

Review_Han Kyeryoon

Min Byeong-Jik (Chief Curator, Seoul City Gallery Project Team)

The game of observing surrounding sexuality is still embarrassing and should be kept in secrecy, and thus, it seems unfit to pass under the spotlight of public argument until now. I just paid a passing attention to this work, but I already feel rather awkward about the eyes of others towards my view of this work. This exhibition presents a series of works titled "A Study on the Embarrassment of Nudity." Then, is the series raising the moral issue of sex, or sexual morals on the socially unapproved relationship between the professor and students? It seems not. However, considering the background of the series such as the title and the circumstances, it is certainly situated riskily on the curious boundary between sexual taboo and sexual fantasy; thus, it is cleverly leaning on the old-fashioned ethical discussions, and at the same time, skillfully avoids them. At least, the series is a fabricated fiction and drama, and the minimum level of alibi is guaranteed. In this sense, I think that it is the technology of visibility, or a certain tool, that works in the obscure gaps among sexual discourses. I mean the visual equipment that transforms and shows the moral factors of embarrassing and awkward sexual exposure by the means of the most advanced visual technology. The twisted visual distortion and perversion that drew out scanning lines exhaustively sometimes stretch the relationship between time and space as in Dali's paintings, and sometimes create surrealistic images. It is amazing that the glance of desire, surrounded by these distorted images, doesn't fail to catch passing moments. In fact, this is a way to visualize the captivating power of sexual images. Or, it reminds of things like irresistible external beauty that the artist mentioned. Surely these distorted images themselves function as a kind of shock absorber. This may be based on the intention of avoiding complicated ethical interventions, and in this relation, the artist might have wanted to reveal aesthetic elements not yet surfaced in moral discourses, the presently potential but sensuously approaching sexual images. First, the old and secular glance of desire is induced through the wide-angle effect of fisheye lens and voyeuristic installation of exhibits. However, in reality, the images of objects that this kind of glance pursues are operated as temporary, changeable and sophisticated aesthetic images recreated by technology. Nevertheless, what actually occur in mind are things like candidness surrounding sexual images, and the unabashed desire of glance unaffected by morals or taboo. Thus, it reminds of the concept of parrhesia, or the courage to speak the truth frankly.

This is because the artist's courage is a kind of severance and violation of the existing order, and the candid desire for what are visually beautiful.