



ULTRA SKIN

ULTRA SKIN

2009. 8. 20 - 9. 30

Coreana Museum of Art

줄리안느 로즈

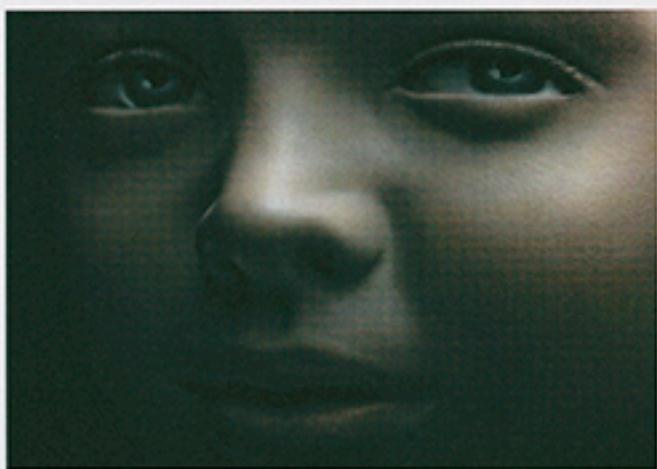
Julianne Rose France







Livedolls#2 / photography 80x120cm 2006



Regard#01: photography / 80x120cm / 2009
Regard#02: photography / 80x120cm / 2009

Tease shows a paradoxical relation between makeup and makeup remover. Makeup is a popular action used to camouflage one's outer appearance, identity, and sexuality. However, makeup remover is a sort of strip tease, removing something rather than applying it. Through makeup, like the technique of removing, the artist paradoxically discloses the techniques of disguise and concealment.

Kim Jee-hong's *A Sleeping Giant - Road* is a painting featuring an enormous human body, which when seen from a distance, looks like a scene from a vast land. This work is a depiction of a bodyscape. Muscles are metamorphosed into a desolated landscape, and scratches on a body's surface look like trails. These scratches are a metaphor for the traces of development, and the exploitation of nature, the wounds of history, and painful scars of an individual's history. These are memories of wounds imposed on our skin. In *My Father's Curtain*, a wrinkled neck and draped curtain chronicle the time of his father, and also the traces of all our lives.

Skin as Crust or Surface

The skin is a surface and a light, thin layer. It is not a meaningless crust but a membrane, projecting the inner self, operating as an index defining the interior form, and evidence to prove an inward existence. The skin as a crust, or a surface, is a place where disguise and metamorphosis is executed freely; a means to protect oneself and communicate with the exterior; a sleek surface, captivating the eye, refusing any fixation or logical categorization.

Julianne Rose's photographic series *Live Doll* presents the concept of the skin as a sensuous, outer cover, demonstrating one's beauty and completeness. Rose expresses the ambiguity between reality and imaginary representation, juxtaposing a real figure, representing perfect beauty, with an imaginary doll. Her work also implicitly reveals inhuman, aesthetic sensibilities, caused by the media. While the real figure appears artificial, like a mannequin, with her sleek skin covered with a membrane, the doll image implies our reality, overlapping reality and imagination.

Cho So-hee hangs delicately woven skin wrapping the body within space. The skin is woven with thread, a delicate material suggesting tenderness, but it has a drooped form recalling lethargy and death. Cho's tenacious weaving, like Arachnes, and its minute texture, like a spider web, gradually take up the black space from ceiling to floor, transforming it into organic space of formation. Cho's work shows incarnate traces of time from her lonely act of weaving at the venue for long hours. Cho's work, covering the surface of a body with a permeable, gentle skin, internalizes tactility and fluidity, perhaps even conceptualized by the skin. The close texture of thread is like a thin skin, stirring up desire to touch it. The structure and sensuous space spontaneously derived from the physical properties of the thread recalls biomorphic, organic imagery; or the inner side of a female body, interpreted as an indexical sign signifying feminine subjectivity.

Translucency by Unmask, an artist group composed of three young Chinese artists, shows a three-meter tall statue of a human made of thin metal. Its hollowness indicates it is nothing but the crust of a human body. It has a fragmented surface, and empty interior, recalling humanity's fundamental loss and incompleteness. This work visualizes the dark side of skin ego, by intentionally destroying the body's totality, and by damaging the continuity of its surface, wrapping the body and its blood.

Hong Myung-seop's *Poison* is a video installation projecting the luxurious camouflage colors of life forms on the floor. A reptile skin's alluring colors, and decorative flowers' captivating patterns, are addictive, but also fatal, due to their poison