

## **Urban Spectacle; Dreaming of Cultural history within that Heartfelt Space - Strolling through MIOON's "Visible City"**

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MIOON (Min Kim, Moon Choi) are artists who study social scenes in earnest. MIOON find a momentum of their artwork in the cultural point of "spectacle." Their works such as "Tourist Project," "Oscilloscope," and "Karaoke Project" were a "flow" rather than being a spectacle that seized our time and space.

I want to focus on their new project, "Visible City." The "Visible City" is a project that shows that MIOON has reached another level as media artists. The way in which the artists "show" the city is simple. However, this simplicity bores the audience.

That is to say, that for MIOON, city is an expanding being. It is an enormous creature that eats up all kinds of information and images resulting from humongous industry. And people who live in it are called "consumers" rather than being "individuals." The city-spouted spectacle is an end-product; piles of "skins" representing the city. This is the reason why MIOON collects discarded cardboard and cookie boxes and pile them up gluing and stacking and paints them. What better way is there to show scraps of information and images that dig into city consumers' desiring hearts.

The virtue of the "Visible City" is that it is a key to deciphering MIOON's (who had difficulty securing a position in Korean art circles going back and forth between Korea and Germany). It is significant to find "un-commercial" artwork in an era where artists are driven by the system to be commercial. At the same time, it shows that MIOON have reached a crossroad. They face choosing a life of being simple artists that stops at relaying social and historical phenomena, or going beyond that and give "political" meaning to their work. Although the word, "political," is rather imposing, interposing the subject of city within cultural continuum, it may not be so difficult. And in such a way, a Benjamin-like method of capturing inherent within cultural content of history by giving up history may become their "mentor." That is to say, that it is a point of time where MIOON need their own ideology of seeing cultural contents of contemporary (time) and city (space).

I do not believe that their work will remain at just deciphering the city. Just as good writers do not always produce classical literature, MIOON realize that they might remain at commenting at the outskirts of their subject of the city. I do hope that their work will develop into telling another story with new texts and images rather than just summarizing city spectacles. It will certainly bring "spectacle" to the story-lacking art circles.