

Appendix

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PhD Studies in Curating Contemporary Art
Royal College of Art

Supervisors: Dr Grant Watson and Professor Victoria Walsh

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1. The Research & Film-making

1.1 Interviewees list, time and place of Interviews

	Date	Time	Place	Interviewee	Occupation	Note
1	6 Jan 2018	15:00-18:00	Park's studio	Park Chan-Kyong	Artist	One of my three key artists
2	11 Jan 2018	13:00-15:00	Hospital in Jeonnam Province	Jheon, Soo-Cheon	Artist	Represented Korea in Venice 1995, awarded <i>Menzione d'Honore</i>
3	8 Mar 2018	11:00-15:00	Lim's studio	Lim, Ok-Sang	Artist	One of the founders of the activist- minjung art Korea
4	8 Mar 2018	17:00-20:00	Garibong Borough	Kim, Hong-Jun	Film Director	Professor at Korean Arts University Director, <i>Rosy Life</i> (1994)
5	9 Mar 2018	12:00-15:00	Lee's studio	Lee, Hyun-se	Cartoonist	Most read cartoonist, Director of the Cartoon and Animation Association
6	9 Mar 2018	16:00-18:00	MMCA*	Mari Bartomeu	Curator	National Museum of Modern & Contemporary Art Korea
7	11 Mar 2018	11:00-12:00	518 Archive	Yang, Rayun	Archivist	
8	12 Mar 2018	13:30-16:00	C47 Studio	Lee, Seungcheol	Curator	Old Printing Museum
9	12 Mar 2018	16:30-18:00	Choi's Studio	Choi, Jeong Hwa	Artist	Bienal de São Paul
10	13 Mar 2018	14:00-15:30	Kansong Museum	Tak, Hyun-Kyu	Curator	
11	27 Mar 2018	13:00-15:00	Hoare's house	Jim Hoare	Diplomat	Charge d'affiare of British Embassy in South Korea in the 80s and 90s
12	12 Sept 2018	13:00-15:00	Anthony's office	Brother Anthony	Translator	Professor of English literature at Seogang Uni.
13	12 Sept 2018	16:00-17:30	MMCA*	Bae, Won-Jung	Curator	Curated Art of Korean Empire Exhibition at MMCA Korea
14	14 Sept 2018	11:00-12:30	MoK**	Kim, Wool-lim	Curator	National Museum of Korea
15	15 Sept 2018	11:00-15:00	Baehwa Uni.	Hwang, Eu-sook	Fashion Historian	Professor of Baehwa University
16	16 Sept 2018	17:00-18:00	Hongik Uni	Kim, Hyun-su	Photographer	Theorist
17	30 Sept 2018	12:00-17:00	Plymouth	Chang, Jia	Artist	Artist of the Year candidate 2015

18	14 Oct 2018	16:00-17:00	Bermondsey	Kim, Kulim	Artist	
18-1	25 Oct 2018	11:00-12:00	Hayward Gallery	Kim, Kulim	Artist	Shown in A Bigger Splash exhibition at Tate 2012
19	3 Dec 2018	11:00-13:00	Margaret's house	Margaret Drabble	Novelist	Dame Drabble wrote a novel Red Queen
20	3 Dec 2018	15:00-17:00	Beth's house	Beth McKillop	Curator	V&A Deputy Director (retired 2015)
21	4 Dec 2018	11:00-12:30	ARD	Ab Rogers	Designer	Designed Jikji, Golden Seed exhibition
22	14 Dec 2018		Deoksugung Museum	Bae, Won-Jung	Curator	
23	10 Jan 2019	10:00-12:00	Samuso	Kim, Sun-Jung	Curator	Gwangju Biennale Foundation Director *did not agree on filming
24	11 Jan 2019	11:00-13:00	Choi's studio	Choi, Jeong Hwa	Artist	Spoke of 90s
25	12 Jan 2019	10:00-12:00	Artists' complex	Lee, Seahyun	Artist	
26	12 Jan 2019	13:00-14:00	Kim's studio	Kim, Kira	Artist	Artist of the Year 2013
27	12 Jan 2019	14:10-15:20	Park's studio	Park, Jihye	Artist	
28	12 Jan 2019	15:30-16:30	Lee's studio	Lee, Taeho	Artist	Professor at Hongik University
29	12 Jan 2019	16:40-17:30	Choi's studio	Choi, Youngho	Artist	
30	13 Jan 2019	9:00-11:30	National Museum	Kim, Woolim		Goryeo 918-2018: The Glory of Korea exhibition shooting
31	13 Jan 2019	12:00-14:00	Suwon Convention	Kim, Chang-Dong	Curator	Previous Director of Arts Council Korea Museum
32&33&34	13 Jan 2019	15:30-16:00	Cafeteria	Han, Min-chang & Park, Jaeyoung So young Lim	Musicians	8 Workshops
34	15 Jan 2019	13:00-14:30	Kukje Gallery	Park, Chan-Kyong	Artist	2 nd interview, this time was a conversation between Park & Peggy Levitt
36	15 Jan 2019	15:00-16:30	Park's studio	Park, Seo-bo	Artist	Founder <i>Independant</i> , Ecole de Seoul, Represented Korea Paris Biennale 1961
37	16 Jan 2019	13:00-15:00	Choi's studio	Cody Choi	Artist	Represented Korea in Venice Biennale 2017
38	17 Jan 2019	11:00-12:00	MMCA	Kang, Seungwan	Curator	Chief-Curator MMCA

39& 40	17 Jan 2019	16:00- 17:30	Seochon	Moon Kyung won & Jeon Joon Ho	Artists	Invited artists for Documenta 2012, Represented Korea in Venice Biennale 2015
41	18 Jan 2019	13:00- 15:00	Jongro	Kim, Hong Hee	Curator	Director Seoul Museum of Art
42	19 Jan 2019	11:00- 13:00	Yeonse Uni	Peggy Levitt	Sociologist	Chair, Department of Sociology and Luella LaMer Slaner Professor in Latin American Studies, Wellesley College Co-Founder, Global (De)Centre Co-Director, Politics and Social Change Workshop, Harvard University
43	19 Jan 2019	15:00- 18:00	Theatre Jeongmi	Flora Sukhwa Yoon	Actress, Producer	Producer of musical <i>Tophat</i> , most recognised theatre actress of Korea in the 90s
44	19 Jan 2019	19:00- 22:00	Calligraphy Museum	Lee Dongkook	Chief Curator	
45	17 Jun 2019	13:00- 15:00	Museum of Modern Art Tokyo	Mika Kuraya	Chief Curator	MOMAT
46	24 Jul 2019	19:00- 23:00	Author's London home	Songyang Zhou, Isabella Lugyang , David, Naomi Lea	VR architects at ARUB	
47	5 Aug 2019			Daniel Rouke	Artist	Lecturer at Goldsmith
48	20 Aug 2019	12:00- 15:00	Central London	Sungyong Lee	Product Designer	
49	25 Aug 2019		Central London	Yeonju Jang	Graphic Designer	Designer at Pentagram
50	20 Oct 2019, 13 Nov 2019, 23 Dec 2019	Works hops All days	Different locations	Yeni Kim	Illustrator	

1.2 Agreement Forms

Consent Form

Bringing Historical Amnesia to the Surface: Art Making and Curating through Remembrance

For further information
Supervisors

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Professor Victoria Walsh victoria.walsh@rca.ac.uk

January 2019

Ihave read the information on the research project *Bringing Historical Amnesia to the Surface* which is to be conducted by Stephanie Seungmin Kim from the Royal College of Art, and all queries have been answered to my satisfaction.

I agree to voluntarily participate in this research and give my consent freely. I understand that the project will be conducted in accordance with the Summary outlined, a copy of which I have retained.

I consent to:

- *A Video Recording Interview with Stephanie Seungmin Kim*
- *Video to be included in the Film as a part of Kim's thesis*

I understand that all information gathered will be stored securely, and my opinions will be accurately represented. Any images in which I can be clearly identified will be used in the public domain only with my consent.

Print Name:.....

Signature.....



Royal College of Art

RESEARCH & INNOVATION

Complaints Clause:

This project follows the guidelines laid out by the Royal College of Art Research Ethics Policy.

If you have any questions, please speak with the researcher. If you have any concerns or a complaint about the manner in which this research is conducted, please address the RCA Research Ethics Committee by emailing ethics@rca.ac.uk or by sending a letter addressed to: The Research Ethics Committee
Royal College of Art
Kensington Gore
London SW7 2EU

PROJECT SUMMARY

The thesis is an exploration of how curating makes it possible to demonstrate and theorise the collective memory and partial amnesia of specific cultural and regional groups. I employ a specific mode of practice—the making of a documentary film about curating itself—as the methodology of my PhD research.

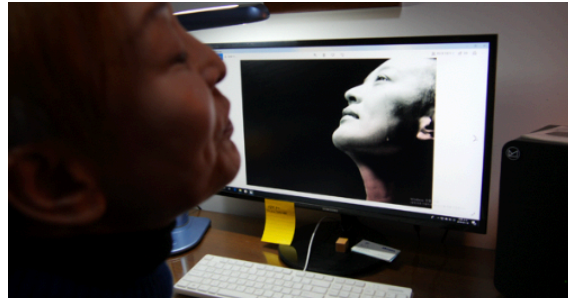
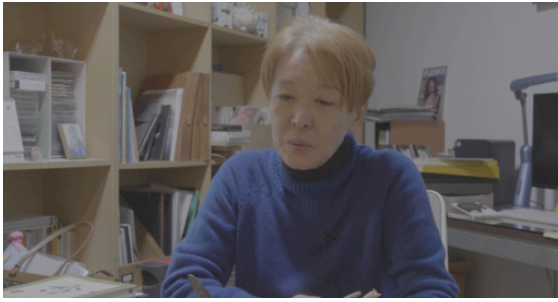
The context of my research is South Korea: a country that had a rapid period of modernisation, coupled with being the buffer zone of the Cold War's Iron Curtain. My method is informed by personal background as an institutional curator, directing many international exhibitions on the representation of Korean Art. My interactions with policymakers, politicians from both the left and right and most of all, a diverse group of artists from across Korea revealed each generation has distinctive collective memory. These memories expressed through their speech and recollection of Korea's past in their art.

The research will involve active process of creating disruption within an unchallenged consensus-driven culture by interviews and exhibition-making. The process creates the time and space for the audiences as well as for me as a researcher. The use of *mise-en-scène* to add a symbolic value of art will be questioned. The on-going question will persist on how only through the eyes of someone who can expertly source, filter and explain, does the story come to close to the 'truth'

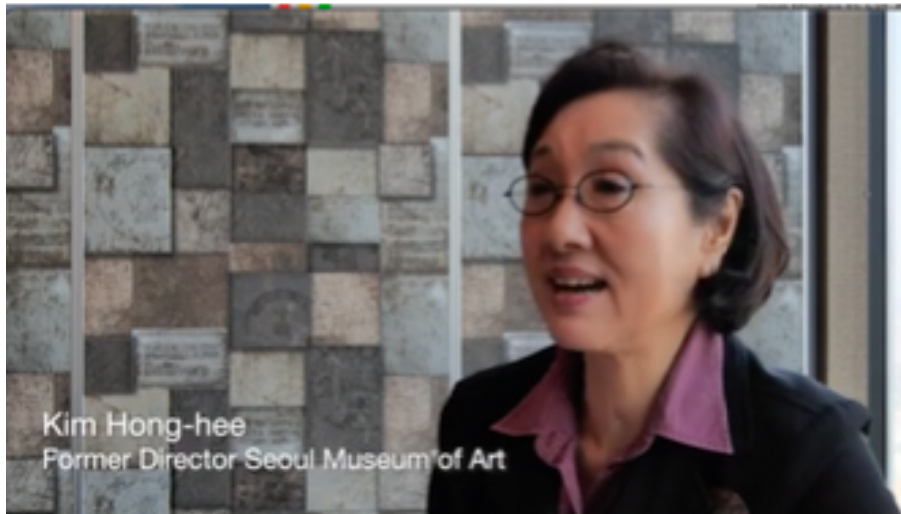
1.3 Interview scenes



From Top left Clockwise, Professor Kim Hong-jun, Dr. James Hoare, Gwanjju 518 Archive, Photographer Kim Hyunsu, Artist Park Ji-hye, Professor Peggy Levitt, Artist Cody Choi, Artist Kim Ku-lim, Fashion Historian Professor Hwang Eusook, Gwanju Democratization Movement Archive,



From Top left Clockwise, Actor Flora Sukhwa Yoon, Sukwa Yoon with the poster from 1990s, Arko Archive, Interior Designer Ab Rogers, Fashion Designers Marie Maissonev and Luke Stevenson, Jeanette Kyungah Lee and Margaret Drabble with me, Ab Rogers looking at Uigwe, Hangul Museum Chief Curator Lee Dongkuk,



From Top, Kim Hong-hee (Former Director of Seoul Museum of Art, Kim Chang-dong (Former Director of Arts Council of Korea Museum), Kim Woo-lim (Curator, National Museum of Korea)

2. Description of Scenes and Illustrations

2.1 Phase 1: January 2019 to June 2019

The Phase 1 table shows the sequence of scenes used in the first edit. I made various edits through the process, from the 10 minutes' trailer to the first strung-out film with 84 scenes. The table includes scenes that were excluded in later revisions and focuses on the flow of the story. The first column shows how I was labelling the scenes (I have kept the numbers to compare the change in sequence as per Phase 2). As I had begun shooting a year prior, the first interview being the 4th January 2018, I had enough film resources to edit from.












No.	Scene	Chapter	References
1	British Library	Anniversary	Berman
2	Uigwe		ocean/rail in Alan Trachtenberg's <i>The Incorporation</i>
3	<i>Flying</i> by Park Chan-kyong		
4	Absence of King		
5	60th Wedding Anniversary		
6	Candle Protest	Collective Memory	
7	Sewol Ferry Disaster		<i>Prosthetic Memory</i>
8	Sampoong Department Collapse		
9	<i>Koreans who went to Germany</i> series by Park Chan-kyong		
10	1995 Western Dessin learning, <i>Hand</i> Exhibition by me		Male
11	1995 Venice Biennale	Exhibition History	
12	Jheon Soo Cheon (Minjoong versus Monochrome)	Western/Eastern	1801110308A
13	White Cube gallery curator Katharine interview <i>Sleepers in Venice</i>		
14	Clay figures versus Greek sculpture		
15	Brother Anthony on Korean poems		Trotsky <i>Hands off Rosa Luxemburg</i>
16	Kim Soo Young poem		
17	MoMA Exhibition 1952	Exhibition	
18	BBC News	Strategy	
19	-60, -60 yes it was during the WAR (IRONY)	Propaganda	
20	<i>Family of Men</i> exhibition in relation to Seoul Architectural Biennale		<i>Family of Men in South Africa</i> by Tamar Garb
21	flâneur' concept and Choi Jeong Hwa EBS' <i>The Arcade Project</i>		
22	King Youngjo & Seongjo stories		Royal Secretariat Diary
23	Lady Hong's father in the Diaries		Memoir by Lady Hong
24	Fashion historian Hwang Eusook discussing Korean wedding costumes		Interview video I conducted
25	Youngjo and Jeongjo represented the Renaissance (Kansong Museum)		
26	Korean		
27	Pros and cons of building Cheonggyecheon (stream)		
28	Seoul city knew how to validate it/ connected to the 60th Birthday for Sado		
29	<i>Four Major Rivers Project</i> by President Lee Myungbak		
30	<i>Arcadia</i> by Jia Chang		
31	An interview with Jia Chang on romanticism		"You need a magnifying glass to find a poet"
32	Jia Chang's anecdote about seeing a book of torture	Palimpsest	
33	Hyunse Lee talking about his experience at Samcheong education		
34	Cartoon museum footage		
35	Palimpsest (artists recognising modern architecture to be cite of struggles)		
36	Seoul Architectural Biennale		
37	National Security Law and 'guilt by association'	Red	The British library
38	Digital copy of <i>Uigwe</i> loses its vivid red (how I felt in narration)		<i>The Red Queen</i> by Margaret Drabble
39	Lim Oksang interview about how his paintings got confiscated		
40	Pink azelea filled painting		P1011105
41	News about Minjoong with an interview with Lim Oksang		"We were enjoying ourselves"
42	Conservatives of Korea		
43	Vietnam War/Korean War	Asia as Method	Goethe Institute
44	<i>Napalm Girl</i> from Vietnam War imagery		The Monad' concept by Jacques Derrida
45	What history doesn't tell you		
46	Miner/ Very strong words used in Web/ ever more divided		
































No.	Scene	Chapter	References
47	EBS - How does a boundary exist in something that flows?		How Lim was portrayed in main news
48	Nanjido + Plastic credit card (plastic paradise)	Plastic Paradise	Nanjido P1011098
49	Woolsan		
50	Synchronic/Diachronic Time (history materialism) -		<i>Dialectics of Image</i> by Max Pensky
51	Ragpicker of images (Kim Kulim)		IMG_4616.MOV
52	The same magazines that Kim picked were LIFE from the US armistice		
59	Curator Bae talks about how the fusion happens		
60	Beth McKillop interview		
61	Walter Benjamin and Marshall McLuhan		
62	Jikji (Ab Rogers interview about his collaboration with me)	<i>Communities</i>	<i>Imagined communities</i> by Benedict Anderson
53	West/East' - is this view constructed?		
54	Kim Kulim - cycle	Yin and Yang	Wiping Clothes performance/Burning the Lawn
55	Reenactment vs validation		Magarat_C0177.MP4 I simply cant remember
56	Poet Cheon Sang Byung (rehearsed death)		
57	Challenge the view?		
73	The opposite is unthinkable (my BBC interview for the 3rd Summit)	Inter Korean Summit	
74	What Han Kang wrote for NY Times		
75	386 generation - Han Kang writing <i>The Boy</i> novel		
76	Unheimlich		
79	Temple/Gargoil (Gothic Church)		Andreass Huysens 'Monumental Seduction'
80	<i>Sleepers in Venice</i>	Watercolour	Anne Friedberg how she examines the window as a metaphor, as a architectural component, and as an opening to the dematerialized reality we see.
81	Joongyong's work documenting Vietnam War		<i>Arrivee d'un Train</i> by Lumiere brothers
82	Climate change	Trainwreck represents "a great social disaster" De Mille	
83	<i>Earth Alert</i> exhibition	Chernobyl	How I was using the Chernobyl photographs to explain the anthropocene without knowing its concept in 2009 when I was curating <i>Earth Alert</i> exhibition.
84	Hyunse Lee cartoons		



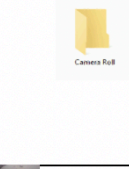


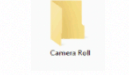

2.2 Phase 2: July 2019 to August 2019

During Phase 2, I showed the film to various previous interviewees and other advisors and felt that I needed to explain clearly why I made this film as a curator in the first-person perspective. Thus, I wrote the 15 sentences stating the reasons (first six rows in blue). For the narration, I edited in footage of myself walking in foggy Seoul. I envisioned there would be various keywords/themes with images such as 'Sun, Moon and the Five Peaks' screen. The idea of the Broken Bridge was there. The themes are more dispersed.

The first column contains the original scene number from Phase 1, the second column contains the new scene number, to show the evolution of the film.

Old No.	New No.	Scene (text in blue refers to spoken narration)	Keyword/description	Image
Intro		<i>Each exhibition has its own history and theme. As a curator I have learned stories from artists that was differed from history that I have learned at school</i>	Scenes of me in exhibition plannings or installations	
		<i>Over the course of fifteen years I sometimes initiated exhibitions that asked artists to reinterpret the past and present. But often the choice of my exhibition subjects were brought forward by encountering artists' works.</i>	Scenes of me with artists (interviews)	
		<i>Each exhibition was like diving under water, to see what hadn't been visible from the surface. I refer to this history as suppressed layers of memories.</i>	Many scenes of interviews that are not included in the film (of Jim Hoare, Peggy Levitt ...)	
		<i>The job of the curator differs from the artists. In order to exhibit these works to the public, curators may feel the need for more context, more history. So choosing a filmic environment was metaphorically speaking, to go diving with you. To record and share the underwater view. To swim around these layers of history being vividly revealed by artists. And the process, this film has become an exploration of curating itself.</i>	Hands showing four symbols of the cards	
		<i>This history is about why history needs many voices. How a curator might tell a story through these different voices.</i>	A hands shuffling cards + me in Lee Bul's mirror maze	
		<i>In conventional exhibition, these stories stay as footnotes.. imagine you are wandering through the exhibition with me, alongside you, whispering to you about what had occurred whilst I was preparing the show, the gossips, the archives and the references.</i>	Me entering inside the exhibition model	
1	1	British Library - I asked to see the Korean royal manuscript.	Memory	
2	2	North and South Korea summit (cycle & repetition) and preparatory committee will leave everything in detail in "White Paper".	Memory	
3	3	<i>Flying</i> by Park Chan-kyong. 8 minutes is a moment compared to 50 years of division	Division	
4	4	After waiting for the manuscript, no depiction of the King, just an empty chair	Division	
5	5	60th Wedding Anniversary of Lady Hyegyeong & the King	Sun, Moon and Five Peaks	
6	23	History remembers Hyegyeong Hong's depiction : for me, her voice meant something else.	Exhibition	
7	6	Candle revolution + Collective memory : (new addition) <i>These events become mythologised in our collective memory.</i>	Memory	
8	7	Sinking of the MV Sewol Ferry	Division	
9	8	Sampoong Department Collapse	Division	
10		Sungsu Bridge collapse. The broken bridge was just the beginning as the 1990s were marked by numerous men-made disasters....I believe that it was the middle ground that disappeared, the symbolic common ground that people with different mindsets might share.	Division	
11	9	Young Korean miners who went to germany	Exhibition	

Old No.	New No.	Scene (text in blue refers to spoken narration)	Keyword/description	Image
12		You lived in London for awhile. Seahyun Lee with Peggy Levitt Yes the emotion I felt was ..that I was very different to them.	Exhibition	
13	18	BBC - There are very different interpretations from another artist - DMZ	Exhibition	
14	17	UCL & MoMA's Korea (1952) exhibition	Exhibition	
15	20	Family of Men exhibition Edward Steichen is known throughout the world (suppressed memory too)	Exhibition	
16		Present from the Past exhibition	Exhibition	
17		Importance of 60 anniversary Five elements & Yin and Yang	Sun, Moon and Five Peaks	
18	60	Beth McKillop - Curating & misattribution	Exhibition	
19		Uigwe & Ganghwa Island	Memory	
20	28	1994 & 600 year anniversary of Seoul	Sun, Moon and Five Peaks	
21		Sampoong Collapse & my 90s	Memory	
22		The Hands exhibition	Exhibition	
23	14	Western perspective (Birth of Adam, Julian) In East. Humans are in harmony with nature	Sun, Moon and Five Peaks	
24		Did you know that in Korea only a single portrait of the King is allowed to be drawn?	Sun, Moon and Five Peaks	
25	31	Daoist painting (Living with the Nature)	Sun, Moon and Five Peaks	
26	11	1995 Venice Biennale + Kim Young Sam	Exhibition	
27	12	Jheon Soo Cheon (changed from Monochrome to Vietnam War)	Exhibition	
28		I did not know it was going to be his interview. Jheon's 60s, 70s, and 80s, and the US drawing	Division	
29		Kim Kulim appears in A Bigger Splash exhibition at Tate Modern	Exhibition	
30		Kim Kulim "The whole is greater than the assembled part"	Sun, Moon and Five Peaks	
31		BBC - an armistice brought an end, 60th anniversary of the ceasefire	Sun, Moon and Five Peaks	
32		BBC - A Soldier's Tale	Exhibition	
33		Media Comparison (BBC vs Private video) and Interview "Phoenix"	Exhibition	
34	16	All clever communists went to North Korea (Kim Suyoung - poet) an interview by Park Chan-kyong	Division	
35		Pak Seo-bo talking about independant exhibitions	Division	
36		Minjung vs Monochrome Art movement (by Bartomeu Mari)	Division	
37		Koreans who went to Germany (agent orange, marine accident)	Division	
38	43	The New Generation: Park's interview about Korea, Japan, Vietnam - with Ten Thousands Spirit medium	Division	
39		The New Generation: Choi's interview about Nanjido	Division	
40		The New Generation: Jia Chang about primary school "One photo was a man with his hands tied behind his back being water-tortured"	Memory	
41	32	Jia Chang, A Girl sitting Down (2009)		
42		Jia Chang, Beautiful Instruments 3: Breaking Wheels (2014) For Jia Chang, bodies have layers of memories.	Memory	

Old No.	New No.	Scene (text in blue refers to spoken narration)	Keyword/description	Image
43	28	I decided to walk around Seoul. He made an annual visit to his father's tomb, with scenes of King Jeongjo's march to Hwasung mural.	Sun, Moon and Five Peaks	
44	25	Youngjo and Jeongjo represented the Renaissance (Kansong Museum)	Sun, Moon and Five Peaks	
45	33	Lee Hyunse interview about Samcheong Educational centre	Memory	
46		Irony of Cartoon and Animation museum	Memory	
47		Lim Ok Sang - the first Minjung exhibition and the suppressed opening	Memory	
48		Peach blossom land, Seoul and Utopia - stories about Candle Revolution	Memory	
49		Regression on Marxist-Lennist (Park Chan-kyong's interview) overlapped with a film- the film showed the torture	Memory	
50		Real tortured art student and the Hypnotised	Memory	
51		Hong Seongdam and tortured	Memory	
52		Gwangju 1980 "My mum does not remember anything"	Memory	
53		1995 I was leaving Korea, Gwangju biennale was founded	Memory	
54		Censorship of 2015 show (Venice) because the Older generation has chosen Park Geun-hye as a president. As if the clock had turned back, (Controlled by her dead father). Echoing the killing of the Gwangju to the Sewol Ferry Disaster	Division	
55		You can see the (by Margaret Drabble)- Although my very name has perished, I was there.	Division	
56		The little red dress she wanted. She's the contemporary to Jane Austen.	Memory	
57		Brother Anthony - translator - citing	Memory	
58		Poet Chun Sang Byeong	Memory	
59		Jia Chang is not about environment (Heavly corrupted Landscape)	Memory	
60		An Gyeon "Shangri-la"	Sun, Moon and Five Peaks	

2.3 Phase 3: September 2019 to December 2019




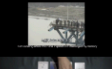

The transition to Phase 3 forced me to extract the core essence: hence the four themes. Plus, the thirteen number cards – from A, 2, 3 to the 10, then J, Q, and K – seemed appropriate to explain the remote connectivity that I had planted within the plot during Phase 2

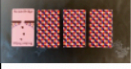
Cards	Scene (<i>text in green refers to new shots</i>)	Image
	Shuffle the card and reveal three faces of the cards except the 'maze' card	Lee Bul's mirrored maze work
Broken Bridge Card	British Library	
	Inter Korean Summit	
	The King and the empty chair	
	The 60th wedding anniversary	
	History remembers Hyegyong Hong's depiction	
	Candle revolution + Collective memory. These events become mythologised in our collective memory.	
	Sinking of the MV Sewol Ferry	
	The 1990s were marked by numerous man made disasters	
	After waiting for the manuscript, no depiction of the King, just an empty chair	
	60th Wedding Anniversary of Lady Hyegyong & the King	
	History remembers Hyegyong Hong's depiction	
	Candle revolution <i>These events become mythologised in our collective memory.</i>	
	Sinking of the MV Sewol Ferry	
	Sampoong Department Collapse	
	The 60s' Korean television showing Koreans who became coal miners	
Island Card	Seahyun Lee with Peggy Levitt	
	BBC World reporting <i>A Soldier's Tale</i> exhibition as a part of its news	
	UCL & MoMA's <i>Korea (1952)</i> exhibition	
	<i>Family of Men</i> exhibition and Edward Steichen	
	<i>Present from the Past</i> exhibition	
	Importance of the 60th anniversary & Yin and Yang	
	Beth McKillop on curating and attribution of a historical document	
	1994 and 600 anniversary of the founding of Seoul	
	Sampoong Department Collapse	
	Western perspective in the East	
	King's portrait	
	Daoist paintings and living with the nature	

Cards	Scene (text in green refers to new shots)	Image
	1995 Venice Biennale	
	Jheon Soocheon in the Vietnam War	
	Jheon in the 60s, in the 70s and in the 80s.	
	BBC reporting <i>A Soldier's Tale</i> exhibition	
	David Kamsler's interview	
Memory Card	Park Chan-kyong talking about Kim Sooyoung	
	Park Seo-bo talking of <i>Independant</i> exhibitions	
	Mari Bartomeu "the new generation"	
	<i>Koreans who went to Germany</i> series	
	Park Chan-kyon and <i>Ten Thousands Spirits</i>	
	Choi Jeong Hwa and Nanjido	
	Jia Chang and torture photographs	
	Jia Chang, <i>A Girl Sitting Down</i> (2009)	
	King Jeongjo's march to Hwasung	
	Youngjo as the 'renaissance' of Joseon Dynasty	
	Lee Hyun-se and Samcheong Education Centre (1980)	
	Peach Blossom land, Seoul versus a hermit kingdom	
	The 80s Koreans became more Marxist-Leninists	
	hypnosis therapy	
	Hong Seongdam's story	
	My mum does not remember anything about the Gwangju 1980	
	1995 Gwangju Biennale was founded	
	Censorship of the 2015 show	
	My very name is perished but I was there (Margaret Drabble)	
	She's the very contemporary to Jane Austene	
	Brother Anthony Reciting a poem	
	Poet Chun Sang Byeong	
	Corrupted Landscape and An Gyeon's Shangri-La	
Numbers Cards	All 13 numbers cards	

2.4 Phase 4: January 2020 to April 2020

Phase 4 shows how once the Deck of Cards had been designed, I reconfigured how to insert these scenes with new film sequences. The shooting was done in January 2020, but then after much 'shuffling' of various angles, scenes were finally added between 1st and 10th of February 2020. I shared the scenes with the composers and discussed how to enhance the new introduction and the ending. Each coloured part represents new soundtracks made for *Fragments* such as *Samsara*. The intro *Walking in the Memory* by Elsa is in one piece, where it is divided into two songs in the next phase.

Time Code	Visual	Audio	Music	New Scenes	Reference	Note	
0.00	Cards	thumping sounds					
00:14	Cards, Top view	melodic starts				Hildegard Westerkamp	Hildegard Westerkamp
00:16	<i>Traditional yet Contemporary</i>					https://www.youtube.com/watch?v=...	St pancras
00:17	<i>Jikji, the Golden Seed</i>						
00:18	Cards						
00:21	Jikji Pavillion						
00:23	Cards						
00:29	All cards are laid out						
00:30	CCTV Jikji	reinterpret the pas					
00:36		<i>But often my choice of exhibition subjects have been brought forward</i>					
00:39	Lee Bul <i>Via Negativa II</i> (2014)						
00:45	Cards top view	Each exhibition was like diving under water					
00:47	1980 card						
00:48	Kira Kim showing <i>Darkness at Noon</i>						
00:56	2 Card						
00:58	Olympics Stadium representing Yin Yang						National Archive
01:09		background noise added					
01:48	Bridge Card						
01:51	Sungsoo Bridge						
02:04	Cards all laid out						
- 02:29	PAUSE			Walking in Memory			
02:30	Title						
02:40	British Library						
03:35	Dr. Lee Seung-cheol						
04:01	Flying (2005)						
04:39	Facing Uigwe			Break point at "There was no depiction of the King"			

Time Code	Visual	Audio	Music	New Scenes	Reference	Note
05:03	Prince Sado				above Haegeum Latus	
05:35	Hanjungrok					
		Her voice meant something else				
06:25	CARDS					
06:29	Candle Revolution					
06:55	Sewol Ferry					
07:15	Sampoong					
07:40	Sungsoo	Narration	Collective Memory & Young Korean miners			
08:27	Miners					
09:05	Seahyun					
10:00	BBC News	BBC News			Holly Herndon	
10:43	UCL, MoMA, Family of Men					
11:58	Black and white photographs	This part has the experience of personal origin, thus there is melodic transition, when the flashback reaches some emotional response, the music changes with glitch.				
					GONG	
12:33	Postcards that became dandelion seeds				GONG- from 3:25 percussions	
13:18	60 years					
14:01	Beth McKillop				Bell flower (Hageum)	
			Samsara			
15:55	Sampoong & Childhood					
17:24-	Sun, Moon and Five Peaks & the extended meaning of Yeongjo's portrait		Samsara			
17:48-	Curator Bae Won-jung					
18:16		In Daoist paintings, you hardly...				
18:27-18:31						
18:32	MBC News	News anchors'Korean				
18:58	Jheon		Artist Jheon Soo Cheon			
19:24-21:14	YinYang		Samsara			
21:15	Black Lead	silence				

Time Code	Visual	Audio	Music	New Scenes	Reference	Note
21:16	A Soldier's Tale	BBC news				
22:08	remembered for					
22:34		Like a Phoenix arising from the ashes				
22:35	sooyoung poet)		no music			
23:19	Park Seo-bo		no music	23:45 *screen		
23:53	Mari Bartomeau	There is a very clear cut in abstract artists in the 70s and the ..				
24:19- 23:45	Miners now	Lee Myunghan is a pedicurist				
24:46-49	Cards		Memory			
24:51 -	Generation		New Generation			
24:55 -	Park Chan-kyong					
- 25:28	Spirits					
25:29 -	Generation					
25:32-	Choi Jeong Hwa					
25:37 -	Choi Jeong Hwa	"My goal is to repr				
25:49-	Nanjido					
26:42-	Generation					
26:46-	Jia Chang					
26:50-27:49	forbidden book +					
27:50 - 29:30	Instruments	Folk Labour song				
29:31-	Palimpsest					
29:34 -	Cheonggyecheon	I decided to walk	Samsara			
30:53-32:41	Curator Tak					
33:	Lee Hyunse					K Genre painting
34:03-	Lee Hyunse	Music starts like m	Cartoon Cleansing Movement			Cartoon
34:36-	Stories of 1980s					
	Minjung Art	Lim Ok Sang				
36:05-		"dohwa' utopia				
36:48-	Flying -					Art
37:11-	(Attorney Film)	Park Chan-kyong				Film
37:45 -	Stories of 1980s					
	Artist interrogates					
	Kim Kira					Art
39:42-	Woodblock	My mum doesn't remember				Art
39:57-41:47	Sewol Owul	When I left Korea	Democratic Uprising			Art
41:37-	Uigwe	You can see the la	Constellation			
42:17-	about Universal					
-44.57	sangbyeong poet					
44:58-45:11	wrote in Hangul					
45:12-45:38	Corrupted	One has to go furt				
45:39- 46:22	An Gyeon					
46:22 - 46:37	BLACK LEAD					
46:37-	CARDS	One represents...				
	CREDITS					

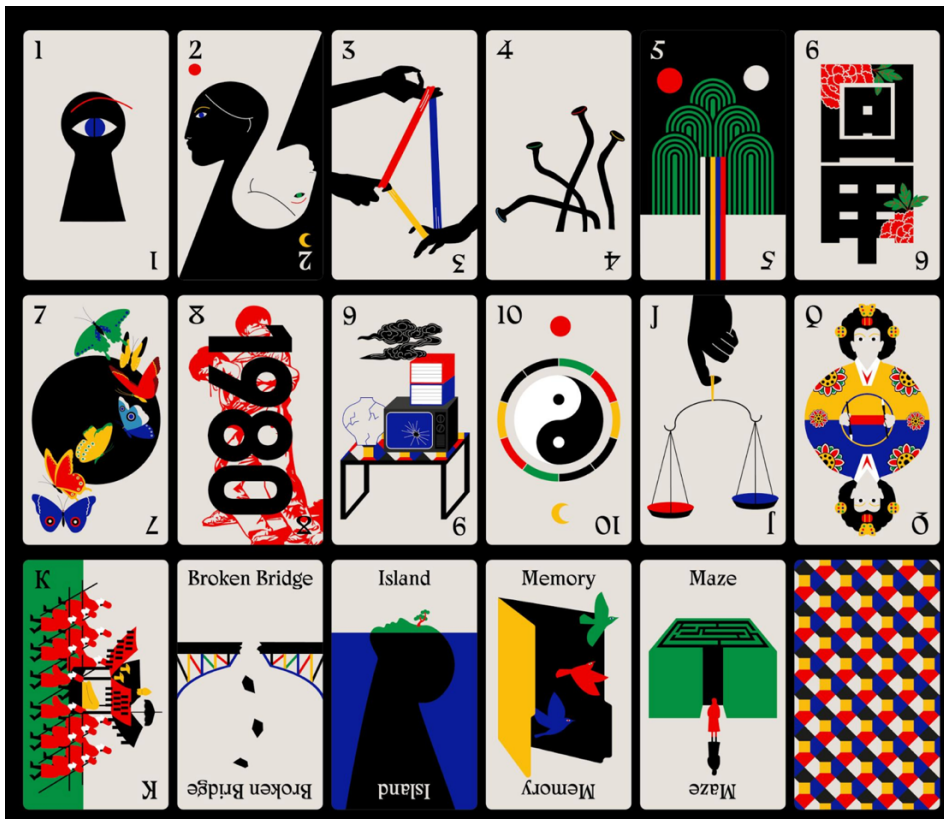
2.5 Phase 5 : May 2020 to June 2020

Phase 5 was the final editing, during which the speed of the edits was slowed down. New musical compositions for the last number cards were composed and incorporated into the film. This stage included the sound engineering and the mixing at the studio.

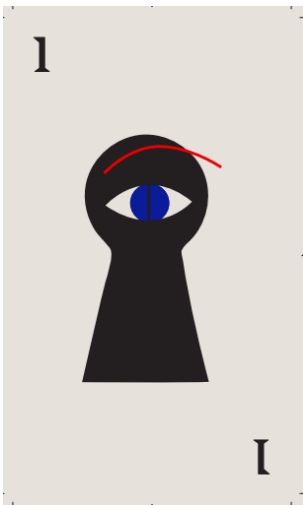
Section	Duration	Name	Song	Composer
Introduction	00:00-00:57	Pre-intro	開, History (1)	Elsa
	00:57-02:29	Intro-Curatorial	開, Walking In the Memory (2)	Elsa
	02:29- 02:57	Fragments Title	Janggu sounds	
	05:44-06:43	King Youngjo	開, History	Elsa
Part 1	06:52-07:00	Part 1 Cards		
	07:27-08:58	Candle revolution to Sampoong	Collective Memory (3)	Soyoung Lim
	09:21-09:36	1960s, miners	Young Korean miners (4)	Soyoung Lim
	12:47-14:32	Present from the past	Samsāra, person and society (5)	Han
	16:29-18:02	1995, East vs West		Han
	18:08-18:22	Sun, Moon, Five Peaks	Samsāra, person and society	Han
Part 2	19:05	Part 2		
	20:21-21:58	Jheon, Kulim, YinYang	Yin Yang (6)	00:00-02:25 Han
Part 3	25:28-	Part 3	LP record noise, clocks	
	25:52-	Manshin, Choijeonghwa	The New Generation (7)	Elsa
	28:55-29:47	Cheogyecheon	Samsāra, person and society (8)	02:28-03:15 Han
	32:52-33:27	Lee Hyunse	Cartoon Cleanup movement (9)	Soyoung Lim
	35:30-36:05	Minjung art	Constellation (10)	3 Composers
	38:04-42:06	Age of austerity, Hongseongdam, Gwangju and biennale	Democratic Uprising (11)	Soyoung Lim
	42:48-46:45	Margaret- Shangrila	Constellation (12)	
Conclusion	47:00-	card 1		Voice
	47:39-	card 2		Eastern
	47:57-	card 3		
	48:17-	card 4		Oppression
	49:07-	card 5		
	49:31-	card 6		Eastern
	49:45-	card 7		Oppression
	50:23-	card 8		Oppression
	50:39-	card 9		Oppression
	50:56-	card 10		Eastern
Conclusion	51:13-	card Q		Voice
	51:22-	card K		
	51:30-	card J	The Cards (13)	3 Composers
Credit		Credit		

3. A Deck of Cards

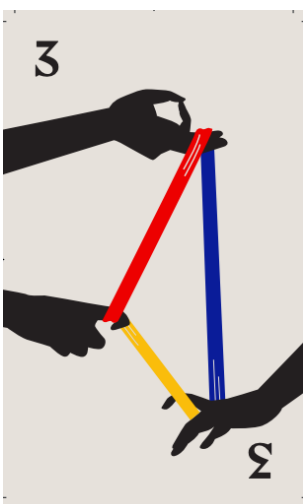
3.1 Full Deck (Final Version)



3.2 Final versions and meanings



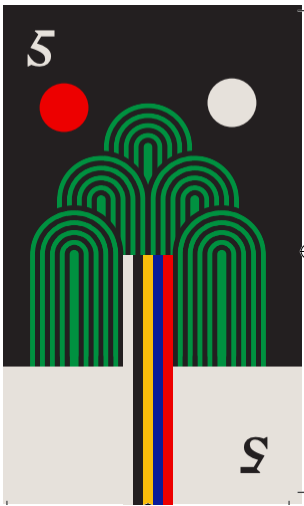
Female & Male, Yin & Yang, Sun & Moon



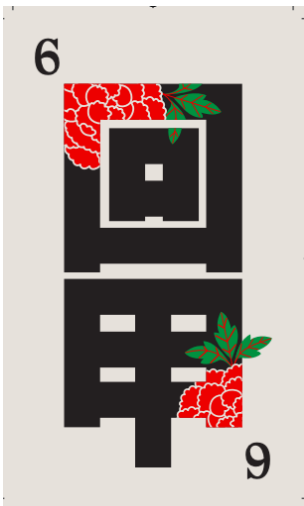
String games



4 nails represent 4 artists who have been suppressed in *Fragments*



Traditional Screen



Yeni stylised the Chinese ideogram of 'gap' meaning the whole cycle (left), Traditional Korean *Moonjado* Confucian virtues in Chinese ideogram each references as a painting within letters (right)



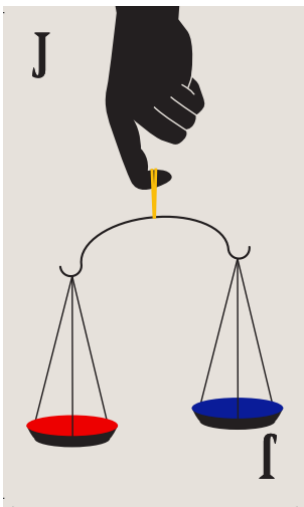
Seven artworks that does not conform to the Western perspective



Make Hanyul Live poster



Broken television representing Media saturated 90s

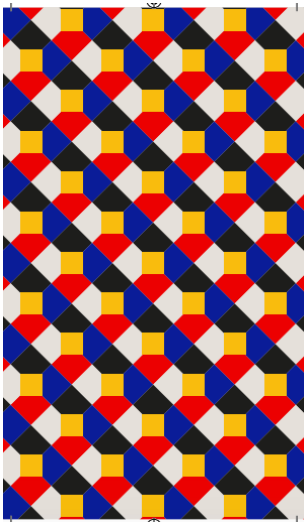


An imaginary portrait of Lady Hyegyong

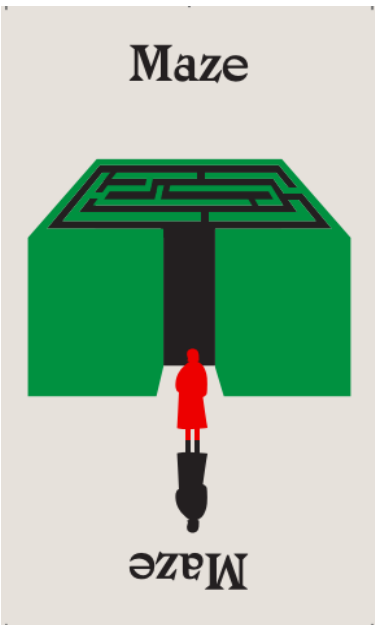
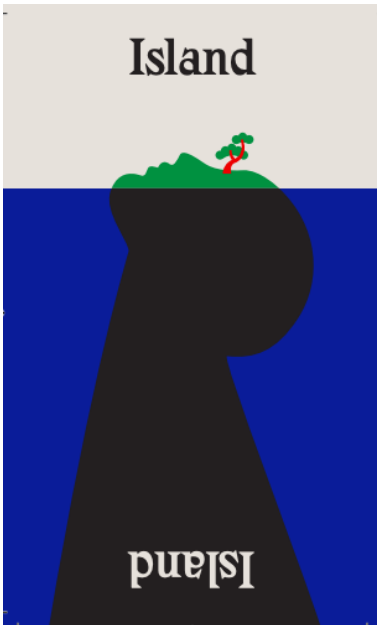
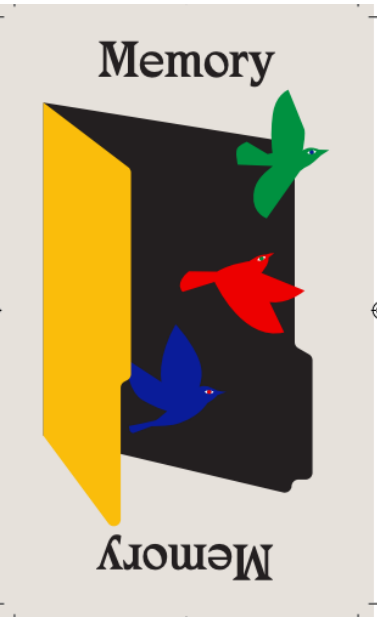


K representing the king (left), King Jeongjo's procession details in many *uigwes* (right)

Reverse



Reverse of the Deck of Cards using five colours representing five elements, and the pattern is inspired by traditional Korean architecture



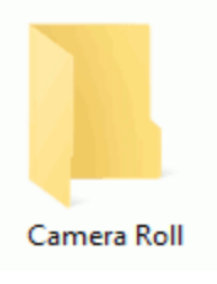


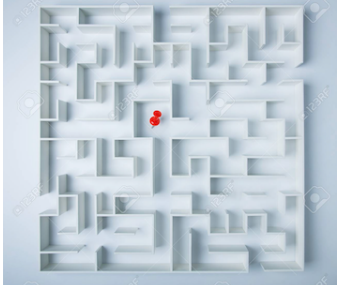
Three cards representing each part (theme), and the fourth being the leitmotif of *Fragments*

3.3 Variations

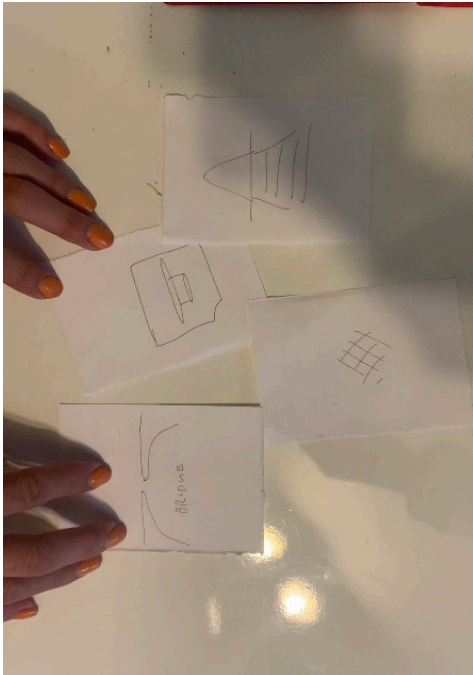



3.4. Discussions

3.4.1 Information given to the graphic designer to create a new Deck of Cards

Image	Keywords	Key Events
	<p>Memory</p> <p>Rupture</p> <p>Division of Korea</p> <p>Binary oppositions</p> <p>The Cold War</p>	<p>Seongsu Bridge Collapse</p> <p>/ the First chapter of the thesis "History"</p>
	<p><i>Broken Bridge</i></p> <p>Film <i>Fragments</i></p> <p>Tangible/Intangible</p> <p>Personal/Public</p> <p>Art/ Prosthetic memory</p>	<p><i>A Soldier's Tale</i> exhibition</p> <p>/ the Second chapter of the thesis "Context"</p>
	<p><i>Island</i></p> <p>Curatorial Stories</p> <p>Conversations with artists</p> <p>Footnotes of history</p>	<p>Autoethnography</p> <p>/ the Third chapter of the thesis "Medium"</p>
	<p><i>Maze</i></p> <p>Anecdotes</p> <p>Vantage points</p>	<p>Les Lieux de mémoire</p> <p>/ Conclusion</p>

3.4.2 Workshops



A	B	C	D	E	F	G	H
	Please specify images				곡	카드	내용
1	I, 1인칭				A	1, J, K	인트로
2	west/ east 이분법적인 생각	햇님달님 이야기 /견우와 직녀			B	8, 9	집단적 기억
3	harmony : 3명의 작가, 유.불.도교				CD	2, 5, 6, 10, K	개인의 기억 / 음악
4	toutred 4: 윤이상, 천상병, 홍성담, 고문당환 작가 (김기라 작품에 나오는)	너무 무심나? 장지가 작가 이 그림 형상화해도 될 단청에 쓰이는 5가지색	http://news.khan.co.kr/kh_news/kh		GH	3	뉴제네레이션
5	오행: sun, moon, fire, water, wood	https://www.hankyung.com/life/article/1996111902331			KL	4, 7, 8	검열의 시대
6	60 years- new birth, 환갑				연딩	1-k=전체=하나 including Q	연딩
	*영화에 내접서 넘기는 장면 보면 -복숭아- 두면 내용 ..						E: 마지막영상관심분을 보고 음악이 들어가있는 내용에 맞춰서 다시 CD 곡에 할당되어있네요. E: 만들었던 음악들을 되짚어보면 새로이 만들어진 카드와 숫자에 할 그래서 다시 떠올려서 아이디어 정리해보자는 의미로 기억나는대로
7	7 works	외계, 이현세 만화, 민중미술 오윤 가족2, 신윤복 술집, 홍성담 세월오월, 일월오봉도, 안건 풍류도원도					
8	1980s, 광주사태	학생운동을 보여줘도 좋을듯 -한열이를 살려내라					
9	1990s	핑크색 삼중 무너진거??					
10	십간: 갑(甲), 을(乙), 병(丙), 정(丁), 무(戊), 기(己), 경(庚), 신(辛), 임(壬), 계(癸)	12마리의 동물					---->>>이거는 귀여운 동물들로 상품화해도 될듯
J	judge	원가 역사의 심판에 대한 뉘앙스인데, 판사의 망치는 너무 이상함					
Q	해경국 홍씨						
K	영조						
Divisi	무너진 다리						
Curat	island						
Medi	컴퓨터 플더어아함	Elsa: 왜 컴퓨터 플더인지 여쭙봐도 될까요?					
Interp	maze 여아함	*기억* 뿐만 아니라 매개체/영매/미디어 (미디어)를 상징해요					

4. The Film *Fragments*

4.1 Film Synopsis

The first story in the film *Fragments* involves an incident in which I ask a librarian whether I can see the British Library's royal Korean manuscript. My request is scrutinised, and the librarian suggests that I look at the digital version of the manuscript. After a few hours' wait, I finally get to see the manuscript itself with my own eyes, amazed at how large, beautiful, and intricate it is. The manuscript depicts the royal ceremony for the 60th wedding anniversary of Lady Hyegyeong (1735-1816) and Crown Prince Sado (1735-1762) in 1809. I became obsessed with this manuscript and searched for historical accounts of Lady Hyegyeong, the wife of the Crown Prince Sado, who spent several lonely years alone in the Court after her husband was killed by her father-in-law, King Youngjo. There was much speculation on why the King Youngjo was driven to kill his son. Lady Hyegyeong writes about these retrospectively in her memoir. The memoir was forgotten and subsequently rediscovered, becoming an important historic document narrating her stories about the people in her life in the court of Joseon. This story of the last monarchy, before Korea underwent multiple traumas, fascinates me. The era Lady Hyegyeong Hong lived through is regarded as the "renaissance of the Joseon dynasty" to historians and was notorious for its severe bipartisan political battles. This first story touches on Korea's ancient period. The fear Lady Hyegyeong lived through parallels Korea's contemporary politics and the struggle between giant nation-states, as well as the division between the left and the right. I met curators at the Early Printing Museum, Korea Palace Museum, National Museum of Korea and Kansong Museum to identify the meaning of the manuscript from multiple perspectives. Near the end of the film, I realised why I had been drawn to this particular manuscript after an interview with a British author Margaret Drabble about the motivation behind her adaptation of the memoir in her 2004 novel *The Red Queen*. It signalled the advent of the 'modern subject', and the trauma affecting the historiography of Korea.

The second thread is an autobiographical account. I portray the historic events of the 1990s as well as the exhibition curations of the 2000s. My personal recollection is mixed with media images. Footage of my exhibitions are mixed in with personal memories as well as media reports. My education is Eurocentric and in the Western art tradition whereby the film touches upon these milestones while also sharing how my origins often seem to speak to me. From my first attempt to plan an exhibition on 'hands' to media footages of exhibitions, I show my development through behind-the-scenes stories of studio visits, exhibition planning, hindsight, and regrets.

The third story has become inseparable from the above two stories. This involves anecdotes told by many interviews, starting with three key artists, and moving to various people directly connected to the world of the three key Korean artists for my research. My hypothesis is that the epoch of 1990s Korea holds the key to understanding these artists' works. Their memory becomes my extended memory, but also becomes something of the past.

From the first-person perspective, the speaking-being is 'I' - a Korean curator who received transcultural educations in London. Following the need for a more transnational interpretation, the film *Fragments* deals with Eurocentric history and the un-translatability of some of the concepts. The nuanced approaches that artists have employed and my wish to understand and interpret the work of the artists are manifested in the film.

The artists' works become important anchors to understand their subjective experience. These memories not only open doors to an understanding of their writings and artworks but also provides alternative perspectives to consider. Lady Hyegyeong's memoir is also evidenced in the modern subject's subjective core – the leitmotif of the film.

4.2 Narration

Each exhibition has its own history and theme.
As a curator, I have learned stories from artists that differed from the history I had been taught in school.

Over the course of fifteen years, I sometimes initiated exhibitions that asked artists to reinterpret the past and present but often exhibition subject has been inspired by artists' works. Each exhibition was like diving under water, to see what hadn't been visible from the surface. I refer to this history as suppressed layers of memories. The job of the curator differs from that of artists. In order to exhibit the work to the public, curators may feel the need for more context, more history. So, choosing a filmic environment was, metaphorically speaking, to go diving with you, to record and share the underwater view, to swim around these layers of history being vividly revealed by artists. And, in the process, this film has become an exploration of curating itself.

This story is about why history needs many voices, and how a curator might tell stories through these different voices. I am curating artists who have inspired and challenged my memory. I am also adding behind-the-scenes stories from which I learnt so much. In conventional exhibitions, these stories stay as footnotes, but I wanted to recover these through this film. Imagine that you are wandering through an exhibition with me alongside you, whispering to you about what happened while I was preparing the show – the conflicts, the gossip, the archives and the references.

I am at the British Library. I ask to see a Korean manuscript, but I am told it is a prohibited item. They explain that this is to minimise contact with the air as much as possible. They will not grant me permission straightaway, but instead ask why I want to see it. The curator of the collection happens to be working from home so they will have to send an email. The curator and I know of each other, but I am still nervous. Since my fate is unclear, they also suggest I look at the digital version of the book I want to see.

It's quite interesting how Dr Lee talked about the summit between North and South Korea as an example.
The first summit was in 2000.
Park Chan-Kyong's earlier film *Flying* is made up of old footage of the plane in the sky during the first North and South Korean Summit. Staring at a plane for eight minutes may sound tedious, but eight minutes is only a moment when compared with the surreal fifty years of division.

The manuscript depicts the 60th wedding anniversary of Lady Hyegyeong and Prince Sado who died many years before his wife. The king ordered Prince Sado's death by shutting him in a rice chest for eight days.

This tragedy of the king killing his own son shocked the world.
Historians have proposed various reasons for Sado's death
and for the conflicts between the prince and his father, King Youngjo.

But the most vivid reconstructions have been inspired by the memoirs of Prince Sado's wife, remembered as Lady Hyegyeong from the Hong family. She was the same age as Prince Sado, both being only 27 years old when the tragedy parted them. When she was about 60, an important age in Korean culture, she began writing about the unspeakable event. Because she was writing from memory, some historians have argued that she fabricated the stories for political reasons. She was indeed at the centre of political turmoil, but for me her voice meant something else.

In 2017, for 13 consecutive weekends, millions of Koreans gathered to cry for the corrupt South Korean president to step down from her presidential seat. These events have become mythologised in our collective memory. Some catastrophic events led to a big social change but they were often exploited to increase the political division between the left and the right.

Disasters seem to repeat themselves.

I was fifteen years old when the Seongsu Bridge collapsed. And my junior high school was a special art school with many students commuting from all over Seoul. I also had to cross the river to get to school. So I vividly remember the panic that spread all around the school. What if one of the school buses had been crossing the bridge right at the moment of the collapse?

The broken bridge was just the beginning, as the 1990s were marked by numerous man-made disasters. I believe that it was the middle ground that disappeared. A symbolic common ground where people with different mindsets might have met.

In 2004 I was studying a Master's in History of Art at University College London. Through a chain of coincidences, I found out about an exhibition entitled *Korea* at the Museum of Modern Art, New York. The year of the exhibition was 1951. Most people hearing about that might just let it pass.

But knowing that the Korean War had begun in 1950, with the ceasefire being signed in 1953, it seemed very odd to me. So I asked several Korean experts on photography and art history whether they had heard about the New York show on Korea when the peninsula had been at war. Everyone I spoke to was shocked to hear about its existence.

But another exhibition, curated by the same person, Edward Steichen, is known throughout the world. You probably know the exhibition too – it is the famous *The Family of Man*. The show came to South Korea in 1957, attracting a staggering 300,000 visitors.

So I decided to write my dissertation on this show. And I was spending much time in the London University Library in Bloomsbury. Do you know this white totalitarian-looking building with its heavy doors? I was trying to open a door while carrying ten things at once when an elderly man who looked like a guard opened the door for me. He asked me if I was Korean. There weren't many Koreans in London back then.

He showed me a picture of himself, smiling alongside several Korean boys. I felt so strange. This man had once been a young boy, standing on the soil where I grew up, even before my parents were born.

So *Present from the Past* was aimed at reaching all the British Korean War Veterans who have been obscured along with this “forgotten war”. I asked forty artists whether they could interpret the meaning of the Korean War and donate the works for a charity art auction – hence the *Present, from the Past*. With the money raised from the auction, we reproduced forty artworks on two and a half thousand sets of postcards. Then we sent a set to every veteran that we knew was still alive. We managed to find more than 2,000 addresses but the number was reducing rapidly.

The postcards became our dandelion seeds.

So why a 60-year commemoration?

Present from the Past marked 60 years since the outbreak of the Korean War.

In Korean culture sixty years represents a full life cycle. The importance of one’s 60th birthday is based on the astrology of the lunar calendar. Twelve animals and Yin and Yang of five elements – wood, fire, earth, metal and water – make up sixty different combinations.

Out of the sixty name-combinations available, the year of the ‘yellow snake’ was written for the depicted event in the manuscript. This was mistakenly interpreted as being 1869, but it was in fact 1809

1994 marked 600 years since Seoul became the capital of Korea. As one of a number of scholars searching documents for traces of Seoul, Professor Lee Daejin of Seoul National University came to the British Library. Together with him, in 1995 Beth finally reattributed this royal manuscript to the correct date.

A few months before the collapse of the Sampoong department store, I left Seoul to study overseas.

I knew the collapsed building well. I used to go there with friends to have a snack after school. We would have a bite to eat before heading off to our drawing school. I had been such a loud student, but after leaving Korea, I became the quietest of all. Especially on a day like this, when classmates kept asking me a load of questions about how a department store could fall down.

I continued taking art and art history classes. I remember the final art project. You can choose any work in the whole world, said my art history teacher. It was going to be my first curation!

Mine was called simply “The Hands”.

The exhibition was going to have an area looking like a hand. The first viewing gallery, at the thumb, was going to have the creation of Adam.

My world was already becoming very Western.

I was shocked to find that Julian, the most handsome man I used to draw to perfect our drawing skills in Korea, was in fact in between the night and day figures in the funerary chamber.

He was one of the Medici.

In Western Art the human presence is in addition to nature, whereas in Eastern Art humans are in harmony with nature and do not attempt to conquer it.

Did you know that in Korea only a single portrait of the king is allowed to be made? That's why the manuscript I mentioned at the beginning never included any depiction of the king. Instead, there is a screen showing the Sun, the Moon and the Five Peaks to signify that the king was present.

In Daoist paintings you hardly ever see human figures.
Living within nature was the teaching.

I didn't know it was going to be his last interview. This interview took place in the hospital a few weeks after his brain surgery
He told me how he had painted movie posters in Seoul in the 60s.
Then he had gone to Japan to study in the 70s. He had roamed around New York streets with Nam June Paik in the 80s. After he attended the Venice Biennale as the first Korean artist in the 90s, he dreamt of crossing the US on a train as his brush.
He fulfilled his dream in 2005.

Kulim Kim's story was rediscovered with his show at the Tate in 2012.
He was shown alongside works by David Hockney and Jackson Pollock in an exhibition called *A Bigger Splash*. I said 'rediscovered' because, in Korea, he was known as the first to have created experimental art cinema and performance in "Burning the Lawn", as early as 1969.

His work continues to show his lifelong interest in the philosophy of Yin and Yang.

They are complementary rather than opposing forces.
They interact to form a dynamic system in which the whole is greater than the assembled parts.
According to this philosophy, everything has both yin and yang aspects.

When you burn your grass, although you kill the grass, the charred ground will get hotter and harmful insects will be destroyed. And so the grass will grow back stronger.

The moon we see is a reflection of the sun.
The moon doesn't generate light, so without the sun, the moon would be dark.

New Generation

Lee Myung Han works as a pedicurist in Essen.
He is a Vietnam war veteran who came to Germany in 1974 as a miner.
I asked him about the defoliant, agent orange.
In response, he said the physical pain he still suffers today, and that he thought had been caused by the mine accident, might all along have been caused by the defoliant.

Chang is speaking through these twelve Breaking Instruments where each performer sits on a saddle studded with protruding crystals. The crystals inscribe messages on the performer.

While pedalling the wheels, the women are subjected to both pain and pleasure, sweating and singing old folk labour songs which go back to 17th-century Korea.

The body, for Chang, is in essence a sensory system. The things that give the body pain and pleasure are cultural and social factors originating from both the Western and Eastern worlds.

It is as if Korea's condensed history has resulted in different memories being mixed afresh rather than stacked on top of one another, and I believe this has brought together entirely different forms of modernity.

I imagined a person painting a new colour while a previously applied tone is still wet. This would result in unexpected colours.
For Jia Chang – bodies have layers of memories.

I decided to walk around Seoul.

I heard court music in the distance. I realised that the music was part of a ceramic installation, recreating King Jeongjo's march to Hwasung.

King Jeongjo is the son of the tragic Crown Prince Sado.

He made an annual visit to his father's mausoleum.

In the year of his father's 60th birthday, 1795, there took place one of the most exuberant marches from Seoul to Hwasung. King Jeongjo took his mother, Lady Hyegyeong, with him.

The fact this particular scene was depicted in the Cheonggye Creek was ironic because it was King Jeongjo's grandfather, King Youngjo, who laid the foundation for the Cheonggye Creek.

And King Youngjo was a tyrant who killed his own son. To others, he was the fairest king.

I began to wonder whether he could be both.

The prosecutors asked him whether he knew Hong Seong Dam. The fellow art student of this man who was being hypnotised, Hong Seong Dam was part of the political resistance as a student, as were many Minjung artists.

Hong produced posters and woodcuts to communicate with citizens. He was imprisoned and tortured.

In the year I was born, the Gwangju democratic movement took place. My mom does not remember anything because the news never reported this event.

When I left Korea in 1995, the Gwangju Biennale was founded in the spirit of the Gwangju uprising.

In 2015 I was opening an exhibition in Venice. It was 8th of May. Many art crowds came to my show and mentioned that they had heard about the censorship of Hong Seong Dam's picture in Gwangju. Hong had painted *Sewol Owul*, and his painting had been censored and its removal requested from a show commemorating the 20th anniversary of the founding of the Gwangju Biennale. However, 2015 was again a different time altogether because the older generations had chosen Park Geun-hye, the daughter of the assassinated President Park Chung-hee, as the president. As if the clock had been turned back, it had become unacceptable to criticise the ruling government. But Hong never stopped criticising the government openly and depicted President Park as a puppet controlled by her dead father. Hong made a direct comparison: blaming the Sewol ferry disaster on the government's incompetence and echoing the killings of the innocent in the Gwangju uprising. When the painting was censored, provoking protests from international artists, it attracted attention that the government did not want.

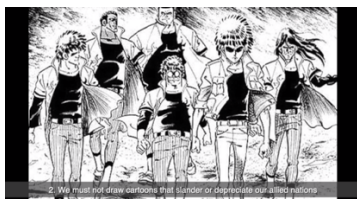
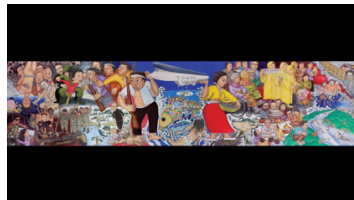
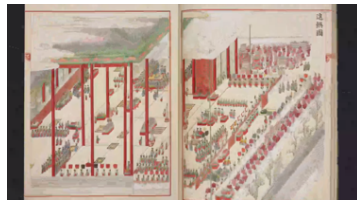
Back then, no one would have guessed that President Park would be impeached in 15 months' time in what we now call the Candle Revolution.

Cheon Sang Byeong was a poet who was also tortured. His life must have been neither heavenly nor beautiful. These words translated by brother Anthony into English evoked the simple style in which he wrote. Lady Hyegyong wrote in Korean characters although she knew Chinese characters very well.

Chang Jia's painting is not about the environment. She composed the art from the pixels cut out from bacteria seen under the microscope. The water came from a river made stagnant by Korea's aggressive river regeneration plans. However, one has to go further to see why she made a Taoist painting out of this unperceivable world.

The classical Korean painter An Gyeon painted *Dream Journey to the Peach Blossom Land*, completing it in three days after Prince Anpyung had told him about his dream. One reads it from left to right just like the journey of his vision. At the far left, the scenery is a typical natural landscape. It becomes rocky and abnormal when the person reaches purgatory. The route also disappears into the cave, then reappears.

On the far right, there is the Peach Blossom Land, the Shangri La, surrounded by high mountains. An never depicts the route reaching utopia. The Shangri-la



An Gyeon, *Dream Journey to the Peach Blossom Land* (1447)

One is for the first pronoun 'I'.

The film starts with my voice. In many ways exhibitions always begin with someone's voice, but this voice is abandoned because of the specific framing or the third person subjectivities in which exhibitions are presented.

I start the film with my voice to demonstrate a parallel with a history that has always begun from someone's perspective.

Two is for the binary positions. In the West, two oppositions are apparent.

In the East, the notion of Yin and Yang assumes each element to be within the other.

The sun exists alongside with the moon. The moon is the reflection of the sun.

Three Eastern philosophies in harmony. Daoism, Buddhism and Confucianism were once in harmony, but this has been suppressed through the modernisation of the Eastern countries. I also focus on three artists in my research – Park Chan-kyong, Choi Jeong Hwa and Jia Chang.

Four is for the four people who appear in the film who were tortured. The South Korean composer Yun Isang was tortured as he went to North Korea in the 1960s and died in Germany in exile. His music became the basis for Park Chan-kyong's work *Flying*. Cheon Sangbyeong was a poet. Brother Anthony cites one of his poems as the only poem he remembers by heart. Cheon Sangbyeong was completely innocent but was tortured because of something he said. Two artists, Hong Seong Dam and the anonymous painter who answers the prosecutor's interrogation through hypnotherapy, had quite different experiences. Both belonged to Minjung art movement. One continues resistance.

Five is for the five elements of the East. It is expressed in our days of the week: Sunday is the Sun, Monday is the Moon, Tuesday is fire, Wednesday water, Thursday is wood, Friday is the metal and Saturday is the earth. The five peaks were the five elements with the Sun, Yang, and the Moon, Yin, coexisting.

Six is the importance of the 60th anniversary signifying the rebirth. Reincarnation, or the Karma, all contributed to this culture of forgetting well.

Seven is for the seven-works representing aesthetics that does not conform to the Western tradition of perspective and sculpture. They are the Korean royal manuscript of 1809, Lee Hyunse's cartoon, a Minjung woodblock print, Shin Yun-bok's genre painting of a bar, Hong Seong Dam's propaganda painting, the Royal screen of Sun, Moon and the Five Peaks and the Daoist painting of the Shangri-la from the 15th century.

Eight is for the year 1980. This is a year I was born, the year of the Gwangju Democratic uprising and the year of the Cartoon Cleansing movement as well as the year *Reality and Evocation* exhibition was shut down.

Nine represents the 1990s, in which the seismic social and political change was happening. Both the rise and fall of the storm called progress was met by Asian financial crisis and the Fall of the Soviet Union.

Ten is for the ten characters of the year that returns. Ten represents ten variations of the yin and yang of the five elements. The numerical equivalent of each year can be identified by the name of the year.

Q is for the Lady Hyegyeong whose subjective voice brought me the revelations about what curating is for.

K the King Youngjo who was the most celebrated as well as the most feared King.

J is for the judge, referring to the judgement in the eyes of history. Can artists be different judges of the past? Can artists reveal historical amnesia?

Now we are at the end of this exhibition.

4 years ago, when I began this exhibition, memories were fragmented. This journey has revealed many puzzling pathways. Now I have found a route in this maze but yet, there may be another entry and an exit.

4.3 Timeline

	21st King	22nd King	23rd King	
Relationship to Lady Hong	Father-in-law King Youngjo	Husband Prince Sado	Son King Jeongjo	Grandson King Sunjo
				Herself
1694	b. King Youngjo			
1724	R. King Youngjo			
1735		Birth of Prince Sado		Birth of Lady Heygyeong
1751	Creek Plan			
1752			B. King Jeongjo	
1762		Death of Prince Sado		Death of Prince Sado
1776	D. Youngjo		R. King Jeongjo	
1790			B. King Sunjo	
1795				Lady Heygyeong writes the first volume of <i>Hanjungrok</i>
1796				Celebration for Prince Sado's 60th Birthday
1800			D. King Jeongjo	R. King Sunjo
1809				The Date of the Royal Korean Manuscript at the British Library
1816				Celebration for Sado & Lady Hong's 60th wedding anniversary
1816				D. Lady Hong
1834				D. King Sunjo

4.4 Key dates discussed in film and thesis:

Year	Exhibitions/Works	
1889	A collection of Korean works of art brought by the ethnographer, Charles Varat, as shown in Paris	Later the exhibits become a part of the Musée Guimet collection
1893	World's Columbian Exposition in Chicago	Korea's first participation in World Expo as a nation state, ordered by King Gojong
1900	Exposition de 1900, Pavillion de la Corée	Korean pavilion
1951	<i>Korea: Impact of War on Photographs</i> exhibition at Museum of Modern Art in New York	Korea reappearing on a world map for the first time since 1900 in Paris for the <i>Exposition Universelle</i> . Korea then disappeared into history for a half century
1953	Ceasefire of the Korean War	
1961	<i>Paris Biennale 1961</i>	The 'Biennale de Paris' was set up by the Minister of Culture, André Malraux (1901-1976) to promote Paris as the centre of young creativity worldwide and to create a place of experiences and meetings.
1963	<i>Paris Biennale 1963</i>	Park Seo-bo's work is published in an art periodical in France
1980	<i>Reality and Vocation</i> Inauguration exhibition	Commemorating 20th anniversary of the April Revolution in 1960 ('April 19 Revolution' hereafter). April 19 Revolution consisted of mass protests in South Korea against President Syngman Rhee and the First Republic from April 11 to 26, 1960.
1994	Tate Liverpool's <i>Living with Nature</i> exhibition	First group exhibition of Contemporary Art from Korea held at the UK's public institution
1995	Inauguration of Korean Pavilion in Venice Biennale	Jheon Soo-cheon's work won an Honourable Mention in the 1995 Venice Biennale
1995	1 st Gwangju Biennale	Universes in Universe
2014	Gwangju Biennale Censored Sewol Owul painting	20 th anniversary commemorating the founding of Gwangju Biennale

5. Original Soundtrack for Fragments

5.1 Brainstorming

	A	B	C	D	E	F	G	H	I	J	K	L	M
1	Timecode	#	Flow 1	Flow 2	Flow 3	Opinion after Prefer second	Arrangement	Comment		Reference	Note		
2	/	Stories of the past, zooming					Han	Elsa	Soyoung				
3	/												
4	0:00	British Library							Environmental Sound		https://www.you		Han: FlowA 자체 진행을 이 다큐멘터리?
5	1:00 ~	1:47 Facing Uigwe				A-a					https://www.you		St pancras
6	2:00 ~	2:06 There's no depiction of the King							Ambient Music with Breaking point "There's no depiction of the King"		https://youtu.be/		brian ans
7	2:10	Sado				A-b			reptitive sounds from oval kasino		https://youtu.be/		Elsa: 다큐멘터리의 시작과 -(중간)- 끝을
8	3:00	Memoire							위와 같은 음악에서 선율이 나리 Korean instruments		https://www.youtube.com/watch?v=UA		above Haegeum Latus
9	3:05	Sewol Ferry disaster											
10	3:52	삼풍백화점	B						반복되는 프레임즈의	Burn Peach	https://youtu.be/		
11	4:00	Sungsu Bridge Collapse	break	B-a	B				어둡고 낮은 영상에서 나오는		https://drive.goc	https://soundcloud.com/soyoungmusic	
12	4:32	Miners							이 부분에서 영화에서는		https://www.you	coal miners who went to germany	
13	5:00	Miners	B	B-b	B-b				내레이션 부분을 보드자료에 쓰인 오디오 샘플	Holy Hendon	https://www.youtube.com/watch?v=Hujh3yA3BE		
14	5:10	Miners											
15	5:11	Reason for making a film											
16	5:12	BBC interview 2010							실재 흑백사진				
17	5:13	경비원이 보여준 흑백사진							여기서				
18	5:14	민들레씨가 되어버린 엽서	C						개인적인 경험(기억)을 바탕으로				
19	5:15	60갑자이야기											
20	5:16	외국에서 삼풍백화점	D						상상의				https://www.you
21	5:17	갯 큐레이팅 계기	break										https://www.you
22	5:18	메디치 이야기 중단											
23	5:19	왕이 안그려진 이유	D						여기서	Flow C와 같은 진행구조를 가진 것			
24	5:19	Miners											
25	6:00	전정겸은작가들의				E-a							
26	6:13	전정겸은작가들의											
27	6:42	7:00 ~											
28	8:00 ~	8:14 음악	E			E-b			옛날의 느낌과 전시적인 느낌을				
29	8:17	BBC 앵커							옛날의 느낌과 전시적인 느낌을	Oppa =Poongak	https://www.youtube.com/watch?v=MT4iQveUPKM		
30	8:55	전시회소개											
31	9:00 ~	10:00 ~											
32	10:13	브라더앤씨니 인터뷰	F						BBC영국의 보도 모습을 미디어의				
33	10:57	Mari Bartomeu interview							70년대 80년대에 명백하게				
34	11:00	박찬경 Miner Series	G			G			대립되었던 예술이 90년대	다음세대로	https://www.youtube.com/watch?v=cgaY0sXQe0U		
35	11:42	박찬경 Miner Series							작가들의 예술로	keos nabichi	https://open.spc	https://www.youtube.com/watch?v=Z-Z	
36	12:00	박찬경 인터뷰							들어서면서부터는 그 대립을	emerald rush_jo	https://www.you		
37	12:20	박찬경 인터뷰											
38	12:52	최정화작가 인터뷰	H										
39	13:00	최정화/장지아작가 작품이야기	(영상에만 있는 부분도 포함)										
40	14:00 ~	15:00 ~							신시대 작가의 느낌을 주기 위해	Up tempo, synth, Drum beat, bass	limitless -	https://youtu.be/	Han:이부분은 개인적으로 스크립트에서
41	15:00 ~									voyage-Congabas	https://www.you	https://www.youtube.com/watch?v=3Y	
42										fate raspeberry	https://youtu.be/	https://www.youtube.com/watch?v=qa	
43													https://www.you
44													gilith ilrena





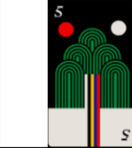


5.2 Tracks for 2019





Duration		Name	Song	Composer	Charateristics
00:00-00:57	Pre-intro	開 (Walking In the Memory)	02:44-03:57	Elsa	1, J, Curatorial, Memory
00:58-02:20	Intro-Curatorial	開 (Walking In the Memory)	00:00-01:27	Elsa	1, J, Curatorial, Memory
04:42-05:46	King Youngjo	開 (Walking In the Memory)	02:44-03:57	Elsa	K, Memory
06:20-07:49	Sampoong	Collective Memory		Soyoung Lim	9, Division, Memory
08:12-08:27	1960s, miners	Young Korean miners		Soyoung Lim	Memory, Interpretation
11:18-13:11	Present from the past	Samsāra, person and society	02:28-04:10	Han	2, 5, 6, 10, Memory
14:45-16:13	1995, East vs West	Samsāra, person and society	05:19-06:55	Han	2, 5, 6, 10, Memory
16:14-17:19	Sun, Moon, Five Peaks	Samsāra, person and society	04:18-05:19	Han	2, 5, 6, 10, Memory
17:49-18:09	Jheon	Artist Jheon Soo Cheon		Soyoung Lim	Memory
18:13-20:07	Jheon, Kulim, YinYang	Samsāra, person and society	00:00-02:25	Han	2, 5, 6, 10
23:44-25:13	Manshin, Choijeonghwa	The New Generation		Elsa	3, Interpretation
28:55-29:47	Cheogyecheon	Samsāra, person and society	02:28-03:15	Han	K
32:52-33:27	Lee Hyunse	Cartoon Cleanup movement		Soyoung Lim	7, 8
35:30-36:05	Minjung art	Constellation		3 Composers	1-K, Div, Cur, Mem, Interp
38:04-40:23	Hongseongdam,	Democratic Uprisin		Soyoung Lim	4, 8
40:50-45:03	Margaret- Shangrila	Constellation		3 Composers	1-K, Div, Cur, Mem, Interp

5.3 Revised Tracks 2020




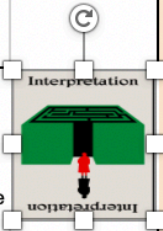
Duration		Name	Song	Composer
00:00-00:57	Pre-intro	開, History (1)	02:44-03:57	Elsa
00:57-02:29	Intro-Curatorial	開, Walking In the Memory (2)	00:00-01:27	Elsa
02:29- 02:57	Fragments Title	Janggu sounds		
05:44-06:43	King Youngjo	開, History	02:44-03:57	Elsa
06:52-07:00	Part 1 Cards			
07:27-08:58	Candle revolution to Sampoong	Collective Memory (3)		Soyoung Lim
09:21-09:36	1960s, miners	Young Korean miners (4)		Soyoung Lim
12:47-14:32	Present from the past	Samsāra, person and society (5)		Han
16:29-18:02	1995, East vs West			Han
18:08-18:22	Sun, Moon, Five Peaks	Samsāra, person and society		Han
19:05	Part 2			
20:21-21:58	Jheon, Kulim, YinYang	Yin Yang (6)	00:00-02:25	Han
25:28-	Part 3	LP record noise, clocks		
25:52-	Manshin, Choijeonghwa	The New Generation (7)		Elsa
28:55-29:47	Cheogyecheon	Samsāra, person and society (8)	02:28-03:15	Han
32:52-33:27	Lee Hyunse	Cartoon Cleanup movement (9)		Soyoung Lim
35:30-36:05	Minjung art	Constellation (10)		3 Composers
38:04-42:06	Age of auterity, Hongseongdam, Gwangju and biennale	Democratic Uprising (11)		Soyoung Lim
42:48-46:45	Margaret- Shangrila	Constellation (12)		

5.4. New music by assigning each card with sounds

			sound effect	clockwise	anti-clockwise	alternative idea
1	I, 1st person perspective		Beep / Voice/ Heartbeat /	repetition		use "The film starts with my voice." voice - the first song has Beep - like Heartbeat
				short	long	
2	west/ east		Female/male Voices (yin yang) instruments(음양)	major	minor	다른 음과 양이 관련된 카드 (5번 10번)와 연계작동 가능하게 구성
						바로 앞의 카드에 화성을 구성해줌 (옥타브, 5도, 3도 등)
						octave, 2,5 chords
3	harmony : 3artists		three chords / Triangle / Pad /	code		Daoist, Buddhist and Confucianist were once in harmony, but this has been suppressed through the modernisation of the Eastern countries
4	toutrued 4: 윤이상, 천상병, 홍성담, 고문당한 작가 (김기라 작품에 나오는)		hammering sound	continous repetition	탕탕리듬에 피치가미 일그러짐	feedbacks
5	오행: sun, fire, water, wood, metal		pentatonic	Phrase using pentatonic	5음계 retrograde	arirang melodic
6	60 years- rebirth, 환갑		60 (16note) percussion as one cycle	회갑(回甲)	phrase repetition (60)	전통악기 구성위주 Reincarnation, or the Karma
7	7 works: Uigwe, cartoon, minjung arteee		7 Korean traditional instruments' Ensemble	Ascending	Descending	Seven is for seven works that represented aesthetics
				sonic	minimal	Rythmic ensemble rather than unison

8	1980s, Gwangju		Sirens - or shouts of the mass	합성소리, 혼란한 소리 등 특수효과음	not too clear	
9	1990s: collapse of sampoong, sungsu and the IMF		Glitch / Noise / Cracking / Glassy Sound / collapsing/	something being accenutated	from serene to collapsing	broken television, broken cermaics Nine for the 90s that the seismic change was happening. Both the rise and fall of the storm called progress was met with Asia Financial Crisis and the Fall of the Soviet.
10	십간: 갑(甲), 을(乙), 병(丙), 정(丁), 무(戊), 기(己), 경(庚), 신(辛), 임(壬), 계(癸)		6번 60갑자와 연결 / 60갑자의 축소 /	(양의성질 타악기) 높고 위로 상승하는 소리를 내는 쇠로 만든 악기 ex)꽝가리, 징 등 60갑자의 작은부분, 10간 정도의 프레임즈를 이용해서 반복	(음의 성질 타악기) 낮고 아래로 가라앉는 소리를 내는 가죽악기의 소리 ex)북, 장구 등	Eastern Music theory has yin and yang instruments related to card 2, 5, and 10
J	judge		Kinetic metal / bells	scales judging the weight? Left and Right Stereo Panning	Bell, Metallic and variations in left and right	
Q	혜경궁 홍씨		Voice +vocal fx)		Q is for the Lady Hyegyeong whose subjective voice brought me the revelations about what curating is for	
K	영조		Court music	Complete orcehstral work - works as Bridge	왕의 행차도가 거의 모든것을 포함 (취주악대, 무신, 군신, 군대, 내시, 시녀 등) 하고있으므로 하나의 나라가 움직이는것으로 판단 할 수 있듯이 K하나로만으로도 하나의 곡 구성을 모두 가지고 있도록 구성, 과거 '왕'이라는 자리가 절대적이었던 관계로써 표현되었으므로 곡의 전체적인 영향을 미칠수 있도록 구성(곡의 분위기를 바꿀수 있음) ->현대의 대통령, 정부, 총리도 비슷한 역할을 하고있음	

Function card(Field) - Global Effect

			clockwise	anticlockwise	notes
A	Division		some parts are ruptured (Granular / Stutter)	the "altered" parts becomes normal	
				tension double	
B	Curatorial: Island		High pass filter	Low pass filter	
				물에 잠긴 모양새: 공간이 크고 멀리 느껴지게끔 Reverb에서 Direct 와 Early Reflection / 빙산의 일각 처럼.	
C	Medium/ Memory : computer folder		memory gets distorted (with sonic)	요소 카드가 가지고 있는 표면적 소리(우리가 할당했던 소리) 대신에 내면적 의미(숨겨 놓았던 소리)를 재생함	저장소 / 매개체 / 브릿지
					들어오고 나가는느낌
D	Interpretation: Maze 여야 함		미로: 화음이었던 음들을 나열 > 아르페지오 멜로디로 표현 (Random Notes + Arpeggio)	미로해결: 의도대로 원래대로 그냥 돛(Solved)	기억들이 조각조각: 화음이었던 음들을 조각조각 나열
The back			MUTE		

6. The Credits

“This thesis represents partial submission for the degree of Doctor of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.”

Written & Directed by Stephanie Seungmin Kim
for PhD in Curating Contemporary Art

New Commissions for this Film

Designer for A Deck of Cards	Yeni Kim
Original Soundtrack	Soyoung Lim Elsa & Han
Walking in the Memory	Elsa JY Park
Collective Memory	Soyoung Lim
Samsara, person and society	Minchang Han
Artist Jheon Soo Cheon	Soyoung Lim
The New Generation	Elsa JY Park
Cartoon Cleanup movement	Soyoung Lim
Democratic Uprising	Soyoung Lim
Constellation	Elsa JY Park Michang Han, and Soyoung Lim
Editing Director	Stephanie S. Kim
Editing Advisors	Steve M. Choe Jeanette Lee
Title Designer	Kyungah Jeanette Le
Editing Assistant	Hyukjun Jang
Cinematographer	Aran Bang Roland Denning Donguk Huh

	Gunho Jang Soo-eun Jung Minkyu Kim Gina S.H. Lee Jeanette Lee
Sound Engineer	Hojun Lee
Script Editor	Cathy Johnss Virginia Rounding
Special Advisors	Steve M. Choe Roland Denning Gunho Jang
Production Assistant Production Advisor	Yeonhee Do Gina S.H.Lee
Post Studio supported by	C-47 Post Studio

Appearances & Sources

Card Deck Scene Kim	Steve M. Choe & Stephanie S.
Curator Cheongju Early Printing Museum	Dr. Lee Seung-cheol
Artist	Sea Hyun Lee
Presenter, BBC News	Mishal Husain
Former Deputy Director of V&A Museum	Beth McKillop
Curator National Museum of Modern & Contemporary Art Korea	Won-jung Bae
Students at art classes	Sun Hwa Art School
Artist Artist	Jheon Soo Cheon Park Chan-Kyong
Artist	Park Seo-bo

Director National Museum of Modern and Contemporary Art Korea	Bartomeu Mari
Artist	Choi Jeong Hwa
Artist	Jia Chang
Curator Kansong Museum	Dr. Hyun-kyu Tak
Cartoonist	Hyun-Se Lee
Artist	Lim Ok-Sang
Novelist	Dame Margaret Drabble
Chair & Professor Wellesley College & Harvard University	Peggy Levitt (Voice)

Art (in order of appearances)

Kisa chin p'ori chin ch'an üigwe (1809)	British Library
Civitas Solis II (2014)	Lee Bul
Portrait of King Yeongjo	National Palace Museum Korea
<i>Flying</i> (2005)	Park Chan-kyong
Between Red-015JUN0 Between Red-015JUN0	Sea Hyun Lee
Screen of <i>Sun, Moon, and Five Peaks</i>	National Palace Museum Korea
The Creation of Adam Sistine	Fresco by Michelangelo in Chapel
Day and Night Sculpture by Michelangelo	Tomb of Giuliano de' Medici Medici Chapel
Peach Blossom Land	Qind Dynasty
Koreans who went to Germany (2000) Clay Figures Amongst Wandering Planets (1995) Drawing on Han River (1989)	Park Chan-Kyong Jheon Soo-cheon Jheon Soo-cheon

Between Nature and Civilization (1995)	Jheon Soo-cheon
Moving Drawing (2006)	Jheon Soo-cheon
Reenactment of <i>From Phenomenon to Traces</i>	Kim Ku Lim
A Girl Sitting Down (2009)	Jia Chang
<i>A Boy Lying on Bamboo Forest</i> (2010)	Jia Chang
<i>Series from the Beautiful Instruments</i> <i>3-Breaking Wheel</i> (2014)	Jia Chang
A King Jeongjo's trip to Hwasung Mural Cheonggyecheon	Hunjeong Lee,
A King Jeongjo's trip to Hwasung	National Palace Museum
Having a Drink at the Bar (1805) Museum	Shin Yun-bok, Kansong
Here, Peach Blossom Land II (2017)	Lim, Ok-Sang
A Weight of Ideology – Darkness at Noun	Kira Kim with Dr.Pyun
March with Torches (1983)	Hong Seong Dam
Utopia (1984)	Hong Seong Dam
Sewol Owul (2014)	Hong Seong Dam
Heavenly, Corrupted Landscapes (2018)	Jia Chang
Dream Journey to the Peach Blossom Land (1447)	An Gyeon

Archives

Cultural Heritage Administration

Journal of the Royal Secretariat (1623-1910)
The Annals of Joseon Dynasty

EBS Light of Oriental series, Choi Jeong Hwa

Goethe-Institut Park Chan-kyong interview (voice only)

National Library of Korea An autobiography of Hyegyeong Hong on her 60th
birthday
(Memoirs of Lady Hyegyeong)

National Archives of Korea
Construction of Olympics Stadium

88 Seoul Olympics Confirmed
 Sampoong Department Store'
 Decision to hold 88 Seoul Olympics
 Sungsu Bridge
 Miners in Germany of KTV
 President Lee Seung Man visiting *The Family of Men*
 Koreans in Vietnam War
 Movie Posters in Choongmooro

MBC	Sampoong Department Store Collapse
MBC	Sungsu Bridge Collapse
Media Monggu	Candle Protest 2017
MoMA	Installation Photographs of <i>Korea</i> exhibition
Museum of Modern Art	<i>Korea: Photographic Response to War</i> exhibition installation photograph
Yeosu Expo	L'illustration
SBS	Sinking of the MV Sewol

Personal Archives

Curator's own	<i>Jikji, The Golden Seed</i> exhibition footage <i>Present from the Past</i> exhibition footage <i>Sleepers in Venice</i> exhibition footage <i>A Soldier's Tale</i> exhibition footage, BBC reportage BBC World News for <i>Present from the Past</i> exhibition BBC World News for <i>A Soldier's Tale</i> exhibition
Lee Hyun-se	<i>A Daunting Team</i>
Alan Guy's	A Photo of Alan Guy Korean volunteers helping the 1st Battalion Royal Fusiliers (City of London) Regiment
Jeon Soo Cheon	1995 Venice Biennale
Kim Kulim	Newspaper articles

Lim Ok Sang Minjung Art footages

Choi Jeong Hwa Film footages

Original Performance by Kim Kulim in 1969 re-enacted by himself in 2016
(MMCA Korea)

Film References

The Thrones Directed by Lee Junik

Traces of Love (2006) Directed by Kim Dae-seung

The Attorney Directed by Woo-seok Yang

New Shooting

Card reading Opening Sequence with Steve M. Choe & Donguk Huh
Myeongdong
Jinkwan Buddhist Temple
British Museum Interior and Exterior with Roland Denning
Inside Lee Bul's Exhibition at Haywards Gallery
Gyeongbok Palace
Gangnam District
Sunhwa Art School

and All interviews

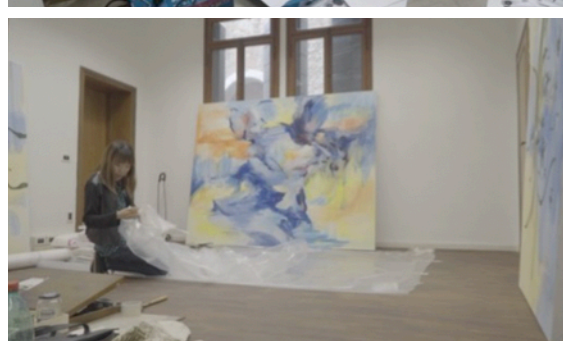
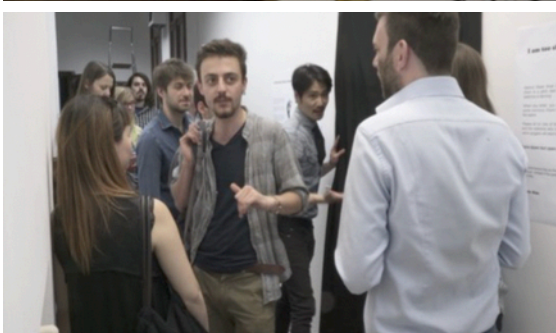
7. The Practice

7.1 Project Seoul Apparel





7.2 Sleepers in Venice, the final film



8. Bibliography & References

8.1 Names (in order of appearances)

I followed ways in which they preferred to be called – Surnames in capital letters

Seungcheol LEE

Yun-bok SHIN

Lady Hyegyeong HONG

Hyeun PARK

BAE Won-jung

CHOI Jeong Hwa

PARK Chan-kyong

Jia CHANG

KIM Soo-young Poet KIM Il-Sung

RHEE Syng Man

Minouk LIM

KIM Keum-hwa

OH Yoon

LIM Ok-sang

HWANG Sok-yong

KIM Youngna

PARK Chung-hee

LEE Hyun-se

Hanyul LEE

PARK Jong Chul

PARK Geun-hye

HONG Seong Dam

Hyon-Sub KIM

PARK Seo-bo

LEE Il

HA Jong Hyun

SEO Seongrok

LEE Ufan

AN Gyeon

8.2 Filmography

Eric Baudelaire

The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years without Images (2011) Adachi (2011)

Also Known as Jihadi (2017)

Adam Curtis

HyperNormalization (2016)

Sven Augustijnen

Spectres

Chris Marker

La Jetée (The Pier) 1962

San Soleil, 1983

The Otolith Group

Park Chan-kyong

Flying (2005)

Sinodan (2008)

Anyang: Paradise City (2010)

Mansion: Ten Thousand Spirits (2013)

Citizen's Forest (2016)

Hito Steyerl

November (2004)

How Not to be Seen. A Fucking Didactic Educational .MOV File (2013)

Agnès Verda

Cléo from 5 to 7 (1961)

Varda par Agnès

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This appendix represents partial submission for the degree of Doctor of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

A handwritten signature in black ink, appearing to be 'J. S. M.', written in a cursive style.