

UNCOVERING THE POSTCOLONIAL IMPLICATIONS OF
YANGBIN PARK'S *THE COVER STORY*

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by
Sara Smallhouse
Fall 2015

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ABSTRACT

UNCOVERING THE POSTCOLONIAL IMPLICATIONS OF YANGBIN PARK'S *THE COVER STORY*

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This thesis examines the multifaceted work, *The Cover Story* (2012), by South Korean contemporary artist, Yangbin Park. Park uses various printmaking techniques to create versions of different book covers, removing or obscuring images from the original book covers and using the titles to create layered messages. The resulting work consists of twelve book covers, made to be uniform in size that fit together on the floor or against a wall. Using postcolonial methodology and text and image analysis, this study explores the depth of postcolonial meaning of the book covers and the story Park authored that accompanies them. Park's use of printmaking and choice of books as his subject facilitate a discussion about the means, institutions, and cultural imperialism involved in the dissemination of information. Issues of erasure, visibility, difference, institutional critique, and hierarchies of information and text are all uncovered in Park's *The Cover Story*.

SECTION I

INTRODUCTION

Yangbin Park's *The Cover Story* (2012) is a series of printed panels depicting revised book covers that contains within it layers of meaning that can be uncovered and leafed through like invisible pages. A book cover by itself presents the bare minimum of information regarding its contents, representing a part of a whole, but in his installation Park orchestrates a cacophony of dialogue between these seemingly two-dimensional book covers. Messages of erasure, binary, hierarchy of information, and cultural hegemony, are woven into a dense tapestry of unresolved discourse. The book covers speak through their images and the text of their titles, and they communicate via the gaps of what has been omitted in Park's revision. Park's arrangement and selection of the book covers shapes the information viewers interpret. I argue that Park is speaking through these borrowed words and images, in a postcolonial voice only heard through the act of reading.

An artist's use of text and image can explore the chasm between words and images, and in turn, the processes of reading and seeing, as well as their interrelationship. I use text/image analysis to interpret the postcolonial underpinnings of *The Cover Story*. Postcolonial theory has aimed to understand the impact of cultural hegemony through study of the works produced by dominant and colonized groups, including the influence of the West in knowledge production and the "canons" of art and literature, as

experienced in Park's home country of South Korea.¹ Postcolonial analysis of Park's choice of books, use of printmaking techniques, and his formal manipulation of these covers facilitates a conversation regarding a criticism of institutions of knowledge production, and the role of printed media in the promotion of Western cultural imperialism. By using text and image as a metaphor for difference and the binaries of East/West questioned in postcolonial theory, I aim to investigate the many ways in which postcolonial meaning can be obtained by thoroughly "reading" the narrative authored by Park in his *The Cover Story*.

¹ Grant Pooke and Diana Newall, "Globalized Proximities and Perspectives" in *Art History: The Basics* (New York: Routledge, 2008), 194-7.

SECTION II

YANGBIN PARK'S *THE COVER STORY*

The Cover Story is a work that consists of multiple elements. There are twelve large panels, three by four feet in size which have images of book covers, digitally scanned and altered, printed onto photographic vinyl, and wrapped on aluminum [figure 1]. These panels were made using sugar lift and aquatint, as well as hard and soft ground etching methods. The etchings were then digitally scanned, blown up and applied to the aluminum panels. The titles Park chose to represent are often art textbooks and how-to manuals such as *Gardner's Art Through the Ages: A Global History* by Fred S. Kleiner; *Making Documentary Films and Video* by Barry Hampe; and *The Artist's Guide* by Jackie Battenfield. He also selected exhibition catalogues from the Museum of Modern Art in New York, including *Artists and Prints*; *Thinking Print: Books to Billboards 1980-95*; and *Modern Contemporary: Art at MoMA since 1980*. There are two novels by Japanese author Haruki Murakami titled; *1Q84* and *Dance, Dance, Dance!* Lastly, there are four other titles that do not fit as neatly in a category as the others: *The War: An Intimate History 1941-45* by Ken Burns and Geoffrey C. Ward; *UFO's: A Secret*

History by Michael Hesemann; Anne Frank's *Diary of a Young Girl*; and *Korean History*.²

The panels can be placed on the floor or against a wall [figure 2]. There is no set formula for how the panels are displayed and the viewer can construct different narratives, depending on how the artist or curator arranges the installation. The covers reference original book covers, but they are not direct copies. In most cases, Park retains the titles, but not all of the visual information of the original covers remains intact in Park's versions. In many covers, Park reiterates the graphics, such as the patterning of circles in *The Artist's Guide* [figures 3 & 4]. Park renders the architecture that graces his version of *Dance, Dance, Dance!* by hand instead of relying on a photographic reproduction of the original [figures 5 & 6]. In some instances Park has removed the photographic reproductions, such as in his cover of *The War* [figures 7 & 8], in which he has removed the image of the American soldier. Park has adjusted the colors as well to suit a varying monochromatic palette that ranges in value light to dark with tinges of red, yellow and green. Therefore, the diversity of hues in the original book covers conform to a less disjointed and more unified composition.

² Fred S. Kleiner, *Gardner's Art Through the Ages: A Global History*, 13th edition (Belmont: Wadsworth Publishing, 2008).

Barry Hampe, *Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries* (New York: Holt Paperbacks, 2007).

Jackie Battenfield, *The Artist's Guide: How to Make a Living Doing What You Love* (Boston: Da Cao Press, 2009).

Deborah Wye et al, *Artists and Prints: Masterworks from the Museum of Modern Art* (New York: Museum of Modern Art, 2004).

Vija Clemins et al, *Thinking Print: Books to Billboards 1980-95* (New York: Museum of Modern Art, 2002).
Modern Contemporary: Art at MoMA since 1980 ed. by Kirk Varnedoe, (New York: Museum of Modern Art, 2000).

Haruki Murakami, *1Q84* trans. Philip Gabriel (New York: Vintage, 2009).

Haruki Murakami, *Dance, Dance, Dance!* trans. Alfred Birnbaum (New York: Vintage, 1995).

Geoffrey C. Ward and Ken Burns, *The War: An Intimate History, 1941-1945* (New York: Knopf, 2013).

Michael Hesemann, *UFO's: The Secret History* (New York: Marlowe & Co, 1998).

Anne Frank, *Diary of a Young Girl* (New York: Bantam, 1993).

Myeonghee Lee et al, *Korean History* (Seoul: Doosan, 2009).

The other component of *The Cover Story* is a small booklet written and illustrated by Park [figure 9]. It is a bound booklet of ten pages with a paper cover given the title “The Cover Story” at the top and Park’s name at the bottom in a smaller font. Inside is a two-page text in Park’s handwriting followed by eight pages of hand-drawn illustrations. Park tells a story that animates these books as characters:

This story is inspired by the novels *Dance, Dance, Dance!* and *1Q84* by Haruki Murakami. There is a world where twelve books live together during a fictional year of 2012. The name of the protagonist is MoMA trio, who must not stop dancing in order to keep this world going on. In this world, there is a slight indication that this is not the normal world: there are two moons in the sky. While each book seems to have a kin relationship to the others, they appear to be alienated, abandoned, and disconnected. It is possible that they had rather be that way, perhaps, [they] prefer so. It is unknown if they ever interact [with] each other. The only thing we know [for] sure is that the MoMA trio must not stop dancing to prevent this world from vanishing like a lie. In the [dim] lights, a book named ‘little girl’ the only audience of the entire world, watches the trio dancing, smiling curiously beneath the sky where the two moons [hang] side by side.³

Park’s story imbues a sense of its author, using handwriting and hand drawn illustrations over more mechanical media. The story, the illustrations, and the notion that the covers are stand-ins for cultural institutions and abstract ideas, is critical to the interpretation of *The Cover Story*.

Park is an international artist and his global education, is in part, reflected in *The Cover Story*. Park’s academic career is representative of the current trend among contemporary artists to study abroad. In 2008, he received his BFA in Fiber and Material Studies from Kyungon University in Gachon, South Korea. Following that, in 2011, he received a BFA in Painting and Drawing from School of the Art Institute of Chicago, and

³ Yangbin Park, “The Cover Story (Page 1-2),” *The Cover Story*, accessed April 10, 2015, [http://yangbinpark.com/artwork/2940674 The Cover Story Page 1 2.html](http://yangbinpark.com/artwork/2940674%20The%20Cover%20Story%20Page%201%202.html). Text in brackets added for clarity.

an MFA in Printmaking from Tyler School of Art, Temple University, in Philadelphia, in 2013. I have chosen to analyze his work using a postcolonial lens because Park is a South Korean artist with an art education obtained in the United States. Education is a means of promoting a narrative in which there are dominant and subordinate groups, and therefore, is significant in the processes of colonization and cultural imperialism.

South Korea's history of colonization began with Japanese annexation of peninsular Korea and the military presence of the United States after the Korean War. Peninsular Korea was colonized by Japan from 1910 until 1945, during which time Japanese colonizers imposed a strategic erasure of Korean culture and language. Japanese imperialism depended upon a bias that declared Koreans were inferior, and this was systematically reinforced in the education systems, and the renaming of Korean people with Japanese names.⁴ The complexity of the postcolonial situation of contemporary South Korea, however, is not limited to the trauma of being colonized by Japan. Rather, the influence of the United States began during the military government era (1945-1948) which was established by the U.S. after WWII. What has followed is cultural imperialism, a hegemony further driven by globalization and contemporary education, as argued by Young Chun Kim, Seungho Moon, and Jaehang Joo (2013). Using Antonio Gramsci's definition of hegemony as a process of coercion and consensus, they argue that

⁴ Young Chun Kim, Seungho Moon, Jaehang Joo, "Elusive Images of the Other: A Postcolonial Analysis of the South Korean World History Textbooks," *Educational Studies: Journal of the American Educational Studies Association* 49, no. 3 (2013): 213-246.

the enforced education systems by the U.S. as a dominant power convinced South Koreans that the goals of the U.S. are their own as well.⁵

Park addresses the platform of education and its weaknesses and consequences with his choice of book covers. The textbooks and how-to manuals or guides initiate the concept of books used for the purpose of gaining knowledge. Out of all these books only one is a Korean textbook, *Korean History*, and the others are either art historical survey textbooks, or art manuals and guides that are published in the United States. There are also museum exhibition catalogues published by the Museum of Modern Art in New York (MoMA), which provide scholarship on selected exhibitions. The museum catalogues, textbooks, and guides, are in English and represent primarily American perspectives, art, and scholarship. Park omits the voice of South Korean textbooks and, in effect, “silences” the voice of South Korea in the pedagogical discourse. In order to interpret this choice as a statement on the cultural ramifications of Western imperialism in South Korean education, one must delve further in peninsular Korea’s colonial past, looking specifically at how this impacted education.

In Jong-ae Park’s article, “Critical Perspectives on Colonialism of the Art Curriculum in Korea,” (2009) she discusses the effects of postcolonialism on South Korea’s art curriculum. She begins with the colonization of peninsular Korea by Japan, and illustrates that Japan was acting as a Western country, trying to modernize its neighbor, much like how British colonizers argued they were helping India. Japan had already been exposed to Western culture and Park argues that the Japanese colonizers

⁵ Ibid.

mimicked the West in order to identify with it and its supposed superiority and modernity.⁶ Under the colonization of Japan, Western art styles and mediums such as oil paints and Impressionism, were imposed on peninsular Korea under the guise of “modernizing” Koreans. Academic training derived from Europe was taught to Koreans by the Japanese, and Koreans travelled to Japan to study and then returned to teach at Korean institutions. The Japanese government sponsored several large exhibitions, such as the Joseon Art Exhibition (annual from 1922-44), which played a large part in introducing certain artistic practices such as life drawing, but also provided an international foundation from which the modern Korean art movement began.⁷

Born well after the Korean War, perhaps Yangbin Park reflects an educational experience in South Korea modelled after the cultural imperialism of the United States. During the military government era, the U.S. model of education was enforced in South Korean schools and English language classes were introduced in secondary schools. Many scholars examining the various curricula at different levels in contemporary South Korean education find that Eurocentric epistemologies are still supported in South Korean textbooks and that the education still greatly resembles that of the U.S.⁸ This might explain why Park emphasizes American textbooks, or MoMA exhibition catalogues, and denies the presence of Korean textbooks. The presence of *Korean History*

⁶ Jeong-ae Park, “Critical Perspectives on Colonialism of the Art Curriculum in Korea,” *International Journal of Art & Design Education* 28, no. 2 (2009): 183-193.

⁷ Young-na Kim, “A Brief History of Modern Korean Art,” *Korean Eye: Contemporary Korean Art*, ed. Serenella Ciclitira (Italy: Skira Editore, 2010), 15.

⁸ Kim, Moon, Joo, 213-246.

panel is further diminished, understanding that it may uphold imposed American historical and cultural narratives.

Park juxtaposes the textbooks, guides, and catalogues, which constitute the bulk of the titles in *The Cover Story*, with two fictional stories by Murakami and *UFOs: A Secret History*. Novels tend to be much smaller in size than hefty textbooks, and one can imagine that books on UFOs are not as monumental in size either. However, it is the idea of fiction and a “secret history” that are important to the composition of *The Cover Story*. By making all the titles uniform in size, Park suggests that fiction and fact are interchangeable. In an interview with Park, he described trying to elevate the status of fiction and conspiracies to that of textbooks, and pointed to the construction and manipulation in the fields of history and art simultaneously.⁹ Park thereby eradicates the boundaries of fact and fiction through his manipulation of image and text in *The Cover Story*.

⁹ Yangbin Park, email message to author, October 25, 2015.

SECTION III

POSTCOLONIAL METAPHORS

EMBEDDED IN WORDS

AND IMAGES

Park's selection of titles brims with meaning, but the dialogue fashioned by the words and images says much more. W. J. T. Mitchell writes that the relationship between image and text is far more fluid and integral than scholars have treated it in the past. Mitchell describes the failure of literary and visual scholars to move past strategies of categorization and difference. They participate in dichotomizing image and text, word and picture, and even seeing and hearing, opposing them in a binary fashion. Scholars in the fields of art history and literature fear the encroachment of one another, as Mitchell writes, and the attempt to delineate the difference between word and image in a clear and concise manner is the goal and often the downfall of those working with text and image.¹⁰ In Park's work, the constructed difference between word and image reflects the process of othering that takes place through colonialism, as discussed in postcolonial theory. Postcolonial theory commenced with Edward Said's book, *Orientalism* (1978), which explored the tautological ideology masked as an academic truth that reified British and French stereotypes of their colonized Others. What Orientalism perpetuates are binaries,

¹⁰ W. J. T. Mitchell, "Word and Image," *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff, (Chicago: The University of Chicago Press, 2003), 53.

a West and an East, an Us and a Them, that reinforces inequality in situations of colonialism.¹¹ Said's *Orientalism* argues that assertions of difference are used in order to establish control. Whatever positive attributes a group is hoping to establish about itself, it must establish via comparison with the negatives of another group, even if the fabrication of these negative attributes is required.¹² However, Homi K. Bhabha explored this further, breaking difference down from such neatly distinguished categories into something much more complex.¹³ Postcolonial discourse as we know it now, has been influenced by Bhabha who defined postcolonial practice as "witness to the uneven and unequal cultural representation involved with the contest for political and social authority in the modern world order."¹⁴ Bhabha addresses the complexities of postcolonialism, introducing concepts such as hybridity, mimicry, ambivalence, difference, and interstitial perspectives, and thereby dissolves the issues of temporality and transition in the processes during and after colonization.¹⁵ Park explores the intersections of word/image and east/west dichotomies in his *The Cover Story*, yet, he resists explicitly defining or dividing these terms, and instead presents his work as a model of the complexity of difference altogether.

Difference, a term central to postcolonial methodology and essential to the manufacturing of boundaries, is also central to the discussion of text and image. W. J. T. Mitchell explains this relationship as:

¹¹ Edward W. Said, *Orientalism* (New York: Penguin Books, 1978), 1-110.

¹² Ibid.

¹³ Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 1994), 95-120.

¹⁴ Ibid, 171.

¹⁵ Ibid, 95-120.

. . . like two countries that speak different languages but have a long history of mutual migration, cultural exchange, and other forms of intercourse. The word/image relation is not a master method for dissolving these borders or for maintaining them as eternally fixed boundaries; it is the name of a problem and a problematic --- a description of the irregular, heterogeneous, and often improvised boundaries between “institutions of the visible” (visual arts, visual media, practices of display and spectatorship) and “institutions of the verbal” (literature, language, discourse, practices of speech and writing, audition and reading).¹⁶

While it is difficult to say that the interaction between South Korea and the U.S. is “mutual,” Yangbin Park’s *The Cover Story* operates in ways analogous to the dynamic described by Mitchell. Looking at the words and images metaphorically as the binary that separates the U.S. and South Korea, we can understand how Park constructs a narrative in *The Cover Story* that deconstructs the power of cultural imperialism and deals with the complexities ignored in oversimplified binaries.

¹⁶ Mitchell, 53.

SECTION IV

NEVER JUDGE A BOOK?

The Cover Story, in its title alone, denotes the importance of narrative. Park fashions a story using the book covers as characters. Even though the large panels, the physical manifestation of characters, seem to lay or stand lifelessly against a surface, the titles and the imagined contents are continuously active. They form genres that bully and marginalize others. The textbooks and the museum catalogues band together, and their affiliation with the academic world discredits the book on UFOs, which becomes a taboo subject. The text that composes the titles is primarily in English save that of one, the *Korean History*, which is written in *hangeul*. The “story” is literally composed of book covers, their titles interacting with one another. “Cover” also elicits the notion of something hidden underneath.

The phrase “the cover story” recalls the story on the front page of a newspaper. It brings to mind a short but dramatic news story in oversized, bold font with a large photograph to accompany it. The story that graces the cover of a newspaper is often not a bland, fifteen minute read for information, but a shocking tragedy, a scandal, a disaster, and it has clout in grabbing the attention of passersby, inspiring them to buy the issue. “Cover” denotes a certain superficiality, a defect of culture that allows the surface to become the totality of the object. This correlates to the perpetuation of the stereotype. As Homi K. Bhabha offers:

. . . the point of intervention [of postcolonial discourse] should shift from the ready recognition of images as positive or negative, to an understanding of the ‘processes of subjectification’ made possible by (and through) stereotypical discourse.¹⁷

The American imperialist and Eurocentric narratives embedded within the titles of *The Cover Story*, along with the title of the work itself, draw importance to the surface.

Surface is not necessarily negative here, but rather, it is an integral part of a whole.

Bhabha argues that attention has been misplaced in labeling images as good or bad, as though it were obvious and a task already completed. He wants to go beyond the surface of the image and work towards understanding the process, which must lie deeper, not readily identified in “stereotypical discourse.”¹⁸

The “cover” as a metaphor for superficiality, suggesting all cover and no content relates to the way in which Western art movements were adopted by Korean artists before 1980. As mentioned previously, post-Korean War artists became accustomed to adopting the newest Western styles as quickly as possible, without bothering with the theories behind them.¹⁹ As South Korea was recovering from a devastating period of annexation and then internal war, the focus was placed upon advancement. The trend in art might then have reflected the desire to appear on the cutting edge of artistic style, even if artists did not fully understanding the theoretical aspects. However, the cutting edge was still seen as coming from the West, allowing Western imperialism to dominate. Park’s emphasis on “cover” recalls this trend in

¹⁷ Bhabha, 96.

¹⁸ Ibid.

¹⁹ Young-na Kim, “Modern Korean Painting and Sculpture,” *Korean Art Tradition: A Historical Survey*, ed. Young Ick Lew (Seoul: The Korea Foundation, 1993), 191.

previous contemporary South Korean art, and also implies that it occurs in today's globalized art world as well.

In searching for the book covers, I was disoriented after having spent so much time looking at images of Park's versions. I felt unsure if I even was looking at the correct textbook or not. There were several different versions of certain book covers, for instance *Gardner's Art Through the Ages* yielded pages of results of all the different versions of different editions. The process of searching made me question the attachment I place on the cover as a visual representation of its contents. In essence, I was reminded of the old adage, "never judge a book by its cover."

The titles Park chose are associated with a location, either specific or categorical. Most titles belong to textbooks which relate to types of institutions such as museums and schools and universities. The cover of *UFO's* conjures an association with alternative book catalogues or popular bookstore franchises, given sufficient circulation. The viewer of the work might associate Murakami's novels with the national bestseller stands of Barnes and Noble. Many adults remember reading *The Diary of a Young Girl* in grade school, so there is a connection to the places of foundational learning, elementary and high schools. The other texts, such as *Gardner's Art Through the Ages*, *Making Documentary Films and Videos*, and *The Artist's Guide* are also associated with their place of use: institutions of higher education. Lastly, the three exhibition catalogues have a location directly on their cover, the Museum of Modern Art in New York. It is clear that the academic institutions and MoMA have greater influence in this story, and are portrayed as the major generators of culture and knowledge, having even greater presence than the popular fiction stories.

SECTION V

THE MoMA TRIO

In Park's booklet, the MoMA trio: *Artists and Prints* [figure 10], *Modern Contemporary* [figure 11], and *Thinking Print: Books to Billboards 1980-1995* [figure 12] are the main protagonists. These catalogues "must not stop dancing to prevent this world [from] vanishing like a lie." In this respect, *The Cover Story* acts as a critique of the art museum, which must uphold Eurocentric ideologies and stereotypes, in order to maintain the cultural imperialism and subjugation of socially marginalized groups that still exist today. In "Inventing the 'Postcolonial': Hybridity and Constituency in Contemporary Curating" (1992), Annie E. Coombes discusses some of the postcolonial approaches curators have attempted. The efforts, as Coombes finds, result in a strategic essentializing that affirms a narrative in Western art and culture.²⁰ Although some museums have made valiant efforts to try to represent cultures and art free from previous biases, museums remain the production centers of knowledge and, therefore, promote longstanding cultural hierarchies. Museums have broken away from the traditional methods of displaying ethnographic material, but many attempts to step away from defining history and culture by difference has been a failure. As Coombes states:

Perhaps this might be a good moment to reassess some of the more complex ways in which 'difference' is articulated across race, class and gender relation in highly

²⁰ Annie E. Coombes, "Inventing the 'Postcolonial': Hybridity and Constituency in Contemporary Curating," *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford: Oxford University Press, 1998), 486-7.

specific ways. This is especially important if we are to avoid the uncritical celebration in museum culture of a hybridity that threatens to collapse the heterogeneous experience of racism into a scopic feast where the goods on display are laid out for easy consumption in ever more enticing configurations, none of which challenges or exposes the ways in which such difference is constituted and operates as a mechanism of oppression.²¹

Understanding museums as centers of knowledge production, Coombes also charges them with the responsibility of challenging the models oppression. In order to do so, museums cannot rely on shallow attempts of appearing concerned. As much as surface is an important concept in *The Cover Story*, Park's work is not easily consumed. Park denies the "scopic feast" that Coombes mentions, by making a work that illustrates the complexity and fluidity of difference in direct correlation to "mechanisms of oppression." This is not only reflected in the large panels, but in his story as well. His story addresses colorfully rebranded exhibitions that perform the same function, simply dancing around these very difficult postcolonial driven issues, just as the MoMA trio 'dances' to prevent the cultural hierarchies in art from 'becoming a vanishing lie.'

Park's museum catalogue covers are imbued with a criticism of the culminating exhibitions held at MoMA. Large scale exhibitions brought Western influence to Korean art practice, and brought South Korean art into the international art world. European art styles that "modernized" Korean art were transmitted through education and large-scale exhibitions during Japan's annexation of Korea. The earlier colonial period saw a popularization of an Academic style mixed with Impressionism, both brought from Japan. In 1911, the school of Painting and Calligraphy was established and is considered the first modern art institution in Korea. Their goal was to promote both

²¹ Coombes, 489-490.

western and traditional Korean styles. It was this institution that established the first annual exhibition in Korea, *Hyeopcheon* (“Society Exhibition”), which lasted until 1936. After the peaceful protests for national independence called the March First Movement in 1919, there was a backlash from the Japanese government that was designed to destroy Korean identity and resulted in the undercutting of Korean arts. The *Seonjeon* (“Korea Exhibition”) began in 1922, was billed as a counterpart to the *Hyeopcheon*, but with favor placed on many Japanese artists who were born in Korea, and with the taste of Japanese judges, the result of the annual exhibition was a proliferation of more Japanese style art, or art created to suit Japanese preferences. The latter half of the annexation saw the first Korean abstract painters. These Korean artists had been exposed to Surrealism, Futurism, Dada, and Constructivism that had been displayed in Tokyo in large European exhibitions. As the increased militarization of the Japanese suppressed the arts, the *Hyeopcheon* closed, and later all activity ceased.²²

Park mentions exhibitions in his work, thereby acknowledging the importance of the selecting process, and the undercurrents that might be supported and transmitted them. Two of the exhibitions featured in his work are about printmaking and printed media. MoMA’s prominence and elite status in the art world is reinforced by being represented three times in *The Cover Story*. Though MoMA is an integral part of *The Cover Story*, as three characters and three panels, it confirms that Park and his work are outside of the elite art world. Park’s print work is not in any of these catalogues, so their presence confirms his outsider status. Park references these exhibitions, perhaps as

²² Young-na Kim, “Modern Painting and Sculpture,” 151-169.

sources of inspiration, or as carefully selective, and exclusive mechanizations of institutional power.

Simultaneously, as Park demonstrates his place as an outsider to the elitist realm of his fictional MoMA trio he places them in his own narrative. Historically, MoMA and its large-scale exhibitions have had incredible influence on what art is seen by the public. Park chooses the museum and the exhibits to suit his position as a contemporary international printmaker. As a printmaker with book covers as his subjects, it makes sense that Park has chosen exhibitions related to printmaking and printed media. Park reproduces the same process of reduction that is part of these culminating exhibitions by letting the covers of the exhibition catalogue act as representatives of the institution. From physically large institutions and spaces, he shrinks them down to three by four feet panels, and when they are placed on the ground, their power and influence is severely diminished. Through his manipulations, Park exerts power and speaks through the use of these texts.

In her foundational “Can the Subaltern Speak?” (1988) Gayatri Spivak confronts the position of the Western intellectual as the interpreter of the subaltern experience, which results in an obscuring of the subaltern experience altogether. Spivak considers an important assertion from Karl Marx, “[the small peasant proprietors] cannot represent themselves; they must be represented.”²³ From Marx, Spivak determined that “the banality of leftist intellectuals’ lists of self-knowing, politically canny subalterns stands revealed; representing them the intellectuals represent themselves as

²³ Gayatri Spivak, “Can the Subaltern Speak?,” *Reflections of an Idea: Can the Subaltern Speak?*, ed. Rosalind C. Morris (New York: Columbia University Press, 2010), 244.

transparent.”²⁴ In this essay, she also states that postcolonial theory, as an intellectual pursuit, is still rooted in a patriarchal infrastructure, and that if the subaltern is silent, the female subaltern is nearly invisible. If we look at *The Cover Story* through the lens of Spivak’s theory of the subaltern, Park (South Korean, former colonial subaltern) uses the structures of Western cultural authority to meet his own needs. By placing them in his fabricated narrative, Park makes these institutions less “transparent” but also takes his turn as interpreter, in the role of the intellectual that Spivak found problematic. Park interprets the words of the colonizer to speak volumes about the institutions of oppression.

²⁴ Ibid, 243.

SECTION VI

VISIBILITY & INVISIBILITY

Just as Park suggests his place outside the authoritative narrative of the MoMA print exhibit, he removes images to explore the importance of visibility and invisibility in his selected covers. The cover of *Making Documentary Films and Videos* has three empty rectangles in *The Cover Story* [figures 13 & 14]. Here, the images have been removed, leaving a space that carries meaning. On the original cover, the rectangles were actually a film strip. The book, as said in the title, is a guide to making film, but the accompanying stills might in some way inform readers as to a particular method in which documentaries should be made, what they should look like, or even what subjects ought to be documented. The empty stills of Park's cover liberate the reader from forming several imperceptible agreements that will later inform how they understand and what they expect from documentary film.

The importance of erasure as a potentially harmful process is integral in the interpretation of *The Cover Story*. As mentioned previously, only one of the textbooks is in Korean language and discusses the history of Korea. Just as the Japanese government erased Korean culture and language in order to establish their imperial presence, Park largely erases the presence of Korean texts in *The Cover Story*, leaving only one. The other titles he chooses affirm this attention to erasure, such as *Diary of Anne Frank*, *Gardner's Art Through the Ages*, and *UFO's: A Secret History*. The *Diary of Anne Frank*

serves as a reminder that the tragedy that is standardized and *Gardner's Art Through the Ages*, and *UFO's: A Secret History*. The *Diary of Anne Frank* serves as a reminder that the tragedy that is standardized and memorialized in American curricula has a European identity. The suffering and experience of the peninsular Koreans throughout history is overlooked, seemingly as though it never happened. The “comfort women” of South Korea that were forced into sexual slavery at “comfort stations” for Japanese soldiers during WWII, continually fight for an official apology and reparations from Shinzo Abe, Japan’s current Prime Minister.²⁵ The suffering of peninsular Koreans during Japanese colonization and during several wars does not fit within the Eurocentric narrative of historical tragedy, reinforcing a hierarchy in which they are subaltern to the point of nonexistence. This erasure is reified by such survey texts as *Gardner's Art Through the Ages*. For example, in *A History of Far Eastern Art*, a survey text dedicated to Asian art, Korea is discussed directly in only two chapters of eighteen, and even then Korean art only occupies a minimal amount of pages.²⁶ The vast majority of the text is reserved for the art of China, India, and Japan, sometimes veering into Southeast Asia, marginalizing the presence of peninsular Korea’s art history. Park’s choice not to include any text on Korean art calls attention to its absence in the discourse of Asian art. The concept of erasure is accentuated by the title *UFO's: A Secret History* by restating that there is a ‘secret history’ out there that is not part of the institutionalized educational system. This title adds the sensation of concealment that is necessary to perpetuate a colonial agenda.

²⁵ Justin McCurry, “Wartime Sex Slave Urges Japanese PM to Apologize during US Trip,” *The Guardian*, accessed May 1, 2015, <http://www.theguardian.com/world/2015/apr/24/wartime-sex-slave-japan-pm-shinzo-abe-apologise-us-trip>.

²⁶ Sherman E. Lee, *A History of Far Eastern Art*, 5th ed. (New Jersey: Prentice-Hall, 1994).

The “coercion and consensus” of Gramsci’s theory of hegemony operate also on the concealment of other information that would elicit insubordination. Yet, Park appears to exercise some power in “re-imagining” these texts, and he also performs some erasure of his own. As most of his printing techniques are derived from the European tradition of printmaking, his digital scans “erase” the processes of etching, and dry point. It would seem that Park pushes back at the erasing of the Korean presence by erasing European printing traditions, emphasizing their global use and destroying any lingering historical ties.

While most representational images have been removed or, as in the case of *Art Through the Ages*, modified beyond recognition, the resilience of one image is therefore heightened- that of Anne Frank. The iconic portrait that often graces the different editions of her published diary remains in Yangbin Park’s version of *Diary of a Young Girl* [figures 15 & 16]. Not only does the image associate an individual with the generalized title of a “Diary of a Young Girl,” but her face serves as an emblem of the mass suffering produced by one of the largest atrocities in history. Anne Frank’s portrait serves as a reminder of one of the most destructive consequences of othering, and therefore withstands erasure in the postcolonial work of *The Cover Story*.

One of the ideas that spurred Park’s creation of *The Cover Story* was the recent “textbook war” that is currently dividing South Koreans.²⁷ There have been issues regarding the portrayal of historical events in American and Japanese history in educational textbooks and the debate in South Korea is influenced by politics. The

²⁷ Yangbin Park, email correspondence with author, October 25, 2015.

National Institute of Korean History, a branch of the South Korean government, is declaring that a more “correct” version of history textbooks should replace older versions by March 2017.²⁸ Donald Kirk from the *Los Angeles Times* states that, “conservatives say the liberal scholars who wrote the existing textbooks have tended to ignore the darker aspects of the North Korean dictatorship, while liberals accuse conservatives of wanting to ‘demonize’ the North.”²⁹ Conservatives say that “school children need to comprehend the dangers that confront them” and liberals charge the current government with “trying to brainwash the young.”³⁰ North Korea does not teach an objective account of the Korean War and South Korea and remains threatened by Park Jong-eun’s continuation of the nuclear program and continued intimidation at the DMZ. However, the risks of “purifying” the textbooks by mandate is a threat to scholarship and free speech.³¹ Park’s role as an author and his manipulation of the information presented in *The Cover Story* plays with both exclusion and inclusion, mimicking the situation of South Korea’s textbook war.

The textbook divide in South Korea lends special significance to the *Korean History* textbook [figures 17 & 18]. It is a high school history textbook, and it differs greatly from its original. Only the basic text remains in Park’s version. However, the original contained images of Korean art and a faint outline of the Korean peninsula in the background. The resulting version looks different from the others because of the

²⁸ Donald Kirk, “A Textbook War Divides South Korea,” *The Los Angeles Times*, October 22, 2015. Accessed October 25, <http://www.latimes.com/opinion/op-ed/la-oe-1022-kirk-south-korea-textbook-controversy-20151022-story.html>.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

language, but removing any image that would identify the textbook as South Korean helps *Korean History* blend in with the others to an extent. Park also practices the process of “purifying” history that is being criticized in the textbook wars. The art historical objects that grace the original cover vanish in Park’s version, literally erasing peninsular Korea’s history. He also neglects the peninsula in his version and therefore, avoids the division between North and South. The controversy regarding the portrayal of North Korea in South Korean history books, would not exist if there was no divide. By erasing images, Park visually demonstrates the effect of purifying history in order to criticize it.

Park never lets the viewer settle in looking only for what he has chosen to keep or what he has chosen to remove. Along with erasure, in the postcolonial sense of the narrative of the subaltern, is the idea of re-imagining an existing narrative, which Park plays with in *The Cover Story* in a variety of ways; including his reimagining of the covers of the Murakami novels. There is some resemblance between Park’s versions and the original book covers. For example, in the original cover of *Dance, Dance, Dance!* [figure 6] there is a photographic reproduction of a motel, but Park’s version is sketchily drawn. Park’s rendition captures the night time darkness of the original cover by darkly shading the windows of the unlit motel rooms. Atop Park’s drawing of a motel are the shadowy outlines of two dancing figures, whereas the original cover has a close up of eyes that recall stereotypical images of Asians. Park subversively inserts *hangeul* in his image, writing the word “motel” in Korean on the sign next to the structure. Even though the story takes place in Japan, Park reimagines the cover by rendering a photographic reproduction by hand, and removes the story from a specific place by removing images

that reinforce Asian stereotypes. The story is then associated not with a Japanese, but rather a South Korean identity by adding *hangeul* to the cover.

The Murakami book covers seem to play on the idea an image may resemble another without being that image. Mitchell says that, “one tree might resemble another tree, but that doesn’t mean that one tree is the image of the other.”³² The world in Murakami’s fiction resembles a ‘real’ world, but it is always slightly different, such as the two moons in an otherwise realistic 1980’s Tokyo described in *IQ84*. Park’s Murakami book covers resemble the originals, but resemblance is established to be inefficient in Park’s work, much like in Mitchell’s article. Park’s covers look like the originals, but they do not function at all in the same manner and they represent different ideas. Mitchell argues that the signified of an image must “intersect with the domain of language,” which operates on the platform of conventions in agreement. Therefore, even an abstract symbol can read as an image because it functions as an image and the “social practice” is to interpret it as a readable sample.³³ Mitchell reveals the uncertain process by which interpretation takes place, and the multiplicity that can occur since there is so much subjective understanding of convention and meaning. Park avoids resolving into a singular interpretation by using resemblance to speak multitudes of meanings that resonate with the individual viewer.

The mechanized ease of printed media allows for its proliferation. Textbooks are prolific in their production and distribution, and therefore, the information these books transmit reflects this process. The category of fiction can also have a wide

³² Mitchell, 56.

³³ Ibid, 57.

dissemination and audience. As indicated in the brief biography printed at the front of Haruki Murakami's first book in the series *1Q84* [figure 19], his books are lauded as being "translated into more than forty languages."³⁴ Murakami's books play a large part in Park's plot, the basis of his story, but they are also subtle examples of a globalized Japan that embraces or possibly mimics a "superior" Europe. In *1Q84*, the characters order "white wine"³⁵ and lust after "Sean Connery [types]."³⁶ The relationship between Japan and colonial Europe, in which Japan mimicked the perceived superiority of colonial Europe in order to be identified as modern, is subtly reinforced in the fictional stories of Murakami. Despite being fictions that take place in an alternate Tokyo in 1984, the novel supports a larger Eurocentric narrative spread to diverse and international audience via translated copies of *1Q84*.

³⁴ Haruki Murakami, *1Q84*, trans. Philip Gabriel (New York: Vintage, 2009).

³⁵ Ibid, 56.

³⁶ Ibid, 69.

SECTION VI

BLURRING BINARIES

Words and images are one of the many binaries Park eradicates. Mitchell addresses one of the larger issues driving the interaction between word/image, which is a perceived superiority of words. Words as the driving force of fact pushes the support for and proliferation of harmful stereotypes. As he states:

the word/image difference functions as a kind of relay between what look like “scientific” judgments about aesthetics and semiotics, and deeply value laden ideological judgements about class, gender, and race. Traditional clichés about visual culture (children should be seen and not heard; women are objects for visual pleasure for the male gaze; black people are natural mimics; the masses are easily taken by images) are based on tacit assumption of the superiority of words to visual images.³⁷

The implied superiority of words and the deceptively “factual” and “universal” reality words are able to support, is also essential to the perpetuation of Western superiority. The viewer can examine the role of text in the propagation of cultural imperialism by ‘reading’ the panels of *The Cover Story*. The generality and imprecise nature of the titles, especially those of the text books and guides, is revealed. Though there is definitely more text than visual imagery in *The Cover Story* panels, in this work, there is more interdependence than hierarchy. The title of *Art Through the Ages* demonstrates the inefficiency and dependence of the text on the image because the image of Vincent Van Gogh’s *Starry Night*, which exists on the original cover, is unreadable as such. A widely

³⁷ Mitchell, 60.

recognized photographic reproduction of *Starry Night* would situate the contents of the textbook into familiarly European-centered history. However, Park frees the book cover from Eurocentric perspective by reducing the cover image to monochromatic swirls and spots. Therefore, the title rests on an image that no longer supports the text in function. The lack of clarity that some of the titles have without image, is arguably enhanced by the effects of sugar lift and aquatint printing and the hazy monochromatic palette, which clouds the surfaces of the books and creates a murky impression. This contrasts with the black text on white paper that can be expected in most books and suggests that the process of reading and understanding text is not as simple as it seems. The murkiness of the book covers in *The Cover Story* encourage the viewer to look intently and process information upon several levels, which makes visible the process of assimilation and the “tacit assumptions” that makes this possible.

The Cover Story has been exhibited in locations spanning the U.S. and in Seoul in the summer of 2015. Park’s exploration of text resonates in new ways when it is viewed by a South Korean audience. There would inevitably be different reactions from viewers in different countries. With the bulk of the text in English, a South Korean viewer might feel the imposing nature of the American book covers more so than an American viewer, because of the language difference. Text plays a large part in viewers’ interpretations when the work is displayed in the U.S. The *Korean History* book which has *hangeul* on the cover, may stand out as different from the other panels, and the viewer may focus on it more or dismiss it due to the difference in the language. The reception of *The Cover Story* by Korean viewers can undoubtedly vary as well. As noted earlier, English language has been an addition to the South Korean education system

since after the Korean War. Private academies for extra English education and various other subjects are a widely accepted addition to most school children's after school activities as well. Therefore, South Korean audiences, depending on their level of education, may be able to decipher the rest of the titles in *The Cover Story* that are in English. The question is whether they focus on the *Korean History* as exhibiting text in their native language, or also dismiss it as the minority among English texts? The uniformity of the panels in size and color, make these titles (or characters, according to the story) into icons, and the removal of images and other information attributes a quality of universality to them. Just as globalization threatens to create a uniform "global" culture in which individual cultures might be lost, these books lose individual identity of being different books. However, the difference of language in text, Korean and English, is also heightened when this uniformity exists. *The Cover Story* embodies an interesting dichotomy that erases difference while simultaneously pointing to difference through the use of text and image.

Mitchell addresses the binaries correlated with image/text such as eye/ear and see/hear and includes their processes that have been previously judged by space/time. He discusses the theory used by Gotthold Ephraim Lessing in the essay "Laocoön: An Essay Upon the Limits of Painting and Poetry." Mitchell paraphrases an underlying current of Lessing's argument as "images seen in space; words read in time." Later, Mitchell comments that,

Lessing's attempt to police the borders of poetry and painting was linked explicitly to his attempt to defend German literary culture from what he saw as an excessively visual French aesthetic and implicitly to an anxiety about confusing gender roles.³⁸

Mitchell illustrates Lessing's attempt to segregate word from image as a means for othering a chosen group. As a postcolonial work of art, *The Cover Story* stands Lessing's image/text/space/time relationship on its head. *The Cover Story* could be described as text set in space. The panels expand beyond book size and function more like sidewalk slabs of concrete covered with images and text when laid on the floor. They pose as billboards when rested against the wall. Thus, it is fair to say that *The Cover Story* is both image and text set into and seen in space. Since Park has created such an integrated relationship between the text and image in *The Cover Story*, one can view the entire group of panels as a single image composed of text and smaller images. Therefore, seeing involves reading. The viewer might take in the whole work in very little time, but *The Cover Story* rewards time with much richer meaning. The viewer must see and read *The Cover Story* in space and time, and through the interdependence of text, the work defies the differentiation of Lessing's word/image.

The Cover Story displays a cohesive use of text and image, and a resulting cohesion in the process of sight and reading, but this does not guarantee resolution. As the viewer takes time to see, read, and connect the panels, the interstices are also revealed. The interstitial areas are an important aspect of postcolonial theory. Karen Eileen Overbey criticized the immeasurable temporality of colonialism. She discussed the term "post-colonial" and described how the temporality of the prefix "post" "reifies the

³⁸ Mitchell, 59. From Ephraim Gotthold Lessing, "Laocoon: An Essay Upon the Limits of Painting and Poetry" trans. Ellen Frothingham (New York: Farrar, Straus, and Giroux, 1965).

distinctions between indigenous/settler/invader; [and] elides the complexity of mixed or hybrid peoples.”³⁹ Overbey points out that labeling a culture as “postcolonial” is problematic, and while using time in such a manner, pre- and post- still falls within a binary format, that colonialism and its effects cannot necessarily be categorized so easily. This is a way of distinguishing “post-colonial” and *Postcolonial* to make sure the methodology remains critical in practice.⁴⁰ *The Cover Story*, which is an amalgam of words, images, and absence, must be read in order to pick out small pieces of information, but it is much richer if read for longer. As a postcolonial work of art, *The Cover Story* emphasizes the importance of time and reading, reading in between the words, in the connective tissue between the words and images, and reading for the veiled agendas of colonial authority.

As they lean on the wall, the panels’ physical relationship to the books they are derived from is blown out of proportion as they stand four feet tall. The panels become iconic representatives of whole genres, and the panels can be put in conversation by the viewer dependent upon their arrangement. The only text most people tread upon is utilitarian in nature, designed to tell one which road rules to obey. Placing textbooks on the ground allows the viewer to have a feeling of superiority while standing above these books that have held longstanding places as educational foundations.

³⁹ Karen Eileen Overbey, “Postcolonial,” *Studies in Iconography Vol. 33*, ed. Nina Rowe (Western Michigan University: Medieval Institute Publications, 2012), 145.

⁴⁰ Ibid.

SECTION VII

THE AUTHORITY OF TEXT PROMOTES
A HIERARCHY OF CULTURAL
INFORMATION

The titles of several covers in *The Cover Story* have the general, nonspecific, but authoritative nature that demonstrates the “fixity” Bhabha discusses that is essential “in the ideological construction of otherness.” As Bhabha states:

Fixity, as the sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and unchanging order as well as disorder, degeneracy and daemonic repetition.⁴¹

“The War” stands out boldly on one cover, but which war is unclear without the subtitle specifying the dates. The generality and heft of the titles implies that any other war must be denoted in a different name to distinguish it from “The War.” For example, the internecine Korean War might be “The War” to South Koreans, but here it is World War II that is billed as “*The War*.” In effect, the title marginalizes any other violent event in history and establishes one event, and more importantly, a one sided account, as the only significant event in history. However, without an image there to suggest one side of the account, the viewer might be left with some confusion. Perhaps an image of Japanese soldier on the cover of a documentary of World War II, recounting the American perspective of the event would operate on the other end of the paradox of fixity. It might

⁴¹ Bhabha, 95.

also suggest that every other event must be specified in order to uphold the other side of fixity, which it must work to differentiate groups in order to suggest “disorder, degeneracy and daemonic repetition.”

The title *Art Through the Ages* seems innocuous enough, and without an image of an artwork to assist the viewer, it does not define what period, geographical region, or style. However, the fixity of the title becomes apparent when the collaboration of the image is denied. Focusing on the title, the words brim with colonial meaning, with the very notion of classifying some objects as “art” and dividing them into groups or periods, or “ages,” stemming from German art historian Johann Joachim Winkelmann.⁴² The original cover of the edition of *Art Through the Ages* referenced in *The Cover Story* has a photographic reproduction of Vincent Van Gogh’s *Starry Night* [figure 20]. Looking at Park’s version, the cover appears to have a pattern of swirling, rough lines with lighter or darker patches randomly appearing. However, in comparing Park’s cover to the original, one can outline the same swirling, Postimpressionistic brush strokes, and the haloed stars, which appear as bright spots in Park’s *Art Through the Ages* [figure 21]. It is as though *Starry Night* is hiding under the surface, but not recognizable enough to perform as a canonical work of art. The occlusion of the image prevents it from assisting in furthering a Western-dominated art historical education.

Even the meaning of “text” is duplicitous in *The Cover Story*. There is the text defined by *Oxford English Dictionary* as “the wording of anything written or printed.”⁴³

⁴² Grant Pooke and Diana Newall, *Art History: The Basics* (New York: Routledge, 2008), 22.

⁴³ “Text” *Oxford English Dictionary*, accessed June 9, 2015.
<http://www.oed.com/?jsessionid=629F3D83737310B68DD98A40A841C9BB?showLogin=false>.

This could refer to the words that form the phrases of the titles of the book covers. There is also play on one of the secondary definitions that states text is “applied vaguely to an original or authority whose words are quoted.”⁴⁴ If one considers these titles as quoted in *The Cover Story*, it could be that Park is indeed reaffirming these texts as the authorities of their given subjects. The power of authority as stated in the definition is compromised by the fact that they are not original. Yangbin Park’s manipulation of these authoritative texts, his recreation of them with several changes, and his relocation of them in narratives of his own design, strips them of their original, authoritative power. He is able to critique Western cultural imperialism using the very implements needed to perpetuate Western dominance.

In “Word and Image” Mitchell asks “what is art history after all, if not an attempt to find the right words to interpret, explain, describe, and evaluate visual images?”⁴⁵ *The Cover Story* seems to address these questions in a variety of subtle ways. With the inclusion of purportedly all-encompassing survey texts, such as *Gardner’s Art Through the Ages*, the notion of the “survey” is brought to the forefront. The question asked by Mitchell is a pivotal part of what art historians are trying to accomplish, and the results can be intellectually rich, thoughtful and critical. The opposite could be argued of the survey text, in which spans of time and geographical locations are glossed over in order to give a brief sketch of what kinds of art were typically produced where and when. The effect of these texts is the canonization of certain works and styles, and the necessary eradication or erasure of others from a perceived “history” as a part of the process. While

⁴⁴ Ibid.

⁴⁵ Mitchell, 53.

art historians rely upon words to mediate their ideas, the format of the text does some injustice to art history at the same time. Texts are incapable of exploring the depth of a period of art, much less an entire history represented as a small cross section. One might have much more success piecing together the art historical scholarship of one's interest through a variety of texts, much like Park does by assembling his various titles that in some way form a whole. Also, the art textbook and contain hundreds images, and image selection plays a significant part in what the reader associates with the period, exhibition, or region, an integral process in the canonization of art. The reproduction of images of works, repeated over and over in editions of books and other media, become a part of the process of cultural imperialism. In his essay "Prophets, Canons, and Promising Monsters," (1996) Michael Camille discusses the process of canonization using the plaster casts of the Musée des National Monuments Français as an example. Camille states, "Whether their bias be nationalist, formalist, or iconographic, canons are created not so much out of a series of worthy objects as out of the possibilities of their reproduction."⁴⁶ "How canons are created" has been a hot topic in art historical research, as Camille notes.⁴⁷ The titles of the volumes Park presents in *The Cover Story* call into question the processes of textual reproduction, repetition, and responsibility.

The booklet that tells the story of these covers provides supplementary text and illustrations, which enhance the meanings of the various titles of *The Cover Story*. These small illustrations, in some ways provide more information and assist with

⁴⁶ Michael Camille, "Prophets, Canons, and Promising Monsters," *Art Bulletin* 78, no. 2 (1996): 198.

⁴⁷ Ibid.

interpretation in equal measure with the text of the story and the titles of the panels. The ‘reading’ of these illustrations is vital to understanding the roles of the various books, even beyond the text written by Park. Thus, it is difficult to measure in a quantitative way whether words or images give more information, or which is more important, or even if they can truly be separated into categories at all. Blending art with words, and visual artist with author, seems to be a conscious choice of Park. In so many ways Park dissolves boundaries, even that of artist/author. As John Dixon Hunt writes.

That we nowadays refer to ‘book illustrations’ usually betrays our acceptance that the book’s imagery is there to aid and abet the author’s words and images, rather than ensure or encourage a unified and seamless (if complex) communication.⁴⁸

Yangbin Park’s illustrations embed his story and the panels with postcolonial meaning and, together, all aspects of *The Cover Story* work to create a “unified,” “seamless” and “complex” communication. Park illustrates the covers of the *Korean History* and *UFO’s: A Secret History* as characters, discontented and isolated in comparison to *Gardner’s Art Through the Ages* and the MoMA catalogues [figures 22 & 23]. Through the illustrations, Park establishes a hierarchy wherein the Korean textbook and *UFO’s* reside below the American textbooks and catalogues. The poor *Artist Guides* sit on cardboard in a demonstration of poverty. They are at the bottom of the hierarchy, and the MoMA trio which “dances” in order to keep world order, is at the top. This is echoed in the large panels as well; when arranged, the majority of the art texts that stand in as representations of institutional knowledge production- dominate and overpower the Korean history and *UFO* text, despite the various strategies to call their authority into question. As Hunt

⁴⁸ John Dixon Hunt, “Introduction,” *Art, Word and Image: 2,000 Years of Visual/Textual Interaction*, ed. John Dixon Hunt, David Lomas, Michael Corris (London: Reaktion Books Ltd, 2010), 31.

acknowledges, the image and text work together to communicate, and some results are more subliminal than others when it comes to implementing the means of colonial subjectification.

Part of the function of these illustrations is a reimagining of the postcolonial significance of the books. Whereas the MoMA trio dance to uphold the order of the world, they also perform for the pleasure of the smiling girl [figure 24], which is the character played by the *Diary of Anne Frank*. The illustration and Park's story places Anne Frank in a position of power, overseeing the dance of the MoMA trio. This affirms her power as a historical figure and reminder of the Holocaust, which her diary, assigned reading in many middle schools, has helped establish. It counters her actual experience as a victim. In Park's narrative, he makes the figure who held no power in her physical life, into one of the most powerful characters in his fictional tale. However, with the postcolonial undertones of *The Cover Story*, Anne Frank also becomes a figure of colonial authority by holding influence over the MoMA trio, the institutions of power. This idea echoes the popularity of her book in American education and how the portrait of genocide and suffering taught to many children might exclude a truly global perspective.

In the illustration on page 8 titled "The Lovers" Park fashions a relationship between *The War* and *Documentary Films and Videos*. The two covers embrace lovingly underneath a floral blanket, and their amorous connection is amplified by the love hearts floating above them [figure 23]. A "do not disturb" sign marks the right top corner of the image. Park illustrates the correlation between *The War*, which is a documentary film and the guidebook about making documentary films and videos. He seems to allude to the

notion that war is often the subject of documentary film. What can be inferred is that only one side gets documented in these films and videos, and it is the account of the victor or the dominant culture. As Park mentioned in email correspondence, documentaries which are typically consumed as incontestable fact, are still “made” by someone or a group with a specific perspective.⁴⁹ Park is clearly against a history generated from one side and whereas the panels lay “cold, flat and dead,”⁵⁰ the illustrations are lively, animated, and humorous jabs at hegemony. In making the two bedfellows, Park utilizes the concept of “cover” once more, to suggest something dubious in the relationship between war and its place as documented history.

The illustration of the group of *Artist's Guides*, in which three of them lay in disarray, some upside down on flattened cardboard boxes, with unhappily downturned mouths, plays up the starving artist stereotype [figure 22]. Park's drawing pokes fun at the book cover's subtitle, “Make a Living Doing What You Love” which suggests that the contents of the book could lead one to a successful artistic career, and yet the books themselves live on the streets in destitution. Once again, the contents underneath do not live up to the promises made on the cover. *The Artist's Guides* substitute for artists who struggle, who are not supported by MoMA and who are thrown by the wayside.

⁴⁹ Yangbin Park, email message to author, October 25, 2015.

⁵⁰ Ibid.

PRINTMAKING, CRITIQUE OF PRINTED
INFORMATION, AND *DANSAEKHWA*

Park's interplay between word and image is heightened by his use of printmaking. His technique and subject matter explore the historical duality of print as both a fine art and the commercial medium. Artists can use a particular medium specifically because of the history that is implicated in by its use. For example, Qiu Anxiong, a Chinese video artist who spent time studying and working in Kassel, Germany, responded to his feelings of cultural dislocation by finding roots in a traditional medium. He adopted a traditional form of woodblock printing, developed in China in the ninth century, using some of this imagery to create short animated films. In this way, the medium helped him to reestablish a sense of cultural place, of belonging to a specific historical tradition. In contrast, Japanese artist, Tabaimo, does not use such a direct reference to the traditional art of woodblock print native to Japan, the ukiyo-e. Her technique is often lithography, associated with the print traditions of Europe. However, she digitally scans ukiyo-e prints to access their distinctive color palette and creates contemporary scenes, often with a dream-like or nightmarish ambience.⁵¹ One can see that the choice of the medium in these two cases directly or indirectly reflects the presence of printmaking in a historical context of China and Japan, but what about Korea? First, I will explore the place of printmaking in Korean history in order to convey

⁵¹ Sarah Suzuki, "Print People: A Brief Taxonomy of Contemporary Printmaking," *Art Journal* 70, no. 4 (2011): 8.

the significance that printmaking as a medium might bear for a contemporary South Korean artist in order to understand the role of printmaking in the multidimensional work of *The Cover Story*.

Korean print technology was introduced during the reign of King Sejong (r. 1418-1450), which is fitting as it was also during his reign that a phonetic syllabary was created, purportedly by the king himself. This resulted in decreased dependence on Chinese characters and the proliferation of a vernacular Korean script, called *hangeul*. Under the reign of King Taejong of (r. 1400-1418), bronze type called *kyemi*, “was cast in sand molds and set in beeswax. This caused the type to move sometimes when pressed, thus creating misalignment.”⁵² Type continued to improve with the *kyongja* type, which allowed a production rate of twenty sheets of paper a day. *Kabin* type doubled productivity in 1434, but the progress was interfered with by Japanese invasions in the sixteenth century. The Japanese implemented movable type in the seventeenth century in peninsular Korea and the invasions also resulted in a loss of many important Korean printed texts.⁵³

Whereas printmaking was an established art form in China and Japan for centuries, in peninsular Korea it was used primarily for creating text and not a respected art form until after the Korean War. Despite the transfer of artistic forms, styles, ideas, and technologies, via peaceful communication or by colonial force, printmaking did not have a place in the Korean arts until much later. Korean artists had been exposed to exhibitions of European prints since 1922, but it was not until after the Korean War that

⁵² Jane Portal, *Korea: Art and Archaeology* (London: The British Museum Press, 2000), 113.

⁵³ *Ibid*, 113.

an interest in woodblock printing techniques as something more than a hobby took hold. In 1958, the Korean Woodblock Printing Association began experimenting with other printing techniques, such as lithography, and they typically printed on *hanji* (traditional Korean paper). The United States played a large role in bringing new technologies into the South Korean printmaking scene. Printmaking exploded in the 1970's with the first large scale exhibition, the Seoul International Printing Biennale, and several artists studied printing abroad and then returned to Korea to teach in universities.⁵⁴

The very influential Korean Contemporary Print Association, established in 1968, is still in operation today and consists of many well-known artists who also teach in secondary institutions. With the international nature of printmaking as a medium in South Korea, Peter MacWhirter asks in his essay about contemporary printmaking, “is there a distinctive Korean style of printmaking?”⁵⁵ One of the trends that MacWhirter feels set South Korean printmakers apart, at least in 2001, was their relationship with digital imagery. MacWhirter finds that South Korea's burgeoning technological industry leads South Korean printmakers to be more accepting of digital printing techniques.

The international quality of contemporary Korean art, which inevitably applies to printmaking, is nicely captured by Alexie Glass-Kantor in her article “Locality and Motility: A Contemporary Snapshot of South Korea”:

Whereas Japanese art gained momentum in the West in the period following the Second World War through the adaptation of modernist and postmodernist tropes, and Chinese propaganda transformed into China pop in the 1990's to become today's global brand, contemporary South Korean art emerged less spectacularly,

⁵⁴ Peter MacWhirter, “Contemporary Printmaking in Korea,” *Contemporary Impressions* 9, no. 1 (2000): 14-17.

⁵⁵ Ibid.

negotiating a more ambiguous conceptual balance that imbues the work with a dual sense of locality and motility.⁵⁶

It is arguable that looking for a certain “Korean” quality in the work of contemporary South Korean printmakers is a futile task. South Korean printmakers defy being marked as “Korean” by any kind of historical reference in the medium, and that is in part because there is no long history of fine art printmaking in Korea. Therefore, the printmaking of contemporary South Korea, has a certain freedom from the ties of history, freedom from the longstanding colonial influences of China and Japan, and provides a fresh voice for contemporary artists such as Park, who explore complicated messages about identity.

Printmaking suits Park’s subject, bringing attention to the mechanical and commercial process of printed materials. By reprinting the book covers in a new way, he makes visible the process of print, whether fine art or merely commercial in function, blurring the lines. In this way, Park pays tribute to the longstanding tradition of Korean print, which was solely driven towards the production of text, until fairly recently in South Korea’s history. However, it is important to reiterate here that the final artwork discussed in this essay is not composed of fine art prints themselves. The artwork that is exhibited consists of digital scans, blown up, color corrected and mounted onto aluminum. This last bit of Park’s process is integral in that it can be read in two different ways. This attachment to the digital process, and the comfort with a mounted digital print as the final artwork is within the trend of contemporary South Korean printmaking, as stated by MacWhirter above. Park uses conventional printmaking techniques such as

⁵⁶ Alexie Glass-Kantor, “Locality and Motility: A Contemporary Snapshot of South Korea,” *Art & Australia* 48, no. 3 (2011): 418-419.

etching and dry point, but that is not what the viewer sees in the museum or gallery. Viewers end up seeing a digital print, which calls attention to the pervasive nature of technology in art, as well as in every other facet of current culture. One of the MoMA exhibition catalogues is dedicated to commercial print. *Thinking Print: Books to Billboards, 1980 -95* celebrates media created via commercial printing methods and acknowledges the books as an art form. This is a critical viewpoint to add to the discussion, pushing the boundaries of what a print is or can be. Romantic ideas about originality and authenticity of images is a longstanding issue in printmaking's history; therefore, this aspect of Park's work makes it part of an ongoing international conversation.

Denying the fine art object of a physical print made by an artist, and, in a way, refusing the process of printmaking in the final artwork also makes a subtle statement. It is as though Park is refusing the process that he studied in an American institution by removing printmaking as the art object and embracing the final digitally scanned copies. In a way, he attacks education via one of its prime vehicles, the textbook. Park is addressing education not only in process, but also in subject matter. He uses his skills in printmaking to re-imagine the book covers, adding and subtracting various elements, and making personal and political choices to create the base prints. He also embraces the impersonal technique of the digital scan, which merely reproduces the image. His work straddles the line between being a work of art and a reproduction of a work of art, again blurring divisions and defying categorization.

Park's techniques are important in the effect they are able to create. To understand how these techniques have influenced the images, I must address how they

function. Etching is a process in which the artist uses a needle-like instrument to carve lines into a copper plate that has been coated with an acid resistant material called ground. Once artists have finished carving images they place the plates into acid baths that further eat away at the carved lines where the ground has been removed. In soft ground etching, the ground is wax-like. The process involves placing paper over a plate with soft ground. Then, the artist can draw a design on the paper with pen or pencil. When the paper is removed, it takes away the ground wherever the pencil has applied pressure. Again, the plate is then placed in an acid bath and the resulting image features thicker and courser lines that resemble the drawn lines of a crayon or pencil. Aquatint is a tonal process in which fine granules of resin can be applied to a plate and which adhere when heated. The plate is then given an acid bath, which will eat around the acid resistant dots. A gradient is created by repeated acid baths and applications of acid resistant material. Lastly, sugar lift used in combination with aquatint, is a tonal process, rather than one that produces fine lines. A solution of India ink, sugar, and liquid soap is used to paint a design. Once dry, the whole plate is covered in a liquid ground. After the ground is dry, the plate will be immersed in warm water which loosens the sugar from the ground, exposing the plate where the original paint was. The metal that is exposed from the aquatinted sugar will be eaten away by acid to create subtle tonal differences.⁵⁷ These printing processes rely heavily on drawing by hand, and yet Park is able to create book covers that still read as commercially printed materials.

⁵⁷ Herman J. Wechsler, *An Introduction to Prints & Printmaking* (New York: FAR Gallery, 1960), 15-19.

An effect produced by Park's artistic choices in recreating the book covers in printmaking is that the colors and techniques makes the covers look aged. The *History of Korea* looks like someone carelessly spilled tea on a lace doily resting on top of its cover, leaving a dirty shadow of lace. Others look as though they have been kept in moldy cardboard boxes in leaky garages. They look dirty, worn, old, and forgotten – things that no longer have any use. Park treats these book covers with reverence in that he chooses to meditate on their covers while making prints of them, but at the same time he exposes them as antique and outmoded, by enhancing the surface texture using aquatint and sugar lift techniques. The grainy patterning and tonal gradients that cover most surfaces suggests that Park sees these books as dusty artifacts from a very different past, not as the pivotal sources of educational and artistic authority that they continue to be received as.

The monochromatic palette is also dual in its visual implications. Black and white have a visual tie to a page of text, with black words on white pages, but monochrome imagery also recalls the ink on paper or silk of Asian calligraphy. Ink on silk or paper also describes the media for most paintings from the Yuan, Song, Ming, and Quing Dynasties, and although colored ink was used, many painting styles from these periods relied primarily on black ink. Chinese painters trained many Korean painters during the Choseon Dynasty, lasting in phases from 1392-1910.⁵⁸ Therefore, it makes sense that several Korean paintings resemble Chinese paintings, though there are some differences. Park's washes of varying values in aquatint recall the sense of a heavily watered down ink producing frayed and bleeding edges as they are absorbed into paper.

⁵⁸ Hwi-Joon Ahn, "Traditional Korean Painting," *Korean Art Tradition: A Historical Survey*, ed. Young-Ick Lew, (Seoul: The Korea Foundation, 1993), 98-99.

Park's use of monochrome could also reference the Monochrome Painting style of the 1970's in South Korea, or the Oriental Ink Movement of the 1980's. In these movements, South Korean artists were trying to move away from Western art styles and develop a distinct, national identity within their art. The Art Informel Movement and Abstract Expressionism appealed to a post National Art Exhibition generation, in which Korean artists were "particularly attracted to their daring use of calligraphic strokes," although, "Korean artists preferred dark, muddy, heavy colors, and were more concerned with reflecting general pathos," than personal conflicts.⁵⁹ The desire to express a national identity, probably spurred by the political turmoil that followed the Korean War, culminated in the Monochrome Painting movement of the 1970s. Monochrome Painting varied widely, but common characteristics were "the flatness of the canvas, an insistence on an Eastern mindset and view of nature, and strict use of only one color per painting."⁶⁰ It is possible that Park pays homage to these movements with his color choice, thus acknowledging resistance to Western imperialism.

Dansaekhwa, the Korean term for monochrome painting, distinguishes Korean work from the Western monochrome movement. South Korean artists were inspired by this movement, and while there are visual similarities, *Dansaekhwa* is fundamentally very different. The term, *Dansaekhwa*, was used for an exhibition in 2012 held at the National Museum of Contemporary Art in Gwachon, Gyeonggi Province,

⁵⁹ Youngna Kim, "A Brief History of Modern Korean Art," 16.

⁶⁰ Kim, *Ibid*, 17.

South Korea.⁶¹ Using this term seems to be a way of distancing South Korean art and artists from Western styles. As Mi-seok Koh points out, the influence of Western Monochrome painting impacted *Dansaekhwa*, but the ideologies of both movements are quite different.

Dansaekhwa as a movement is also representative of rupture as Simon Morely argues. Morely finds *Dansaekhwa* to be completely different from the traditional styles that dominated peninsular Korea for thousands of years, and from the Socialist Realism that was embraced by North Korea's communist government.⁶² *Dansaekhwa* can also be read "as a cultural 'place-holder' signaling the South's alignment with the United States and the Western democracies," according to Morely.⁶³ After the Korean War and the political shift that resulted, this generation of South Korean artists perhaps felt a need to distinguish themselves from their North Korean neighbors. To demonstrate the 'modernizing' of South Korea politically, economically, and artistically, Western art styles were appropriated. Operating within the West/East binary described much earlier, utilizing Western art styles for inspiration and their shunning Socialist Realism, would 'align' them with a Western culture that is often perceived as more modern.

Dansaekhwa is not only representative of the rupture between North and South Korea, but also with tradition and history. Whereas Western art was

⁶¹ Mi-seok Koh, "Meditation by Brushstroke: Dansaekhwa Korean Monochrome Painting," *Koreana* 26, no. 2 (2012): 39.

⁶² Simon Morely, "Dansaekhwa: Korean Monochrome Painting," *Third Text* 27, no. 2 (2013): 190.

⁶³ Morely, *Ibid.*

predicated on the ideas of avant-garde, of always pushing preexisting boundaries and the refusal of structure, East Asian styles were not. “In East Asia an artist’s journey involved not the rejection of the past but a continual return to it, although not simply to imitate it,” Morely states.⁶⁴ Aesthetically, *Dansaekhwa* breaks from the traditional styles of its past. China played a large part in the development of peninsular Korean art forms for thousands of years. It is possible to read *Dansaekhwa* as a rupture of South Korean artists from a lineage of East Asian art tradition, which is so heavily rooted in China, to a future that looks to the West for inspiration and breaking away from a Chinese-dominated cultural past.

However, *Dansaekhwa* is not representative of South Korean artists acting in full compliance with Western art forms. As Jin-sup Yoon, professor at Honam University, art critic, curator of the *Dansaekhwa: Korean Monochrome Painting* exhibit explained, “Western monochrome painting and Minimal Art are rational and logical, based on principles of mathematics and language, while *Dansaekhwa* is meditative and holistic.”⁶⁵ According to Yoon, *Dansaekhwa* is not a complete break from past traditions, it is simply merging with other styles and looks unlike Korean art of the past. However, it seems that Yoon describes *Dansaekhwa* within the mode of binary opposition. Here, rationalism, logic, math and language are placed in opposite to meditation. Yoon uses the same binary that were applied to a system of cultural hierarchy dominated by the West, to contrast

⁶⁴ Ibid, 192.

⁶⁵ Koh, 40.

South Korean artists and resist the label of Monochrome that is laced with implications of Western origins.

Some *Dansaekhwa* artists use intense hues such as red and blue to create their monochromatic panels. Park sticks to varying values on a whitish background. His work echoes the monochrome painting of Seo-bo Park, particularly *Ecriture No. 43* (1986) [figure 25]. Seo-bo Park painted the hempen cloth with white oil paint, and then with a pencil, etched into the surface, creating wavy line patterning throughout the composition, like the static on a television screen. Yangbin Park's *The Cover Story* has a similar scheme and the grainy, etched surface is recreated using printmaking. Park also appears to reference the brushstroke of more recent *Dansaekhwa* artist Kang-so Lee in *Emptiness-09091* (2009) [figure 26], but again, instead of acrylic brushed on to canvas, Park uses the brushwork of aquatint, a printmaking process. As *Dansaekhwa* is influential on Park visually, conceptually there seems to be resonance as well. *The Cover Story* provokes a meditative response. The work inspires the viewer to reflect, contemplate, and seek an ever receding resolution.

SECTION V

CONCLUSION

Koh determines that *Dansaekhwa* artists, “apply their own means of expression and approaches to the creation of ‘monochrome planes,’ they are alike in the revelation of their inner landscapes.”⁶⁶ The concept of an “inner landscape” is vital to how the viewer reads *The Cover Story*. The panels form a landscape when they are laid on the floor, or rather, become a part of the physical landscape of the gallery or museum when they are exhibited. What *The Cover Story* illustrates is the “inner landscape” of Park. Park does not create a picture of himself, easily recognized, and measured in parts East and West. Rather, Park tells a story, one that narrates the presence of Western influence in his art, education, and entertainment, and yet he does not succumb to it. Park says that as the author, illustrator, and artist of the work, *The Cover Story* is, indirectly, a part of himself.⁶⁷ He meditates on the many aspects of himself, mediating the consequences of globalization and Western cultural imperialism with what can be measured as inherently Korean, and there is no clear result. The resemblance to *Dansaekhwa*, which values meditation over rationalism and logic, assists in establishing that rationalism and logic have little place.

⁶⁶ Koh, 43.

⁶⁷ Yangbin Park, email message to author, October 25, 2015.

The panels of *The Cover Story* present language that encourages viewers to search for a unified message. There are many messages that travel in different directions but connected in some way. *The Cover Story* exists as both East and West, word and image, logic and meditation, simultaneously, erasing binary opposition for an instant. One must meditate on the work to process its complexity. Forming connection after connection, works much like the repetitive exercises for the mind used in meditation to generate focus, tranquility, and introspection. Pondering the words and images composing *The Cover Story*, operates like a visual *kongan* (*koan* in Japanese Zen Buddhism). Ruth Fuller Sasaki defines the Japanese *koan* as “a unique method of religious practice which has as its aim the bringing of the student to direct, intuitive realization of reality without recourse to the mediation of words and concepts.”⁶⁸ Typically they are riddles that are pondered in meditation and can facilitate enlightenment. If Park answered every question with a tidy answer, resolved every issue with an easily assimilated solution, *The Cover Story* would not yield the rich, thought provoking experience that it does. In many ways *The Cover Story* is a postcolonial riddle that exists beyond words and images, perhaps meant to be experienced rather than understood.

The Cover Story exhibits a plethora of different binaries in order to erase this mode of categorization. Park reveals what lies beneath the covers, a necessary criticism of the dissemination of information and Eurocentric narratives

⁶⁸ Ruth Fuller Sasaki and Isshu Miura, *The Zen Koan* (New York: Harcourt Brace, 1965), quoted in Barry Stephenson’s “The Koan as Ritual Performance,” *Journal of American Academy of Religion* 73, no. 2: 478.

that are widely supported by the proliferation of print. By proxy, the institutions that support and manufacture a variety of different books are also called into question. Their responsibility and complicity in the continuance of Western cultural imperialism is directly referenced not only in Park's panels but also in his illustrated book.

The Cover Story is a postcolonial work of art, riddled with postcolonial meaning at every turn and in every choice. From the subject matter of books, to the medium of printmaking, Park pushes a subtly postcolonial agenda, just as subtly as the agenda of Western cultural imperialism operates. There are many ways in which Park resists the West, through his manipulation of printmaking and his reference to the monochrome of *Dansaekhwa*. His work cannot be placed with finality into one culture or the other; therefore, *The Cover Story* deftly embodies the situation of globalization, hybridity, and the complications of cultural immersions.

The Cover Story even challenges the notion of lifeless books made from paper, sitting on a shelf until someone picks them up to leaf through the pages, and instead animates them as characters. The inert panels that rest on the floor may not necessarily suggest activity, but Park's fantasy calls the books into action. The division of active and passive object is therefore challenged. Books become beings. The further the viewer chooses to read into *The Cover Story* the further the "tacit assumptions" that create understanding become challenged and simultaneously, apparent.

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FIGURES



Figure 1. *The Cover Story* (12 panels on the floor, installation view), Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3' each

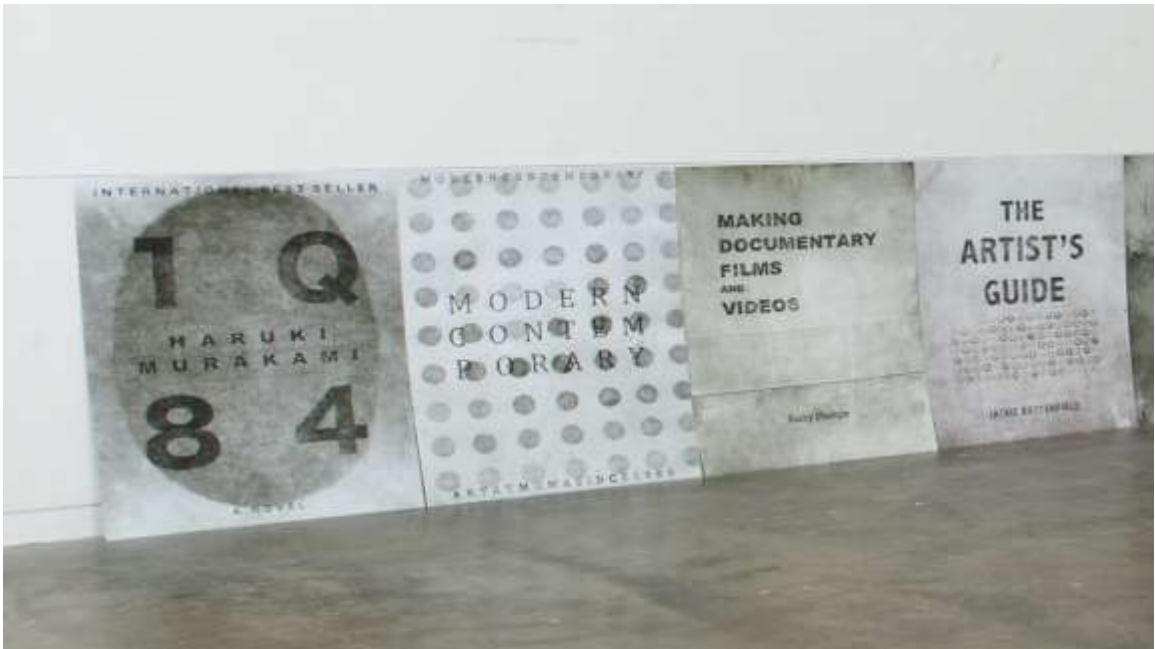


Figure 2. *The Cover Story* (4 panels against the wall), Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3' each

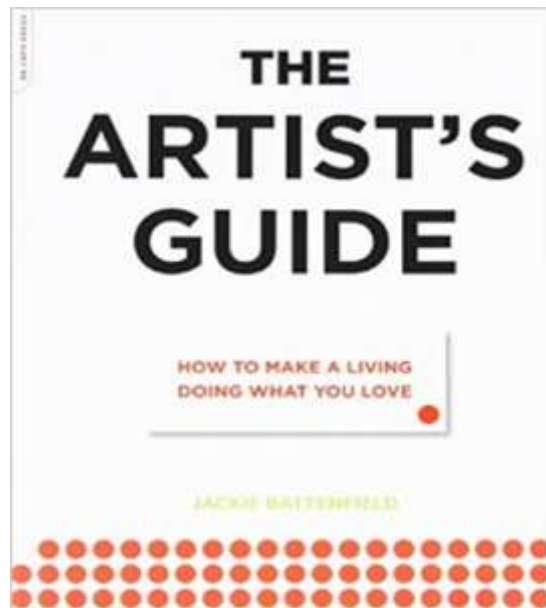


Figure 3. *The Artist's Guide: How to Make Living Doing What You Love* (original book cover)



Figure 4. *The Artist's Guide*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'

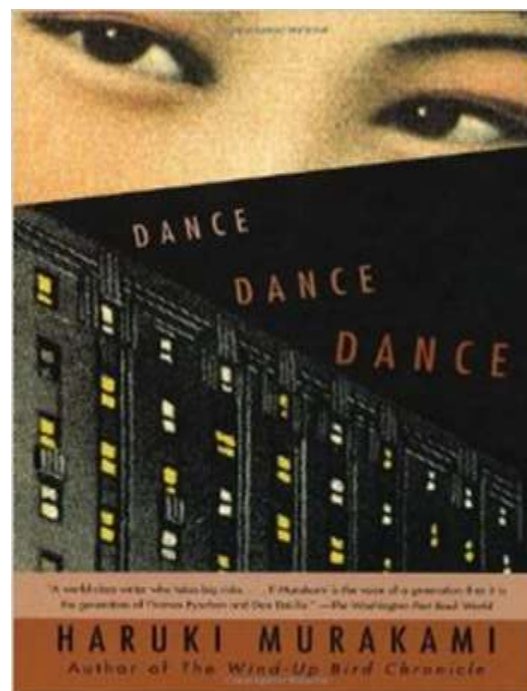


Figure 5. *Dance! Dance! Dance!*
(original book cover)

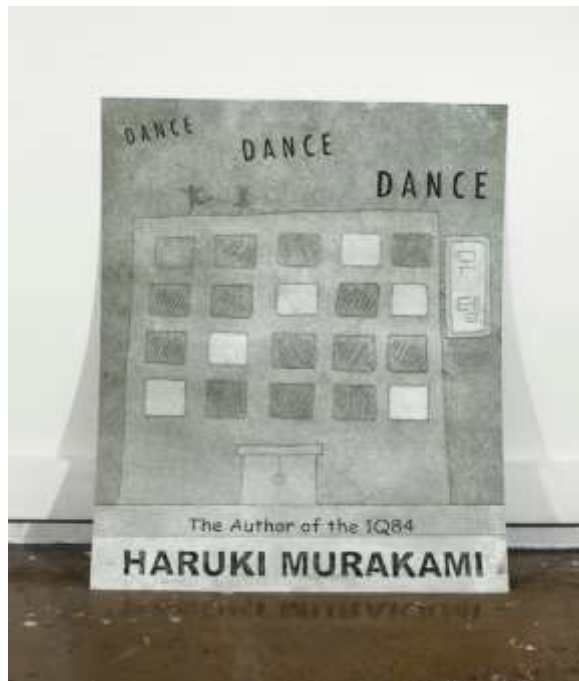


Figure 6. *Dance, Dance, Dance!* Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'

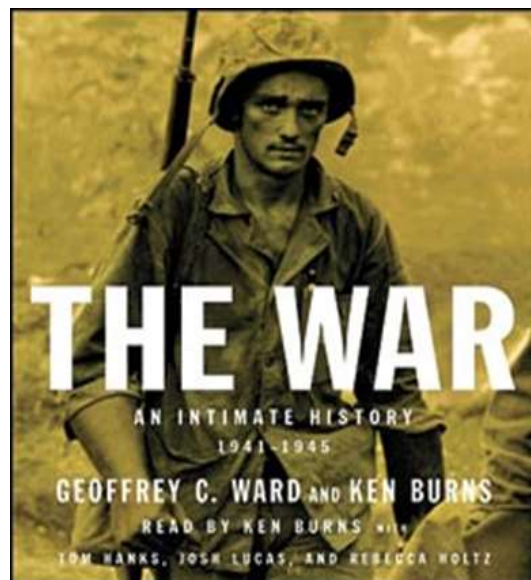


Figure 7. *The War: An Intimate History, 1941-1945* (original book cover)



Figure 8. *The War: An Intimate History*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'



Figure 9. *The Cover Story* (booklet), Yangbin Park, 2012



Figure 10. *Artists & Prints*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'



Figure 11. *Modern Contemporary*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'



Figure 12. *Thinking Print: Books to Billboards 1980-95*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'

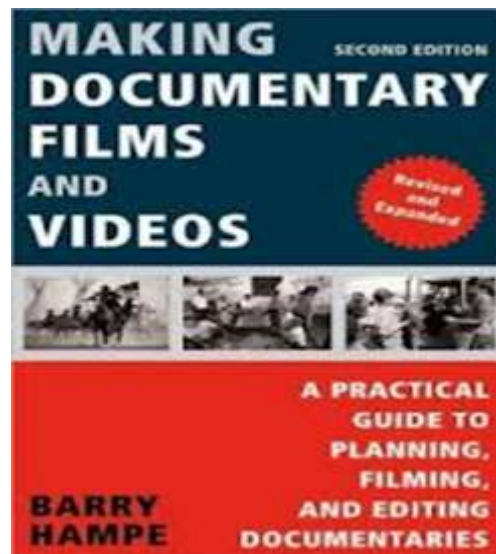


Figure 13. *Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries* (original book cover)

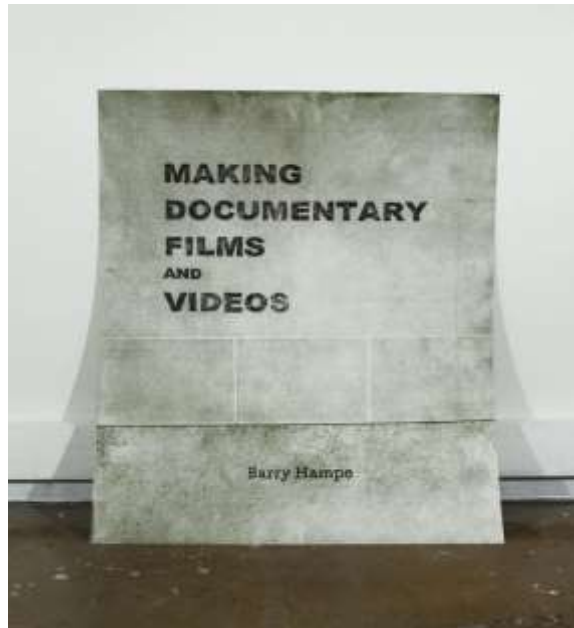


Figure 14. *Making Documentary Films & Video*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'

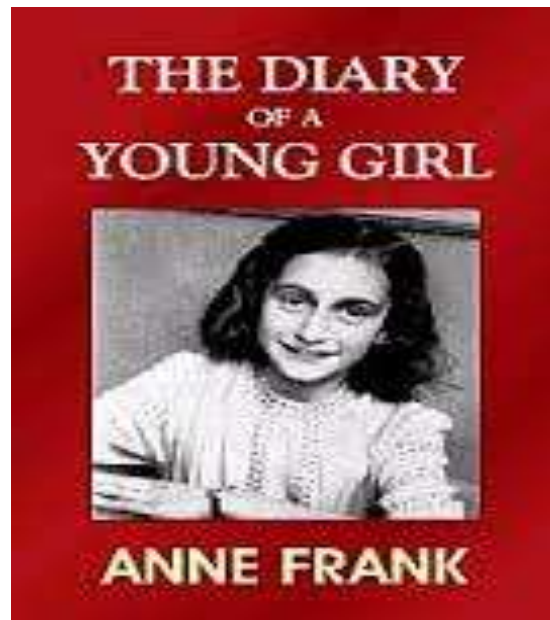


Figure 15. *The Diary of a Young Girl* (original book cover)

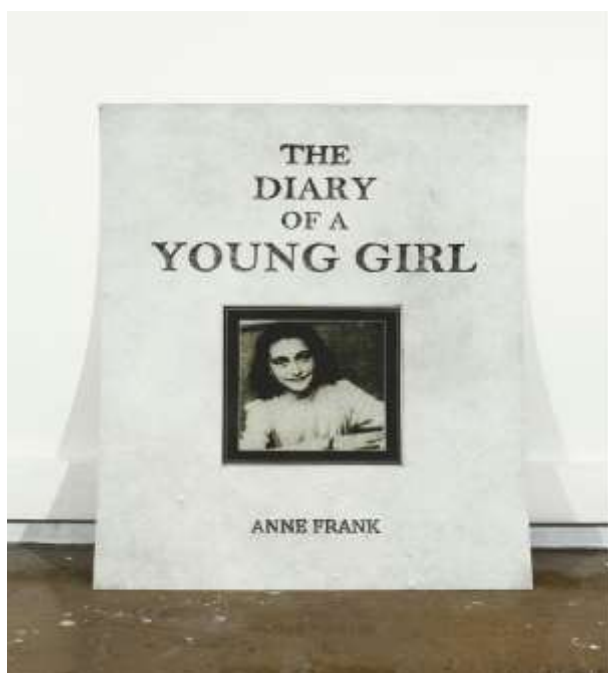


Figure 16. *The Diary of a Young Girl*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'



Figure 17. *Korean History* (original book cover)



Figure 18. *Korean History*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'



Figure 19. *1Q84*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'

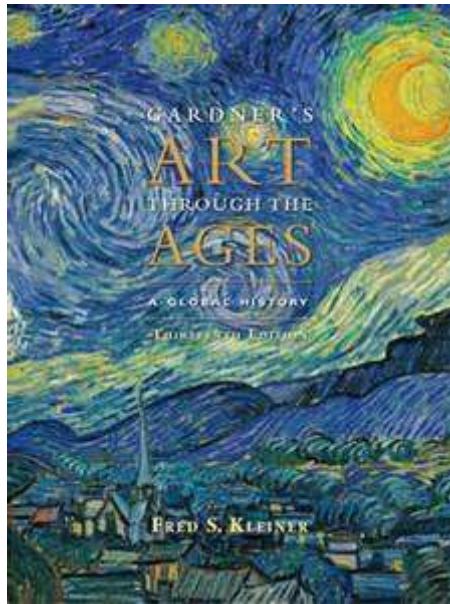


Figure 20. *Gardner's Art Through the Ages: A Global History* (original book cover)



Figure 21. *Gardner's Art Through the Ages*, Yangbin Park, 2012, digital scan on photographic vinyl, wrapped on aluminum, 4' x 3'

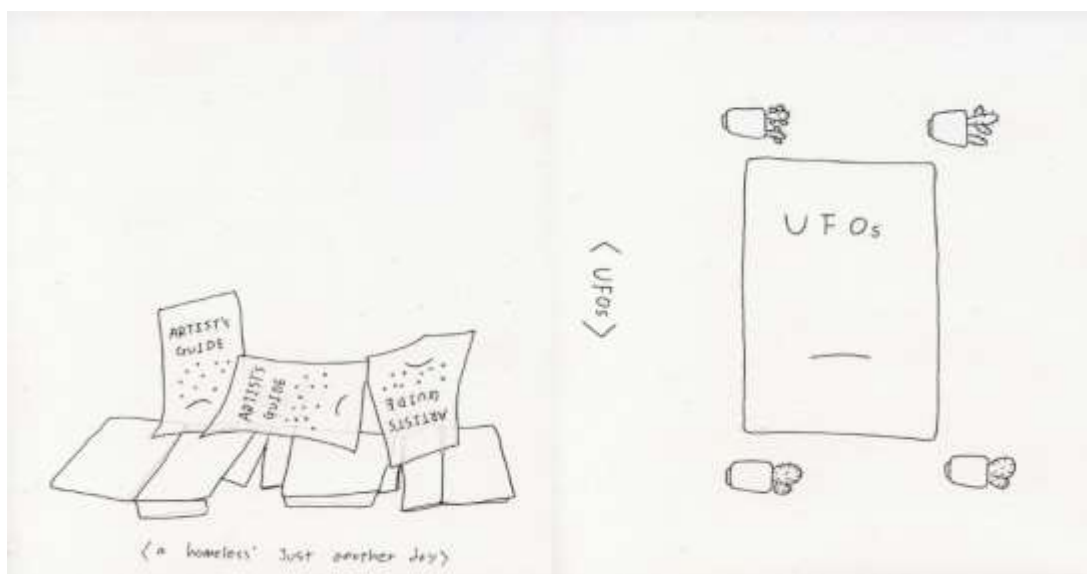


Figure 22. *The Cover Story* (Page 9-10), Yangbin Park

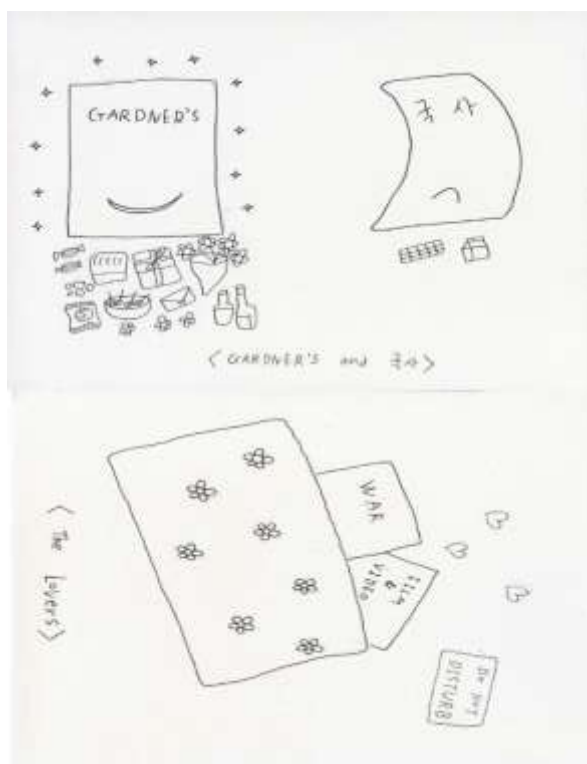


Figure 23. *The Cover Story* (Page 7-8), Yangbin Park

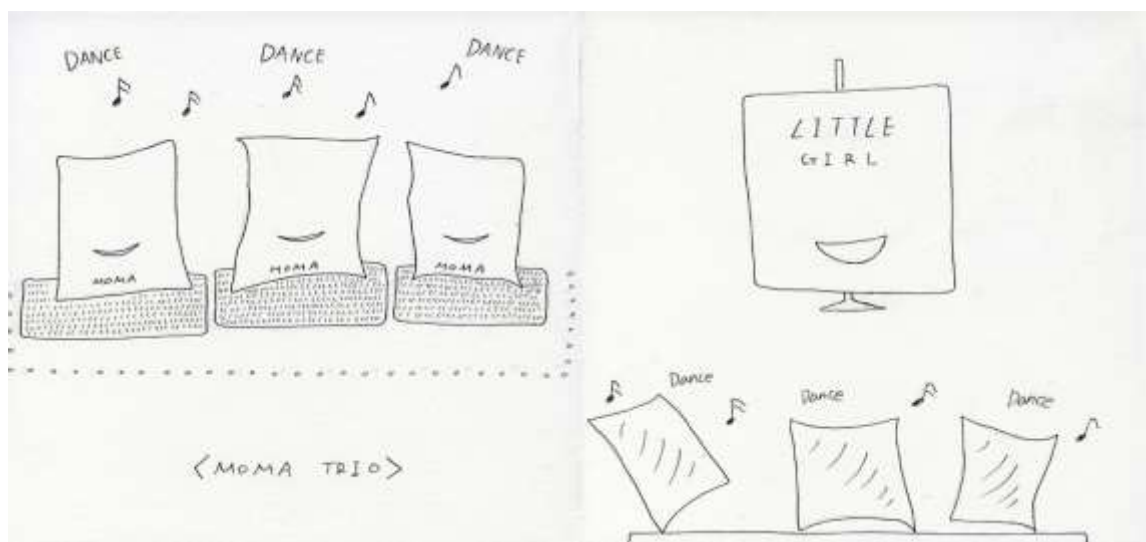


Figure 24. *The Cover Story* (Page 5-6), Yangbin Park



Figure 25. *Ecriture No. 43*, Seo-bo Park, 1986, oil on hempen cloth with pencil marks



Figure 26. *Emptiness-09091*, Kang-so Lee, 2009, acrylic on canvas