

Like in <Archive Project>, photos of <Re-Establishing Shot> are combined images. The difference is that all of the original images used in the series were taken by the artist. He took bird-eyed view photos of the cities including Seoul, Busan, Tokyo, Osaka, and Kobe. He divided those photos into dozens of pieces and re-assembled them. Through this process, he created a view of a new city. He made huge sized photos by putting pieces of the original photos together in accordance with his own standards such as shape of road, buildings, and bridges. By doing so, he implies that those cities in the original photos have certain similarities. The black and white images of <Re-Establishing Shot> give us the impression that they are from the past, and shabby linkage between each piece of the original photos suggests that those photos are composed images. The fact, however, is that they are the records of reality. He is playing with realism.

- HyeYoung Shin

Exhibited alongside the *Utopia #032*, Back's new work, entitled *Re-Establishing Shot* (2012), presents large-scale photographs of urban landscapes, including those of Seoul, Busan, Tokyo etc. Upon closer inspection, we soon realize that the images do not contain a smooth visual continuity. Like the *Utopia #032*, the overall image of *Re-Establishing Shot* contains photo fragments. While the image attracts the audience with photographic spectacles, it does not offer any local traits that hint at the specific city the viewer is looking at. *Re-Establishing Shot* is devoid of the cities' historic and social significances, and individual memory and recollection have been erased. The symbols that would enable viewers to recognize the place represented by the photograph have been intentionally removed by the artist, and what remain are the superficial facets of the image. By generalizing the image, Back attempts to merge these differences and the system within which they coexist. As if presenting an incomprehensible language, the photographic image cannot be read, and the momentary encounter leads only to a floating image. Without the historic and social backdrop, the photograph loses its specificity and becomes generalized. In all likelihood, *Re-Establishing Shot* reveals the image of the generalizing trend in the generalization of popular culture, in which differences, specifications, distinctions, and tastes are vanishing.

- Keum Hyun HAN