

# 빛이 되다

Becomes LIGHT

LE BIENNALE DI VENEZIA 2015

**PERSONAL STRUCTURES**

LEE Lee Nam



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빛이 되다 Becomes LIGHT

LEE Lee Nam PERSONAL STRUCTURES PALAZZO BEMBO & MORA

LEE LEE NAM STUDIO 

죽음을 넘어 빛이 되다

Beyond Death Becomes Light

# a rtist statement

## 빛이 되다

이 이 남

메스미디어에 매일 등장하는 분쟁과 테러, 환경문제, 자아의 정체성, 소외 층의 사회문제 등의 근본원인은 무엇일까? 이는 힘의 논리와 시스템의 폭력에 의해 생긴 트라우마에서 비롯된 것으로 여겨진다. 현대 사회는 개인의 트라우마, 집단의 트라우마, 국가의 트라우마 등을 안고 달리는 폭주기관차 같다. 시스템이라는 레일 위를 언제 탈선할지 모르는 기관차와 같다.

트라우마를 겪는 인간, 집단은 2가지를 대안을 선택했다. 하나는 '시스템의 저항'들은 '이미지의 복제와 생산'이다. 인간의 욕망의 결핍으로 탄생 된 시스템은 오히려 칼이 되어 인간은 자승자박의 형국에 놓여 있으며, 자신을 위로하기 위해 만든 무수한 이미지들은 허상이라는 빛에 둘러쌓여 진실을 잃고 방황하는 존재가 되어 버렸다. 과연 폐를 지어 시스템에 저항하는 몸짓과 이미지들이 내면의 트라우마를 치유할 수 있을까?

우리는 불안감과 트라우마를 완벽히 제거하기 위해서는 결국 자아를 죽음(트라우마와 직면) 이라는 선반 위에 올려세워야 한다는 결론에 도달하지만 직면하는 고통을 감내하기에 무력함을 느낀다.

트라우마를 마주하지 못하고 주변을 배회하는 인간에게 필요한 것은 무엇인가?

그것은 진실이다.

진실은 마주할 수 있는 힘을 부여한다.

작품을 통해 허상과 허구의 빛에 길들여진 인간과 사회가 온전한 존재로 거듭나는 희망을 담아보고자 한다.

# artist statement

## Becomes Light

Lee leenam

What are the basic causes of terrorism, disputes, environmental threats, identity crisis, and the social issues of the underprivileged that are flooding the mass media on a daily basis? The reason may lie in the logic of force and the trauma brought on by the system's violence. Modern society is like a runaway train, carrying individual, communal, and societal trauma, ready to derail at any moment from its system of tracks.

Trauma stricken individuals and communities have sought two kinds of relief: (1) resistance to the system, and (2) the duplication and reproduction of images. Consequently, we find ourselves caught in our own trap – a system created by an absence or a lack of desire. We have become wanderers bereft of truth, surrounded by light that project a myriad of mirages manifested by our constant endeavor to comfort the inner self.

Indeed, will protesting in droves against the system relieve the symptoms of our trauma?

We arrive at the conclusion that in order to completely rid ourselves of anxiety and the sting of trauma, our self must be put to death; however, we feel powerless in the face of a trauma.

What is needed for humans who wander around the surroundings, unable to endure the hardships of trauma?

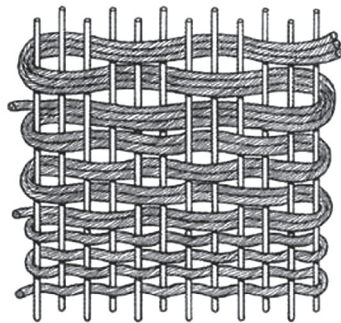
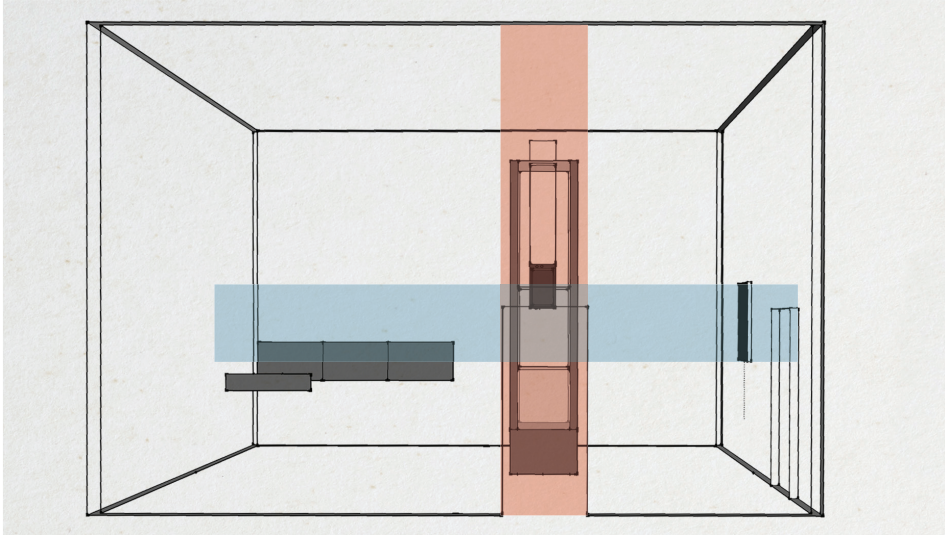
It is the truth.

Truth gives us the power to confront.

This is the artist's journey into wholeness, free from the false light of illusion so deeply embedded in our human experience.



# artist statement



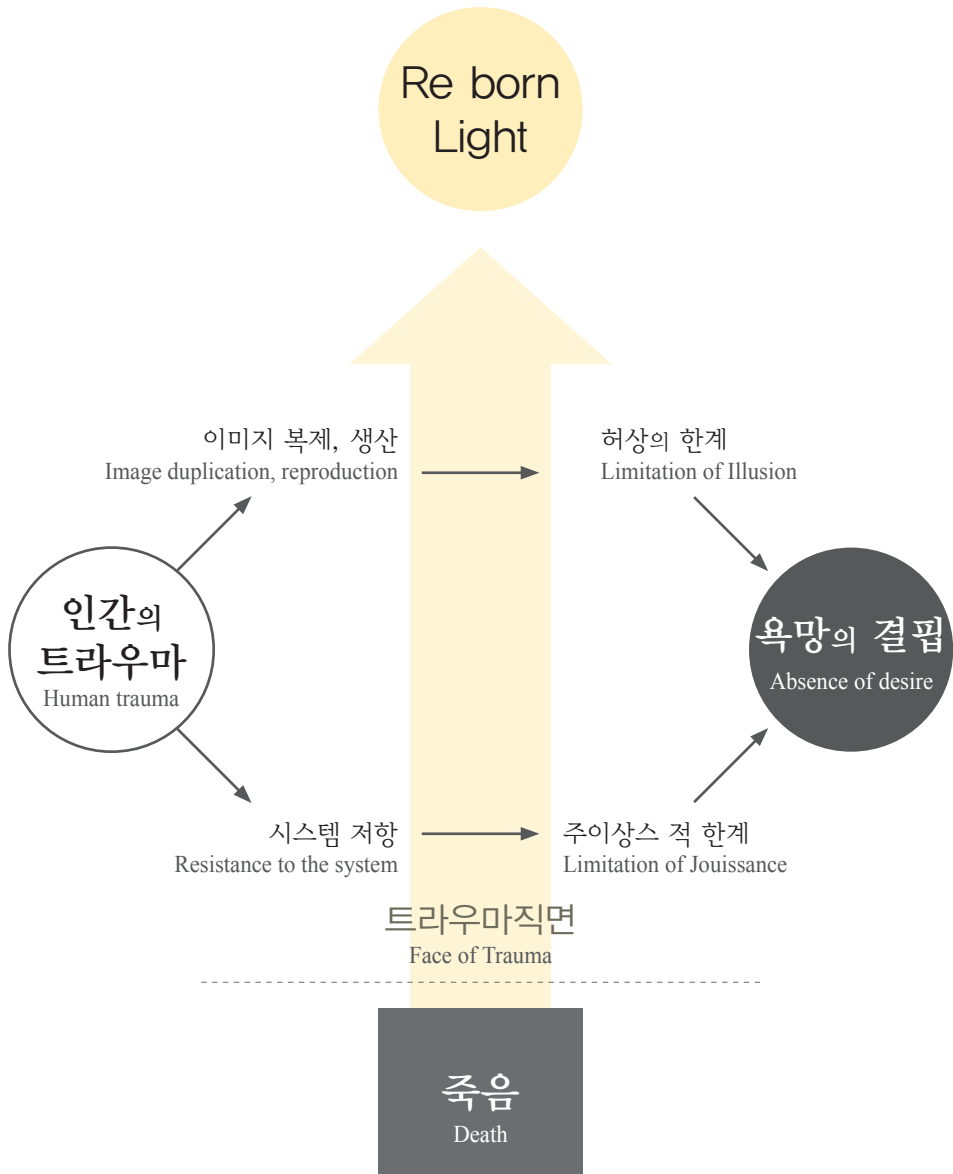
## a rtist statement

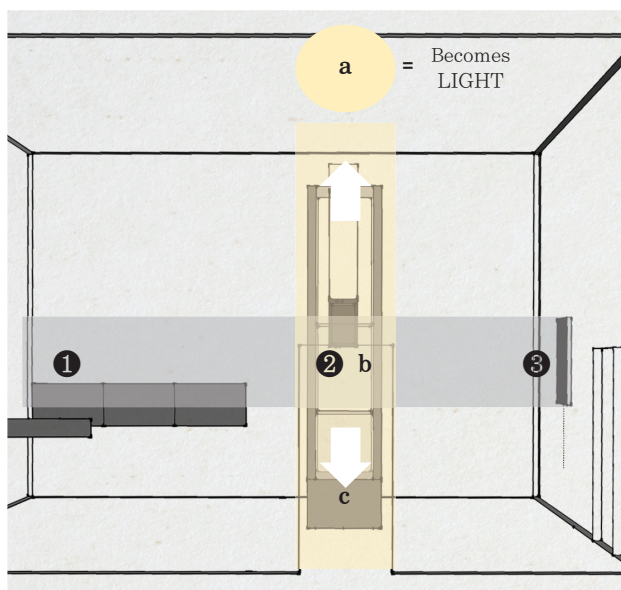
우리의 무의식의 세계는 마치 씨실과 날실의 엮임 같다.

인간의 자아에 대한 욕망은 씨실의 신축성 같으며 날실 같은 견고한 시스템, 제도 같다.  
우리 스스로는 씨실을 자를 수도 날실을 끊을 수도 없다.

**Our subconscious world resembles the weaving  
of warp and weft yarns.**

Our desire for selfhood takes on both the flexibility of the weft and the rigid system of the warp yarns.  
We cannot cut off the warp or the weft on our own.





① ② ③ 수평적 시선은 시스템, 제도권의 구속과 억압으로 인해 겪은 상처와 트라우마가 회복되지 못한 상태를 표현하고있다.

② b 의 상태는 우리의 현실이며 자화상이다. 멀리 보이는 산수화③은 트라우마를 극복하고자 하는 심리상태를 표현하지만 현실은 시스템과 제도에 갇혀있는 모습이다. 인간의 나약함과 불안한 시스템을 표현하고 있다.

c~b 수직적 구도는 수평적 구도에서 벗어나 욕망이 실현되는 새로운 시각이다.

The ① ② ③ horizontal viewpoint illustrates the unhealed wounds and trauma from the restriction and oppression of the system.

The state of ② b represents a self-portrait of our reality. The faraway landscape painting ③ conveys our desire to overcome trauma; but in reality, we are locked in the system. This illustrates human fragility and unstable system.

The vertical composition c~b sheds a new light on the present state offering a chance of redemption.

## 혼혈하는 지구

윤재갑 하오 아트 뮤지엄 관장

처음으로 이 작품을 봤을 때 문득 뇌리에 떠오른 단어가 '혼혈하는 지구'였습니다. 작가는 분명 다른 제목을 말해줬지만 제 머릿속에서는 '혼혈하는 지구'로 부르자고 이미 결정해버렸습니다. 일종의 별명인 셈입니다. 분명히 어느 책에선가 읽은 기억이 납니다. 이반 일리치(Ivan Illich)의 책이었을 겁니다. 그런데 집에 돌아와서 인터넷을 뒤져 보았지만 어디에서도 이 단어를 찾아볼 수 없었습니다.

지금의 우리 인류는 역사상 가장 타락한 자본주의의 내부에 살며 번성하고 있습니다. 시공을 초월해 네트워크를 가능케 하는 디지털 기술은 전 지구를 하나의 커뮤니티로 묶어버렸고, 전 세계를 하나의 시장으로 통합해가고 있습니다. 삶의 모든 영역이 시장 논리에 편입되었고, 삶의 모든 의미는 화폐가치로 환원되었습니다. 당신과 내가 싸우지 않고 공유할 수 있는 공공의 가치는 날이 갈수록 협소해졌고, 관계는 늘 계약에 의해 움직이고, 타인에 대한 배려는 서비스 수준을 넘지 못하고 있습니다.

폴 길딩(Paul Gilding)의 말처럼 어느덧 지구는 우리 인간들로, 우리가 만든 물건들로, 우리가 버린 쓰레기로, 그리고 우리들의 욕망들로 가득 찼습니다. 시인 박노해의 슬픔처럼 '이 풍요로운 가난의 시대'에 이쪽 동네는 영양실조로 죽어가고 다른 동네의 쓰레기통은 차고 넘칩니다. 분배의 실패는 파괴적 풍요를 낳았습니다. 오늘날 우리들의 평균적인 삶은 지구화니 세계화니 하는 말들을 떠올리지 않고도 이러한 전 지구적인 것과 연관되어 있습니다. 디지털과 신자유주의의 만남으로 만들어진, 날이 갈수록 확대 재생산되는 우리 시대의 암울한 단면입니다.

제가 '혼혈하는 지구'라고 별명을 붙인 이이남의 작업도 이와 무관하지 않다고 생각합니다. 그의 작업은 전통과 현대, 인간과 자연, 동양과 서양, 아날로그와 디지털, 신자유주의와 디지털의 혼혈을 넘어서서, 그 혼혈로 인해 만들어진 세상의 끝자락과 마주하고 있습니다. 그곳은 자본과 기술로 단순히 환원되어서는 결코 안 되는 삶에 대한 성찰이며, 현실과 대립하는 인간의 저항과 탈주가 시작되는 곳입니다. 시장의 비효율성과 인간의 비합리성을 성찰하는 불편하고 고통스러운 체험입니다. '혼혈하는 지구'는 저에게 진통제이면서 동시에 자극제입니다. 그래서 제가 그의 많은 작업 중에서도 이 작품을 유독 좋아하는 것 같습니다.

## Crossbreeding Earth

**Yun Cheagab** Director, HOW Art Museum

When I first came across this artwork, words that immediately came to my mind were ‘Crossbreeding Earth.’ The artist clearly told me another title of his work, but I have already decided in my head to call it Crossbreeding Earth. It is sort of a moniker. I certainly remember reading it in a book. It was probably from a work of Ivan Illich. But when I returned home and searched extensively over the Internet, the words were nowhere to be found.

Humanity today lives and thrives inside the most degenerate capitalism in history. The digital technology that transcends time and space and making networking possible has tied the earth into a single community, and is merging the whole world into a single market. Every aspect of life is intertwined with market logic, and every meaning of life has been reduced to some monetary value. Public values that you and I can share without a fight is contracting every day, relationships are always driven by contracts, and consideration for others is boiled down to a service.

As Paul Gilding states, without quite realizing it, ‘the earth is full of us, full of our stuff, full of our waste, and full of our demands.’ Like the agony of sorrow felt by Poet Park No-hae, in ‘this affluent era of poverty,’ one side of the town is dying from malnutrition where the other side has overflowing wastebasket. Failure of distribution has given birth to destructive affluence. Our average life today is connected to these worldly problems without us being conscious about globalization. This is the gloomy downside created by the marriage between digital and neoliberalism that continues to grow and reproduce.

I think the moniker Crossbreeding Earth that I have adopted for Lee Lee Nam’s work is not unrelated. His work transgresses the crossbreeding of tradition and modern, human and nature, east and west, analog and digital, and neoliberalism and digital technology, and it is on the verge of this crossbreeding world. This is an introspective work on life that must never be reduced to capital and technology. It is the opposing reality where mankind’s resistance and escape begin. It is an inconvenient and painful experience that reflects on inefficiencies of market and human irrationality. The ‘Crossbreeding Earth’ is to me a painkiller and a stimulant at the same time. That is probably why I particularly like this work above all his works.

## 빛의 재탄생, ‘세레 받는 TV’

김 옥 렬 현대미술연구소대표

이이남의 전시의 주제는 <빛이 되다 Becomes Light>이다. 이번 전시<빛이 되다> 중에서 특히 주목하게 되는 것은 ‘빛의 재생 Reborn Light’에 관한 것이다. 여기서 작가가 시도하고자 하는 ‘빛’의 의미는 무엇일까? 그는 현대사회에서 느끼는 불안감을 마치 브레이크가 고장 난 기관차가 레일 위를 달리는 것에 비유한다. 그리고 그러한 불안을 해소하고 허상에 갇혀 방황하는 인간을 위해 필요한 것이 무엇인지 자문해 본다.

그 의미를 찾아가는 작가의 사유방식은 ‘세레 받는 TV’로 인간의 은유 혹은 환유를 보여준다. 작가는 그것은 TV모니터가 물속으로 들어가 잠기는 것을 죽음으로 다시 물 밖으로 나오는 것을 부활로 설정하고 있다. 작가의 이러한 시도에는 ‘TV는 인간을 닮았다’라는 전제에서 출발한다. 또한 작가는 인간의 신체와 정신의 구분처럼, TV를 콘텐츠와 프레임의 관계로도 해석한다. 이처럼 작가는 그간에 전통과 현대, 동양과 서양, 자연과 도시, 진품성과 복제성 등 미디어 콘텐츠가 가진 기술로 시·공간의 경계를 가로지르며 다양한 시도를 해왔다. 그리고 이번 전시작은 날개 짓을 하는 비둘기의 영상이 담긴 모니터를 물속으로 잠기게 하고, 다시 그것을 밖으로 나오게 하는 설치물을 통해 ‘세레 받는 TV’를 탄생시켰다.

그렇다면 세레 받기 전과 세레를 받고 난 TV는 어떠한 차이점이 있을까? 이점은 애초의 의도를 떠나서 소통의 과정과 결과에서 다양한 시각의 차이가 생길 수 있을 것이다. 작가에게 있어 ‘죽음을 넘어 빛’이 되는 TV에 대한 은유는 그 자신의 표현에서처럼, ‘인간의 나약함과 사회적 시스템에서 받게 되는 불안, 그러한 불안에 직면하고 있는 현대인의 모습’일 것이다. 그것은 마치 견고한 시스템 속에서 억압을 뚫어내고자 하는 잠재된 욕망처럼, 무의식에 내재된 충동 역시 사회적 효용성을 떠나 규칙의 위반을 통해 희열을 추구한다. 이러한 추구는 라캉(J. Lacan)이 말한 일종의 과잉욕망이 죽음을 향한 욕망이듯 충동 역시 현실너머의 실재와 관련되고 있음이다.

‘세레 받는 TV’는 금지된 욕망과 충동의 대리만족, 그것의 전략인 승화(sublimation)의 허구성으로 살아 있으나 살아 있는 것이 아닌 것처럼, 새로운 탄생을 위해 물속으로 들어가 죽음을 맞이한다. ‘TV모니터’가 물속에 들어가는 것을 죽음으로 상징하는 이유다. 이를테면 부활에는 죽음이 전제되어 있기 때문이다. 그는 ‘전기의 힘에 전적으로 몸을 맡긴 TV는 죽음을 향해 담담하게 마주하며 하강한다. 이는 상흔(trauma)을 극복하고자 하는 인간의 용기를 상징’하는 것이라고 한다. 어쩌면 이 순간이야말로 고통을 극복하기 위해 고통과 직면하는 역설의 순간에 대한 상징이기도 하다.

저항과 전복이 내제된 라캉의 '희열'(Jouissance)에는 결핍의 충족을 위해 전복을 시도하는 과잉 욕망이 내재되어 있다. 만족 보다는 고통을 수반한다는 과잉욕망을 충동에 사로잡혀 금기를 넘어서는 그 너머에는 죽음의 그림자가 드리워져 있다. 그래서 대부분은 그 죽음과의 대면을 피할 수 있을 만큼 피해 주어진 체계 안에서 안주할 수 있는 대체물에 상상이 투영된다.

이렇게 볼 때, 인간의 모습이 투영된 TV, 어쩌면 인간 그 자체인 TV는 오늘날 순종과 포기를 통해 소외와 박탈을 경험해야만 하는 상실감을 화려한 '빛'으로 삶을 담아내는 것이리라. 삶을 둘러싸고 있는 허상들, 그 속에서 우리는 그 어떤 선택을 하든지 간에 무의식에서 의식으로 이동하는 과정, 그 과정이 왜곡과 변질에서 자유롭지 못한 이유이기도 하다. 이러한 사회화 과정을 통해 작가가 인식하고 있는 '빛'의 의미는 마치 거울 없이 자신의 얼굴을 볼 수 없는 것처럼, 타인 없이 자신이 누구인지 알 수 없는 것과 같다. 앞서 얘기한 '빛'의 의미란, 타인 속에서 비로소 발견하게 되는 나, 그것이 바로 '세레 받는 TV'에 투영된 생명의 빛일 것이다. 이렇게 '빛'의 부활은 죽음을 넘어야 비로소 빛이 되는 이유일 것이다.



# Critique

## Rebirth of light, 'a baptized TV set'

**Kim Okreal** Art Director of Contemporary Art Institute of Korea

The theme of Lee-nam Lee's exhibition, 'Becomes light' is about rebirth of light (Reborn light). What is the meaning of light that an artist, Lee-nam Lee pursues through his work of art? According to him, our contemporaries' fear in modern society is like a locomotive that is out of order. He asks himself what is needed for our contemporaries to relieve fear and not wander through shadows.

Lee-nam Lee's thought process to find out the meaning of life is expressed metaphorically in one of his works, 'a baptized TV set'. He symbolizes death by submerging a TV set in water, which is reborn when it rises out of water. He presupposes that a human being made up of a body and soul is similar to a TV set that has a frame and contents. He has been experimenting with lots of thematic matters including 'tradition and modernity', 'the Orient and the Occident', 'nature and civilization', and 'originality and duplication', trying to go beyond the boundaries of time and space with the aid of advanced multimedia. For this exhibition, he has created an interesting installation piece called 'a baptized TV set', in which he submerges a TV monitor screening doves in water and then gets it out of water.

If we suppose that a TV set gets baptized, what could be the differences between a TV set before baptism and that after baptism? There could be lots of viewpoints arisen from the process of discourses regardless of what his intention of the work really was in the first place. For him, the metaphor of a TV set that becomes light beyond death symbolizes our fragile contemporaries facing fear of modern society. It refers to as one's subconscious desires that satisfy the true goal of enjoyment, ceaselessly challenging society, a solid system that is full of factors of inhibition. As a French philosopher, Jacques Lacan points out, the pursuit of real enjoyment, *jouissance*, is related to the Real that is beyond our reality like excessive desires can be described as desires toward death.

By showing us his work of art, 'a baptized TV set' drowned in water that meets its death to be reborn, Lee-nam Lee alludes to a fake sublimation that makes a person be in a state of being alive and dead at the same time, through which the true goal of his or her suppressed desires is achieved. He expresses death by submerging a TV set in water because death is a precondition to being reborn, saying that his TV set, an electrical device doomed in water, symbolizes a person's courage to overcome his or her trauma. In that sense, ironically, the moment of death symbolizes the time when that person overcomes his or her pain by facing the pain.

Jouissance, a theory of Lacan, connotes excessive desires for resistance and subversion as a means to secure satisfaction. Excessive desires accompanying pain rather than pleasure lead a person to the shadow of death, making that person face factors of inhibition. Therefore, to avoid the encounter of death, that person reflects his or her imaginary state in a substitute that can be a shelter from death.

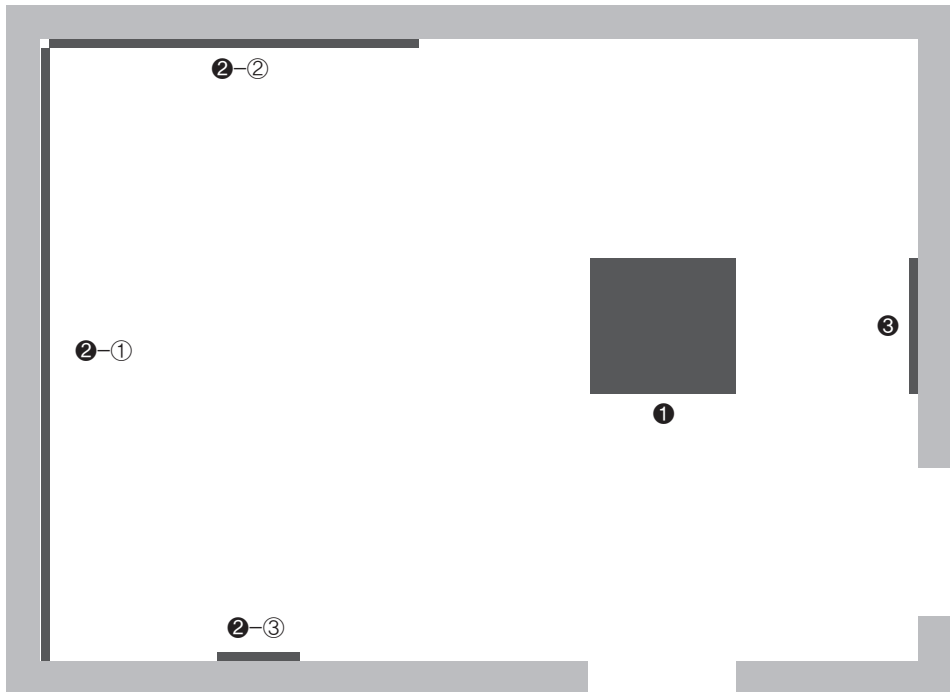
A TV set, in which human beings are reflected, is perhaps something that symbolizes human beings themselves, conveying splendid light that expresses the sense of loss and isolation that we experience while living in society, which forces us to obey rules and give up on liberation. No matter what we choose to do, our subconscious desires are not free from being controlled by consciousness in the world that is full of illusions.

When seen from the aspect of socialization process of a human being, the meaning of light that Lee-nam Lee perceives is similar to the fact that a person cannot recognize himself or herself without the Other like it is impossible for a person to see himself or herself without a mirror. The meaning of light in his work, ‘a baptized TV set’ is about light of life because only light is able to be reborn after its death.

# Critique

**Lee Daehyung** Art Director, Hyundai Motor Company

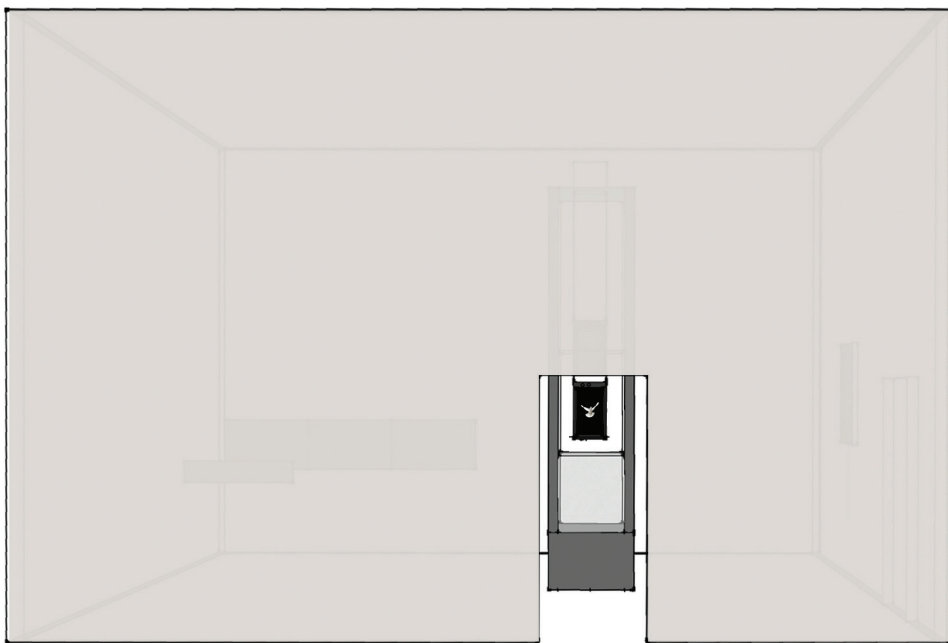
Lee LeeNam's media installation assumes a situation that is abundant in symbolism and metaphors. Within this artificial condition, Lee redefines historical images, texts, and even philosophical difference between the east and the west by collaging heterogeneous elements. However, his meticulous postproduction process seamlessly stitches historical symbols and individual metaphors and makes the viewers question what they have believed so far. Here is where the viewer gets confused with the true difference between what is a symbol and what is a metaphor.



- ① Reborn Light 2015 LCD TV, objects, water (W 900 × D 900 × H 5200mm)
- ②-① 자승자박 (S.W.R.W) 1 LED TV 46" (W 4376 × D 660 × H 140mm) 7min
- ②-② 자승자박 (S.W.R.W) 2 2015 LED TV 40" (W 3200 × D 640 × H 140mm) 4min 30sec
- ②-③ 자승자박 (S.W.R.W) 3 2015 1.8inch Monitor (W 630 × D 80 × H 15mm) 10min 50sec
- ③ 조춘도 - 사계2 (Early Spring Drawing-Four Season2) 2011 LED TV 40" (W 640 × D 1200 × H 140mm) 6min 29sec

\* S.W.R.W : Sow the wind and reap the whirlwind

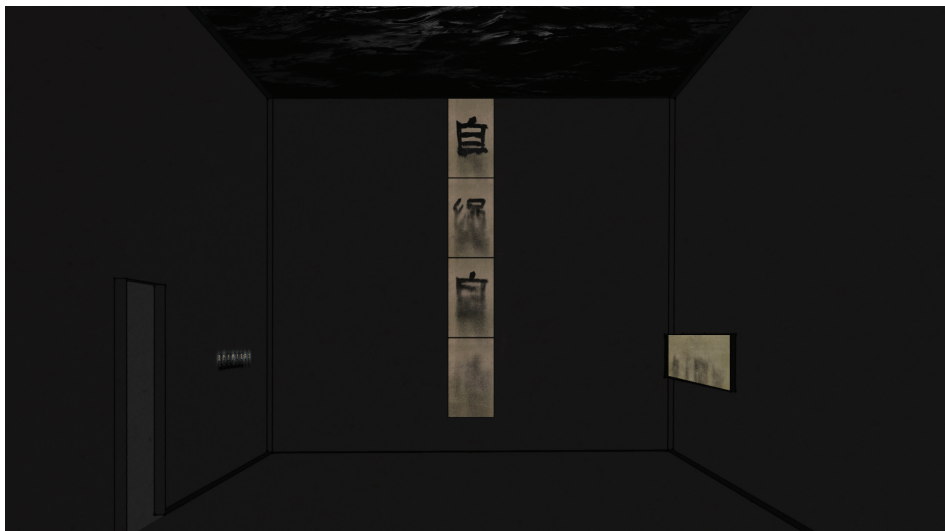
## View 01



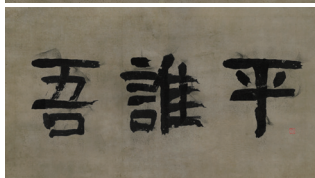
인간이 자승자박의 현실에 갇혀 트라우마를 겪고 있는 현실 세계를 전시장 밖에서 연출하였다.  
TV는 인간을 빔대어 표현하고 있으며 자신이 만들어 놓은 프레임에  
부자연스럽게 갇혀있는 상태이다.

The view from outside the exhibition hall depicts the reality in which humans are experiencing trauma  
brought on by the system they created in the first place.

The TV set metaphorically represents humans trapped inside the frames of their own creation.



LED TV 40inch × 4 / 46inch, 1.8inch Monitor



인간이 말을 배우면 언어라는 구조를 배우게 된다.  
그리고 말을 배우면서 세상 안으로 들어간다.  
말을 통해서 인간이 주체적으로 자라게 된다. 나라는 주체를 확  
립하는 순간을 표현하고 있다.

하지만 투영 속에 발견한 자아는 실재가 아니라 허상일 뿐이다.

Humans learn to communicate through the development of a  
structure called language.

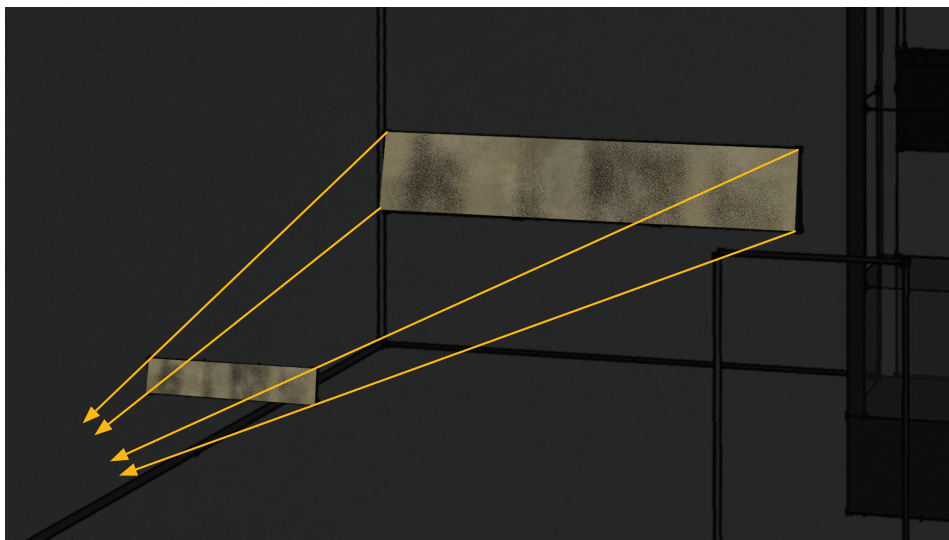
As they acquire more language skills, they begin to take an active  
role in the world.

Humans come into being through language.

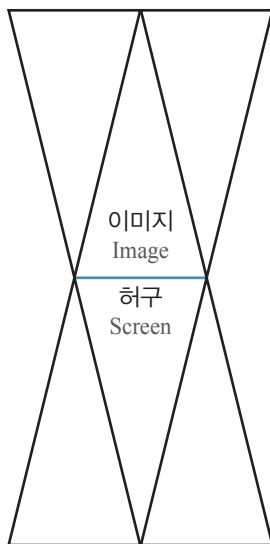
This composition captures the moment of establishing one's  
selfhood.

However, the projection is that of a mere construct – an illusion, not  
of the real self.

## View 02 Detail



재현의 주체  
The subject of representation



응시  
The gaze

이 구성은 거울을 통해 실재를 확인하고자 하는 무의식을 표현한다.

허구를 통해 자신을 발견하는 순간의 기쁨과 혼동을 느끼고 있는 것을 내포하고 있다.

좌우에 모니터는 마치 거울로 투영되 듯 정확한 투시로 마주하고 있다.

This composition illustrates the unconscious desire to identify the self through a mirror.

The images convey the mixed feelings of jubilation and confusion brought on by a figment of illusion during the moment of self-recognition.

The two facing monitors reflect back on each other with mirror-like precision.



# S\_tills 01

자승자박 (S.W.R.W) 1 \* S.W.R.W : Sow the wind and reap the whirlwind





자승차박 (S.W.R.W) I LED TV 46" (W 4376 × D 660 × H 140mm)

## S\_tills 02

### 자승자박 (S.W.R.W) 2





자승자박 (S.W.R.W) 2 2015 LED TV 40" (W 3200 × D 640 × H 140mm)

## S\_tills 03

### 자승자박 (S.W.R.W) 3





차승자박 (S.W.R.W) 3 2015 1.8inch Monitor (W 630 × D 80 × H 15mm)



## View 03



실재계로 넘어간다는 것은 죽음을 의미한다.

하지만 인간은 실재계로 가는 것을 거부하고 주체를 빈 공간으로 남기고 있다.

인간은 저항, 도전이라는 일시적 주이상스로 위로하며 도달할 수 없는 실재계를 바라만 보고 있는 상태를 표현하고 있다.

Crossing into the realm of the Real signifies death.

However, refusing to undertake the journey to the Real leaves questions of selfhood lingering in the void.

Humans seek momentary jouissance in the form of resistance and defiance as a way to comfort themselves while peering out at the Real, the impossibility.



조춘도 - 사계 2 (Early Spring Drawing - Four Season 2)



LED TV 40" (W 640 × D 1200 × H 140mm)



# Stills 01



## Stills 02



LED TV 40" (W 640 × D 1200 × H 140mm)

## Stills 03

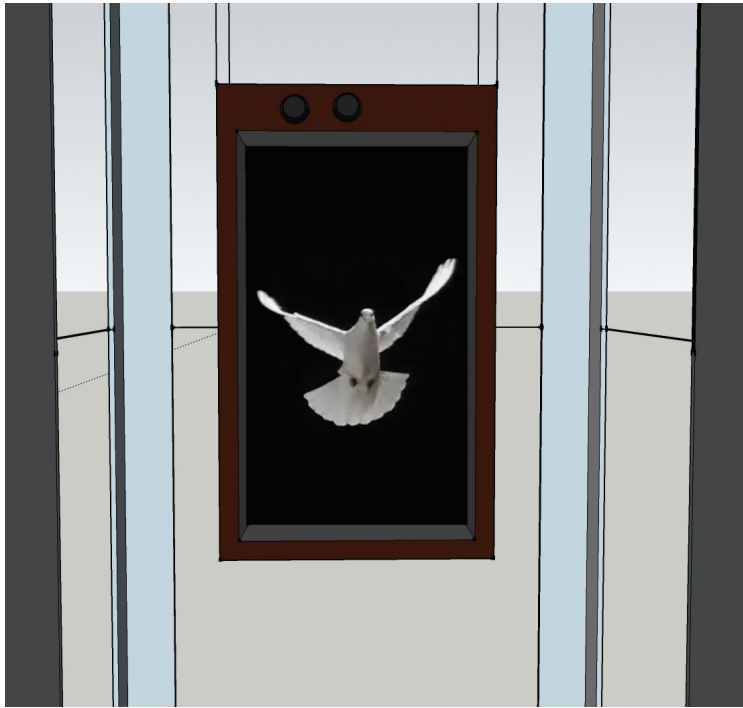


## Stills 04



LED TV 40" (W 640 × D 1200 × H 140mm)

## View 04



TV = 인간 (human)

TV는 인간을 닮았다.  
TV의 구성이 콘텐츠와 프레임이라면..  
인간도 정신과 육체로 구성되어 있다.

자신이 만든 시스템에 갇혀 있는 인간의 모습이  
TV라는 새장에서 퍼덕이는 허구의 비둘기를 닮았다.

TV and humans are alike.

A television set consists of frames and content; humans are composed of body and spirit.

Imprisoned by the system they created, humans resemble the fictitious image of a dove fluttering inside a  
TV framed birdcage.



## TV에게 물은 죽음을 의미한다.

전기의 힘에 전적으로 몸을 맡긴 TV는 죽음을 향해 담담히 마주하며 하강한다. 이는 고통과 트라우마를 극복하고자 하는 인간의 용기이다.

수면에 비친 자신의 모습을 바라보는 TV는 나르시시즘과 오이디푸스 콤플렉스를 극복하는 상태이다.

잠깐의 정적 후 TV는 다시 떠오르며 폭포의 울림을 만든다. 그리고 울림은 천장에 빛으로 맺혀진다.

이는 수직과 수평의 시공을 초월하여 또 다른 차원에서 새로운 존재로 태어나는 것이다.

이 빛은 인간을 둘러싼 허상에서 벗어나 진실이 된 것이다.

## Water signifies death to a TV set.

A TV, fully dependent on electric power for its operation, calmly descends towards its death in an illustration of human resilience and courage in the face of trauma.

In this process of overcoming its Oedipus complex and narcissism, the TV gazes at its own reflection on the water's surface.

After a moment of suspended action, the TV rises up producing a waterfall-like reverberation of light on the ceiling.

A new self emerges in an external dimension of experience that transcends the horizontal and vertical time space.

After freeing itself from man's self-serving illusion, the light has become the truth.





# Stills



그리고 TV는 또 다른 트라우마에서 해방을 위해 하강한다  
The TV then makes a descent to liberate itself from another trauma.

## 이이남의 미디어 아트

레프 마노비치 미디어 이론가/뉴욕시립대 교수

이이남은 자신을 ‘뉴 미디어 아티스트’라고 부른다. ‘뉴 미디어 아티스트’의 정확한 의미는 무엇인가? 1990년대 미국, 유럽 그리고 일본에서 “뉴 미디어 아트”는 컴퓨터를 사용하는 작품으로 여겨졌다. 컴퓨터를 사용한다는 것은 명령어의 구성을 통해 프로그래밍된 알고리즘을 사용한다는 의미이다. 이러한 명령어들은 모니터에 보이는 화면을 변경하고, 컴퓨터에 연결된 다른 장치들을 제어하며, 주변 환경을 감지하여 관객 및 주변 공간과 상호작용하도록 한다. 1990년대 뉴 미디어 아트의 예로는 작가들의 웹사이트, CD-ROM을 이용한 인터랙티브 인터페이스, 그리고 인터랙티브 설치를 들 수 있다. 그러나 동시에, 동유럽과 남미에서는 작가들이 비디오 기기만 구할 수 있었기 때문에 ‘뉴 미디어 아트’는 ‘비디오 아트’를 의미하기도 했다.

오늘날, 컴퓨터에 의존하지 않은 생산, 출판 그리고 감상을 위한 문화 상품이나 체험은 찾기 어려워졌다. 예를 들어 음악, 건축, 공간 디자인, 제품 디자인, 영화와 애니메이션은 소프트웨어 프로그램을 이용하여 제작된다. 또한 비디오게임, 수백만 개의 모바일 앱, 웹사이트, 그리고 소셜 미디어 네트워크에서 공유되는 이미지와 동영상은 서버, 모바일 기기, 인터넷, WIFI, 그리고 이 모든 것을 하나로 연결시키는 소프트웨어 없이는 존재할 수 없다.

그렇다면 오늘날의 ‘뉴 미디어 아티스트’, 또는 간단히 ‘미디어 아티스트’는 어떤 자격을 갖춰야 할까? 이이남은 다수의 작품에 디지털 애니메이션 기법을 사용하지만, 컴퓨터를 사용한다는 것만으로는 충분하지 않다. 이제는 당연하게 받아들여지는 설치, 퍼포먼스, 장소 특정적 예술이 발전하기도 전에, 이미 1950년대부터 컴퓨터를 이용한 작품이 제작되었다. 따라서 컴퓨터 아트는 제2차 세계 대전 이후의 미술 양식만큼이나 오래되었고, 최신의 미술 양식으로 분류되지 않는다.

이이남은 좀 더 깊은 의미에서의 (뉴) 미디어 아티스트이다. 그는 스마트폰, 초고속 네트워크, 또는 오픈 소스 하드웨어와 같은 최신 미디어 기술을 사용하지는 않는다. 사실, 그의 미디어 기술들은 때로 향수를 불러 일으키기도 한다. 예를 들어, 그리스도는 왜 TV를 짚어졌을까? (2014)에서 그리스도는 최신 삼성 평면 TV가 아니라, 작가가 청소년기에 봤을 법한 오래된 옛날 TV를 옮기고 있다. 그가 미디어 아티스트로 평가 받는 이유는 그의 작품이 미디어의 역사와 인간이 사용하는 미디어 기술들의 표현적이고 미학적인 가능성을 반영하고 있기 때문이다. 이이남은 마치 미디어 역사가(또는 미디어 고고학자)처럼, 두 개 또는 더 많은 매체를 병치하는 비교 연구법을 사용하여 서로를 대면하도록 하고, 그것들의 한계를 드러내고, 매체의 성질들을 교환하고, 새로운 관계로 발전시킨다.



# Critique

이러한 병치는 ‘기존의 미디어’와 ‘새로운 미디어’, ‘아날로그’와 ‘디지털’, 또는 ‘조각’과 ‘애니메이션’에 대한 것이 아니다. 이러한 이분법적인 대립은 전혀 도움이 되지 않을 뿐만 아니라 이이남의 예술에 적용되지 않는다. 대신, 우리는 그가 다양한 미디어 재료를 이용한다는 것에 집중해야 한다. 이 재료들은 권력, 전쟁, 종교, 천연자원 착취, 인간 간의 경쟁, 빈곤, 고통, 황홀과 연결된 그들만의 역사를 가지고 있다. 이러한 역사와 그들 사이의 관계는 이이남의 미디어 아트를 통해 활성화된다.

신-수련 2 (2007)에서, 클로드 모네가 인생의 마지막 30년 동안 그의 정원에서 그린 250 점의 수련 중 한 점을 배경으로 섬세한 애니메이션이 겹쳐져 있다. 모네는 유화물감의 성질을 최대한으로 연구하여, 물에 반사된 꽃의 이미지를 캔버스 위에 한 번의 붓질을 통해 회화적인 흐름으로 표현하였다. 여기에 더해진 섬세한 디지털 애니메이션은 원작에서 캔버스 위의 마른 물감이라는 물성을 줄이고, 마치 빛으로 만들어진 이미지처럼 변화시킨다. 그러나 우리는 모네가 수련을 그리는 동안 시력을 잃어 갔고, 다른 건강 문제로 고통을 받고 있었다는 점을 기억해야 한다. 유화 물감이라는 재료가 더 이상 작가의 제어를 받지 않고 새로운 활기를 얻은 이유가 여기에 있다. 다시 말해, 더 이상 창조자의 제어 하에 있지 않을 때 재료는 온전히 자신을 드러낼 수 있다. 따라서 회화 재료의 해방은 인간의 고통과 병을 동반하기도 한다.

다른 프랑스 인상파 화가들처럼, 모네는 또한 일본 판화에 강한 영향을 받았다. 공간의 평면성, 우아하고 복잡한 선들, 비대칭적 구성, 잉크에 적신 붓 자국, 일관된 원근법의 부재, 움직임의 강조, 풍경에서 느껴지는 분위기의 재창조 등 한국, 중국 그리고 일본 전통 회화의 특성은 인상파의 시각적 언어에 직접적인 영향을 미쳤고, 후에 근대 서양 미술은 이러한 회화적 언어로부터 발전되었다.

동양화의 이미지들은 이이남의 작품에 자주 나타난다. 원래의 재료에서 벗어나서 빛으로 색을 표현하는 전자 모니터로 옮겨진 이미지는 새로운 힘과 강렬함으로 빛난다. 종이나 비단에서 전자 모니터상로의 변화는 중요하다. 이이남은 이미 다른 미디어 기술들간의 통로를 설립해놓은 것이다.

책-산수도(1)에서와 같이, 이이남은 고전 동양화에 움직임을 부여하는데 이는 대단한 역설을 만든다. 중국과 한국의 고전 화가들은 작품에서 움직임을 전달하고 끊임없는 변화감을 주기 위해 정교한 기술을 발전시켰다. 평면적인 배경으로 사라지는 언덕과 산의 모양, 고의적으로 보이는 붓 자국, 특징적인 풍경의 선택은 정적인 이미지에 활력을 불어 넣는다. 이러한 그림들을 이미 애니

메이션의 한 종류로 본다면, 왜 현대 작가들은 여기에 새로운 애니메이션을 더해야만 할까?

나는 동양화와 결합된 애니메이션의 역할 중 하나는, 예전에는 삶의 흐름 – 즉 오늘날 애니메이션이 가진 역할 – 을 보여줬던 전통 동양화가 이제는 유리 케이스와 경비원, 경비 시스템으로 보호되는 박물관의 소장품이 되어버린 현실을 상기시키는 것이라고 생각한다. 작품들은 또한 미술 시장, 화랑 시스템, 박물관과 소장가들의 포로가 되었다. 실제 동양화가 미술관에 간혀 있는 동안, 이이남의 장난기 많고 유머러스한 애니메이션들은 원작의 흐름과 움직임을 재창조한다. (게다가 책-산수화에서는 두 개의 고전 그림들이 미술품 경매 도록에 인쇄된 이미지로 나타난다.)

작가의 다른 작품들처럼, 책-산수화에서는 그림 전체를 움직이는 것이 아니라 (예를 들어 Dreamscape 1)(2) 작고 뚜렷한 요소들에 움직임을 부여한다. 조그만 인물들이 그림을 가로지르고 새들은 그 위를 날아다닌다. 작은 인물들의 움직임으로 제한된 애니메이션은 스트로보스코프 stroboscope, 페나키스토스코프 phenakistoscope, 주프락시스코프 zoopraxiscope, 조에트로프 zoetrope 등 영화가 발명되기 이전 19세기의 다양한 미디어 기술을 생각나게끔 한다. 이이남의 작품에서 보이는, 고전 회화에 덧붙여진 움직이는 디테일처럼, 이러한 기술들은 오직 한 개 또는 몇 개의 움직이는 인물들을 가끔 컬러 배경 앞에 나타나기도 한다.

이이남의 작품들은 다양한 역사적이고 현대적인 미디어 기술과 그들의 문화사 간의 소통을 이루었다. 그리고 그림의 역사를 논하는 ‘화가’나 조각의 역사를 말하는 ‘조각가’와는 달리, 이것이 이이남이 미디어 아티스트인 이유이다. 이이남의 작품에서는 서양의 유화나 동양화, 조각, 영화, TV, 금속, 물, 빛, 전기 등 다양한 매체를 만나게 된다. 그의 작품을 즐긴다면, 그것들을 이분법적으로 보지 말고 그들이 만들어내는 다양한 세계들을 받아들이는 것이 좋을 것이다.

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## Media Art of Lee Lee–Nam

**Lev Manovich** Media Theorist / Professor at City University of New York

Lee Lee-Nam calls himself a “new media artist.” But what does this mean exactly? In the 1990s, the term “new media art” was used in the U.S, Europe and Japan to refer to art works that used a computer. And to use a computer meant to use algorithms – sets of instructions organized into a computer program. These instructions allowed a computer to change what is displayed on the screen, control other attached devices, sense the environment, and “interact” with the visitors and the surrounding space. The examples of 1990s new media art were artists’ web sites, interactive narratives presented on CD-ROMs, and interactive installations. But in the same time, this same term “new media art” was used in Eastern Europe and in South America to refer to video art – because video was only becoming available to many artists in these places.

Today, it is hard to find cultural artifacts or experiences that don’t depend on computers for their creation, publishing, and reception. For example, music, architecture and space design, product design, cinema and animation are created with software tools. And video games, millions of apps for mobile devices, web sites, and images and video shared by hundreds of millions of people on social media networks would not even exist without servers, mobile devices, internet, WIFI, and software that links it all together.

So what qualifies a person today to be a “new media artist,” or simply a “media artist”? Using computers in some way (for example, the way Lee Lee-Nam is using digital animation in many of his works) is obviously not enough. After all, people started to create art works with computers already in the 1950s – before other new forms of art that we now take for granted (installation, performance, site-specificity) have developed. Thus, computer art is as old as other post World War II art forms, and this does not qualify it as the latest thing.

I do think that Lee Lee-Nam is indeed a (new) media artist but in another deeper sense. He is not necessarily using latest media technologies such as smart phones, optical super-fast networks, or open source hardware. In fact, sometimes his use of media technologies can be read as nostalgic. For example, instead of the latest flat 4K Samsung TV, Christ (in *Why Crist carries TV*, 2014) is carrying an old big TV set – the kind of TV Lee Lee-Nam perhaps enjoyed as a teenager. The reason Lee is a media artist is because his works are reflections on the history of media and the representational and aesthetic possibilities of the media technologies used by humans. Like a proper media historian (or media archeologist), he often uses a comparative method, juxtaposing two or more media together so they can

confront each other, reveal to us what they can and can't do, exchange properties, or enter in other type of relationship.

These juxtapositions are not about “old media” and “new media,” or “analog” and “digital,” or “sculpture” and “animation.” Such binary oppositions are never helpful, and they don't apply to Lee's art. Instead, we should attend to the fact that he is referencing many different media materials. These materials have their own histories, connected to power, wars, religions, exploitation of natural resources, human competition, misery, suffering and ecstasy. And these histories and their links get activated in Lee's media art.

For example, consider *New Water Lily-2* (2007). The delicate animation is superimposed on the background image that refers to one of 250 oil paintings of lilies created by Claude Monet in his garden during last thirty years of his life. In these paintings Monet can be said to explore the medium of oil paint to its fullest, using it to blend the water, the reflections and the flowers into a single flow of paint on canvas. The added delicate digital animation makes this painterly flow even less material, more like light and less like dried paint on canvas. But we should also remember that Monet was suffering from failing eyesight and other health issues as he was painting the water lilies, and this is why in these paintings the oil medium is no longer under control by the artist, but acquires its own life. In other words, only because the creator is no longer in control, the medium can reveal himself. The liberation of painting medium was thus accompanied by real human pain and illness.

We should also recall that like other French Impressionists, Monet was earlier strongly influenced by Japanese art prints. The flatness of space, the elegant and complex lines, the asymmetry of compositions, the traces of a brush dipped in ink, the lack of one-point perspective, the focus on motion, the recreation of mood one may feel in a landscape – all these characteristics of traditional painting from Korea, China and Japan had direct effect on Impressionist's visual language, and later modern Western art developed out of this language.

The images of such historical Asian paintings frequently appear in Lee's works. Moved from their original material supports into the electronic screens where colors are created by light, these paintings now shine and speak to us with a new strength and intensity. This first transformation, from paper or silk to the electronic screen, is important in itself. It already sets up a dialog between different media technologies.

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Lee Lee-Nam typically adds animated elements to these classical paintings – as, for example, in *BOOK–Landscape*. This creates a real paradox. Classical Chinese or Korean artists developed sophisticated techniques to convey motion and the sense of constant change in their paintings. The shapes of hills and mountains disappearing into the flat backgrounds; deliberately visible brushstrokes; even the choice of particular landscape details over others subjects - all this worked to “animate” a still image. So if these paintings are already kind of animations, why should a contemporary artist add literal animation to them?

I believe that one role of these superimposed animation is to remind us that classical Asian paintings that originally represented the flow of life (and thus can be said to act in their time as computer animation does today) became museum objects, guarded by glass, guards and security systems. They have also become prisoners of the art market, and the system of galleries, museums and collectors. Lee’s playful and humorous animations act to make these paintings flow and move again, while they continue to be imprisoned. (Indeed, in *BOOK–Landscape* the two classical paintings are shown as reproductions in art auction catalog).

As in some other artist’s works, in *BOOK–Landscape* what gets animated are only small distinct elements rather than the painting surface as a whole (for the example of the latter, see *Dreamscape 1*). Tiny figures travel across one painting, and birds fly across both of them. Such animation limited to small figures recall a variety of 19th century pre-cinematic media technologies, including a stroboscope, a phenakistoscope, a zoopraxiscope, a zoetrope and many others. Similar to what we see in Lee’s videos with animated details added to classical paintings, these technologies could only create one or a few animated figures (sometimes appearing against a full colorful background).

I hope that my analysis explains that the artworks of Lee Lee-Nam create dialogs between many different historical and contemporary media technologies, and their cultural histories. And this is why he is indeed a media artist – as opposed to, for example, a “painter” who is only having a dialog with the history of painting, or a sculptor who only addresses history of sculpture. Western oil painting and Asian ink painting, sculpture, cinema and TV, metal, water, light, electricity – these are just some of the media one encounters in Lee’s art. So when you are enjoying his works, don’t try to reduce them to any binary opposition, but instead try consider all the different worlds they bring together.

## Lee Lee–Nam. Selection and Use.

Bernhard Serexhe ZKM

My very first encounter with a work by Lee Lee-Nam — Korean Eight-Fold Screen (2007) in the exhibition Thermocline of Art: New Asian Waves curated by Wonil Rhee (ZKM Center for Art and Media Karlsruhe, Germany, June 15–October, 2007 — was a delightful surprise and made an indelible impression on me. A large folding screen with eight vertical wood-framed panels displayed natural motifs familiar from traditional Korean ink wash paintings: landscapes, snow-covered boughs of trees, branches with blossom, ponds with colorful fish, some with Korean characters running from top to bottom which I am unable to read. While contemplating the work I suddenly became aware of slight movements, which first irritated me: snowflakes descending infinitely slowly, the fluttering of butterflies' wings, the silent gliding of fish through water, and the gentle swaying of blossom in the wind. Small colorful birds flew across the screen unhampered by the wooden frames of the folding elements. A closer look revealed an entire natural world in the eternal cycle of creation and decay, which surprised me because it ran counter to all accustomed viewing habits. Paintings and drawings do not move; movement is found in film, video, and animation. At that moment I realized that the “panels” of the folding screen were large flat screen video monitors and that the artist had produced a bewitching combination of very old motifs and the latest technology.

To the question “Is media art the vehicle to make things come true?” Lee Lee-Nam replied, “I used to make sculptural works, and I felt limited to express the purpose of the work, because it's bound to the material, the sculpture. Later, I was acquainted with media art, and it allowed me to overcome the limitations ... It helped me to make it closer to my idea and concept which I had dreamed about.” (Video interview, Korea Artist Project, 2011)

Korean artist Lee Lee-Nam was born in 1969 in Damyang (South Korea). He studied sculpture in Gwangju where he graduated in Fine Arts in 1995. After an intensely creative period in which he learned to work with traditional and new techniques and materials and his enthralling works were exhibited in many solo and group shows which won him international acclaim, Lee Lee-Nam continued his art studies at the Graduate School of Communication and Arts of Yonsei University in Seoul (2011) and at the prestigious College of Fine Arts of Chosun University in Gwangju. There he gained his doctorate in Fine Arts in 2013. He remains faithful to his city of Gwangju, where he lives and works. The recipient of many awards, Lee Lee-Nam is represented in over fifty important collections.

Although Gwangju in South Korea can be regarded as an exemplary center of the democratic and

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cultural renewal of Korea, many of the artists who live and work in this city have just as close links to Korean traditions as to the advantages of creatively using new media in the sense of a new departure. When painters and sculptors turn to using new materials and techniques, the consequence is often, but not always and exclusively, that they discover the almost limitless possibilities of expression offered by images for computer and video monitors which becomes their medium of choice. The Korean pioneer Paik Nam June is internationally acclaimed as the founder of video art. And since the early 1970s many Korean artists have followed his lead and have founded a specifically Korean tradition of media art. One of the most creative and original is Lee Lee-Nam.

Just as during the fifteenth-century Joseon dynasty Ahn Gyon created superb landscapes with the ink brushes of his period on paper (for example, *Mongyu dowondo*; *Dream Journey to the Peach Blossom Land*), contemporary artists like Lee Lee-Nam produce artworks using the media of our times that reflect today's technology and how we approach life today. In no way does this mean that the traditions and subjects of the old masters have been lost. On the contrary: they are revisited, interpreted anew, and reconfigured using the media of today. Progress in art emerges from readdressing traditions and the breaks with these traditions. And in all ages the then new contemporary technology was used to this end, for instance, printing, photography, electronics, and so on, which expanded the particular generation of artists' creative scope. This applies especially to digital technology, which for decades now has been changing the world.

With the rapid technological and social transformation of our world in the course of globalization, the very core of theories and practices in the arts is being reassessed, and traditional standards are being called into question. This interrogation from the ground up has become necessary because of the rise of digital tools and transmission media that have fundamentally altered the conditions of production and distribution in the arts. Media artworks created in the last five decades elude any hasty classification according to well-known genre concepts. Apart from the use of new materials in art, which began in the early twentieth century in parallel with advances in artistic techniques, the rise of digital art especially since the 1960s has led to new concepts of artistic authorship and to new ways in which visitors/users engage with artworks and intervene in how they are perceived.

Public space has now been extended outwards from the enclosed rooms of public buildings to encompass outdoor urban areas and, via the media channels of radio and television, also the global information space,

where today all information can potentially be in all places at all times. Along with the high expectations fueled by a society increasingly shaped by the cult of the event, the continual evolution of the methods of artistic production confronts museums and collections, curators and conservators, with hitherto unimagined possibilities, coupled with unanticipated curatorial challenges.

Some decades ago the seemingly auspicious term “new media” was associated with far-reaching technological and social visions aimed at both the individualization as well as the globalization of information and communication. It was envisaged that it would be possible for individuals to connect in real time from any location on the globe to any other individual on the planet. The totality of global information would be freely accessible for everyone at any place in the world. Yet alongside the expectation that globally networked communications and understanding would have uniquely positive outcomes, later reduced to and summarized in the marketing buzzword “the information superhighway,” even in the 1960s the potential danger of an inherent totalitarian tendency was recognized and clear-sightedly described.

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It goes without saying that Lee Lee-Nam, who once referred to himself “a new media artist”, engages with these changes in our societies. In his personal notes he concludes that “We live in an age of darkness bereft of harmony where everything has become increasingly polarized and divided.” His artistic work, he continues, “aims to find the missing balance and explores the possibility of bridging the gap between mind (i.e., analog) and matter (i.e., digital).”

If one looks at the rich and diverse spectrum of Lee Lee-Nam’s oeuvre, it is immediately apparent that his subjects invariably come from the repertoire of well-known old master paintings, both Asian and European. He chooses works that have featured in the international historiography of art for generations and are held in the world’s most important art museums — paintings and sculptures that have long been a part of our collective cultural memory, not only in Europe, but also in Asia. In this process of the globalization of art, its digitization and fast dissemination via electronic networks plays a decisive role.

In his video works Lee Lee-Nam performs the miracle of setting static painted figures and things in motion through digital image processing. These are not optical illusions, but a complete digital recreation and reanimation in the realm of moving pixels, which gives rise to perplexing simulacra of the original works on high definition video monitors. In a creative act that is almost magical, the artist gives back life and movement to the originals, and in this way brings them once more to our attention. By giving full rein to his imagination and not being afraid of any defamiliarization, Lee Lee-Nam invests these sacred cows of art historiography and popular literature’s uncritically revered art icons with a distinct touch of irony.

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How about using the latest digital technology to develop Leonardo Da Vinci’s Mona Lisa (ca. 1503), universally admired for her enigmatic smile? Untold artists have commented on this masterpiece in countless imitations in every kind of material and using every kind of technique. Before the eyes of amazed viewers, in Lee Lee-Nam’s video work a slim La Gioconda puts on so much weight that she

threatens to burst the frame, and thus she needs a new title: *Obesity Mona Lisa* (2009, 55 inch LED TV, 129 × 77 × 10 cm). Or what if the subject of Jan Vermeer's most popular painting *Girl with a Pearl Earring* (ca. 1665, Mauritshuis Den Haag) had a common housefly crawling up her cheek? After all, since Peter Webber's film *Girl with a Pearl Earring* (2003) the seventeen-year-old housemaid Griet from Delft is a pop icon of unconsummated desire. Lee Lee-Nam's video bears the ironic title *Fly with Pearl Earring* (2012, 55 inch LED TV, 129 × 77 × 10cm).



Fig. 1. *Obesity Mona Lisa*, 2009  
(Video, 55 inch LED TV, 129 × 77 × 10cm)



Fig. 2. *Fly with Pearl Earring*, 2012  
(Video, 55 inch LED TV, 129 × 77 × 10cm)

Lee Lee-Nam's subtle humor is also in evidence in playfully faked self-portrait of Vincent van Gogh, *Self-Portrait with Pipe*, which is based on a real self-portrait (Saint-Remy, September 1898) that is today in the Musée d'Orsay, and which depicts the artist, hatless, wearing an unbuttoned coat in front of a swirling blue background. In Lee Lee-Nam's video work van Gogh is shown left-right reversed and holding a pipe. After puffing briefly on the pipe, tobacco smoke drifts upwards, past the artist's forehead and face with its austere expression, where it slowly disperses, and — like the thought bubble floating above his head — reveals van Gogh's source of inspiration for his painting

*The Lunch Break*: the sleepers in the eponymous painting by the French painter Jean-François Millet.

In another work by Lee Lee-Nam Van Gogh is visited by a Korean painter colleague who asks him why he cut off his ear. Eventually, the two artists exchange paintings. Van Gogh hangs up the ink drawings in his room, and the Korean artist returns home to his country on horseback carrying Van Gogh's self-portrait. In the same way that many elements in Lee Lee-Nam's works assume a life of their own (fish, butterflies, etc.), and move freely from one discrete monitor to the next, cultural exchanges take place across all borders and epochs. This dissolution of cultural barriers and temporal constraints can be regarded as a leitmotif of Lee Lee-Nam's work.

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Animation is clearly not a mystery to Lee Lee-Nam; he analyzes it through the very act of animating, and subsequently presents it to his viewers. To do so he operates with the principle of *electio* (from Latin election; English selection): the deliberate choice of the most beautiful and best motifs from classical art's repertoire. This strategy has been cultivated throughout art history since antiquity, especially in seventeenth and eighteenth century France, for instance, by Nicolas Poussin. In the traditional view this repertoire, the selection of the most beautiful and best motifs, enhances critical abilities, and should tutor future artistic practice.

There is no question that with his reworking of famous classical masterpieces Lee Lee-Nam does not create copies but new, autonomous works. He uses the originals as select material, which through subtle and sometimes radical defamiliarization seek as simulacra to question our habits of seeing and dealing with art. With the deliberate appropriation, with the ingenious use and disconcerting defamiliarization of his selected objects as well as their expansion, Lee Lee-Nam operates as a typical proponent of post-modernism; in his choice of technology and medium he proves himself to be a prototypical contemporary artist, who understands the present, and who interrogates the changing reception of art in the East and the West. That he includes us, the viewers, in this confusing game of defamiliarizing well-known objects, is part of his artistic concept.

So is it blasphemy or esteem when Lee Lee-Nam appropriates classic artworks of famous artists and expands and defamiliarizes them with his digital games? I would argue in favor of highest esteem in the sense of *electio* (selection), which artists throughout the ages have elected to practise, in competition with the originals that is marked by respect, to comment on and question what other masters before them have created. For Lee Lee-Nam it is about appreciation, about updating, and about the contemporary readability of historical works with universally valid themes. In this sense Lee Lee-Nam's works are media art, and not because of their technical characteristics: they analyze the changing reception of painting and sculpture, of art in general in the light of the new media.

Lee Lee-Nam's strategy of using technological media to "leave the flat canvas and pass over into three-dimensional space", and thus transcend the limits set by traditional sculpture, derives from his desire "to give back their light to the pictures, which have lost it by being stored and exhibited for decades, even centuries, in museums" (interview with Lee Lee-Nam). In view of the complexity of his oeuvre, it is inadequate and a reduction to classify Lee Lee-Nam simply as a "media artist." Lee Lee-Nam works with

all materials and means of artistic expression — drawing, painting, sculpture, installation, clay, and pixels — and uses the special properties of each to transcend the constraints of purely digital media production as well.

For him, technological media are not an end in themselves, but means and tools which he and the collaborators in his studio use to enter into intense communication with the viewers of his works. Lee Lee-Nam's repeatedly professed goal, "to give back the light to the works," can be taken metaphorically as well as understood as a direct reference to the technology used. For his works do "shed a new light" on the old masterpieces, in both senses of the expression, not only because they make their colors glow with the new light of LEDs on the latest LED screens.

Lee Lee-Nam's engagement with the thematics of light is also signalled by the titles of his most recent works, created in 2014, which even include a video installation titled *The Birth of Light* (7 min 40 sec, 688.4 × 15.3 × 130.5cm). On eight glowing LED screens he presented well-known motifs taken from works by the French Baroque painter Georges de La Tour (1593–1652), in which a simple wax candle is the only source of illumination in his nocturnal religious paintings. In Lee Lee-Nam's digital reenactment La Tour's mysterious figures are frequently depicted left-right reversed in the flickering, animated candle light on the LED monitors. In one scene Lee Lee-Nam adds flashing stars of colorful fireworks. The birth of light stands here for the rebirth of art "in an age of darkness", as do three other works of 2014: *Born again Light*, *Language of Light*, and *Reborn Light*.



Fig. 3. *Born again Light*, 2014 (ink drawing)

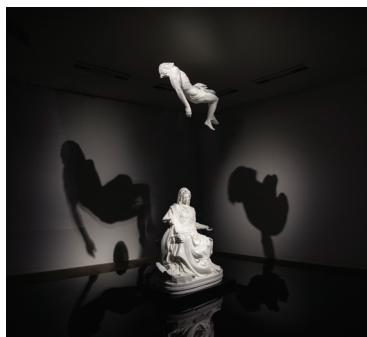


Fig. 4. *Born again Light*, 2014  
(installation, fiberglass, motor, LED light, 340 × 90 × 140cm)

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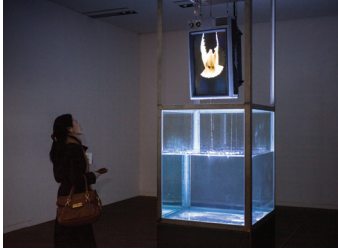


Fig. 6. *Reborn Light*, 2014 (installation, steel, glass, water, video, TV monitor)

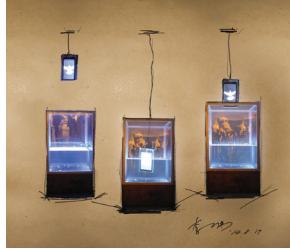


Fig. 7. *Reborn Light*, 2014 (ink drawing)



Fig. 8. *Reborn Light*, 2014 (installation, steel, glass, water, video, TV monitor)

For the installation *Born again Light* (340 × 90 × 140 cm, fiberglass, motor, LED light) Lee Lee-Nam chose Michelangelo's famous *Pietà* (1498/99) as his source material. This early work by the 23-year-old artist, today in St. Peter's Basilica in Rome, was even considered by his contemporaries to be an important work. Like the artworks mentioned above — Leonardo Da Vinci's *Mona Lisa*, Jan Vermeer's *Girl with a Pearl Earring*, and the self-portrait of Van Gogh — the *Pietà* is one of the most admired works of Western art and also very well known in Asia. The material that Michelangelo used, marble, is digitally transformed by Lee Lee-Nam into a shimmering white Plexiglass sculpture, the surface of which reproduces the purity and smoothness of the original excellently. However, in Lee Lee-Nam's magnificent reenactment of the sculpture, the dead body of Christ has mysteriously detached itself from the encircling arms of the Mother of God and now floats about six feet above her head. The body, captured in its original lying position is skilfully illuminated by LED spotlights in such a way that it throws very different shadows on the walls. The shadow on the back wall corresponds with the form of the body in Michelangelo's sculpture; on the left-hand side wall the shadow is of Christ as a child. Thus in *Born again Light* the rebirth of Christ is a metaphor of the rebirth of light "in an age of darkness".

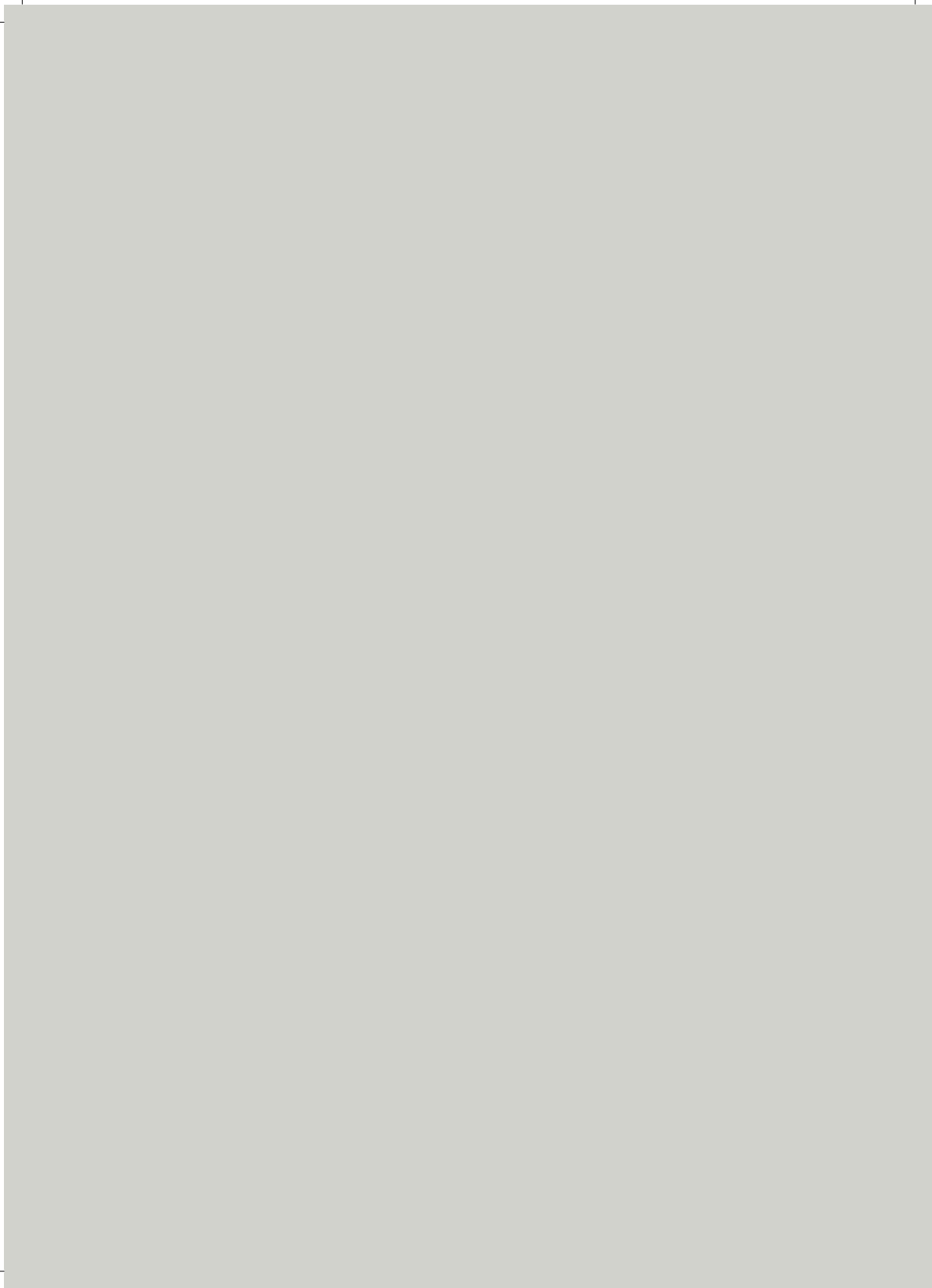
In his work *Reborn Light* (2014) (installation, steel, glass, water, video, TV monitor) Lee Lee-Nam also uses the metaphor of the rebirth of light. Viewers stand in front of a right-angled stainless steel structure with a central section made of glass two-thirds full of water. Above the surface of the water hangs a TV monitor on steel cables on which appears the image of a white dove, filmed in slow motion, slowly beating its wings against a dark background. A mechanism, which is not visible to the viewer but whose electric motor hums loudly, gradually lowers the TV into the water and then raises it again, to the



Fig. 5. *Language of Light*, 2014  
(installation, 600 × 220 × 300cm,  
fiber-reinforced plastic, video, TV  
monitor, video projector)

sound of lapping water and illuminated by a blue light. This work also employs extra LED lighting on the underside of the TV. When the monitor is raised the water dripping down produces waves that are mysteriously reflected on the walls of the darkened room.

In his large-dimension installation *Language of Light*, 2014, (600 × 220 × 300 cm, fiber-reinforced plastic, video, TV monitor, video projector) Lee Lee-Nam uses the world-famous sculpture of the Venus de Milo (ca. 100 BCE) which is in the Louvre in Paris. Multiple copies are made of the torso of the marble original in white Plexiglass and these thirteen figures, together with copies of the lower half of the Venus, are arranged in a tight group. In the exhibition room the figures stand with their faces to the wall, so that viewers can only see them from the back. For Lee Lee-Nam “the Venus sculptures represent mankind bereft of light.” In the darkened room with a black floor the tightly knit group of sculptures serve as a gleaming projection screen. On their backs Chinese characters appear that form the proverb “to fall into one’s own snare”. In the course of the video the characters, which were painted with black ink, dissolve from the bottom upwards as though they had been immersed in water. Then different characters appear on the sculptures’ backs which mean “a light upon every soul.” In the foreground of the installation an older TV set stands at one side, and characters appear on the screen which mean “Who am I?” Here, too, the characters dissolve, leaving the white screen blank. In Lee Lee-Nam’s view, the light of awareness that comes from outside turns people back to the real question: Who are we? It is exactly in this sense — as the source of inspiration for a new awareness — that Lee Lee-Nam wants his work to be understood.



p<sub>rofile</sub>



## 이이남/ LEE, LEE NAM (1969, 전남 담양)

2013 조선대학교 대학원 미술학 박사과정 수료

2011 연세대학교 커뮤니케이션대학원영상예술학박사과정수료

1995 조선대학교미술대학조소학과졸업

삼성전자전속협찬작가, WCC 세계자연보전총회홍보대사, 광주유네스코 미디어아트 창의도시준비자문위원, 한국유네스코 위원 홍보대사, 2013 광주 미디어아트 페스티벌 예술감독, G20 서울정상회의 선정작가, K-ART 프로젝트 선정작가, UN-UNIVERSIADE EPICS FORUM 선정위원& 포럼 연설자, 2014동아시아문화도시 영상감독, 예일대학교 미디어아트 특강, 고려대학교 특강, 서강대학교 특강, 서울대학교 차세대융합기술연구원 강의, 2015 광주 유니버시아드 미술감독

### 주요 개인전

- 2014 마이클 쉘츠 갤러리 개인전, 독일  
가나아트 개인전 '다시 태어나는 빛(light)'  
주시드니한국문화원, 호주  
파리유네스코 본부, 파리  
벨기에 문화원 전, 벨기에  
신세계 갤러리 '다시 태어나는 빛' 전, 광주  
'굿나잇 아날로그 굿모닝 디지털' 소울아트스페이스, 부산
- 2013 Nature & Gogh, 리안갤러리, 대구  
'보이지 않는 빛', 신세계갤러리, 서울  
칼라마주 미술관, 미시건, 미국  
'굿나잇 아날로그 굿모닝 디지털', 콰이펑한갤러리, 홍콩, 중국  
'굿나잇 아날로그 굿모닝 디지털', 아트미아갤러리, 베이징, 중국
- 2012 '굿나잇 아날로그 굿모닝 디지털', 광주시립미술관 상록전시관, 광주  
'Dillusion', 콰이펑한갤러리, 홍콩, 중국  
이이남 비디오 아트, 칼라마주 미술관, 미시건, 미국
- 2011 '영화는 살아있다', 아트센터 나비, 서울  
디트로이트 웨인 스테이트 대학 미술관, 미시건, 미국  
한국문화센터, 시드니, 호주  
홍콩아트센터, 홍콩  
'모네와 소치와의 대화', 데노스미술관, 미시건, 미국  
G20서울정상회의 미디어아트 특별전, 광주광역시청, 광주
- 2010 '손끝의 예술' 선헌랑, 서울
- 2009 '사이에 스며들다', 학교재, 서울  
'빛과 예술의 만남', 신세계갤러리, 서울 / 부산
- 2008 Metaphysical 아트갤러리, 타이페이, 대만  
박여숙 화랑, 서울  
카이스 갤러리, 홍콩, 중국
- 2007 '영화의 재해석', 신세계갤러리, 광주  
리아트갤러리, 대구

## 주요단체전

- 2015** Personal Structures – Crossing Borders전, Palazzo Bembo & Mora, 이탈리아  
 KOTRA 전시, 카타르  
 빅토리아 앨버트 박물관 미디어아트 전, 영국  
 Nelson-Atkins 박물관, 캔자스시티, 미국  
 싱가포르 아트스테이지, 싱가포르  
 안국약품 개시개비(皆是皆非)전, 서울
- 2014** START ART, 런던 사치갤러리  
 ‘동시적올림 전’ – 아르헨티나  
 ‘K-ART 1’ – 자카르타, 인도네시아  
 소치동계올림픽 평창홍보관, 소치, 러시아  
 네오산수전, 대구미술관, 대구  
 이원일의 창조적 역설전, 쿤스트독, 서울
- 2013** 아트타이페이, 대만  
 ‘KIAF 2013’, 서울, 한국  
 Houston Art Fair, 휴스턴, 미국  
 Toronto Art Fair, 토론토, 캐나다  
 ‘Korea Brand & Entertainment Expo 2013’, 런던, 영국  
 ‘네버랜드, 그 첫번째 방’, 단원미술관, 안산  
 ‘행복의 나라 양평 – 미술관이 살아있다’, 양평군립미술관, 한국  
 한인도 수교40주년 기념 한인도 현대미술전 ‘AMMA UMMA’, India International Centre, New Deli, India  
 ‘Korean-Indonesian Artists Exchange Exhibition’, 자카르타, 인도네시아  
 고베비엔날레, 고베, 일본  
 홋카이도 특별초대전, 홋카이도, 일본  
 한·미 동맹 60주년 기념 만찬 ‘Creative Vision’, 스미소니언 협회, 워싱턴, 미국  
 ‘강남마이동풍’, 서울, 한국  
 해인아트프로젝트, 해인사, 한국  
 풍죽전, 광주국립박물관, 광주, 한국  
 ‘UN-IOC Forum’, 뉴욕, 미국  
 ‘A soldier tale(60년 기억, 130년의 우정)’, 런던, 영국  
 ‘2013 아트 베이징’, 베이징, 중국  
 ‘Paris Photo L.A 2013’, 로스앤젤레스, 미국  
 ‘All About Korea’, White Box, 뮌헨, 독일  
 ‘Korean Contemporary’, Schultz Contemporary, 베를린, 독일
- 2012** ‘DIGITAL FUTURE’, 아트센터 나비, 서울  
 ‘MOVING KOREA’, 인도문화원, 뉴델리, 인도  
 허난성 ‘중원을 걷다’, 정저우, 중국  
 ‘대한민국 리더’, 국민일보전시장, 서울  
 ‘한·베트남 교류 20주년’, 은암미술관, 광주  
 ‘ART FESTIVAL’, 798단지, 베이징, 중국  
 런던올림픽 기간 중 디지털 병풍 전시, 런던 해롯 백화점, 영국  
 ‘K-ART’, 런던한국문화원, 영국  
 ‘광주미술상상작가’, 우제길미술관, 광주  
 부산비엔날레, 부산  
 ‘무등실화’, 금일미술관, 베이징/허난미술관, 정저우, 중국

# profile

- 2012 한·중 수교 20주년 '리부팅', 안황미술관, 중국  
 베이징아트페어 '솔리드 일루전', 베이징, 중국  
 여수엑스포, SK관, 여수  
 '광주세계아리랑축전', 광주  
 '코리안 아이: 에너지와 물질, 뉴욕디자인센터, 뉴욕, 미국/페어본트밥알바흐, 아부다비, 아랍에미레이트  
 2012 서울핵안보정상회의, 미디어센터, COEX, 서울  
 인스부르크 동계올림픽 '꿈, 하얀 밤', 인스브루크, 오스트리아
- 2011 '고베 비엔날레', 일본  
 '청두 비엔날레', 중국  
 '육감 맛사지 미디어아트', 아트센터 나비, 서울  
 '아트광주특별전', 광주  
 '한국의 현대미술', 대만국립미술관  
 대구세계육상대회 '미디어 파사드', 대구시청
- 2010 'G20서울정상회의' 미디어특별전, 파크하얏트 호텔, 서울  
 '제1회 난징비엔날레', 난징미술관, 난징, 중국  
 '안시 국제애니메이션 페스티벌', 안시, 프랑스  
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 '동아시아 황색의 문', 광주시립미술관, 광주  
 '동방의 등불', 인도국립미술관, 뉴델리, 인도  
 'Art + Technology + Creation', DMC, 서울  
 '한국 국제아트페어-미디어아트특별전', COEX, 서울  
 '제3회 송장예술제' 한국관, 북경, 중국  
 '한·러 수교 20주년 개막식 미디어아트', 볼쇼이극장, 모스크바, 러시아  
 '콜라주 메모리스', 소카 갤러리, 베이징, 중국
- 2009 '예일대학미술관 차 문화 초대전', 코네티컷, 미국  
 '제3회 모스크바 비엔날레', 모스크바, 러시아  
 '아시아아트 인 런던, 알론자케임 파인아트, 런던, 영국  
 '정신의 지형', 국립타이완미술관, 타이베이, 대만  
 '한·튀니지 수교 40주년', 튀니지시립미술관, 튀니지대사관  
 '코리안 아이: 문제너레이션', 사치갤러리, 런던, 영국  
 '피스드림아트페스티벌', 안달루시아, 스페인  
 '런던 숨 프로젝트-Lost & Found', 로케비 갤러리, 런던, 영국  
 '제3회 광주디자인비엔날레-더 할 나위 없는', 광주비엔날레전시관, 광주  
 '요코하마 개항 150주년 기념, 요코하마, 일본  
 '흑과 백 : 자연적인 구성요소', 쿠뉴옥갤러리, 뉴욕, 미국  
 '과학정신과 한국현대미술', 국립현대미술관, 과천 / KAS, 대전
- 2008 '제3회 세비아 비엔날레', 알람브라 궁전, 스페인  
 'Meme Trackers', 중국송창미술관, 베이징, 중국  
 '한국현대미술', 싱가포르미술관, 싱가포르  
 '원더랜드-히라기사와이이남 2인전', 번드18 크리에이티비티센터, 상하이, 중국  
 '내 마음의 선물', 서울시립미술관 남서울분관, 서울  
 '신나는 미술관 상상공작소 II', 경남도립미술관, 창원  
 '모놀로그', 광주시립미술관 금남로분관, 서울  
 '웰컴 투 뮤지엄랜드', 북촌미술관, 서울

**2007** '아시아의 새로운 물결', ZKM, 칼스루헤, 독일  
 '경기도미술관 신소장품', 경기도미술관, 안산  
 '과학과 예술의 만남 - 좀 더 크게, 좀 더 작게', 사비나미술관, 서울  
 '상하이 eART 페스티벌', 상하이, 중국  
 '제2회 광주디자인비엔날레-L.I.G.H.T.', 김대중컨벤션센터, 광주  
 '박물관 꽃을 피우다', 공주국립박물관, 공주  
 '스미소니언미술관 개관초대전', 주미한국대사관, 워싱턴, 미국  
 '핀스터즈-미술과 놀이', 예술의 전당, 서울  
 '명화의 재구성', 사비나미술관, 서울

**2006** 서울국제미디어아트비엔날레 '두 개의 현실', 서울시립미술관

#### 수상경력

2010년 미술상 수상, 2009 대한민국 올해의 청년작가상 수상, 2005 올해의 미술가 대상 수상 / 올해의 청년 작가상 수상,  
 2005 신세계 미술상 대상 수상 / 하정웅 청년작가상, 2002 제8회 광주 미술상 수상

#### 작품소장처

반기문 UN사무총장, 청와대, 예일대학교, 삼성전자 디지털연구소 R4, 삼성인력개발원(창조관), UN본부, 주미한국대사관,  
 주한독일대사관, 스위스 올리지, 홍콩 사라신 은행, 중국 18 연합 창조 센터, 후진타오 영부인, 호주문화원, 북경문화원,  
 샌프란시스코박물관, 소더비 홍콩본사, 인천국제공항, 서울행정법원, 광주 광역시청, 광주 남구청, 담양군청, 리움미술관,  
 국립중앙박물관, 국립현대미술관, 광주국립박물관, 서울시립미술관, 부산시립미술관, 광주시립미술관, 전남도립미술관,  
 경남도립미술관, 대림현대미술관, 과천현대미술관, 제주도현대미술관, 경기도 미술관, 영암 군립 하미술관, 의제미술관,  
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# p rofile

**LEE, LEE NAM** (1969, Born in Damyang, Jeonnam, Korea)

**2013** Completed DFA courses, Graduate from College of Fine Arts, Chosun University, Korea

**2011** Completed DFA courses, Graduate School of Communication & Arts of Yonsei University, Korea

**1995** Graduated from Department of Art, Chosun University, Korea

Exclusive Artist of Samsung Electronics, Exclusive Artist of EPICS Forum, WCC Green Olympics Ambassador, UNESCO Creative City Consultant, Korean National Commission for UNESCO Ambassador, Artistic director of Gwangju Media Art Festival 2013, G20 Seoul Summit Selected artists, K-ART Project Selected artists, 2014 East Asia Cultural City Video Director, Special Topics in Media Arts at Yale, Korea, Sogang University  
Lecture at the Seoul National University—Advanced Institutes of Convergence Technology,  
Universiade Gwangju 2015 Art director

## **Selected Solo Exhibitions**

**2014** Galerie Michael Schultz, Berlin, Germany

GanaArt Solo Exhibition – 'Born again Light

Korean Culture Office In Sydney, Australia

UNESCO Paris, France

Korean Embassy to Belgium

Shinsegae Gallery, Gwangju, Korea

Goodnight Analog Goodmorning Digital, Soul art space, Pusan

**2013** Nature & Gogh, Leeahn Gallery, Korea

Invisible Light, Shinsegae Gallery, Seoul, Korea

Kalamazoo Museum of Art, Michigan, U.S

Goodnight Analog Goodmorning Digital Kwai Fun Hin Art Gallery, Hong Kong, China

Goodnight Analog Goodmorning Digital, Artmia Gallery, Beijing, China

**2012** Good Night Analog Good Morning Digital, Sangrok Exhibition Hall, Gwangju Museum of Art, Gwangju, Korea

Dillusion, Kwai Fun Hin Art Gallery, Hong Kong

Leenam Lee Video Art, Kalamazoo Museum of Art, Michigan, U.S

**2011** Les Peintures Vivantes, Art center Nabi, Seoul, Korea

Detroit WayneStateUniversity, Michigan

Korean Culture Center, Sydney, Australia

Hong Kong Art Centre, Hong Kong, China

Dennos Art Museum, Michigan Collage, Michigan, U.S

G20 Summit in Seoul Special Exhibition, City Hall of Gwangju, Korea

**2010** SUN Gallery, Seoul

**2009** Hakgojae Gallery, Seoul

Shinsegae Gallery, Seoul / Busan, Korea

**2008** Metaphysical Art Gallery, Taipei, Taiwan

ParkRyuSook Gallery, Seoul

CAIS Gallery, Hong Kong, China

**2007** Shinsegae Gallery, Gwangju, Korea

Lee Art Gallery, Deagu, Korea

### Selected Group Exhibitions

- 2015** Personal Structures – Crossing Borders, Palazzo Bembo & Mora, Italy  
KOTRAExhibition  
Victoria and Albert Museum, London, U.K  
The Nelson–Atkins Museum of Art, USA  
ART STAGE SINGAPORE, Singapore  
Gallery AG '皆是皆非', Seoul
- 2014** START ART, London, Satchi Gallery  
SIMULTANEOS ECHOES, Argentina  
'K–ART1' 'Jakarta, Indonesia  
Sochi Winter Olympics PyeongChang House, Sochi, Russia  
Neo–Sansu , Daegu Art Museum, Daegu, Korea
- 2013** Art Taipei, Taipei  
'KIAF 2013', Seoul, Korea  
Houston Art Fair, Houston, USA  
Toronto Art Fair, Toronto, Canada  
'Korea Brand & Entertainment Expo 2013', London, UK  
'AMMA UMMA!', India International Centre, New Delhi, India  
'Korean–Indonesian Artists Exchange Exhibition', Indonesia  
KobeBiennial, Kobe, Japan  
Creative vision, The Smithsonian Institution, Washington D.C., U.S  
UN–IOC Forum, New York, U.S.  
A Soldier's Tale(60 years of memories, 130 years of friendship), London, U.K
- 2013** Art Beijing, Beijing, China  
Paris Photo L.A 2013, Los Angeles, U.S  
All About Korea, White Box, Munich, Germany  
'Korean Contemporary' Schultz Contemporary, Berlin, Germany
- 2012** Digital Furniture, Art center Nabi, Seoul, Korea  
Moving Korea, Korean Cultural Centre India, New Delhi, India  
Walk the midfield, He Nan Sheng, Zhengzhou, China  
Mudeung Tales, Today Art Museum, Beijing / He Nan Art Museum, Zheng Zhou, China  
ART FESTIVAL 798, Beijing, China  
Today ART museum, Beijing, China  
London Olympic, Harrods department store, London, U.K.  
Artist of Gwangju ART Prize, Art Museum of Woo Jae Gil, Gwangju, Korea  
Busan Biennale, Busan, Korea  
Korea–China year of friendship 'ReBooting', YánHuáng Art Museum, Beijing, China  
Beijing Art Fair 'Solid Illusion', Beijing, China  
SK center, Yeosu EXPO, Yeosu, Korea  
Korean Eye: Energy and Matter, New York Design Center, New York, U.S. / Fairmont Bab Al Bahr, Abu Dhabi, U.A.E  
Nuclear Security Summit Seoul 2012, Media Center, COEX, Korea  
Winter Olympics in Innsbruck'Dream, White Night', Innsbruck, Austria
- 2011** Qingdao Biennale, China  
Kobe Biennale, Kobe, Japan  
The Sixth Sense Massage, Art center Nabi, Seoul, Korea

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- 2011** Art Gwangju special exhibition, Gwangju, Korea  
Contemporary Art Exhibition of Korea, National Taiwan Museum of Fine Arts, Taichung, Taiwan  
IAAF World Championships Daegu Media Art exhibition, City Hall of Deagu, Korea
- 2010** G20 Seoul Summit, Media Art Exhibition, Park Hyatt Hotel, Seoul, Korea  
The 1st Nanjing Biennale, Nanjing Art Museum, Nanjing, China  
The 50th Annecy International Animated Film Festival, France  
Incheon International Digital Art Festival, Incheon, Korea  
Yellow Door, Gwangju Museum of Art, Gwangju, Korea  
The Lamp of The East, InKo Centre, New Delhi, India  
Art + Technology + Creation, DMC, Seoul, Korea  
Korea International art fair, media art special exhibition, COEX, Seoul, Korea  
The 3rdSongzhuang Culture and Art Festival, Korean Pavillion, Beijing, China  
The 20th Korea and Russia relation opening media art, Bolshoi Theater, Moskva, Russia  
Collage Memories, Soka Gallery, Beijing, China
- 2009** Invited Tea Culture Nations, Yale University Art Gallery, Connecticut, U.S  
The 3rd Moscow Biennale, Moscow, Russia  
Asia art in London, Alon Zakaim Fine Art, London, U.K  
Mind Topology, National Taiwan Museum of Fine Arts, Taichung, Taiwan  
Korea Contemporary Art Exhibition for Korea–Tunis40th ChamberAnniversary, Musee de la Ville de Tunis, TunisiaEmbassy  
Korean Eye: Moon Generation, The Saatchi Gallery, London, U.K  
Peace Dream Arts Festival, Centro de las artes de Sevilla, Seille, Spain  
SUUM Art Project –Lost & Found, Rokeby Gallery, London, U.K  
The 3rd Gwangju Design Biennale–The Clue, Gwangju Biennale Center, Gwangju, Korea  
Yokohama Port 150 Years Anniversary Exhibition, Yokohama, Japan  
Black&White: Natural Elements, Koo New York Gallery, New York, U.S  
Artists, What is Science for you, National Museum of Contemporary Art, Gwacheon, Korea/KAIST, Daejeon, Korea
- 2008** Korean Contemporary Art Show, Singapore Art Museum, Singapore  
The 3rd Biennale Sevilla, Alhambra Palace, Granada, Spain  
Meme Trackers, Songjiang Museum of Art, Beijing, China  
Wonderland–Hiragisa and Lee Leenam, Bund 18 Creative Center, Shanghai, China  
Treasures Within, Seoul Museum of Art, Seoul, Korea  
Funny Art Museum Imagination shop II, Gyeongnam Art Museum, Korea  
Monologue, Gwangju Museum of Art, Gwangju, Korea  
Welcome to Museum Land, Bukchon Art Museum, Seoul, Korea
- 2007** New Asian Waves, ZKM, Karlsruhe, Germany  
Another Masterpiece, New Acquisitions, Gyeonggi Museum of Modern Art, Ansan, Korea  
Art and Science–Bigger and Smaller, Savina Art Museum, Seoul, Korea  
Shanghi eART Festival, Shanghi, China  
The 2ndGwangju Biennale–L.I.G.H.T, Kim Dae Jung Convention Center, Gwangju, Korea  
The Museum Blooms a flower, Gongju National Museum, Gongju, Korea  
Smithsonian American Art Museum Open Exhibition, Embassy of the Republic of Korea in U.S, Washington, D.C  
Art & Play 'Funsters', Seoul Arts Center, Seoul, Korea
- 2006** Seoul International Media Art Biennale, Seoul Museum of Art, Korea

## Award

2010 22th Sun Gallery Art Award, 2009 Young Artist of the Year from the Korean Artist's Day, 2005 Grand Prize of Gwangju/ Shinsaegae Art Competition, 2002 the 8th Gwangju ART Prize/ Artists of the Year Award, Ha Jungwoong Young Artist, Gwangju Museum of Art, Korea

## Collections

Ban Ki Moon (UN Secretary-General)/Cheongwadae(Office of The President, Korea)/ Yale University, Connecticut, U.S./ Samsung Electronics R4, Korea/ Samsung Human Resources Development Center, Youngin,Korea/ United Nations Foundation/Embassy of the Republic of Korea, Washington, US/ Embassy of Germany in Korea, Seoul/ Uly sigg Collection, Luzern, Switzerland/ H.K Bank Sarasin/ Bund18 Creative Center, Shanghai, China/ Hu Jin Tao first lady, China/ Australia Culture Center, Seoul, Korea/ Korean Cultural Center, China/ Fine Arts Museums of San Francisco,U. S./ Sothbys, HongKong/ Incheon International Airport,Korea/ Seoul Administrative Court, Korea/ City hall of Gwangju, Korea/ Nam-gu Office, Gwangju Metropolitan City/ Damyang County,Korea/ Leeum, Samsung Museum of Art, Seoul, Korea/ National Museum of Contemporary Art, Korea/ National museum of Korea, Korea/ Gwangju national museum, Korea/ Seoul Museum of Art, Korea/ Busan Museum of Art, Busan, Korea/ Gwangju Museum of Art, Gwangju, Korea/ Jeonnam provincial Art Museum, Korea/ Gyeongnam Provincial Art Museum, Korea/ Daelim Contemporary Art Museum, Seoul, Korea/ National Museum of Contemporary Art, Gwacheon, Korea/ Jeju contemporary Art Museum,Korea

Gyeonggi-do Museum, Ansan, Korea/ Uijae Art Museum, Korea/ Art center NABI, Korea/ SK Headquarters, Seoul, Korea/ Amorepacific, Korea/ Amorepacific Osulloc Teastone, Jeju,Korea/ NAVER/ Ilsan MBC(Munhwa Broadcasting Corporation),Ilsan, Korea/ Gwangju MBC(Munhwa Broadcasting Corporation), Gwangju, Korea/ Gwangju KBS(Korea Broadcasting system), Gwangju, Korea/ Gwangju KBC ,Korea/ 5.18 Memorial Foundation, Gwangju/ Geumram Street, Gwangju, Korea/ Butterfly Museum, Hampyeong, Korea/ Dinosaur Museum, Haenam, Korea/ 63Building, Seoul/ Wolchul Mountain Sculpture Park, Youngam/ Yonsei University, Seoul/ Chosun University, Gwangju/ Hana Bank Headquarters, Seoul/ Aviva life insurance Co, Korea/ Barn Joo New York, U,S


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출판사

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