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Broken Art

Jihwan Park

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BROKEN ART

by

Jihwan Park

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Thesis Title: Broken Art

Thesis Author: Jihwan Park

Chief Advisor   Thomas R. Lightfoot

Date:

Associate Advisor   Alan Singer

Date:

Chief Advisor   Luvon Sheppard

Date:

Department Chairperson   Glen Hintz

Date:

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Abstract

My "Broken Art" series created between 2013 and 2014 is the subject of my Thesis.

My study is focused on three characteristics: Semiotics (signs, symbols, and indices explore artwork in a series that is broken). Great changes in art history between two art movements, Abstract Expressionism and Pop Art are synthesized in one artwork.

Finally, commercialism is dealt with through symbols which I construct.

The following scholars and artists are discussed in relation to my series: Charles Sanders Pierce (1839~1914, American), Rene Magritte (1898~1967, Belgian), Rosy Keyser (1974~, Baltimore, MD), Roy Lichtenstein (1923~1997, American), and Barry Le Va (1941, Long Beach, CA).

Their artwork in relation to my series is discussed in this dissertation, and was exhibited at the Bevier Gallery, Booth Building, at R.I.T. during the spring of 2014.

Section 1– Context

A. Personal Background

a. Education & Work

In my subjective opinion, an artist's life cannot be separated from their art. I believe I would not create my artwork anymore, if I didn't have sincerity in my life. Creating artwork depending on only knowledge and experience from my art school experience seemed to be a contradiction to me. Artists cannot hold an audience's mind without empathizing with their viewers. Even though I graduated from art school, the most difficult matter for me was what to draw, rather than how to draw. I believed I wouldn't stand out among other artists, if I continued on the same path that ordinary artists go down. When I thought about the relationship between art and the artist's life, I decided to leave the traditional fine art world.

My career started differently than any of my college peers, as shown in my "*Armored Vehicle Project.*" As a fine artist, it is not every day that his or her small film receives a standing ovation at an international movie festival. My film received an amazing response from the audience in the movie theater where I sat pretending to be an audience member. Even though most experimental films are far from the public's interest, my film gained sympathy from the audience. I realized how powerful it is when an artist communicates perfectly with the audience. However, I didn't have any other artwork to show to audiences except for my *Armored Vehicle Project*. Since then, I have tried to create other works, but I realized that I have not been able to get any more response than that which I received from *Armored Vehicle Project*. I believe the reason why I couldn't make better works of art at that time was because I didn't have an

authentic story as an artist. I didn't have anything special to show to others. Most of what I could show them only came from my experience in art school.

Park, J. *Armored Vehicle Project*, 2004, Gloves on car

I graduated from the most well-known art high school and the best art college in Korea, Seoul National University. I thought my academic experiences would enhance my value as an artist. However, my education promoted a sheltered life. Even though the school could teach me how to create a harmonious composition of colors, it didn't help me understand what the relationship is between the chosen colors and my life. I could learn these relationships from outside school. I started to work as soon as I left the art world; working on lots of projects related to theme parks in Korea after starting my own business. After that, I worked as a designer

planning theme parks, museums, and expos. I encountered many difficulties, as I didn't have the background as an interior/exterior designer. However, I realized that my identity as an artist came from the difficulties I had faced, and I felt that I had something creative that other designers didn't. Perhaps the journey to experience life outside of the sheltered art world was the first step toward finding my identity as an artist. I realized that my journey helped me find the answer to why I got a standing ovation in the theater. Whether I created a fascinating artwork by mistake or by an authentic ability as an artist, I gradually developed and understood my identity as an artist.

      b. Broken Project

To explain my Broken Art series, viewers need to understand that my previous life experience is closely related to my artwork. Even though it was not my fine art project, I accepted a design project as my own. Much like Antoni Gaudi (1852~1926, Spain) regarded his architectural project as fine artwork, and Hundert Wasser (1928~2000, Austria) participated in architectural projects and incorporated his own philosophy in them, I managed my architectural design project as if it was a painting literally drawn on the earth. As a project designer with a different background from other ordinary designers in the company, I was very successful in breaking through old customs, which had previously prevented good quality in our projects. The constant progression of the project was a great threat to the conservative force in the company. They started to manipulate the project by eliminating benefits. While trying to finish one particular project, which I had been working on for three years, my work was trampled by a political conspiracy in the group I belonged to. At the time, I was stuck in a very complicated situation involving an ulterior hierarchy in my society, a residue of the military *junta*, and other

circumstances unacceptable to my belief system. There was only one way to protest these

repressive circumstances around me: translating my anger into art. My degree of anger at that

time was enough to restart works that I had not focused on for a long time.

Even though my previous experiences with this design project could have been

presented in any medium of art, there was one more event that led to the creation of my *Broken*

Art series. It was also a recreation of the criminal event where someone broke my car window

and stole my GPS. Collecting the glass pieces of my broken car window, I decided to create

works of art using them, thus my *Broken Art* series was born.

B: Another Starting Point

a. The Value of Art

Using these broken shards of glass to create art, raised the question, "What is the

purpose of art?" Perhaps art is not caught in an extreme crisis between life and death. There will

be few people who can consume or enjoy art without solving their basic food, clothing, and

shelter needs. Even an overview of the national budget can illustrate this concept. Much of the

budget goes to basic infrastructure, national defense, science and technology, but the investment

for art is always a secondary interest. From the individual level to even a national point of view,

art is a relatively small issue when compared to the problem of survival. However, art deserves

reconsideration about whether it is necessary or not. To find this answer, I wanted to use

meaningless objects as my art, to explore the reality of art being regarded as meaningless in

society. I asked myself whether art can be created using broken things; like garbage. It was a task

for me. If I was to be an authentic artist, I could create something of value even through the use

of broken and meaningless objects.

Even though the personal/national budgets of art are comparatively lower than most other fields, most governments use some of their budgets for art to enhance their nations' dignity. They concentrate the use of this budget on certain events like international expos and biennials. The difference between this national scale art project and the ordinary art project is the degree of the artist's independence. Even if some artists belong to commercial galleries, nobody can say the artists' works of art are not their own creations. Elsewhere, I have seen many cases where artists' traces were completely deleted in a national scale art project. These nationally or corporately funded art projects, ultimately, were designed to show investors the validity of using the budget for artwork for the public. Artwork was often turned into a machine and mixed with several new technologies. Most artists compromised the direction their art would go to the people who had the power to make decisions. Once the artists were beaten down by their clients, they had to incorporate the clients' ideas into their works. The result of these modifications, because the artists had to accept their client's suggestions, ended up looking like deformed children. The results were just the fruits of greed. This ended with tragic results coming from the idea that if expensive and new technologies were embedded into the artwork, better work would be created. This was the kind of *broken art* I reacted against.

b. The Source of Art

Broken Art started from nothing new and valuable, but rather by breaking or using already broken materials. It came from my will to create artwork without any superficial desire, or shiny new technologies that lure audiences with their glitter. When I directed the 2010 Shanghai Expo's Korean Business Pavilion, the art director of the main show was fired at the last

minute just before starting the construction. He had suggested plans for artwork for the main show based on the ideas coming from clients but was fired because, he, ultimately, didn't satisfy the needs of his clients. In the end, the main show became a tower that consisted of 192 LCD monitors. Watching the glittering movie through the tower of LCD panels, audiences vacantly walked down a slope, which wrapped around the huge monitor tower. The audiences left amazed, if only a little bit, by the glittering and huge new technology. Since I had seen the futility of this main show, I decided to present my clear and exact intention to audiences with simple technology. In a horror zone of a commercial museum that I designed, I directed the audience using only sound in a narrow, long corridor. Even through this simple sound, people were terrified. These trials to communicate with audiences using basic methods were very successful and served as momentum to start using broken things to communicate with my audiences.

Broken Art was created using this concept of simplicity. Art, I believe, should not depend on technology to lure audiences nor the inherent value of materials embedded in art without an authentic reason.

Section 2 – Body of Work

A. Ideas behind the artwork

a. Broken Semiotics

Broken Art 1 was a painting depicting broken glass. It is an illusion describing a car window broken by a thief. It is combined with a real situation, in that the actual painting is broken itself. In other words, this painting starts with the fundamental inquiry of the relationship

between representation and reality. Peirce (1839~1914, American) said that our communication consists of iconic signs, symbolic signs, and an index. Painting is an ideal way to show images.[1] In order to create illusions of reality, painting is devoted to carefully describing real objects. One example of an artist who dealt with the relationship between reality and representation was Rene Magritte (1898~1967, Belgian). He revealed that his painting (La Trahison des images)[2] was illusion through a simple sentence. The pipe imagery, which was drawn by the artist, strongly highlighted that it is just an illusion with the sentence drawn underneath, "Ceci n'est pas une pipe" (This is not a pipe). Conversely, *Broken Art 1* tells the viewer about an illusion in the painting using a different style than that of Magritte. The two dimensional image, which depicts broken glass, was torn like the thing that the image itself represents. In other words, the broken glass painting was broken. The illusion of broken glass is revealed by the situation that the image is broken, not by a sentence like Magritte did.

Park, J. *Broken Art 1*. 2013, Oil on canvas, 100"x41"x2"

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[1] "Charles Sanders Pierce", Wikipedia, accessed August 18, 2014, http://en.wikipedia.org/wiki/Charles_Sanders_Peirce.

[2] Magritte, Rene. *La Trahison des images*. 1948. Oil on canvas. Private Collection

Magritte uses the words in his work as symbolic signs in order to distinguish image from reality. Whereas, in *Broken Art 1*, the relationship between image and sign gets blurred by the reality of being broken. The word ART as a symbolic sign creates an ambiguous situation in which the symbolic sign combines with a semiotic index. In this circumstance where something has been broken, the broken art coming from the imagery describes broken things, and the literally broken word ART work together to create an ambiguity for the audience. Images and signs that people normally use are manipulated and distorted or combined with each other so that the audiences are put into a unique circumstance. They have to question what they see.

To use language as a method of semiotics, I needed some way to put this process in my work. When I worked as a designer, the most important thing was the safety of the architectural structure. Though the design of the building might be terrific, there is no value if there is a lack of safety. To analyze the stability of a building, I had to approach the space as the simplest structure. No matter how complex and streamlined the layout of a building was, it finally returned to a simple square constructed with columns. So, my previous experience made me look at canvases as if they were a building layout. Then I realized that this structure, consisting of the wood frames of the canvas, was the best platform for language. I thought the canvas frame could accept text and the canvas cloth could make imagery. Along the way, I found classic artworks that partially used the canvas' wood frames as a grid system. Rosy Keyser (1974~, Baltimore, MD) has actively revealed the actual canvas frame in her works of art. She also uses strongly torn imagery in her works. However, she doesn't use the methodology to break her wood frames. Instead of breaking the frames, she actively presents the relationship between the torn imagery and the grid of the canvas frames, which are laid over the broken canvas clothes. She neither

breaks the wood frame nor bends it, but she creates imagery following the geometric form of each canvas frame. Other similarities in her works will be discussed in other chapters.

b. Re-innovated Art movement

Thus the first artwork, *Broken Art 1*, in my *Broken Art* series switches the semiotic functions of iconic sign, symbolic sign, and index. This deliberate confusion among factors of semiotics continues in the next of my *Broken Art* series, *Broken Love*. Instead of representing the imagery of broken glass as a comparison of image and reality, other factors are embedded in the work. Opposing art movements appear and attack each other in *Broken Love*. Pop Art and Abstract Expressionism are introduced in the work. An image, which has the word LOVE in a square frame, became a classic icon of Pop Art. This work, which has clear edges with even and vivid colors, arrange the letters of the word in a completely different shape. In order to understand my work, *Broken Love*, a brief explanation is needed. Even though there are many definitions of Pop Art, the movement started by attacking Abstract Expressionism. By attacking Abstract Expressionism's solemnity and subjectivity that overwhelmed art around the world at that time, Pop Art works dealt with mass production and objectivity, eliminating a uniqueness and subjectivity from the ruling art movements of the day. Pop artists' attitude, in which the artwork did not seriously approach audiences, was completely in opposition to Abstract Expressionism.

The imagery in *Broken Love*, which is derived from Robert Indiana's *Love* (1928~,

American)[3], is drawn in the style of one of the most famous Abstract Expressionist artists, Jackson Pollock (1912~1956, American). The torn and broken artwork is linked to anger and distress subjectively experienced by me. Pop Art, which emerged by breaking Abstract Expressionism, is re-broken by the methodology of Abstract Expressionism in *Broken Love*. This tug-of-war between Abstract Expressionism and Pop Art in *Broken Love* creates a synergy with the distorted combination of the three semiotic methods. The superficial status of broken things is connected to the breaking of the relationship between image and illusion and image and sign. This is also linked to tearing down the dominant narrative of art so that a new art movement can break through using the methodology of the previous art movement.

Park, J. *Broken Love*, 2013, Mixed media, 42"x42"x2"

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[3] Robert Indiana. *Love*. 1970. Cor-ten steel.

Park, J. *Tear*, 2013, Acrylic on canvas, 42"x42"x2"

Tear also has the characteristics of subjective Pop Art shown in *Broken Love*, even though more indirect. In *Tear*, the referenced image of Roy Lichtenstein's (1923~1997, American) *Happy Tears*[4] is strongly and emotionally torn. Irregularly torn edges and roughly revealed threads of the artwork show how strongly the work was torn. The imagery in torn pieces of canvas in another of my works, *Torn*, is difficult to recognize unless carefully looked into. These torn pieces of canvas are made of the heart shape from *Broken Love*, which was drawn in

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[4] Roy Lichtenstein. *Happy Tears*. 1964.

an Abstract Expressionist manner. *Torn* has four letters in a square frame like the other pieces in the *Broken Art* series: *Broken Love, Hot Love, Tear,* and *Hype.* This feature of the Broken Art series, four letters in a square form, derives from Robert Indiana's *Love*. This characteristic of four-letter artwork in my series lets the audience regard them as Pop Art. Whether people read the feature of Abstract Expressionism in *Torn*'s small pieces of canvas or not, the strongly broken and thrown Pop artwork on the floor has the nature of Abstract Expressionism. Like the ambiguous relationship among the semiotic methods in this series, the characteristics of Pop Art in *Torn* are put into a strange relationship by combining with Abstract Expressionism's emotional and subjective nature.

Park, J. *Torn*, 2013, Mixed media, 42"x42"x40"

c. Ruins

Art history is the description about what was mainstreamed by earlier art historians. People who create art history establish their theories by examining the ruins of past art, by studying artwork separate from its cultural context. The effort of modernism, which tries to accept novelty, couldn't overcome one limitation; basically, novelties have been distorted by modernists with their own view of the world. The role of traditional African art, impacted by the modernistic approach, has been skewed far away from its original purpose. The African mask imagery in Picasso's paintings[5] introduced to audiences was very different from its authentic purpose, shamanism. This distortion derives from the idea that the recipient accepts new meaning through the ruins of the original work and apply a new interpretation using only a portion of the whole original work. Art has cognized the past through the ruins of itself. Art historians interpreted these ruins only from their point of view and established art history quite different from the original facts.

The first impression of my artwork is one of ruins. Every piece of artwork seems like the ruins of ancient Greek temples in which only part of them remains. Just like art history, which creates a new story from the ruins of the past, my Broken Art series is seeking a new way for art from the past. However, the ruins of Broken Art are contradictory, much like in warfare in which history is written by the victors, art history is described by the most successful as well. Audiences should reconstitute Broken Art depending on their own point of view about the ruins that I have deliberately set up. For example, if an audience member tries to understand the

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[5] "Picasso's African Period", wekipedia, accessed August 20, 2014, http://en.wikipedia.org/wiki/Picasso%27s_African_Period.

process of my work, *Hype*, an interesting situation will develop. *Hype* is strongly broken and pieces are scattered around the floor. The red color painted on the surface of each piece secretly indicates that the ruins have been moved to a new place rather than being broken at the original place. Another example of my manipulation of ruins is found in my artwork, *Torn*. *Torn* shows a broken and fallen artwork down on the floor, and it stands leaning against the corner of the gallery space, secretly indicating that somebody has made it stand. The audience faces a somewhat strange situation that is not easy to recognize, in which the artist has set up a manipulated scene that is made to look just a like real one. Broken Art lets the audience reconstitute their own ideas through my manipulated ruins, similar to the way that artwork has been remembered throughout history.

Park, J. *Hype*, 2013, Painted on wood, 42"x42"

My works of art, which have these characteristics of ruins, might also have a temporal nature. Another artist who has similar themes is Rosy Keyser. Her work has a similarity to my

work, not only through the usage of the grid of the canvas frame but also through its temporal nature (temporality).[6] Comparing and analyzing the way both her work and my work used temporality is necessary because both have a strong similarity in the shape of the works. She puts corrugated metal on her work, which was picked up along a river in New York City where she lived.[7] She focused on nostalgia, in other words, temporality was created by a nostalgia coming from the object, corrugated metal. [8] The bent and rusty corrugated metal might remind viewers of the period when this material had been broadly used. This characteristic of temporality was also imbedded in my works. The broken and worn, wood frames demonstrate temporality to viewers as if the wood had been exposed to the elements for a long time. Although both artworks provide temporality, there are differences in how we expressed it. My temporality was obtained through direct manipulation, while she expressed temporality through the use of a real object.

      d. Commercialized Art

Art has been quickly commercialized through the expansion of Capitalism around world. Masterpieces that have historic value have been sold with astronomical prices. The reality of translating artistic value into monetary value is neither accurate nor moral. However, this reality has developed into a more serious phase than before. It is possible that the value of artwork can be dramatically inflated by monetary means, instead of the value of artwork being set by actually being well done as it should be. In other words, good artwork is not necessarily expensive

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[6] Rosy Keyser. *The Ray*. 2009. Dye, spray paint, sawdust, and fringe on stretcher.

[7] Macadam, B. (2014, March 24). Stories that never end. *ArtNews*, 76-81.

[8] Rosy Keyser. *Ursa Minor Sex Blues*. 2013. Enamel, sawdust, spray paint, wire, Douglas Fir, and oil drum on steel.

artwork, but expensive artwork is seen as good artwork.

After World War 2, the United States was emerging as the leading country in terms of political, social, and economic areas. There was also an effort to keep up with the status of art in which European countries had taken the lead. Another related effort was an attempt to find the role art played in the expansion of Communistic culture under the cold war system. Regardless of the intention of the artist, Jackson Pollock's artwork became a sort of icon of capitalism. The radical effect of abstract expressionism on the whole world cannot be explained as a spontaneous generation by art itself. The successive art movement from the United States, Pop Art, which succeeded the hegemony of abstract expressionism, hit the world art market having a huge influence. These movements were hyped, and availed of by forces that wanted to utilize them politically, economically, and socially.

Park, J. *Hype*, 2013, Painted on wood, 42"x42"

As if sneering at this reality of hyped contemporary art, *Hype* is severely broken and flung on the floor, and particles are scattered here and there. In front of the broken artwork, audiences are lured by the attractive and glossy red ruins instead of accepting the anger of the artist. There is a half joking, anonymous manifesto in art making that says, if you can't make it good, make it big. If you can't make it big, make it red. This manifesto, which is similar to many marketing strategies, is applied to *Hype* to delude audiences. *Hype*, which breaks the word down as if criticizing the characteristic of hype in contemporary art, lures in audiences through the use of contemporary art publicity.

Park, J. *Splintered*, 2013, Splintered wood, 42"x42"

Splintered is the last step of breaking in the series *Broken Art*. Starting with a broken painting on the wall, the series *Broken Art* was gradually destroyed and arrived at a pile of broken wood chips, which is now the work *Splintered*. Like the contradictory situation of hyping artwork with the color red, which criticizes hype; in *Splintered* the pieces of broken canvas

frames are like garbage but also become art. By criticizing the characteristic of contemporary art through which precious art can be created even with trifles or praising the broad concept of contemporary art in which even garbage can be good artwork; the pile of wood, *Splintered,* claims itself as a work of art.

Park, J. *Hyperbole*, 2014, Mixed media, 36"x96"x75"

Hyperbole was literally and conceptually created from the pieces of *Splintered*. Wood pieces hung by threads from the pile of broken canvas frames rise toward a dollar sign making a hyperbolic curve. *Hyperbole* expresses the exaggeration of artistic value by monetary value. At first sight, the *Broken Art* series might be seen as a negative view of the reality of contemporary art. However, from *Hype* to *Hyperbole*, none of the artwork in the series comes to any negative conclusions about the commercialized contemporary art world. The 80 wood chips pulled and raised by a dollar sign become an elaborate sculpture that gradually changes into a gradient of 80 colors, starting from the color of natural wood to green which stands for money. Like *Hype*, which breaks the word 'hype', and hypes audiences with its red color; *Hyperbole*'s delicate changes of colors and movement of wood pieces hung by threads paradoxically make it attractive enough to lure audiences.

B. Problem Solving and Evolution

    a.   Difficulty of Reading the Words

After making the first artwork in my series, *Broken Art*, a problem occurred. Most audiences missed the text in my artwork. Even after explaining there were words in the work, the percentage of people who read the word ART in a short time was under 10%. To enhance the readability of the text, further work was needed in an innovative way. My idea, which occurred to me then, was based on Robert Indiana's artwork, *Love*. *Broken Love* was created referencing the layout of Robert Indiana's *Love*, but still much of the audience couldn't recognize the word, LOVE. I did not blame my audience at all. In fact, I was sorry for them because I normally

dislike artwork and design that impose thinking on people. While at the same time, I didn't want to make the letters in my works too obviously readable to viewers. If I made readability too easy, it could cause viewers to lose interest in the other layers of meaning in my art. The control of readability of my artworks' text was a very delicate part of my work. If the *Broken Art* series had been reduced into a single work, the levels of meaning within the artwork would be lost by the difficulty of reading the words. This coherent sequence, which consisted of *Broken Love, Hot Love, Torn*, and *Hype*, freed audiences from the pressure to read the text in my works passively, but provided enough interest to make them read the words unwittingly.

Park, J. *Hot Love*, 2013, Mixed media, 42"x42"x2"

b. Evolution: Factors of Happenings

The *Broken Art* series has a coherent format in its shape. The early period started with paintings. The characteristic breaking changes into a circumstance where something is broken as the forms of artwork were gradually becoming sculptures. This transition is shown in the works, *Tear* and *Torn*. The condition in which a painting, *Tear*, is hung with a torn shape and broken, torn artwork, becomes something new in *Torn*, which is leaning in the corner of the gallery, making it difficult for audiences to only focus on the artwork. When an artwork is broken and falls down to the floor, a sense of realism is given to the work. The broken artwork, *Torn*, is in a condition where it cannot stand upright or be hung. This specific condition of my works makes my series different from other artwork in that they cannot be hung on a wall or be displayed on pedestals in a gallery.

Hype is completely brought down to the floor compared to the previous work, *Torn*, which is put in between the floor and walls. This completely broken artwork of which particles are scattered around the work, further gives a sense of realism because the broken artwork provides an intuitive, semiotic index to the audience. The red painted surface of the work, *Hype*, does not remain only on the outside of the wood. The inside surface is also evenly painted with the glossy, red color. This indicates that the sense of realism given by breaking the artwork is then re-broken by the artist because the inside surfaces of the broken objects cannot have red color in and of themselves.

Broken Art, in which the degree of breaking in my works increases as pieces go down to the floor, finally becomes a bunch of broken wood shards. When I was thinking about the importance of the position of my works, I discovered another work of art that was made from

placing sheets of glass on a floor and smashing them. Moreover, those broken pieces of glass were not previously broken and brought from outside of the gallery, but were broken inside of the gallery. Even though I was interested in Barry Le Va's (1941, Long Beach, CA) artwork, because his artwork also deals with glass, I gradually found that a stronger relationship extends beyond the simple similarity between his work *Shatterscatter*[9] and mine. His broken and scattered artwork strongly presents the characteristic of 'Ruin', which was referenced in a previous chapter. He didn't invent the idea of 'Ruin' by studying art history. The artist was interested in the detective story when he was young, so he wanted to provide ruins for viewers to reconstitute in order to understand what happened before the crime.[10] He used multiple layers of smashed glass rather than a single layer. This confused viewers as they tried to recognize the exact process of breaking the sheets of glass, but it also provokes the viewer's curiosity. From the artist's attitude of breaking glass, I could infer how much he wanted to communicate with his viewers. So, although we came up with this idea of 'Ruin' through different means, we both share this idea of communicating with our audience through deconstruction.

The broken glass in Barry Le Va's work implies that there is an agent that breaks it. If the broken glass belongs to a private home, we might infer the glass was broken by accident, such as a thrown stone or an earthquake. However, the viewers, who face the broken pieces of glass on the gallery floor, may be reminded that this was done intentionally. The artist is presenting what he has done in the gallery space. His work is different from ordinary works that

[9] Barry Le Va. *Shatterscatter*. 1968. Layers of glass.

[10] Holte, M. (2009, May). Barry Le Va. *Frieze*.

are displayed in any gallery. He created works that are only meaningful for a specific space.

Barry Le Va's works have a greater degree of attachment to a specific place than mine. However, in terms of sense of realism, both his works and mine share a similar idea. The condition of the work, *Torn*, which cannot be hung on the wall because it is torn and broken, is the starting point of my sense of realism. *Torn* cannot stand by itself without leaning on three sides because of its vulnerability. To show itself, *Torn* must be installed at the corner of a space. Because this work depends on both walls and a floor to be presented, a specific sense of realism is embedded into the work.

The sense of realism in my work is amplified after the work, *Torn*. *Hype* more strongly demonstrates 'ruin' than my previous works. The spread of wood chips on the floor suggest that something was completely broken and thrown onto the floor. My work *Hype* has a similar scattered appearance to La Va's *Shatterscatter*. This scattered work, which leaves its pedestal, becomes an accident rather than a sculpture. His works without a pedestal can be understood from his attitude, which emphasizes the process and sense of realism. My sense of realism derived from different starting point than Barry Le Va's. I worked for a theme park for several years. I started to consider this sense of realism because tourists in my theme park needed to be completely immersed in the various themes of the place. Through this experience of shifting ordinary spaces into fantasy, I gradually became more aware of the relationship between my works and the space where my works are put.

c.   Death (break) in order to be Resurrected

The imagery of the *Broken Art* series neither reveals anger on my part as the artist nor my unwillingness to solve a problem. The expression of will to achieve a better status is *Broken*

Art. My work, *Splintered*, can be seen as the artist's attitude about breaking something until being satisfied by releasing his anger. However, these broken wood pieces in *Splintered* can be read as having a totally different meaning when compared to another artist's work. Andy Goldsworthy (1956~, Cheshire, UK) accumulated wood branches, which were picked up on a mountain, and then assembled them as in the shape of *Splintered*. Even though there is a difference between his work, which has a circular shape, and the way I placed my wood chips, when I watched his documentary,[11] I found a close relationship in the process of assembling these two works. I assembled the useless wood chips, which were taken apart from previous *Broken Art* works, and he also assembled useless wood branches rattling around on the mountain. In these two cases, useless dead items became something useful. However, I found different points of view between two works, *Splintered* and *Bracken, Borrowdale, Cumbia*.[12] Goldsworthy's work consisted of sound branches although they were separated from their trees, while Splintered consisted of the wood chips, which were very damaged by tools. Moreover, *Splintered* was directed in a way to make it appear as though wood chips had fallen and scattered from a certain height, while in reality, I actively piled them neatly, one by one. Alternatively, Goldsworthy's work looks well-organized, while my work looks randomly spread on the floor. Even though similarities and differences simultaneously exist in these interwoven relationships, there is something in common in these works: using natural objects as an object. Both of these works use the characteristics of wood; the texture and color of wood. Even if the audiences are

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[11] Riedelsheimer, T. *Rivers and tides* [Motion picture on DVD]. (2001). Germany, Finland, United Kingdom: Roxie Releasing.

[12] Goldsworthy, A. *Bracken, Borrowdale, Cumbia*. 1988. Mixed media.

not interested in the intention of the artist, they can find their own interest in the artwork by the *punctum*,[13] which was not intended by the artist.

Sometimes existing vestiges of the past become barriers to innovation in the present. I once had to create a museum using an existing building that initially had a different purpose. While doing this I realized that constructing a new building for a museum is much easier than using an existing building that has numerous restrictions to overcome. In order to find a new way of making contemporary art I decided that breaking my artwork would strip all barriers and restrictions. Starting with a painting, my *Broken Art* series became a bunch of broken wood pieces in *Splintered*. *Hyperbole* was created from a totally broken artwork. Each wood piece of *Hyperbole* is rising into the air like it is resurrected. The *Broken Art*, which went down to the floor, rose for the first time. At the same time, *Splintered*, which is entirely broken images and text, frees itself from the restrictions coming from the previous *Broken Art* works. From this, *Broken Art* opens new possibilities not restricted by the barriers like a square format, text, and descriptive images.

Section 3 – Conclusion

A. Preparing the show and Opening Night

Before the Thesis show, the whole series, *Broken Art,* was not displayed at the same time. In the early period of *Broken Art*, there were not many people who recognized the word in the works. As soon as the works of my series were together, more people recognized the words in

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[13] Barthes, R. (1980). Punctum: Partial Feature. In Camera Lucida (p. 43). Hill and Wang.

the works than before.

When I displayed all the works of the series, many people instantly noticed that Robert
Indiana's *Love* was in my work, *Broken Love*. It was a very surprising moment because this
instant recognition had never happened when the work was shown individually. Obviously,
Broken Art creates a synergy when all the works are shown at the same time. In repeating visual
information, audiences can see artwork without the burden of looking into the subtext given by
the artist.
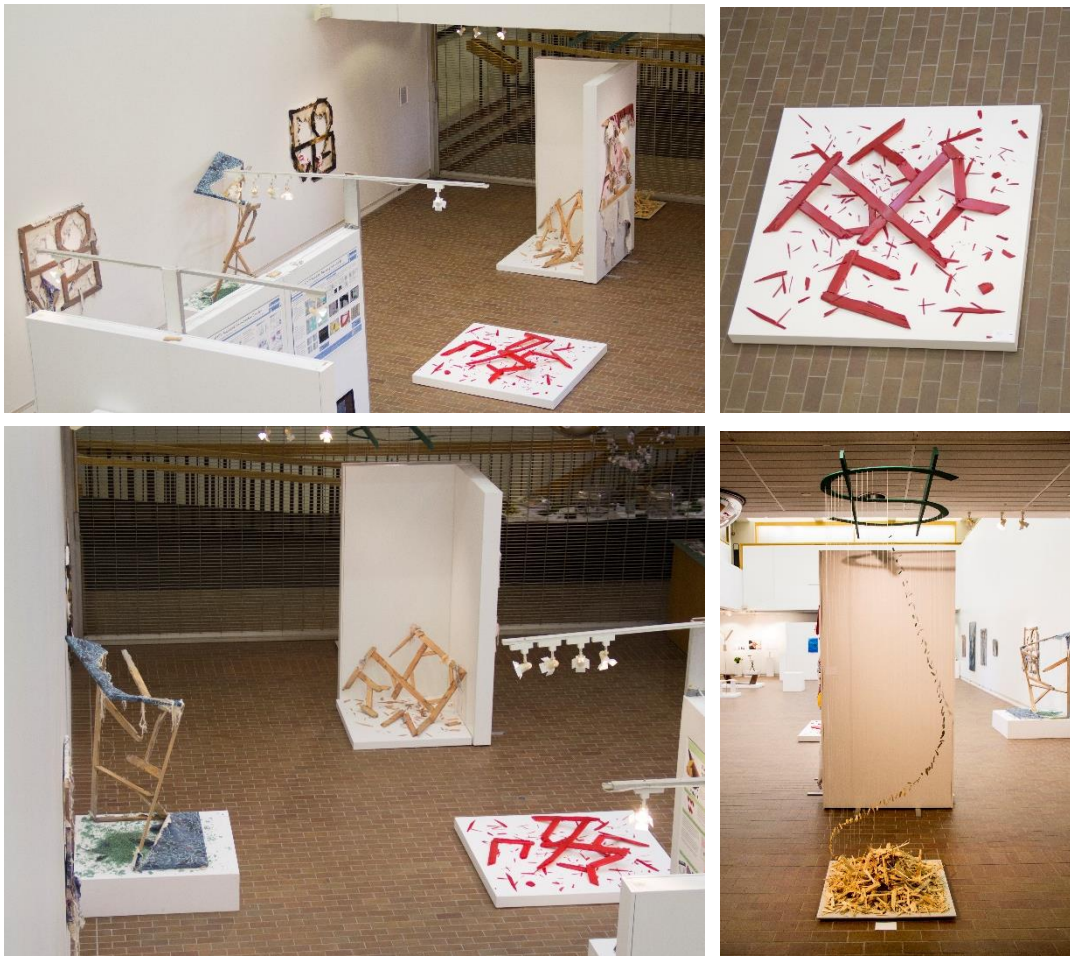
Thesis Show, Bevier Gallery, 2014

B. The Future

I propose to create installation artwork where the audience is surrounded by a variety of overlapping semiotic relationships. These relationships will be linguistically and visually interwoven with the materials of construction of these spaces. The interweaving of materials leads to very complex interpretations and meanings.

So far, my artwork has destroyed every aspect of a work of art. By combining three methods of semiotics, my work breaks ordinary perception. New paradigms of art have always developed by breaking and rebuilding previous art paradigms. For example, Pop artists violated the subjective expressiveness of abstract expressionism by eliminating the individual in favor of mass produced reality. I also break existing paradigms in my work to find new kinds of contemporary art. My artwork borrows from the most violent approaches that have been used in order to break art from previous art.

Some of my work, which satirizes the reality of the commercialized, contemporary art world, also promotes itself through this criticism. My works have dealt with semiotics, art history, and the reality of the contemporary art world, and I want to expand on this in the following ways.

The semiotic aspect, which mainly utilizes linguistic signs, will be broadened to other kinds of signs. My recent work actively uses iconic signs without their deconstruction or reconstitution. I will try to find the most creative ways to use iconic signs as I have done with linguistic signs. When the manipulation of basic elements of semiotics is successfully processed,

audiences encounter interesting and unfamiliar situations. However, the creative and strange combination among the elements in semiotics cannot be formulated like mathematics. I will continue to find the gap in our ordinary perception, which audiences have not yet identified, and I will also broaden the range of semiotic elements I use.

A breaking of genre, an attack against the existing trends of art, and references to others' works are the features of Postmodernism. In my artwork, these Postmodernist characteristics are shown. I reference Pop Art works or features of it, and then I break them in the same way that Pop Art broke from Abstract Expressionism. This attitude toward dealing with past trends of art will be broadened not only to artwork of the recent past, but to even earlier works, and examine the methodology of art history itself. The engagement between my artwork and art history has something to do with one of the characteristics in my artwork: ruins. My works are literally broken. The fragments coming from my works can be seen as ruins remaining from the past. In art history, ruins of the past have been interpreted by the opinions of the powerful that controlled the influences in the art of the time. In Modernism, some artifacts of foreign cultures were introduced in different contexts than the original pieces' authentic purpose and value by those who took the originals only with the viewpoint of repurposing them. I want to re-manipulate artwork that manipulated works from other cultures using the same methodology.

Presenting the reality of the contemporary art world is the subject I have most recently dealt with. At the bottom of capitalism, in which everything is translated to monetary value, the value of art also has been evaluated by money. My recent works showed the characteristic of hype, and the reality that even the intrinsic value in art can be enhanced by money. I now want to express the various situations when formless values that don't have intrinsic worth are translated

into monetary value. So far, my works have not imposed my subjective value judgment on the viewers. In terms of satirizing contemporary art in my work, viewers will be able to maintain the right to create their own perspectives. Because I ultimately have a neutral attitude and restore what I criticize, all the aspects in my artwork, semiotics, art history, and reality, are constantly changing.

There will be a change that my artwork approaches to audiences in terms of their external features. My works have changed in various forms similar to my career, which ranges from various areas of art, film, design, to architecture. My experiences directing nationally scaled museums, multimedia shows in Expos, and commercial exhibition places, will drive me to create more spatial projects. I will explore both interior and exterior architectural forms through installation art. I see a relationship between the language of architecture along with its visual and structural forms and my present work. The work I propose would change the relationship of the viewer from the objective observer of my work to an involved participant in a constructed space. People's relationship to space is immediate, direct and personal, while interior space demands inclusiveness. By breaking constructed spaces, representing previous types of architecture, it is my belief that my work will have a more powerful impact on the viewer than my present work.

My works, in which the breaking of form connects to recomposition through semiotic methods, will establish more interconnected relationships, showing that one layer of the work connects to another layer, so that audiences will have intellectual echoes in their perception.

List of Illustrations

1. Park, J. *Armored Vehicle Project*, 2004, Gloves on car

2. Park, J. *Broken Art 1*. 2013, Oil on canvas, 100"x41"x2"

3. Park, J. *Broken Love*, 2013, Mixed media, 42"x42"x2"

4. Park, J. *Tear*, 2013, Acrylic on canvas, 42"x42"x2"

5. Park, J. *Torn*, 2013, Mixed media, 42"x42"x40"

6. Park, J. *Hype*, 2013, Painted on wood, 42"x42"

7. Park, J. *Hype*, 2013, Painted on wood, 42"x42"

8. Park, J. *Splintered*, 2013, Splintered wood, 42"x42"

9. Park, J. *Hyperbole*, 2014, Mixed media, 36"x96"x75"

10. Park, J. *Hot Love*, 2013, Mixed media, 42"x42"x2"

11. Thesis Show, Bevier Gallery, 2014

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3. Robert Indiana. *Love*. 1970. Cor-ten steel.

4. Roy Lichtenstein. *Happy Tears*. 1964.

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6. Rosy Keyser. *The Ray*. 2009. Dye, spray paint, sawdust, and fringe on stretcher.

7. Macadam, B. (2014, March 24). Stories that never end. *ArtNews*, 76-81.

8. Rosy Keyser. *Ursa Minor Sex Blues*. 2013. Enamel, sawdust, spray paint, wire, Douglas Fir, and oil drum on steel.

9. Barry Le Va. *Shatterscatter*. 1968. Layers of glass.

10. Holte, M. (2009, May). Barry Le Va. *Frieze*.

11. Riedelsheimer, T. *Rivers and tides* [Motion picture on DVD]. (2001). Germany, Finland, United Kingdom: Roxie Releasing.

12. Goldsworthy, A. *Bracken, Borrowdale, Cumbia*. 1988. Mixed media.

13. Barthes, R. (1980). Punctum: Partial Feature. In Camera Lucida (p. 43). Hill and Wang.