



금지된 정원 **Forbidden Garden**

- Exhibition Duration
 - Korea: 2013.04.23~2013.06.19
 - Germany: 2013. 06.23~2013.06.29
 - Estonia: 2013.07.02~2013.07.12
- Host: Gail Art Museum (Korea)

Address : #477-810 Gail Art Museum
609-6, Samhoe-ri, Cheongpyeong-
myeon, Gapyeong-gun, Gyeonggi-do,
Korea

Phone : +82-31-584-4722

www.gailart.org

gailmuseum@gmail.com



About

A DMZ (Demilitarized Zone) is an area where militarization is prohibited through a treaty or agreement, but actually a DMZ is ironically more militarized than any other place on earth thus it is a paradoxical area of conflict and tension. The Military Demarcation Line on the Korean Peninsula is the current line of contact between both armies, which was established in 1953 with a 2km demilitarized zone to both the north and south. This exhibition in 2013 provides the temporal theme of this DMZ over the past 60 years. Because of this situation, the DMZ has become a repository for a unique ecological system and a paradise for migrant birds; however, it still remains a place of wounds, tension and military confrontation.

We will hold a circulating exhibition called the <Forbidden Garden> in Korea, Estonia and Berlin, Germany regarding fundamental questions in fine arts, including scenes and trauma that remains or disappeared at the Civilian Control Line after the Korean War, the remains of imperialism during the period of Japanese colonial rule prior to the division of Korea into north and south, actual scenes from the DMZ, the hidden stories of the beautiful scenery in the DMZ, and also the viewpoints of artists in regards to the DMZ. Especially, Berlin has experienced a similar identity as a divided country and has already achieved reunification, so we intend to provide an opportunity to compare and share the feeling and acceptance of a divided country as a stranger and each generation's recognition regarding the realities of a divided country through diversified works of art and communicate social recognition for national situations.

The purpose of this exhibition is for various generations of artists to discuss their opinions for visual arts of the same timeframe carried out based on the DMZ (Demilitarized Zone) and also to understand ideas and concepts between various generations through their works of art.

Reminding that our reality of being a divided country has continued for more than half a century and our task is reunification, we will present endless questions seeking shortcuts to reunification and solutions for us to become a symbol of world peace, not to remain as a symbol of being a separated country.

ARIST

KANG, YONG SUK

KO, JUNG NAM

KIM, YONG TAE

KIM, TAE EUN

YOO, YEUN BOK

SON, KI HWAN

SONG, CHANG

LEE, BANN

HWANG, SE JUN

EXHIBITION PLANNER

HONG, SEONG MI

KANG, YONG SUK

DMZ

DMZ

DMZ

The war memorials established since the Korean War have made people despair of war to overcome pain and shame by emphasizing the brave and glorious death of the soldiers and their sacrifices for the country; and forced them to rearm under the strident anti-communism by stressing the atrocities of North Korean communists. However, now, understanding about war memorials should go beyond the notion that they are built to commemorate battle scenes or the dead war veterans. The memories about those who died in the war should not be politicized nor should they be part of mere feelings of sympathy, ethical rhetoric or aesthetic decoration.



한국전쟁기념비1 강원도 화천군 화천읍 충열탑
Gelatin Silver Print 70X80cm 2007



한국전쟁기념비2 경기도 연천군 태국 참전비
Gelatin Silver Print 70X80cm 2007



한국전쟁기념비3 경기도 군포시 금정동 현충탑
Gelatin Silver Print 70X80cm 2007



한국전쟁기념비4
강원도 양구군 해안면 도솔산 편치볼 지구 전투전적비
Gelatin Silver Print 70X80cm 2007

KO, JUNG NAM

DMZ

DMZ

DMZ

Nature, human and life – the vegetability of rosebay that is shown in my work and the diptych composition of anti-tank concrete obstacles tried to show the rupture that occurs between chromatic and achromatic, coexistence and division and life and death. Flower ways are not blocked but human's ways are blocked. What should we call the huge concrete structures that show off their splendor for more than half a century? We are the contemporaries who are living in the only divided country in the world and who need to have interest in reunification by overcoming the different systems and ideologies. The similar ones living in the north share the same blood of ours and the obligation of brotherhood which stands against bad luck.



Jindalrae#013
Archival Pigment Print 127X101.6cm 2007



Jindalrae#002
Archival Pigment Print 127X101.6cm 2008



Jindalrae#007
Archival Pigment Print 76.2X60.96cm 2009



Jindalrae#020
Archival Pigment Print 76.2X60.96cm 2009

KIM, YONG TAE

DMZ

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DMZ

I designed my work while visiting military camp towns including that contains painful memories about the division with the members of "Reality and Remarks". What I found in the town was the photos of Korean women and US forces together, I collected the photos and linked them to the exhibition. The photos were living evidence of the division.

<DMZ> (1989) was completed in the form of a collage. This is the work of photographs displaying photos from the camp town in the shape of the letters "DMZ". But, after that, I discarded all relevant photos out of shame. At last, my representative work, <DMZ> remains in a copied form, the fact that DMZ in the map is not a copy but a reality still makes us tense.



DMZ(김영수 촬영), C-print, 160X378cm, 1989



details

KIM, TAE EUN

DMZ

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This video is the re-intermediation of Korean film Joint Security Area (JSA) (2000) taking its motif from 'Panmunjeom' at the de facto border between North and South Korea, showing cinematic elements as reproductions of reality. Videotaped at a specific place, this work modifies situations through applied filmic imagination and editing techniques, at the difference between situation, reality, and distortion of the reality.



자유의 집 시퀀스 2monitor HD Video 8min 2011



판문점 시퀀스 project HD Video 10min 2011



JSA 공동감시구역(판문점) 대형프린트 모니터 캠코더 믹서 2011



JSA 공동감시구역(자유의 집) 대형프린트 모니터 캠코더 믹서 2011

YOO, YEUN BOK

DMZ

DMZ

DMZ

My artwork <DMZ> demonstrates the letter "DMZ" in the form of footprints on a green field. Something is heavily stamping on the peaceful field. What is it? In another work <MINE>, the letter "MINE" was engraved on the unicolor background in the shape of red starts. Does that mean that if I repressively declare "this is my land", then it's mine? How long will the land be the object of contest to settle the question of ownership? In this regard, the scene of the division has to be "winter". For this reason, <Scenery or Division – Freeze> is an achromatic winter scene that doesn't even allow colors. "Does Spring Come to the Deprived Field?"



DMZ 자생목판화 180X60cm 2010



MINE 자생목판화 180X60cm 2010



분단풍경-얼어붙다 자생목판화 180X60cm 2010

SON, KI HWAN

DMZ

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DMZ

I want to depict the nature of the DMZ from a new perspective, losing of the images of topographical tragedy. In addition, I convey the intrinsic question on art such as what to see, what is to be seen, and an artists' perspective through the substantive landscape of the DMZ. I also want to invert the popular concept of the DMZ and satirize it. I will continue working with the DMZ series for a while. If permitted, I will portray the division with my artwork and sing a song of unification until two Koreas are reunified.



DMZ-마주보기 75X75cm Acrylic on Canvas 2013



DMZ-마주보기 150X150cm Acrylic on Canvas 2012

SONG, CHANG

DMZ

DMZ

DMZ

Most of my art pieces are the formation of scenes relevant to the division. <Spring of DMZ> (2011) depicted the inside of a ruined building of the Labor Party. Light and darkness divided by the window will give an odd resonance in contrast of the light and darkness of the division. In another work <Black Tears> is scenery where the land is divided land and where only birds can freely cross and it is the bird on the wire fence is shedding black tears. the forms do not matter much. What matters is the will to overcome the division and the artworks to inspire such a will.



DMZ의 겨울
캔버스에 아크릴릭
뽕짚 혼합재료
259X181cm 2011



DMZ의 봄
캔버스에 유채
뽕짚 혼합재료
259X194cm 2010

LEE, BANN

DMZ

DMZ

DMZ

For me, the issue of overcoming division derives from my father's defection to North Korea. In such a cold reality, I chose the issue of division as a basis of my art. My world of art is created from the wounds that have resulted from a divided system and aims to overcome the division at the same time. If the Korean Peninsula achieves unification sooner or later, the artistic examination of the DMZ (demilitarized zone) will stand out as a critical value. I oppose the behavior of the government and capital to apply the logic of development to the DMZ. I am deeply concerned about whether the different values of those who have lived in division may be hurt by the violent ideology that is associated with the DMZ.



DMZ NOTE, 드로잉, 2013



details

HWANG, SE JUN

DMZ

DMZ

DMZ

Every war movie starts with the "bang" and ends with an affirmation of the patrilineal society. All the helmets, military boots, and even nature are just props of the closing. It is the same with when the order is reversed. Starting with the blood and ending with the "bang." It is the ending for blood, patrilineal society, people and the nation. Although the demarcation line was set in space, it really was set in time. A nation calls for imperialism and colonialism, and the colonial period is still in the blood attached to the nation. Being weak and overly identified, we see wars as war movies. We even reminisce about it.

details

