

People Objective – Wrong Interpretations

Performance

36 volunteer docents

Performance held 8 times a day (between 10am-6pm), 6 days a week

August 31st – November 11th, 2012

The following text outlines Gimhongsok's works included in the exhibition *Artist of the Year Award 2012*, opening on August 31st 2012 at the National Museum of Contemporary Art in Gwacheon, Korea. The exhibition will be comprised of sculptures, paintings, and performance. The performance element is the conceptual framework that unifies the artist's unique exhibition strategy and will be "performed" daily by the Museum's docents. The docent's job is to explain the artist's works in the galleries.

Gimhongsok has planned the exhibition to be installed in three different rooms instead of in one space. Each of the three rooms will appear exactly the same, the works displayed in the first gallery will also be displayed in the same location in the other two rooms.

In each of the rooms, however, the docents will explain the work differently, thereby confusing the interpretation and meaning of each room. Gimhongsok has named each gallery differently: *Room of Labor*, *Room of Manners*, and *Room of Metaphor*. The text to follow will explore the artist's intent and creative motivation and it will also accompany the docent as they perform their role in the galleries.

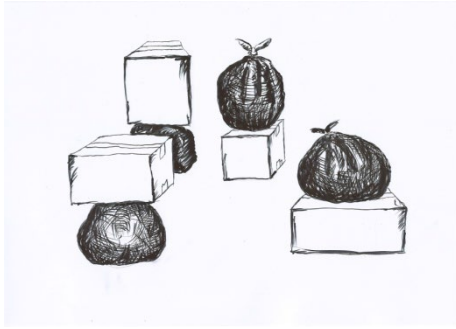
We hope that you enjoy viewing the artist's work and learning about his artistic practice.

A Study on Slanted and Hyperbolic Constitution – centipede

One day, Gimhongsok made a sculpture by combining cardboard boxes and plastic bags. These two materials are inappropriate for art because they are ephemeral and easily damaged, but he chose to use them because of their familiarity. For example, cardboard boxes were naturally important to him because he kept his personal belongings such as drawings and books in them. He contemplated the possibility of making these so-called secondary materials that are conventionally used to wrap or store things into the main subjects, thereby giving them a sense of distinction and presence.

For consumers, if the items that we purchase are the main subjects, then their packing materials such as cardboard boxes and plastic bags are seen as secondary subjects. If we apply the same logic to art, then the artwork is the main subject and the exhibition spaces are the secondary subjects. Just as an empty exhibition space without an artwork can be mistakenly thought of as void of meaning, Gimhongsok thought it was wrong to consider cardboard boxes and plastic bags as dispensable. He therefore transformed these items by deciding to exhibit them in their existing state, containing his personal belongs. He joined one cardboard box with one plastic bag, made four pairs of each and displayed them on the floor of the exhibition hall. The cardboard boxes contained his drawings and books, while the plastic bags contained the likes of his work clothes, gloves and paint.

(Show the drawings to the audience)



The artist was satisfied with this work. Soon after, he was invited to participate in an exhibition organized by a museum in New York City. The work was shipped to New York and Gimhongsok arrived in time for its installation when he observed a funny scene. He saw the fine arts logistics company and the museum staff handling his work with much more care than was necessary. In the exhibition halls, his works were still wrapped in the packing material and it was arranged on the floor while the museum registrars checked the condition of them for almost half a day. When the registrars finished inspecting the work, they had to be installed on the floor of the gallery according to Gimhongsok's exact instructions. The art handler then began to unwrap and move them very carefully, as if they were handling precious cultural relics. It was of utmost importance to display the works in their original form without making any changes or damages to them, so even during the installation process, the museum registrars took countless photos of the work and continued to inspect them. The art handler also inspected the surface of the work meticulously in order to prove that they did not damage the work. Although Gimhongsok said that it was fine if there was any damage to the work, the staff disregarded his instructions. The museum's registry department saw that it was important to keep the work in its exact original condition as stated in the exhibition agreement, so when the work arrived at the museum it became impossible to change the appearance of the work, even if the artist himself had wanted to change it. Gimhongsok believed that this ridiculous situation was due to his work being too shabby and lightweight. He thought that his work, which is easy to damage, caused distress to the art handlers and the museum registrars. Even if an artwork is made of material that is solid and difficult to damage, the art handlers and registrars would have thoroughly inspected the works. But seeing how difficult it was to inspect and install the works carefully — a focus that was the opposite of the artist's intent, Gimhongsok felt somewhat guilty.

After the exhibition ended and the work was returned to Gimhongsok in Korea, he decided to recreate the work. He sent the cardboard box and plastic bags to a synthetic resin molding foundry and recreated the original works in resin. Now that this work has been changed to resin, it would no longer have to be dismantled for shipping and it would not be easy to damage like paper and vinyl. Therefore he would no longer have to feel guilty about the efforts made by the art handlers and registrars. Besides, the foundry made a profit thanks to Gimhongsok so everyone was happy in the end.

In this instance, three types of labor can be discerned. The first is Gimhongsok's original labor, the second is the labor of the museum staff and the art handler, and the example last is the foundry's labor. Gimhongsok's labor can be categorized by the purely physical labor involved in collecting the cardboard boxes and plastic bags as well as the immaterial labor involved in conceptualizing the work in the first place.

The second form of labor by the museum and art handling staff is a so-called "exhibition labor", and it lies somewhere between material and immaterial labor. 'Exhibition labor' does not really exist as an expression, but this kind of labor exists in reality. It involves the material labor of the artist in producing an artwork and the immaterial labor of the museum in organizing an exhibition. This type of labor combines physical and psychological labor, and its valuation, in terms of capital or funds, is very fickle. What this means is that this kind of labor is very difficult to determine in monetary value. Exhibition labor does not only apply to the people who work in a museum or those associated with the institution but also the artist, although artists rarely bring up this issue.

Finally there is the labor of the foundry. The foundry's labor is familiar and traditional. The

types of labor involved are material, physical and professional.

Generally, it is assumed that a work of art is created as a result of the artist's voluntary labor, but as one can see here, the labor of a museum or non-arts related agent such as the foundry need to be considered, and there can be other types of labor as well in contemporary art. While this kind of production process may seem complicated, there are various other works that can be made through an even more complex method. Although Gimhongsok initially intended to show his private belongings – not in their original state but contained in boxes and bags – as a completed artwork, his interest has now shifted. Rather than the results of his work, he has become more interested in the labor and movement of resources that occur within the production process and he is currently developing an artwork that deals with the concept of distribution.

A Study on Slanted and Hyperbolic Constitution – centipede

This sculpture is comprised of plastic bags and paper cardboard boxes. This vertical, tower-like sculpture was originally designed to be part of a newly constructed building for an IT company in Pangyo, Seongnam in Gyeonggi province. There is a large awning at the main entrance of the building and this tower-like sculpture is a column designed to support this awning. Generally, a column simply supports the structure of a building but the owner of the IT company was not satisfied with the simple appearance of the façade. He wanted an artistic decoration especially because he believed that the entrance of the building affected the image of his company, so he asked the architect to change it. The architect contacted the gallery he was familiar with, and the gallery in turn asked Gimhongsok if he could create an artwork to replace the column at the building entrance. Gimhongsok willingly accepted the commission and after much deliberation came up with a sculpture comprised of circles and squares. The shape that he envisioned was a vertical construction of alternating spheres and cubes. (Show the drawings to the audience)



To artists, a sphere symbolizes wholeness, life and nature, while a cube composed of straight lines, symbolizes artificiality, science, and the future. In this respect stacking these two symbolic forms in an alternating pattern seemed appropriate to convey an image of a newly constructed company. Initially, Gimhongsok thought it would be most appropriate to make the sculpture using stainless steel but after extensive deliberation he decided to slightly alter the outer appearance by adjusting the material. While he wanted to retain the spherical and cubic forms, they would be modeled after plastic bags and cardboard boxes instead. Gimhongsok felt that the sleek, modern aesthetic of stainless steel would not correspond with the nature of his work. However, the owner of the building liked the initial idea that resembled the sculpture of Brancusi. He became startled and protested when Gimhongsok changed the material and the outer appearance of the spheres and cubes to resemble plastic bags and cardboard boxes. Gimhongsok tried to persuade the building owner, reasoning that there was not a big difference in using plastic bags and cardboard boxes because they would still form spheres and cubes, and using bronze would not cause any problems in safety or permanence, but the owner of the building would not accept this idea. In the end, the column shaped by cardboard boxes and plastic bags as proposed by Gimhongsok was not realized. The project was cancelled but for Gimhongsok, the combination of humble plastic bags and cardboard boxes was more important than being regarded

as a modernist. The artwork exhibited here is the column that Gimhongsok proposed, with its size and height adjusted to be smaller than the original.

A Study on Slanted and Hyperbolic Constitution – centipede

We can commonly find cardboard boxes or plastic bags along city streets. Even though a pedestrian walkway is a public space, various stores along the streets store their private property on the sidewalk without a second thought. What is even more bizarre is that a majority of the people who see this phenomenon don't think much of it either. These boxes and plastic bags may appear as though they were placed haphazardly, but when one begins to take note, he will realize that the structures will be shaped differently depending on personal preferences or according to the characteristics of a certain region. With this in mind, Gimhongsok has observed that the clusters of boxes or plastic bags found in the streets can be seen as a form of social sculpture. What he means is that an object made by an individual that is in a public space can become a communal structure through a temporary agreement. Following this logic, Gimhongsok was amused by and became curious about the fact that cardboard boxes or plastic bags in the streets could become a kind of social sculpture. People who left their property in the streets placed it there following his own set of rules or regulations – even at a subconscious level. They applied the same kind of logic that an artist applies in making a work of art.

He decided to observe the disposable objects that can be found in public places and allegorize them. He decided that personal belongings in public places and disposable objects arranged by individuals could be seen as types of unmonumental monuments in our environment — creating a little narrative for a community. Gimhongsok decided he would arrange or dismantle the objects in the streets to make another narrative, and he called it a collection of little narratives. He thought that the objects in the streets were the true face of a community and a possibility for communication. Moreover, he declared that his arrangement of the objects (sculpture) was an attempted response in his “dialogue” with the other, and also the starting point for new “story making”.

Gimhongsok made a vertical sculpture by appropriating plastic bags and stacks of boxes he found on the street. This is a metaphor for the other. In addition, individuals who are classified as the other are in fact ordinary individuals in our surroundings so it is also a metaphor for the everyday. He saw this work as representing a typical cityscape and decided it presented a traditional artistic method and was therefore a correct strategy.

Mop-120511

The painting that you see here was made by three women in their 50s. Gimhongsok contacted a job agency to hire three day-laborers. One day in 2012, the three housekeepers visited Gimhongsok's studio. When they arrived they thought that they had come to clean, however, Gimhongsok had another idea. He explained at great length about their task. Then he proceeded to provide them with mops and some cleaning solution. Their job was to wipe clean a canvas surface that Gimhongsok had already painted on. The task was very difficult and repetitive. It took about two hours for each canvas to be wiped off. Over an eight-hour working day, they cleaned four canvases. After the simple yet tiresome task was done, they were each paid 100,000 Korean won.

Gimhongsok discovered that even in the act of cleaning, the actions and motions of every individual differed, and he began to think that a housekeeper's experiences in labor, such as cleaning and mopping, were very similar to that of an artist or a calligrapher who practiced the craft of making brushstrokes for a long time. He decided that the markings made by the actions of a trained professional and the actions of a trained artist were the same and what the housekeepers made was also worthy of artistic merit. Still, the copyright of the artwork remains with Gimhongsok since it was his artistic intent that prompted the action. Furthermore, the housekeepers were compensated for their labor so there was no need for a contract regarding copyright.

Gimhongsok has stated that this kind artwork is completely opposite to that of an artwork made distinctly through an artist's labor, but that nevertheless it does resemble the kind of labor involved in creating an artwork made by laborers in a foundry.

Mop-120511

One day Gimhongsok saw an exhibition based on the theme of laborers. The curatorial aim of this exhibition was to criticize the reality of labor through the eyes of the artists, and he found that there were artworks that were quite explicit regarding the problems related to the laborers' class and human rights. Many of the artists who participated in the exhibition seemed to have produced artwork in order to induce systematic and legal reform or to create portraits of the laborers by presenting their reality. The exhibition was comprised of installation, sculpture, painting and photography; an archival work made entirely out of photography caught Gimhongsok's attention. The photographs documented the job market and the daily life of those looking for work. The kinds of people depicted in the photographs were mostly manual laborers assigned to odd jobs at construction sites, landscaping, or housekeeping. After seeing these photos, Gimhongsok questioned the motives of the artist who had decided to objectively present the reality of labor in Korea. He believed that the artist's simple documentation alone could not solve the problems of labor inequality and furthermore, laborers depicted in the photographs were quite simply made into subjects of the artist's work through his own political biases. Based on these criticisms, Gimhongsok decided that the photographs were ethically problematic. The presentation became a type of a documentation rather than art, yet the intent of the documentation was an artistic gesture and not the reality of the laborers. This argument may be contradictory but there was no other way to describe the situation. Gimhongsok was disappointed that even if the work stemmed from righteous intentions, ultimately the socially weak were made into passive subjects in the image. Furthermore, the artist did not seem to recognize his errors. Even if the laborers consented to having their pictures taken, there is a high probability that they did not understand the artist's artistic intent, meaning there was no true communication between the artist and the laborers. In addition, these photographs belonging to the artist had already acquired value as art through the exhibition and thereby created an unequal relationship between the artist and the laborers. Moreover, since in all likelihood the artist had wanted to make art that would stimulate institutional reform and social discourse rather than that he thought the reality of the laborers was beautiful or hopeful, one would have hoped for a more dynamic discourse borne out of the photos.

Based on these complicated issues, Gimhongsok began to question whether the manner of reproducing nature through photography or the pure labor of an artist sculpting a female figure in granite might be more ethical.

Gimhongsok began to think about artworks that could be completed solely by his own labor. He thought about the image that could represent the world with a pure-heart, like a person photographing nature. After much consideration Gimhongsok came up with a senseless and arduous artwork involving painting on a canvas and then wiping it off again. The painting that you see here is a result of this process. This work, formed simply of marks and smudges made from mopping the canvas, took four five-hour working days to complete. The gestures on the canvas appears similar to that of an abstract painting and thus it could be mistaken for an outdated formalism, but Gimhongsok believed that his choice of political positioning was more ethically appropriate and valid than the photographs depicting the laborers.

Mop-120501

Gimhongsok is an active artist, but he has never thought sincerely about the expression of beauty. One day he decided he would explore the theme of beauty and express it in an artwork. Dedicated though he was, he only became confused about what would constitute universal or specific beauty.

The reason for his confusion was that the meaning of beauty is abstract and he could not come up with a concrete image of beauty. Already familiar with artistic interpretations of concrete subjects such as water or chairs, Gimhongsok found it difficult to express concepts such as poverty or tolerance, and abstract words related to emotions such as warmth or dislike.

The dictionary definition of the word abstract is "the essential qualities or characteristics of anything more extensive or general, or of several things." In other words, it is a part of a whole. Therefore, Gimhongsok set up a hypothesis based on the dictionary meaning of abstract. He thought that if he chose a concrete subject and then took an extract from its whole, then he could create an

abstract image. He began to experiment immediately using a landscape photograph that he found close by and painted a very small part of the image on a canvas.

He showed the painting to his friends. His friends could not recognize the image and responded by saying that it was very abstract. Gimhongsok felt encouraged by the responses but they also criticized it saying that his painting was difficult, boring, and neither beautiful nor ugly. Bewildered, he began to study in great detail about abstract beauty and in the end, started to look at the famous abstract paintings of the West. He looked at the action-based Abstract Expressionist paintings of Jackson Pollack, the color field paintings of Mark Rothko, the geometrically designed hard-edge paintings of Ellsworth Kelly, and the compositions of free lines and forms by Vassily Kandinsky. He realized that these works were not founded on the dictionary definition of abstract, i.e., a painting that had taken an extract of a whole image. But still, their paintings expressed abstraction and they also painted beautiful images loved by many. Gimhongsok's head spun with these complex ideas so he decided to take a temporary break from the making of an abstract painting.

One winter day when it snowed heavily, he swept the snow piled on the driveway in front of his studio with his wife. He was surprised to find that the way and the direction in which his wife swept the snow were different from his own. The traces of the snow swept with a broom made a very beautiful abstract image. He was happy to realize that he was able to find abstraction in an ordinary and everyday action so he began making an abstract painting that applied the same motions used in sweeping and mopping. The paintings that you see here are thus based on this concept. Finally, he was able to see the true meaning of an abstract image and found abstraction in ordinary and everyday actions. This work is both a metaphor for the essence of painting, and it is respectful of individuals who create images.

Mr. Kim

This work is a performance piece involving the participation of Kiman Kim, a contemporary dancer. Kiman Kim is a prolific and celebrated dancer in the field of contemporary dance known for translating minimized human movements into dance. Gimhongsok had always been interested in contemporary dance and had admired the works of Kiman Kim, which prompted him to invite the dancer to participate in this exhibition. However, Gimhongsok realized that there was a slight problem between the dancer and himself in this process. Although the work appeared to be a collaborative work, the exhibition was the main subject, and therefore Gimhongsok's art would be regarded more highly.

For that reason, Gimhongsok gave Kiman Kim monetary compensation for his participation in the work. Though Gimhongsok felt that Kiman Kim is an equal collaborator in the work, he realizes that the exhibition would receive more attention in the end and the two cannot be on an equal level. This is why Gimhongsok paid Kiman Kim. The dancer was paid 80,000 Korean won (Approximately 70 U.S. dollars) per day from the museum under the condition that he perform for seven hours a day.

Despite the contractual agreement the relationship between Gimhongsok and the dancer is not equal. Gimhongsok influenced Kiman Kim's choreography by providing him with a blanket. In addition, by accepting the money, the dancer naturally allowed Gimhongsok to impinge on his own artistic process. Furthermore, it was Gimhongsok's idea to cover his face and upper body using a blanket in order to emphasize his actions. Although his dance is undoubtedly a form of art, this kind of relationship made it a kind of subordinate labor in Gimhongsok's exhibition.

In this work, the structure of collaboration or the attempt at a new interpretation of a performance is not important, but rather it is important that the dancer exists in the gallery for an entire day due to a financial contract.

Mr. Kim

This work is completed as a performance when the docent delivers their lecture. . The person is not necessarily participating because they share the artistic point of view or and sympathize with Gimhongsok. The artist has invited an anonymous performer and that is who stands before you today—they never tried to understand Gimhongsok's intention. He is actually a person who depends

on physical labor for his livelihood and Gimhongsok was introduced to him through a job agency. His identity is not important here so I will not disclose it. The reason he is sitting here is that according to Gimhongsok's artistic intent, a person must exist in this exhibition space. Gimhongsok has been deliberating at length about how a performance should be realized, and the following are the assigned terms he has autonomously authorized.

First, a performance should not be theatrical. If it is theatrical then it can only be based on a narrative, as it is difficult to overcome being an imitation of reality. Thus it is limited to the realm of representational art. In conclusion it could even become indistinguishable from theatre itself.

Second, a performance should not be based on a specific issue. If it takes on the form of a discourse or if a social issue is expressed through a performance, then it only weakens the understanding of the actual discourse. Furthermore, if it tries to touch on a social issue, then it only ends up a hinting or implicating the problem and it is totally incapable of solving the issues raised. If issues such as women's rights or racial issues are presented in an artistic performance the actual subject should act as the principal body. Or else, it should have the probability of generating an actual systematic reform. Otherwise, these kinds of performances should be avoided.

Third, participants in the performance should be independent. If the participant becomes the main character, or if the audience participates in the work, the content should be simple and logical. And whether one or many people participate, they should become the main principal body of the performance. Also, upon termination of the performance, the attention should not be diverted to the artist who planned the performance. The participants of the performance should feel comfortable when it is over and it should experience long-term satisfaction when they reflect upon their actions.

Gimhongsok put forth these conditions and planned a performance. The work involved one participant and it was not theatrical, nor was it based on a specific issue. He also asked the participant how the performance should be carried out so that he could be comfortable. The participant wished that the work would not be carried out following a specific narrative and he would simply walk about the exhibition space, and when an audience entered he would be still like a sculpture. Also, he did not want to expose his face to others so he asked for a piece of cloth to cover his face. If he covered his face with a blanket then he could hide his emotions from the audience and he would be freed of the audience trying to talk to him.

Gimhongsok defined this work as being immaterial, open-ended, a hybrid, triggering a physical discourse, producing a nondescript narrative that was marginal and indeterminate. Also, he decided it was participatory because it was made in collaboration with the participant and at the same time did not contain the personal expression of the artist. And because the performance involved a financial transaction with a person who is not a professional in art, Gimhongsok considered the relationship of the two as being equal. The politics and ethics of this transaction were more important to Gimhongsok than the artwork.

Mr. Kim

This is not an actual person wrapped in a blanket but a very elaborate sculpture. This kind of work is called a hyperrealist sculpture and the reason why Gimhongsok modeled it in the shape of a real person is that it pays homage to the participants of his performances. It is an expression of his gratitude.

Gimhongsok presented a video work in a solo show in 2005. The work showed migrant laborers originally from Asian countries singing their national anthem in their mother tongue. These laborers were from countries that had political conflicts with Korea. At the time, Korea often held meetings for political and diplomatic reasons with its neighboring countries, these meetings were called 6 Way-Talks because there were six nations involved. The countries that participated in the 6

Way-Talks were South Korea, North Korea, U.S.A., China, Japan, and Russia. And the nationalities of the six migrant laborers invited by Gimhongsok were Vietnam, Myanmar, Bangladesh, Sri Lanka, Pakistan, and Mongolia.

The catalyst of the 6 Way-Talks was the conflicts between South and North Korea, but the related countries attending the talks each voiced their political views rather than searching for a fundamental solution, so the talks were unsuccessful in reaching an agreement. From a South Korean's point of view, the egotistic manner of the neighboring and allied nations was disappointing, but we weren't capable of solving it nor did we have a hidden plan.

Gimhongsok felt that Korea's passive dependency was not too different from that of the migrant laborers working in Korea. Meaning, the manner in which Korea dealt with migrant laborers was no different to how the allied nations acted toward Korea in the 6 Way-Talks. Gimhongsok examined this contradiction in his video work.

However, while making the work he felt discouraged because the majority of the participating migrant laborers were not interested in understanding this work. They were only interested in the money they were receiving. Gimhongsok had probably imagined active participation of the foreign laborers who understood the intentions of his proposed project, but he realized it was only a romantic and utopian idea.

Ultimately, he decided not to exhibit this work anymore even though it was finished. He deemed it unethical to use individuals who did not understand his concepts or exhibit it.

Although Gimhongsok spent a lot of money in producing this work, he could not be rid of these problems just because it would waste his money, however, one of the six participants, the laborer from Myanmar, was different. From beginning to end of this project, the Burmese talked about the political struggle for democracy under the dictatorship in his country and gave advice to Gimhongsok about the project. So when Gimhongsok decided he would abolish this project, he felt guilty toward the Burmese laborer.

This figure is a work that honors the Burmese laborer. The reason for covering his face with a blanket is because Gimhongsok was unable to obtain his portrait rights. Gimhongsok lost contact with him after this incomplete project and does not know where he is or how he is doing. This work expresses the longing for the Burmese laborer and the memories Gimhongsok shared with him. This work is a metaphor for the relationship between the artist and the participant.

Material

The balloons that you see here are not real balloons. They are bronze castings. The surface was painted to give it the appearance of an ordinary balloon. Gimhongsok made a proposition to the audience visiting the museum: any person who can blow up 100 balloons within 90 minutes will be given one of the balloon casts. If there is anyone who wants to take this challenge and blow a hundred balloons, please let me know. For your information, the bronze balloon sculptures cost 6,000,000 Korean won each.

Material

One day, Gimhongsok had a meeting with a student at the art university where he teaches. The student was taking a studio class on sculpture and Gimhongsok remembered the student clearly because he was always the one who submitted his assignments in an incomplete state. Though Gimhongsok didn't have any negative preconceptions of the student, he was not terribly fond of the fact that the student so confidently submitted incomplete assignments. Gimhongsok realized when talking to the student that he was passionate about the work, but he was involved in a situation that was difficult to talk about. When the atmosphere softened up, the clearly frustrated student asked him why all the assignments had to be completed in a three-dimensional form? Gimhongsok taught in his classes that even in visual expression of an image, the image is made using a material, and he further emphasized the importance of showing the materiality of the work by truly understanding its nature rather than simply drawing or making a three-dimensional object. Also, Gimhongsok taught that the concept is not superior to the material of an artwork, and an artwork without a concept is worse than a

concept that had yet to be realized. It was in this context that the student asked whether his proposal was more important than a well-made assignment and whether the concept was primarily aimed at thinking more logically than at making an artwork that just takes a long time to complete. In addition, the student said that his parents were poor and could not help him economically so he didn't have the means to buy the materials he needed for the assignment, and his rented room was so small that he did not have enough space to store a completed artwork. He had to throw away each of his assignments after completion. The student was distressed by the repetitive, production-oriented schoolwork and its contradictory lessons.

Gimhongsok suggested to the student that he make an artwork using a material that is very inexpensive but has presence, is large in size but light in weight, and is a material but is not overwhelmed by its materiality. A few days later the student brought a beautiful arrangement of balloons and exhibited it as a completed assignment. The balloons came from a nearby restaurant that had used the balloons for the opening ceremony. Finally, the student had completely understood and completed the given assignment. Gimhongsok was elated by the student's wit. However, the student could not explain the difference between the balloons used for the opening ceremony and the balloons as artwork that he borrowed temporarily. Gimhongsok said that his next assignment was to conceptualize the borrowed balloons into a completed artwork.

Gimhongsok likes balloons as a material that hovers between materiality and immateriality. He said that a balloon that forms a shape when it is filled with air or is simply a piece of rubber without air is an appropriate medium for lazy and talkative artists.

Material

This work was completed by members of Gimhongsok's family. At one of his family gatherings he provided balloons and asked everyone to fill them with air. He also asked them to think of a word to express their wishes or hopes. His family participated in the work with pleasure and after all the balloons were blown up they shared stories about their thoughts and the wishes they made.

The eight family members who participated in blowing the balloons were Gimhongsok's parents, his wife, his two younger siblings and their spouses. The words representing their wishes and hopes were mother, achievement, travel, everyday, rightness, interest, attraction, and love. Gimhongsok took the first letters of the words and wrote it on the surface of the balloons. He thought that the love in his family was evident in the air-filled balloons, solidified through the act of balloon blowing. This work is a portrait of his family and the memory of their breath.