

STRUCTURE AND SYMBOLISM

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PHILOSOPHICAL CONCERN

Art work results in an evolution of feelings, the sum of which comprises a mood. Great art invests emotion, creates emotional process in which an atmosphere is created and a relationship is established between the artist and the viewer. To reach and touch the viewer through the art work, I must have courage to grow through my art in the ever evolving process of fresh artistic creation. I must also have courage to change known forms if necessary, and to establish my own values in the creation of my own particular artistic identity.

In 1956, Jackson Pollock said "Painting is self-discovery."¹ Self-discovery presupposes self-expression. I can find myself from the result of self-expression. Self-expression in my work serves as an affirmation of my existence. Painting is one of the possible creative ways through which self-discovery can be achieved. Forms, colors, subject matter, and visual sensations in my painting are the vehicles through which I externalize and disclose my emotion and personality. My painting has a special meaning as a tool for me to understand myself.

1. Gottlieb, Carla, Beyond Modern Art, E. P. Dutton and Co., Inc., New York 1976, P. 18.

ART HISTORICAL CONCERN

The history of visual arts during the past quarter of a century after World War II has been the story of various and diverse movements. "Abstract Expressionism was succeeded by Assemblage, Pop Art, Op Art, Kinetic Art, Minimal Art, Conceptual Art, and Environmental Art..... Those movements represent a resifting and re-evaluation of ideas which were already known before the World War. Abstract Expressionism is rooted in Surrealism; Assemblage and Pop Art reached back beyond Surrealism to Dada; Op Art and kinetic Art are founded upon experiments made at Bauhaus; Minimal Art combines both Dada idea and Bauhaus influence"²

The diversity, violence and rapidity of those artistic movements represent the tendency toward extremity, and this extremity is discussed in terms of Minimal Art in Clement Greenberg's statement. "The Minimalists appear to have realized, finally, that the farout as an end in itself, and that means the furthest-out and nothing short of that. They appear also to have realized that the most original and furthest-out in the past hundred years always arrived looking as though it had parted company with everything previously known as art. In other words, the furthest-out usually lay on the borderline between art and non-art."³

2. Lucie-Smith, Edward, Late Modern, Frederick A. Praeger, Publishers, New York 1970, P. 11.
3. Greenberg, Clement, "Recentness of Sculpture" (in Minimal Art, Critical Anthology, E. D. Dutton & Co., Inc., New York 1968), P. 182.

As opposed to a material or intuitive method, the Minimal artists use a rational and conceptual procedure, and they do not allow the automatism of the artist's hand to interfere with the rationalism. So, the composition is derived mathematically and based on the systematic repetition of geometric elements to create the active interaction between physical shape of support and depicted shapes. The major formal character in Minimalist painting is the overall effect and its literalness. "What is minimal about Minimal Art, or appears to be when contrasted with Abstract Expressionism or Pop Art, is the means, not the end."⁴

Among the major artistic movements after World War II, I have been particularly influenced by Minimal Art. But I do not want to define myself in terms of a certain style or movement of art, because I am searching for my own way and I want to be free to do. My painting can be defined partially in terms of Minimalist attitudes.

ANALYSIS OF MY PAINTING

Minimal Art stakes everything on shape as a given property of objects, if not, indeed, as a kind of object in its own right. It aspires, not to be defeated or suspended its own objecthood,

4. Perreault, John, "Minimal Abstract" (in Minimal Art), P. 260.