

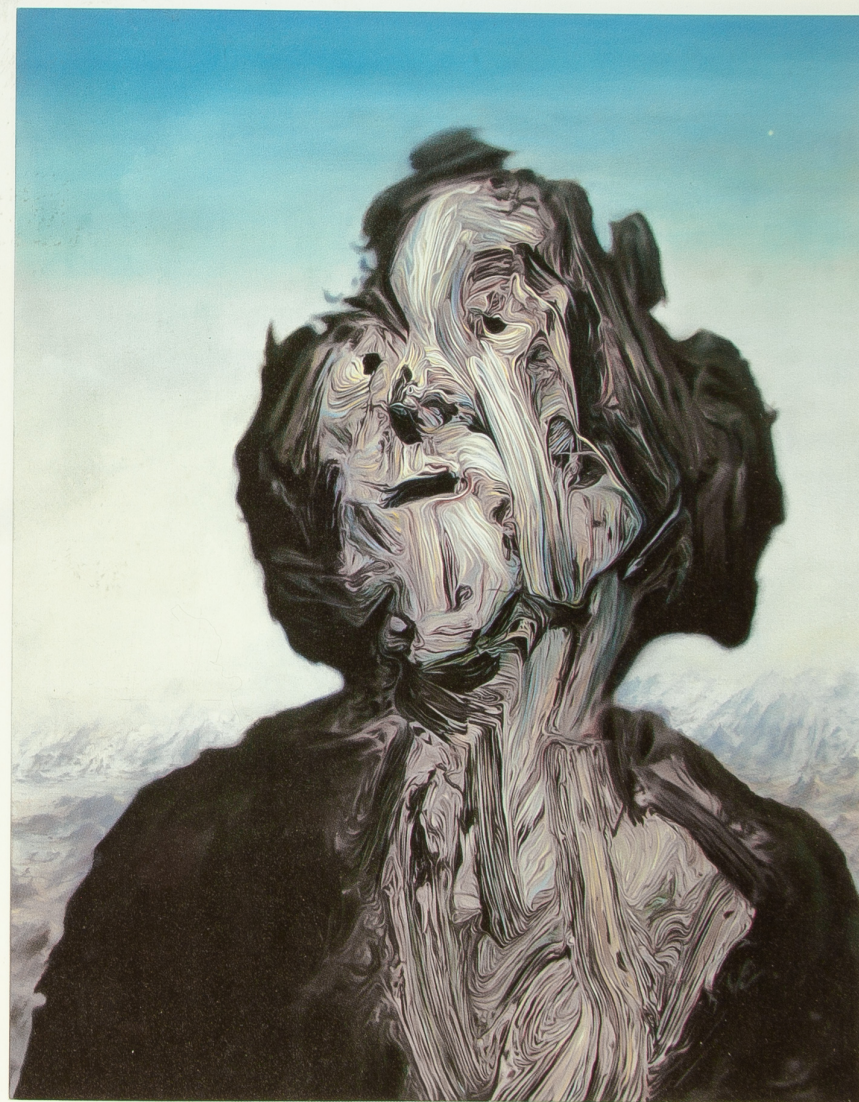
*From the album of Ye Jongsu, discovered and collected by Tong Bingque, 1901-1968*  
62 photographs, 14 x 10 cm each

예장루, 동명회가 발견한 열면



만인보 10000 LIVES GWANGJU BIENNALE 2010











## HANS BELLMER

(b. 1902 Kattowitz, Germany; d. 1975, Paris, France) Born in Kattowitz, in the far reaches of the German empire (now Katowice, Poland), Hans Bellmer began producing his eerie, disturbing doll works in the early 1930s. Weaving together his own obsession with a young girl cousin, nostalgia for childhood toys, and a visit to the opera to see *Tales of Hoffmann* (in which the protagonist falls in love with an automaton), Bellmer began producing interchangeable, ball-jointed doll sculptures and arranging them in photographic tableaux. By 1934, Bellmer had found a keen audience in the circle of Parisian Surrealists, and his collection of photographs of disembodied doll parts awkwardly propped in a number of disturbing domestic situations was published by André Breton in the Surrealist journal *Minotaure*. Grotesque and highly sexualized, these doll works were a manifest rejoinder to the Nazi obsessions with physical perfection and Aryan purity, and they resonated with the Surrealists' interests in automata and the fear and repulsion engendered at the sight of the plastic, nearly human, body. After his wife's death in 1938, Bellmer settled in Paris, where he spent the rest of his life making sexually charged drawings, paintings, prints, and photographs of young girls. BT

## E. J. BELLOQC

(b. 1873, d. 1949 New Orleans, U.S.A.) The life of photographer Ernest J. Bellocq is shrouded in rumor. Conflicting reports describe him as a curmudgeonly eccentric semi-dwarf and as a dandy from an aristocratic Creole family. Whatever the case, Bellocq is now remembered as the compassionate documentarian who photographed the prostitutes of New Orleans's Storyville district, where prostitution was locally legalized from 1898 to 1917. But it was not until after his death that his photographic negatives were discovered, hidden in a drawer of his desk and subsequently purchased and printed by the photographer Lee Friedlander.

Bellocq's portraits are marked by a startling intimacy that has fueled the fires of speculation surrounding his relationship with his subjects and spawned a number of fictional imaginings of his life. Beyond the photographs' candor—which reveals an intimate and playful relationship with his subjects—what is most striking is that several of the glass-plate negatives have violent scratches over the subjects' faces, leaving black voids in the resulting prints. The cause of this act of iconoclasm is unknown: they may have been defaced by Bellocq himself, either in a fit of jealous anger, or to protect the privacy of his sitters, or by his ashamed brother (a Jesuit priest), or even by one

of his sitters. The details are lost to history—what remains are variously tender, erotic, mysterious and disturbing documents. CW

## NAYLAND BLAKE

(b. 1960 New York, U.S.A.) Nayland Blake's practice encompasses sculpture, photography, and video work, and revolves around psychically charged themes such as biracial identity, homosexuality, and the physicality of the flesh and body. Using widely varied materials—sticks, leather, furniture, fabric, and sometimes toy bunnies—Blake has produced a unique body of work that shrewdly upends prejudicial social codes and customs, while maintaining a taut, austere sculptural aesthetic. *Feeder 2* (1998) was a human-scaled house made of gingerbread on a steel framework, which was slowly eaten by visitors over the course of the exhibition. *Gorge* (1998), a video that accompanied *Feeder 2*, showed the artist being steadily fed by another man for an hour. For the assemblage sculpture *Magic* (1990–1991), Blake purchased a puppet at auction from the estate of Wayland Flowers—a flamboyant television entertainer, puppeteer, and icon of gay American culture—and set it inside an open box, from which it emerges at the top of a collapsing mass of dried flowers. Activating the encoded sensation of animate life that resides within a puppet to gesture toward the life of its author, *Magic* is equal parts homage and memorial. BT

## JONATHAN BOROFSKY

(b. 1942 Boston, U.S.A.) Jonathan Borofsky's human-scaled *I Dreamed I Could Fly* (1984–2006) and *Chattering Man* (1982) are set in relationship to each other in the Biennale. In *I Dreamed I Could Fly*, a flying man dressed in blue jeans and a T-shirt is suspended from the ceiling, arms outstretched in free-fall and chest mysteriously emblazoned with the number 2887539. Below him is *Chattering Man*, a simplified, slate-grey robot automaton who gazes up in awe while its motorized jaw chatters audibly, left foot etched with the number 2890538. These numeric codes relate to Borofsky's personal counting system, which he began in the late 1960s while forging his space within the percolating conceptual art movement. The works' numbers correspond to where, sequentially, Borofsky was when he produced the idea for the work. Throughout the past few decades, Borofsky's massive sculptures of human figures in the midst of labor or activity have been installed in numerous public spaces, signaling a perpetual sculptural reminder of our collective social self-image. *Walking to the Sky* (2008), a permanent installation at the Kiturami building in Seoul, South Korea, consists of a

vast, tilted pole, pointing upwards, on which a number of life-sized figures in casual, everyday dress appear to be walking, single-file, into the oblivion of heaven. BT

## IRINA BOTEA

(b. 1970 Ploiesti, Romania) Irina Botea's video works often engage with Romanian life and history, particularly as they relate to the legacy of Communism and the revolution. In 1989, Romanians revolted against their oppressive Communist government, lead by Nicolae Ceaușescu. Over the course of the weeklong revolution, violent riots culminated in the trial and execution of Ceaușescu and his wife, Elena, by firing squad. Much of the rioting and confrontation occurred in front of television cameras, and the revolution became known around the world as the first to unfold live on television. In *Auditions for a Revolution* (2006) Botea restages televised scenes of the 1989 Revolution—further lifted from filmmaker Harun Farocki's 1993 film *Videograms of a Revolution*—using a group of students in Chicago. The students, who do not speak Romanian, are instructed to recite news announcements and revolutionary slogans phonetically, unaware of their meanings. This gap between what is said and what is understood acts as a structuring metaphor throughout the work, pointing to our necessarily incomplete understanding of mediated events and to the facets of experience that are lost when events are rewritten as historical memory. CW

## KERSTIN BRÄTSCH

(b. 1979 Hamburg, Germany) Kerstin Brätsch's paintings, collages, sculptures, performances, and collaborations all support and interact with each other: paintings can be the backgrounds for performances, collages the products of collaboration, a sculpture the display mechanism for a publication. Creating these interrelationships is key to Brätsch's practice, which cross-pollinates issues surrounding abstraction, figuration, distribution, and information, while specifically adhering to none of them. Equivocation is employed as strategy: her work is a hedging of bets, a spreading of resources, leaping between media as her ideas demand.

The large-scale abstract paintings of Brätsch's *Psychic Series* approach the pictorial or descriptive (hair, larvae, TV static, shards of glass) by combining discernible shapes and blended backgrounds, but without imaging anything specific. Inspired by her time in New York and its vast array of professional psychics, these works can be read

as portraits of the mediums themselves, or of personages psychically channeled. In certain paintings, faces are nearly discernible, as if in some kind of turmoil: dissolving, collapsing, and appearing from out of nothingness. Others are sheer patterns, fields of color bars creating spatial distinctions. The works give form to the invisible, the absent, the lost: an unverifiable source here finds an indecipherable outlet, not unlike the static of a television receiving no signal. BT

## GLENN BROWN

(b. 1966 Hexham, UK) Glenn Brown's assiduously rendered paintings cut a twisted path through the annals of art history. Using sources as diverse as Picasso, Dali, Fragonard, and Rembrandt, Brown remixes pre-existing works to fit his own brand of mutant classicism. One of Brown's most frequent sources is the work of German-born British painter Frank Auerbach, whose thickly impastoed, expressionist paintings have become something of an aesthetic touchstone for Brown's work. While Brown's paintings roil with gestural energy, what appear to be impassioned brushstrokes and confectionary accretions of paint are the result of a painstaking process of trompe l'oeil; the canvases are in fact flat and slick, like those of an old master painting. As a result, Brown's paintings can feel as if they are encased in amber, rendering once-living gestures frozen and death-like. Adding to this eerie feeling is the fact that many of Brown's subjects look sick or even zombified—skin is rendered in putrescent greens and blues, flowers seem blighted by mysterious, malevolent diseases, faces liquefy and congeal into disquieting psychedelic lumps. Half Dr. Frankenstein and half pasticheur, Brown's paintings reanimate old images and give them a strange new life. CW

## JAMES LEE BYARS

(b. 1932 Detroit, U.S.A.; d. 1997 Cairo, Egypt) James Lee Byars combined aspects of poetry, Buddhism, and mystical philosophy into a multi-faceted artistic practice. Inspired by an extended stay in Japan from 1958–1968, and fascinated by the work of Joseph Beuys, Byars produced sculpture, performance, poetry, paper constructions, and installations. He combined the sculptural forms of American Minimalism and the performative public engagement of the Fluxus movement with traditional Japanese concepts of simplicity, ephemerality, and eternity. The philosophical tenets of Zen Buddhism and the rigidly compressed language forms of haikus and koans were his guiding formal examples. A student of philosophy and literature, he also produced public readings of Gertrude