story of <The Socks> will be produced as a short film in next spring. Luckily, last May, <The Socks> scenario has been selected for grants from Shin Young Kyun Arts & Culture Foundation in Seoul. I will be a writer, director, producer, and editor for <The Socks>.



Grant Certificate

2017,

I have a new boy friend.
To put it plainly, I am not sure, for how long more this relationship will continue,
but it is going well now.

I still haven't seen my father for more than five months,
but I talk to him on the phone.
I still avoid phone-calls from my mom,
but I spend time with her when I am back at home.
I still do not even remember when I had a conversation with my brother,
but I miss him.

FIGURE

- figure 1. Yonhap/AFP/Getty Images, North Korea executes Kim Jong-un's uncle as 'traitor', (2013), Photography
- figure 2. Iampeter, the daughter playing on the beach (2017), Photography
- figure 3. Kim Hyung Sun, Woman divers in Jeju (2015), Photography
- figure 4. The Asia Pacific Journal, Child survivors made homeless by Jeju incident (1948), Photography
- figure 5. www.ilj.co.kr, Gate of traditional juju houses (2010), Photography
- figure 6. Hean Kim, The family picture (2017), Painting
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