

Tomorrow

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Won Seoung-won, who wriggled in an 8 square meter room and made the dream rooms of her friends, this time comes out with the "tomorrows" of her friends.

Due to the similarities between its production techniques and those used in <Dreamroom>, those who have seen <Dreamroom> might, at first sight, take <Tomorrow> to be a repetition and hence find it somewhat disappointing. However, a more careful look will reveal that Won Seoung-won's <Tomorrow> takes on added depth in comparison to her earlier works, while still in line with them. Especially remarkable is the attitude with which she understands and deals with time. Her 'tomorrow' is not simply 'the day after today.' Her tomorrow is formed through the accumulation of the traces of yesterday, and the coexistence of yesterday and today.

Won Sung-won inserted small episodes into the concept of the future, which was spun off from the past and the present. Episodes, compounded in the various relationships such as 'the woman with rosy cheeks like an apple and the man who loves smelt fishing,' 'A husband who likes Mt. Bukhan and a wife who likes Mt. Seorak,' 'a village for abandoned dogs,' 'Goyang Studio 2006-2007 artists who were like family,' make up an organic story and make the audience concentrate on the story told by each image, rather than consume the visual image itself. In this sense, we might say that her photographs look like a three dimensional picture book which unfolds endless new spaces and times beneath the surface, rather than the flat surface of photography. That is the reason people often forget that they are looking at a flat plane and indulge themselves in the stories of her photographs.

As such, the work of Won Seoung-won is interesting and comfortable. Viewing her work, there is no reason to grimace whatsoever. Her work does not even attempt to be serious. But that does not mean it is insignificant. It could not be insignificant once she insisted on gathering the desired images in the actual world. Of course, one might embellish Won Seoung-won's work with grand and pretentious terminologies such as 'illusion,' 'fantasy,' or 'reality' and 'ideal.' Such terminologies, however, might be rather cumbersome to her work. It might be better to think of her work as a world created by a friend who wholeheartedly listens to our stories in this tough and demanding world. Won Seoung-won, like Pippi who wishes to see the bright smile of

Annika, anticipates her audience standing in front of her works with a big wide grin even when she is getting tired of all these.