

虎死留皮人死留名

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After death, a tiger's skin remains;
a man leaves only his name.

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A Space of Contemporary Art
GALLERY i
갤 · 러 · 리 · 아 · 이



INTRODUCTION

At around 8:50am on 14th April 2014, a passenger ferry carrying over 400 people sunk off the south-west coast of South Korea. This incident became known as the 'Sewol Disaster' and was vastly reported on around the world.

This exhibition takes place over the one-year anniversary period of the fatal accident. It investigates the media's rendering of the incident through symbolic depictions of key characters' roles that were reported on, as the timeline of events unraveled.

The works pay tribute to the rise of heroes, who were hailed and honored for the parts they played in the story, juxtaposed against those the media malevolently portrayed and held responsible.

Each image from this exhibition is hand crafted using a 'dojang' (a Korean stamp) to apply 'inju' (printing ink) onto 'hanji' (traditional Korean paper). This choice of method arose when I began investigating the accident, and learned that most of the victims were high school students. Traditionally in Korea, the dojang is given as a gift to signify reaching adulthood, a milestone which the majority of the casualties would not yet have arrived at. Historically, name stamps hold a permanence and dignity that I hope honor the lives of those that were unable to reach maturity.

Both Korean and Chinese characters, as well as symbols, are carved into the dojang stamps. These carvings are relevant to each individual image and connect the media's depiction of the individual picture to the physical delineation. Color usage throughout this project has been a challenge, with only a handful of different colored inks available on the common market. This forced me to develop new ways in which I could combine or blend existing colors to formulate new colors, either by blending the inks together beforehand, or stamping on top of other colors.

2014년 4월 14일 오전 9시50분경, 400여명의 승객을 실은 여객선이 한국의 서해안 남쪽에서 침몰했다. '세월호 참사'로 알려진 이 사건은 전 세계에 걸쳐 전해졌다.

이번 전시회는 이 끔찍한 사건이 일어난 지 일 년이 되는 것을 추모하며 기획되었다. 이는 미디어에 의해 순차적으로 밝혀졌던 사건의 전말과 그 인물들의 상징적 모습들을 좇는 작업이었다. 그리고 미디어에 비추어져 온 추악한 가해자들과 달리, 명예를 지킨 영웅들의 덕행을 기리기 위한 헌사다.

각각의 작품은 인주에 도장을 찍어 한지에 날인하는 수작업으로 진행되었다. 참사를 조사하는 동안, 다수의 희생자가 고등학생이었다는 사실을 알고 이러한 작업 방식을 고안했다. 전통적으로 한국에서 도장은 고등학생이 성인이 됨을 의미하는 일종의 기념물과 같은 것이며, 안타깝게도 많은 학생들이 이를 경험할 수 없었던 것이다. 또한 역사적으로 자신의 이름이 새겨진 도장은 엄숙함과 명예심을 의미한다. 또한 그 과정으로 가지 못한 어린 희생자들을 기리기 위한 뜻을 품게 되었다.

상징적 의미를 담기 위해 한글과 한자 모두를 도장에 새겼다. 그리고 이 인각들은 미디어가 묘사한 개별 인물들의 물리적 외형과 이미지에서 영감을 얻었다. 시중에서 구할 수 있는 인주의 색은 소수에 불과했고 따라서 이번 기획에서 색채 작업은 난제일 수 밖에 없었다. 이러한 상황에 따라, 겹쳐지게 날인을 하거나 기존 인주를 조합하여 새로운 색상을 만드는 방법을 개발하게 되었다.



THE ARTIST

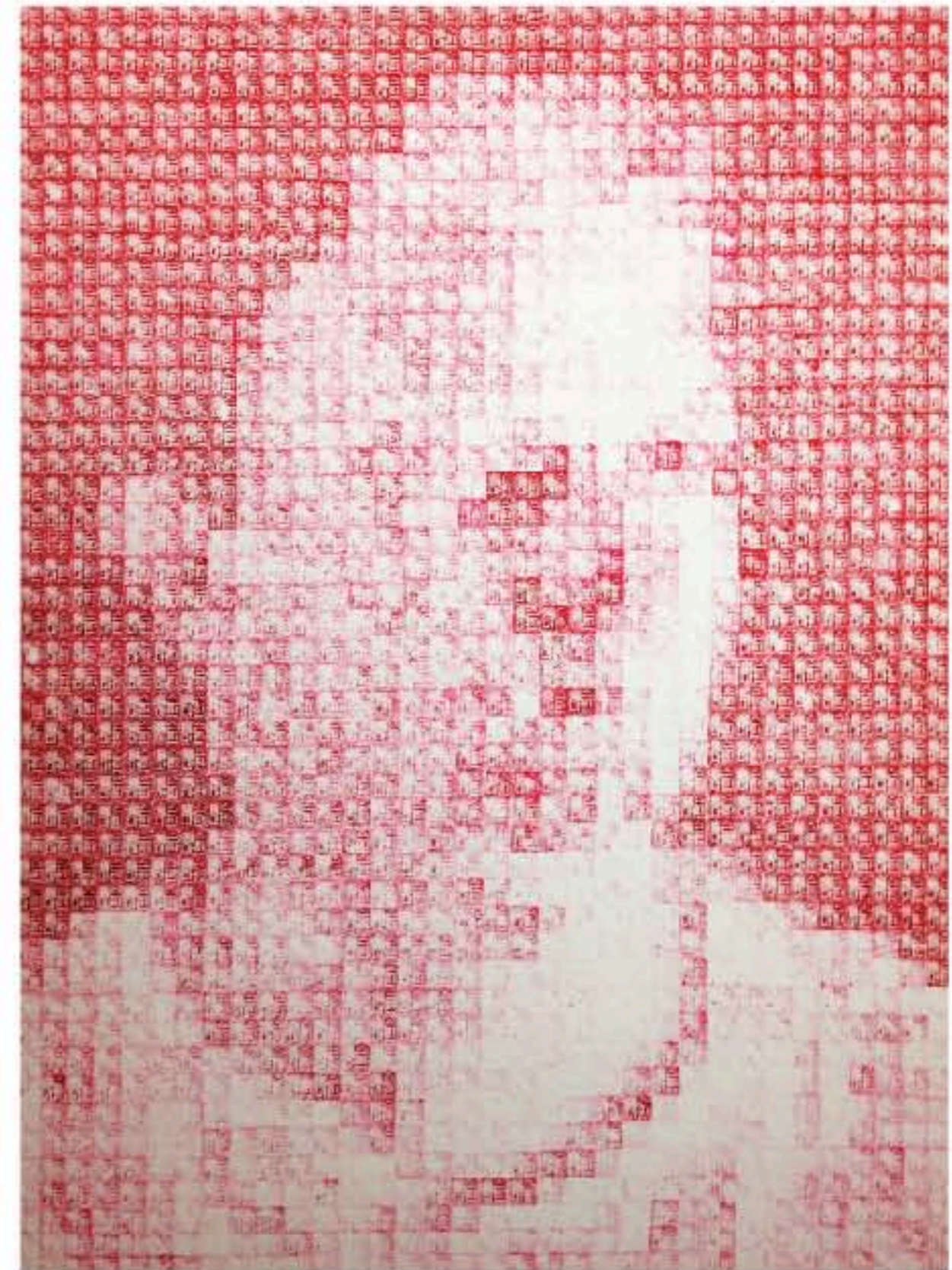
Martyn Thompson is an artist and photographer from the U.K. who has been living and practicing his profession in Korea since 2007. After graduating from Northampton University in 2007, with a degree in fine art, winning an award for his final show exhibition piece 'Moulding Myself'.

Upon graduating, Martyn pursued his personal studies of Korean video artist Baik Nam June with a move to South Korea. While still actively producing art, finding exhibiting opportunities in a foreign country was difficult, because at the time there was little activity amongst fellow expatriate artists. A lot of perseverance was required, and after partaking in a few group exhibitions with the International Art Community, Martyn held his first white wall solo exhibition in 2011 at Gallery I in Insadong, Seoul. Despite some minor language communication problems, Martyn has continued working with the Gallery I owner, and forged a strong relationship to create more opportunities for foreign artists living in Korea. He is now considered a very reliable asset and communicative body by several galleries and foreign artists living in Korea.

Martyn has exhibited extensively across the country since 2009, putting on four solo exhibitions, partaking in around twenty-five group exhibitions, with has his fifth solo exhibition coming up in April 2015. In 2012, Martyn curated two exhibitions in Seoul and co-curated a further two in other cities across the peninsula as well as establishing the Professional Artist's Network Korea. PANK has now grown to include over eighty artists from fifteen different countries in just over two years, and is run by Martyn with a team of six dedicated volunteers. Martyn has curated a further seven group exhibitions, and helped a further five artists to hold solo exhibitions while continuously developing the PANK website and providing a vital resource for English speaking artists living in Korea.

As well as exhibiting, Martyn has collaborated with hair stylists, fashion labels and jewelry brands for photography shoots and put on performance art pieces at several exhibitions. In the past, Martyn was the bass guitar player for Seoul based rock band Flying Maru.

Martyn currently lives in Paju, a city in the northern province of Gyeonggi in South Korea, just a few kilometers from the border of North Korea, where aside from working as an artist, photographer and English teacher, Martyn enjoys to spend his free time playing pool at the local pool hall, or at home with his family.



THE CABIN GIRL

Park Ji-Young was the first to be hailed as a hero, as reports of her remaining onboard the ship to help students emerged. After running out of life jackets, she is reported to have given her own to a student, before telling them that she would disembark only when she had ensured the safety of all passengers. Unfortunately she met her demise when she was unable to escape before the water claimed her life.

With this piece being the first completed of the series, it has a slightly different feeling from the later ones. The use of only one color means that the image is much flatter and lifeless than the pieces that it precedes. This is also the only piece produced on standard drawing paper, rather than on hanji. The dojang stamps produced after this were inverted, meaning the printed color became the background color and vice-versa. This allowed for more control when building up textures in subsequent images.

The Chinese symbol '忠' corresponds to these acts accordingly, hailing her loyalty and devotion. It is usually only used in recognition of military actions, but I have used this to heighten her status after she gave the country some hope and due to the small glimmer of positivity that stemmed from the actions of those aboard.

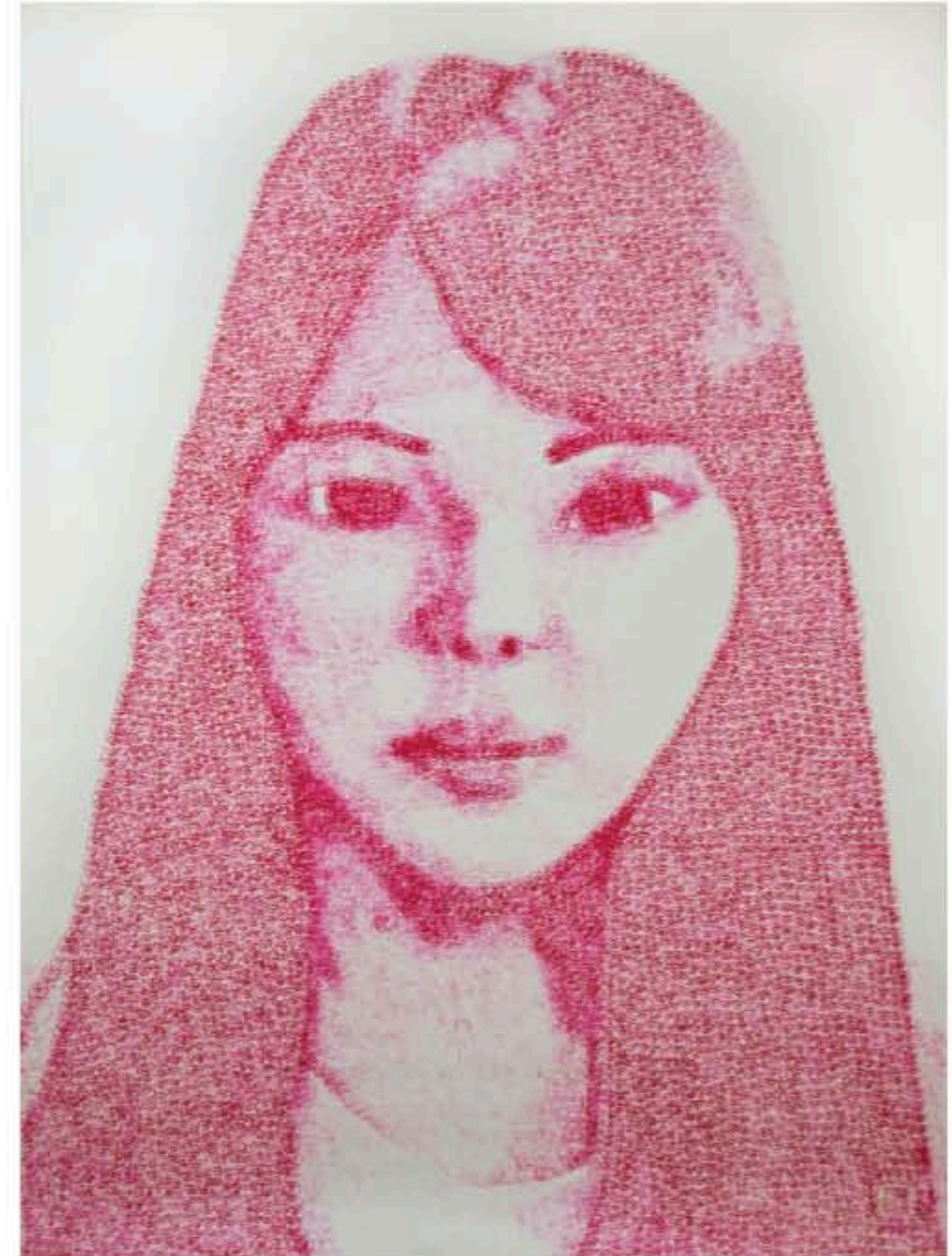
With this being the only monotone piece in the series, red was chosen due to it most commonly being interpreted as the color of blood. The pupils of the eyes were intentionally enlarged to further illustrate lack of life.

박지영 양은 미디어가 가장 먼저 주목한 영웅이며, 갑판에 남아 끝까지 학생들을 구조했던 것으로 알려졌다. 구명조끼가 동났을 때 자신의 것을 학생에게 양보하며 승객의 안전이 우선이며 자신은 나중이라고 말했던 것으로 알려지고 있다. 안타깝게도 그녀는 탈출할 수 없었고, 결국 물 속에서 자신의 생을 끝마치게 되었다.

이 작품은 가장 처음 완성한 연작이며, 다음의 작품과는 다소 차별적인 정서를 자아낸다. 이 작품에서는 단색을 통해 그녀의 짧은 생을 무덤덤하게 표현하려 했다. 또한 이 작품은 한지가 아닌 일반적인 드로잉 페이퍼에서 진행했던 유일한 작품이다. 양각으로 이루어진 일반적인 도장과 달리 음각으로 새긴 도장을 사용했으며, 이는 연속된 이미지의 질감을 형성할 때, 작업을 더 용이하게 할 수 있게 한다.

'忠'(충성 충)은 그녀의 행적이 보여주었던 헌신과 충실함과 조용하는 한자다. '충성'이라는 단어는 상호 존중의 의미에서 군의 경례구어로 널리 사용되기도 한다. 나 역시 국가적 절망 가운데 그녀가 행동으로 보여주었던 희망의 빛을 기리고 그녀의 위상을 높이하고자 이 단어를 선택했다.

붉은 색은 피를 상징하는 색이다. 그리고 이 색으로 기획물 중 유일한 단색 구성의 작품을 만들었다. 또한 그녀의 동공은 의도적으로 확대되어 그녀의 단명을 표현했다.



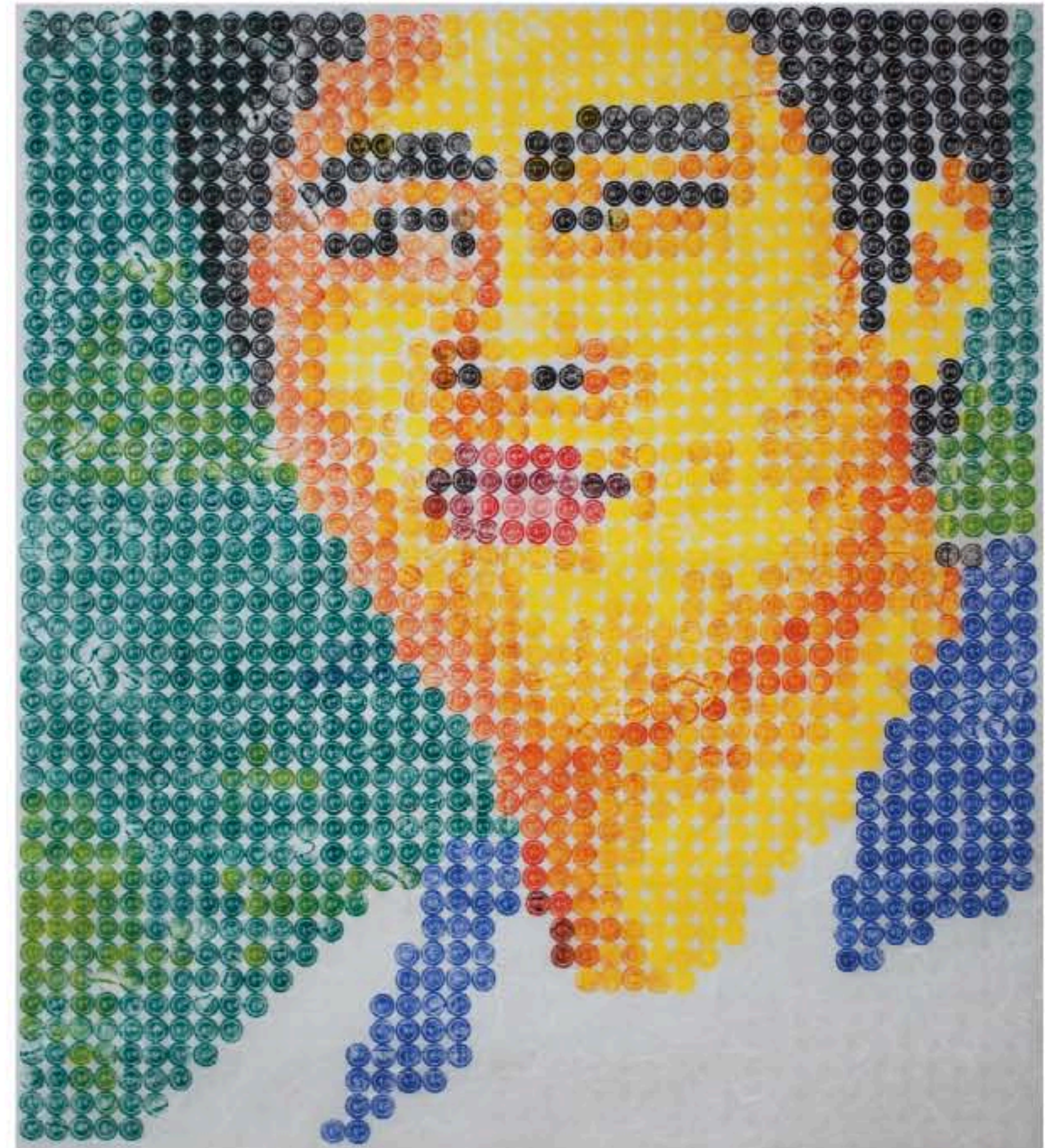
The Cabin Girl (2014)
60 x 110cm

THE STUDENT

Jung Cha-Woong was a student whose life was tragically lost in this catastrophe while helping others. Media reports conveyed him as a kind and caring individual who showed strength and courage up to the time of his departure. Subsequently, he is composed of the Korean word '용기' meaning 'bravery' or 'courage'.

As an artist, I perceived this as a life that was yet to blossom and have endeavored to bring this back to life in full vivid color, while attempting to revive the passion and kindness that he displayed during his final actions.

정차웅 학생은 다른 승객을 돕는 과정에서 비극을 맞이한 인물이다. 언론을 통해, 용감하고 강인하게 죽음을 맞이했던 그의 마지막 순간이 전해질 수 있었다. 따라서, 그를 대표할 수 있는 단어로써, 가감 없이 한글의 '용기'를 채택했다. 이것이 '정차웅'다운 순수함과 씩씩함을 말하는 방법이라 생각했다. 아티스트의 방식으로, 아직 꽃피우지 못한 그의 영혼과 그의 신실함에 다시 생명을 부여하고 싶었고 그에 따라, 생명력을 상징하는 선명한 원색들로 그를 묘사했다.



The Student (2014)
60 x 68cm

THE SHIP

As the news reports became more somber, and the day turned to night, reality began to hit home. With the flares falling from the sky casting a yellow tinge on the huge mountain collapsing in to the sea, this piece sums up the despair and a general acceptance that there was little hope of finding further life.

The Chinese character for 'tragedy' is '悲劇' and this has been used to exemplify the overall state of the calamity and the massive impact that this had on Korean society.

This is the second of two pieces on display where the hanji was stretched over panels before being worked on with the dojang.

The dark blue background makes the picture a little indecipherable, as was the story at the time.

밤이 되며, 전해지는 뉴스 역시 점차 어두워졌으며 비극은 현실이 되었다. 하늘에 불꽃이 올라가며 바다로 사라져가는 거대한 배를 노랗게 물들였다.

이 작품은 절망과 열어지는 구조의 희망을 압축하고 있다. 한자 '비극(悲劇)'은 한국 사회의 거대한 충격과 비극적 상황을 의미하고 있다.

이 작품은 날인 전 한지로 판넬을 덮고 작업했던 총 두 개의 작품 중 두 번 째 것이다. 배경에 깔린 짙은 남색은 사건 당시의 상황처럼, 그림을 명료하게 인식할 수 없게 한다.



The Ship (2015)
110 x 76.5cm

THE OWNER

Yoo Byeong-Eon was arguably the most detested person in Korea, as accusations of his greed were considered one of the main reasons for the ship's instability.

Yoo was the owner of the Cheonhaejin shipping company, religious leader, inventor, and a photographer known as "Ahae". He was known as "The Millionaire with no Face" due to his lack of public appearances. As reports uncovered his past activities, including his role in a mass suicide and bankruptcy of Semo, his insatiable greed came to light and arrest warrants were issued for his person.

Overlaid on to a 10,000W note, this piece connects many aspects of his life to the Sewol accident, using numerical, pictorial and symbolic references for this composite image. In place of the value of the note is the date of the accident 2014-04-16. Replacing the bill's identification number is the GPS coordinates of the accident, and Yoo's years of birth and death replace those of King Sejong. The pattern forming the background on the right of the piece is the chemical compound for Squalene, the organic compound Yoo made his initial fortune from, while the circle in the central left area holds his photographer's moniker 'Ahae'. The circles on the left-hand side have been arranged in such a way that they form the Sewol ribbon. Pictorially, the most obvious modification is that of the face. Yoo's face replaces Sejong, while in the center of the piece, instead of the hills and mountains present on the 10,000w note, the sinking Sewol ship can be seen amongst the waves, which can also be perceived as ancient burial mounds. The leaves are from the field where Yoo's body was found and point towards his death. The piece is made up of various stamps with the Korean symbol 'W' on the green paper, both of which can be seen to entertain notions of greed.

유병언은 자신의 탐욕으로 결국 배를 위험에 빠뜨린 당사자로 지목됐고 한국에서 극도의 증오를 받게 되었다. 유씨는 청해진 해운의 소유자, 종교집단의 수장, 발명가였으며, '아해'라는 이름의 사진가이기도 했다. 사고 전까지 언론에 알려지지 않았던 그는 '얼굴 없는' 자산가로 알려졌었다. 과거 '세모'의 부도와 집단 자살 사건 의혹을 둘러싼 그의 탐욕적인 행적이 밝혀지며 그와 주변 인물들에 대한 체포에 관심이 집중되었다. 만원 권에 겹쳐 만들어진 이 작품은 세월호 참사를 통해 드러난 그의 삶과 관련된 숫자와 그림 그리고 상징들로 구성되었다. 액면 가를 표기하는 자리에는 사건의 날짜가 대신했고, 화폐의 고유번호는 침몰된 위치의 GPS좌표로 대체되었다. 그리고 세종대왕의 출생과 서거 날짜 역시 유병언의 것으로 바뀌었다. 우측의 배경이 되는 도안은 초기 유병언에게 부를 안겨주었던 '스쿠알렌'의 화학 구조에서 따왔으며, 좌중앙의 원은 그의 아호였던 '아해'를 넣었다. 또한 왼편의 원은 세월호의 노란 리본 형태로 배열되었다. 화법상의 가장 뚜렷한 변화는 세종에서 유병언으로 바뀐 화폐의 얼굴, 그리고 원래 있던 산과 언덕들이 침몰하는 세월호와 파도로 변형된 것인데, 그 파도는 고분의 모습으로 인식될 수도 있다. 또한 실제 화폐의 울창한 나무는 그의 시신이 발견되었던 수풀로 변형되었다. 유병언의 얼굴과 침몰하는 배의 모습 뒤에 쓰여진 문장은 그가 1991년 쓴 것으로, 실제 만원권에는 '용비어천가'의 글귀가 적혀있었다. 이 작품은 한국 화폐단위 '원'을 세긴 여러 도장으로 이루어 졌고, 연두색 종이 위에 표현되었다. 이 둘은 탐욕에 대한 상징적 역할을 한다.



The Owner (2015)
170 x 78 cm

THE CAPTAIN

Many media outlets were quick to point the finger at the captain who was captured absconding the sinking vessel in his underwear. The reports continued rolling in that he was not in control of the ship during the most arduous part of its journey, leaving only an inexperienced member of the crew to steer the ship. A lot of mystery as to why the ship was not evacuated immediately still exists, but the blame and accusations are still strongly directed towards Lee Joon-Seok.

Using the Chinese character '蟲' for 'bug', which carries strong connotations of cowardice and negligence, this piece questions the captain's authority and actions during the time of the accident. Color theory was a key factor in this piece, with the red face suggesting embarrassment and hinting at the media's evil discernment of Captain Lee. When coupled with the black hood, this brings a terrifying 'bringer of death' or grim reaper-esque analogy to the piece, echoing the articles of blame published by various media outlets.

As a final note, in Western culture yellow denotes cowardice, so the background is evident in conveying this idea.

수 많은 언론들은 침몰하던 선체에서 속옷차림으로 줄행랑 치던 선장을 여지없이 손가락질 했다. 기자들은 위기의 순간에서 미숙한 선원들을 뒤로 하고 조타실을 떠났던 그의 이야기를 거침 없이 쏟아 내었다. 왜 침몰 전 하선이 이루어지지 않았는가 에 대한 의문에도 불구하고, 여전히 이준석 선장에 대한 강한 비난과 추궁은 강하게 지적되었다.

경멸의 의미를 내포하는 '蟲'(벌레 총)을 사용하여, 사건 내내 보여준 그의 비겁함과 태만함을 표현하려 했다. 미디어는 그를 악마적 존재로 취급했으며, 그의 붉은 얼굴은 이러한 악함과 그와 동시에 그가 느꼈을 당혹감을 강조하기 위해 의도되었다. 그리고 검은 후드를 둘러쓴 그의 모습은 저승사자를 비유적으로 표현한 것이다. 이러한 색체에 대한 구상은 작품의 주요 요소라 할 수 있다.

끝으로 서양 문화에서 노란색은 비겁함을 상징하며 이에 따라 작품의 배경으로 채색되었다.



The Captain (2014)
96 x 63cm

THE GIRLS

The students that survived are rarely reported on now, and rightly so, but the media was criticized for its initial coverage of the Sewol tragedy, reporting that all passengers were rescued safely.

In this image, the faces are left blank and unidentifiable – much the way I vehemently believe the media should have left them to come to terms with the crisis.

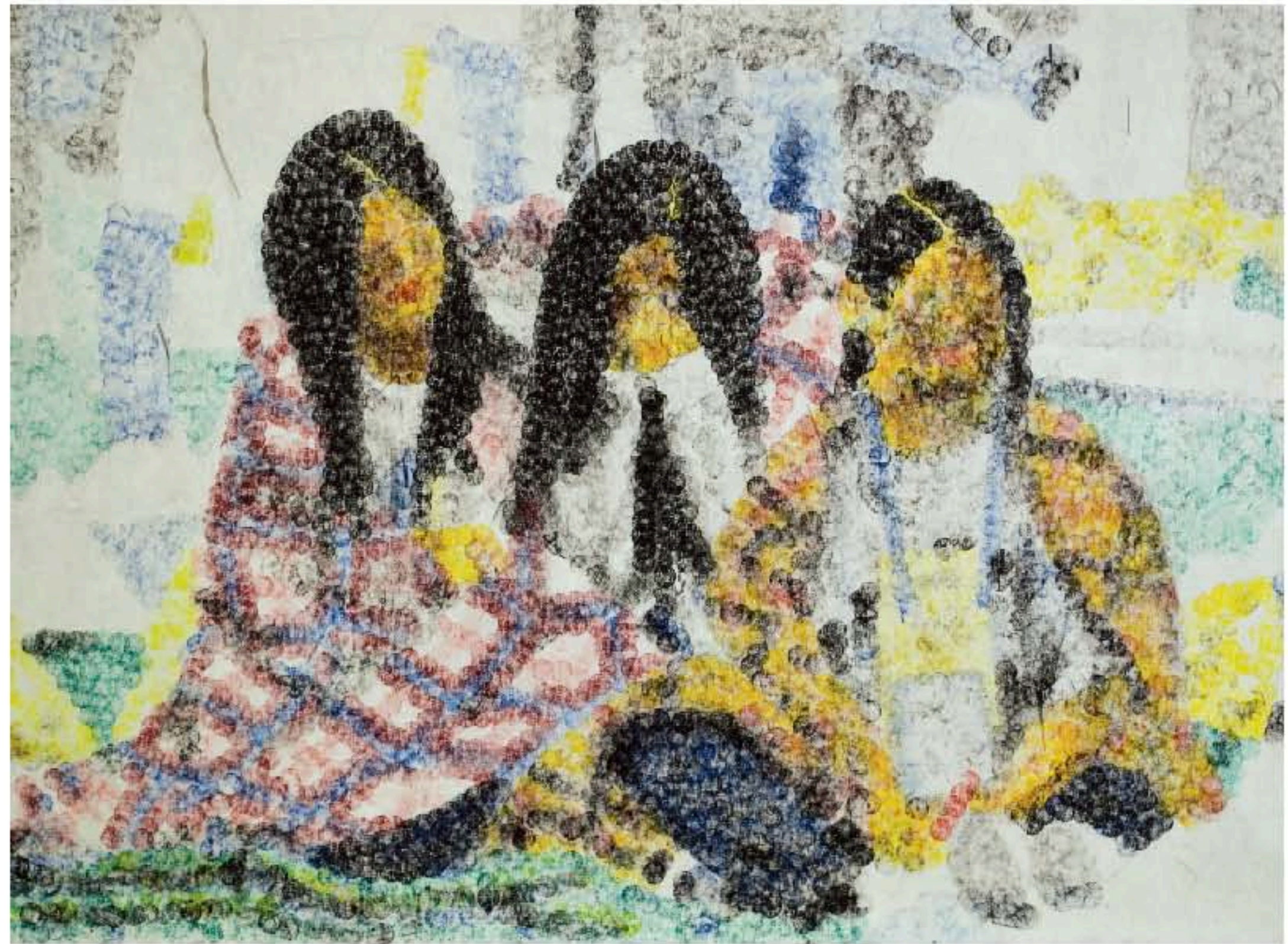
This was an appalling act of journalism, with reports of some survivors being hounded by reporters and photographed without consent, in what many believe to be highly unreasonable circumstances.

The symbol used to construct this image is '悲歎' which is the Chinese symbol for 'grief'. I chose this photograph to work from as it strongly discloses the feelings of loneliness and dependence as they come to terms with the disaster.

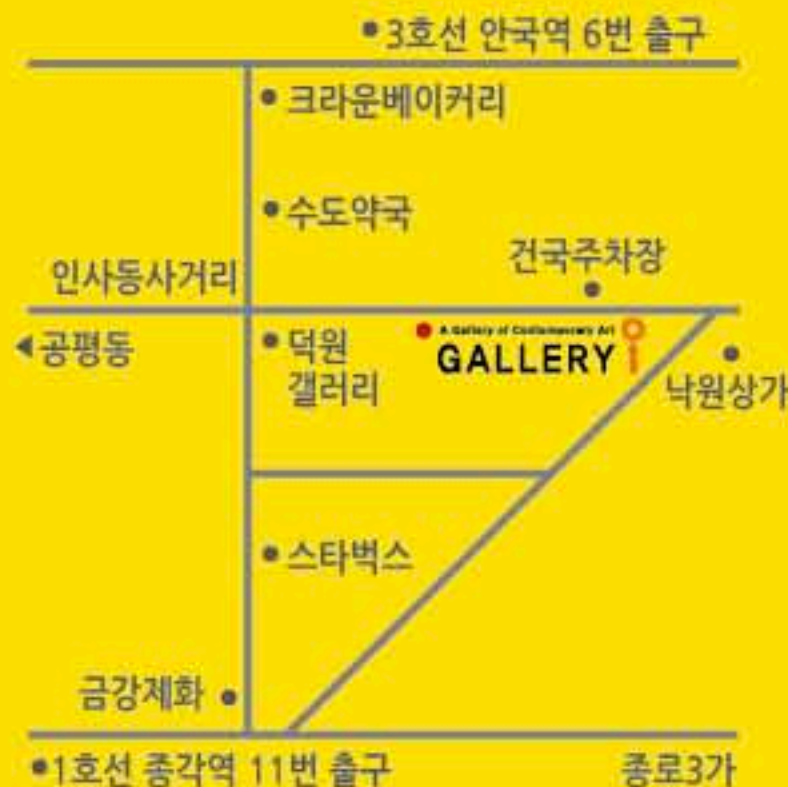
작품의 소녀들은 현재까지 드물게 알려진 생존자다. 그러나 정작 미디어의 최초 보도는 모든 승객이 안전하게 구조되었다는 오보였으며 이는 비난의 대상이 되었다.

이 이미지에서 얼굴들은 가려지거나 흐릿하게 표현되었다. 개인적으로 분명 미디어 역시 비극적 사건임을 반영하여 이처럼 익명성을 보장했어야 한다고 생각한다. 수백 명의 기자들이 아무런 동의 없이 생존자를 둘러 에워싸고 보도에 열을 올리는 행태는 폭력적인 저널리즘적이었다고 도무지 이해할 수 없는 현상이었다.

이 이미지를 구성하는 상징어는 깊은 슬픔을 의미하는 한자어 '비탄(悲歎)'이다. 비극을 마주한 소녀들은 생존 이후의 고독과 위안이라는 양가적 감정을 느꼈을 것이고 이를 작품에 담았다.



The Girls (2015)
87 x 60 cm



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MARTYN THOMPSON

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Education

- 2007 BA (Hons) Fine Art, Northampton University, Northampton, England
- 2000 GNVQ Art & Design, Oxford College of Further Education, Oxford, England

Solo

- 2014 Korean Bow Collection 2014 (part 2), Gallery [t], Daegu, Korea
- 2014 Korean Bow Collection 2014 (part 1), PDG Gallery, Gwangju, Korea
- 2013 Korean Bow Collection, Color of Money, Goyang City, Gyeonggi Do, Korea
- 2011 Immersive Environments, Gallery I, Insadong, Seoul, Korea
- 2009 Bottled Animals, Frog and Toad, Ilsan, Korea

Group

- 2014 Contemporary Art Exhibition of Ganghwa Island, Korea
- 2014 [b]list, Gukje Art Museum, Keimyung University, Daegu, Korea
- 2014 Artist Run Space Gunsan, Daegu, Korea
- 2014 Cultural Displacement, Orange Pencil, Nakseongdae, Seoul, Korea
- 2013 Seoul Art Show, COEX, Seoul, Korea
- 2013 Art in Asia, COEX, Seoul, Korea
- 2013 on VIDEO, Hongdae, Seoul, Korea
- 2013 MIAF, OPUS 11 Building, 10F Sky Park, Euljiro, Jung-Gu, Seoul, Korea
- 2013 GIAF, Sejong Culture and Art Centre, Gwanghwamun, Seoul, Korea
- 2013 Jayuajae, Seoul Sirim Art Gallery, Seoul, Korea
- 2012 Untitled, Gallery I, Insadong, Seoul, Korea
- 2012 Nature Teaches Beasts, Gallery I, Insadong, Seoul, Korea
- 2012 Daegu Art Fair, Daegu EXCO, Daegu, Korea
- 2012 Jeonju Art Biennale, Jeonbuk Munhwa Yesol Hawegwan, Jeonju, Korea
- 2012 KOMAS, Mokpo Cultural Art Gallery, Mokpo, Korea
- 2012 COEX Handmade Art 2012, COEX Exhibition Hall, Samseong Dong, Seoul, Korea
- 2012 Myeongdong Global Art Festival, Myeongdong Gallery, Myeongdong, Seoul, Korea
- 2012 The Nude Collection 2012 (IAC), Golmok Gallery, Itaewon, Seoul, Korea
- 2012 Homo-Sapiens, Golmok Gallery, Itaewon, Seoul, Korea
- 2011 Warm Picture, Golmok Gallery, Itaewon, Seoul, Korea
- 2011 Goyang International Art Fair 2011, Goyang City, Gyeonggi Do, Korea.
- 2011 Unravel 2011, Group Exhibition, Myeongdong Gallery, Myeongdong, Seoul, Korea
- 2011 Narrative Structure, Group Exhibition, THEO Space, Hongdae, Seoul, Korea
- 2010 International Mountain Day Seminar, Kyounghee University, Seoul, Korea
- 2010 Art For Love, Yongsan Arts and Culture Centre, Yongsan, Seoul, Korea
- 2010 Bear Necessities Show, Roofers, Itaewon, Seoul, Korea
- 2010 Korea Mountain Preservation League Fundraiser, Ilsan, Korea
- 2008 Thursday Flicks, Rugby Art Gallery, England
- 2007 Final Degree Show, Northampton University, England
- 2006 Gallery 58, Northampton, England