



KOREA · USA · JAPAN

2007년 국제현대미술 특별기획초대전

Heaven, Earth and Human being, 2007 International Modern Art Special Exhibition

HEAVEN · EARTH · HUMAN

Since 1964
GDO

사단
법인 에보끄



광주시립미술관

2007년 국제현대미술 특별기획초대전

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天 · 下 · 人

Heaven · Earth · Human

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- 전시기간 : 2007년 2월 24일(토) ~ 2007년 3월 6일(화)
- 전시장소 : 광주시립미술관 내 비엔날레전시장
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광주시립미술관 학예실
- 후 원 : 한국미술협회, MBC문화방송, KBC광주방송,
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호남매일신문, 호남일보, 광주매일
- Date : 2007. 2. 24(Sat) ~ 2007. 3. 6(Tue)
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Museum of Art
- Invite Day : 2007. 2. 24(Sat) Pm. 2
- Hosted : Gwangju Museum of Art, and Epoque
- Supervised : Executive Committe of Epoque
International Exhibition, and Art Lab of
Gwangju Museum of Art
- Sponsored : Korea Fine Art Association / Gwangju
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Heaven · Earth · Human being for the recreated 'Epoque' ...

Reflecting on the group 'Epoque' having a specific value of the art history, we can not help hiding the wonder rising from a corner of my heart. The 43-year 'Epoque' can be really told as the group with a lasting and long life force. In 1964, an abstract painting group was born at Kwangju where a black-and-white painting and a representational painting were deeply rooted. Considering our conservative attitude and response about the video work and the installation work at Kwangju where the Biennale, the festival of contemporary arts is held, we can sufficiently imagine the response of the local art world about the Epoque at that times. However, as proved by the flow of the art history, the experimental art usually takes a lonely and rough way not understood by the people with a general and public thought, but its real value will light itself as time goes by.

The Epoque at the mid of the 20th century played the role of leading the non-representational painting movement of the southwestern area in Korea, but the Epoque of the 21st century dreams of another transformation. That is, it will embrace all formative languages and genres sincerely expressing the lives and the philosophy of our times surpassing the dichotomous and exclusive classification of representational paintings and abstract paintings. It seems to be different from the ideology at the foundation time of the Epoque for the first glance, but it coherently inherits the avant-garde thought of the members at the foundation exhibition in 1964, we think.

As Pierre Francastel, a French art historian, argues, the formative language of an age is not incidentally appeared, but the formative language different from the pervious age is created by reflecting the philosophical, scientific, and religious thoughts at that times. The Epoque, as the word itself means, has the openness accepting all the people, which expresses with the experimental formative language reflecting the life and the philosophy 'at present' and 'here', not the specific limited period.

Three countries Korea, U.S.A., and Japan participate in this International Modern Art Special Exhibition, gathering the people with the banner of the modern arts regardless the nationality, the culture, and the classification of the genre as seen at the title of 'Heaven, Earth, and Human being'. By this exhibition,

we can sensitively feel the nomadic life pattern and the formative diversity of this age. We can see the very example for them by the artists of U.S.A.. They are representatives for U.S.A., but born in Greece, Iraq, Thailand, and Belgium. ㄱ Their works are based on the national and cultural identity. The works of I-Ling Eileen Lin born in Taiwan, moved to Thailand at six, and got educated in English, excellently present the problem of the globalism and the question about the identity by the traditional 2D painting.

At the current environment that the identity may be lost by the standardized culture acquisition of the world due to the collapse of the local and cultural boundary caused by the globalism, we should consider the characteristics of the nomad with the deep life force just like weeds, not throwing away their culture and customs even when settling at any place.

The Biennale biannually held at Kwangju, the cultural capital, makes us experience the arts of the world at our yard. But, at the intermission year not holding the Biennale, our passion and intellectual curiosity for the contemporary arts hibernate with enervation. The international exhibition at this intermission prepares for the Biennale for the next year. As Marcel Duchamp called as the artist spent his life not with the works, but with the chess by Joseph Beuys says that the artwork is completed by the gallery, even a great exhibition has no meaning without the gallery really understanding it. This special exhibition hosted by the Epoque at the intermission of the Biennale makes the people of Kwangju consistently experience the experimental characteristics and the diversity of the contemporary art, which changes the recognition of 'trash heap' at the Biennale and finally plays a role of preparing the foundation of the event not for specific artists, art planners, and the persons concerned, but for all the people on earth. Also, we expect that the artists of Kwangju and the Korean artists with the Asian spirit, the main focus of the contemporary art, will find the localism different from other Asian countries.

This even can be told to present the capability of the Epoque with the fruits of the international exchange exhibitions consistently driven starting from the Korea-Japan Modern Artists Exhibition in 1987 for the Epoque to surpass Kwangju, the local boundary, even at the inferior environment and the lack of understanding.

February in 2007

Curator Byun, Gy Suk



I-Ling Eleen
Lin

Education

2006-2008 MFA Fine Art-Painting/Printmaking, Yale University School of Art, New Haven
2001-2005 BA Fine Art-Painting, Slade School of Fine Art, University College London
2003 SOCRATES Exchange Program, Academy of Fine Art, Vienna
1999-2001 International Baccalaureate, New International School of Thailand

Prize

2005 Short-listed for the Boundary Figurative Art Prize
2003 Study Abroad Bursary, University College London

Solo Exhibition

2006 'Modern Utopia', Yunlin University of Science and

Technology, Taiwan

2005 'Hybrid World', Gallery F-Stop/Tamarind Cafe, Bangkok, Thailand
2004 'Ectoplasm', Srinakharinwirot University Gallery, Bangkok, Thailand

Group Exhibition

2003 'I-Ling Eleen Lin and Tina Natsvishvili', Gallery 543 m3, Academy of Fine Art, Vienna

Collections

Yunlin University Art Center, Yunlin, Taiwan
International Baccalaureate Organization, Peterson House, Malhouse Avenue, Cardiff, Wales, United Kingdom
Hsinchu Art Museum, Hsinchu, Taiwan



The Last Emperor / 120 x 170 / 2005

My paintings have always meant to address personal identity. They serve as an autobiography, documenting my perspective and sentiments.

Due to my diversified international background, (I was originally born in Taiwan, but raised in Thailand from the age of six. I attended an international school that adapts a mixture of American and British programs.) I often find myself disorientated and drifting between different ethnicities. Consequently, this subject of cultural indifferences and the objective of finding a universal language has been my main interest throughout my studies.

The paintings are built up by recollection of my childhood memories and my daily encounter with the cities I mainly Bangkok and Taipei. I'm interested at the mix and match of modern society, developed by globalization and tourism, and how it is all lurching into a monolithic culture; I'm also fascinated by cultural stereotypes, how different societies standardize each other, and how these cultural parameters have been blurred by capitalism. Especially in Thailand and Taiwan where foreign influences are considered more prestigious than domestic traditions. Overall, my paintings are about the paradoxical scenario of these contrasting cultures, presented with a quirky atmosphere.



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