

TINA KIM GALLERY



Galleries

GALLERY HYUNDAI

Lee Kang-So SEOUL

Lee Kang-So's solo exhibition "Disappearance" took its title from the artist's iconic performance *Disappearance - Bar in the Gallery* (1973), in which the exhibition space is transformed into a Korean pub, in a blurring of boundaries between art and everyday life. In addition to a restaging of this performance, with *makkoli* bowls placed on wooden tables, "Disappearance" highlighted other seminal performances from the 1970s through photographs, videos and installations. *Void* (1971), featuring clusters of plaster and white-painted concrete reeds, is a dismal vision of gray urbanity and isolation, preserving Lee's state of mind during a walk through a reed field decades before. *Untitled-75031* (1975), comprising a chalk-dusted floor covered with tracks made by an unseen chicken that had been tied to a wooden post, encapsulates Lee's experimental approach to notions of appearance, existence and the hidden potential of images. **OL**



6

HOPKINSON MOSSMAN

Dane Mitchell WELLINGTON

The visible part of Dane Mitchell's single-work exhibition "Tuning" filled Hopkinson Mossman's entire Wellington space, but the installation's unseen elements stretched far beyond the walls. Composed of a large brass discone antenna—favored by the military and pirate radio stations alike due to its wide frequency range—*Tuning* (2018) is connected to a transmitter that produces white noise, a signal hiding in the broadcast spectrum until a radio picks it up. With the old-fashioned, brass antenna (an early model was first patented in 1945) tipped on its side to fit its clinical, white-walled confines, "Tuning" seemed almost anachronistic, evoking a *Twilight Zone* set piece. Through its physical and temporal ambiguity, the show raised questions about invisibility, objecthood and the distance between viewer and artwork, while also offering a sonic prelude to Mitchell's forthcoming projects at the 58th Venice Biennale in 2019. **OL**



7

TINA KIM

Suki Seokyeong Kang NEW YORK

Suki Seokyeong Kang's exhibition "Jeong 井" showcased her work based on the study of the rectangular Korean musical notation system of *Jeongganbo*, which dates back to the court dances and music of the Joseon Dynasty (1392–1897). In Kang's works, she channels the system's regimented form into spaces of experimentation, such as the stack of painted canvases *Moras on the Black Mat* (2014–18), where the dimensions of each canvas echo those of *Jeongganbo*. The progression of sculptures in *Pause and Position - Jeong* (2012–18), from wooden frames to painted or wool-wrapped metal forms, evokes an entire musical ensemble. In the video *Black Under Colored Moon* (2015), actors move her *Jeong* sculptures around a darkened stage, arranging them in an ongoing series of notational arrangements, visualizing the potentials for variation and harmony that can be achieved even within tradition itself. **HGM**



8