

her mother country. Its title is double, for while it documents many things, it also contains the mystery of silk. Her work records her six-month stay in Korea during which she followed the process of making silk, from the raising of silk worms to the sewing, with her mother, of her mother's own silk shroud. In an interview, the artist said "The movie isn't just a pretext for documenting the usefulness of nature or a certain capitalistic logic. I tried to represent my childhood, a crumbling world."

Most of **Yook Keun-byung's** work features an iconographic eye, which he has already shown on anything from electronic panels in the middle of the city to windowlike video monitors in tumuli of earth. The powerful symbolism of the eye, however, should not blind the spectator to the other elements of his video installations, such as the oppressively monumental iron pipe resembling a telescope set in the middle of the exhibition space, at one end of which blinks the lenslike eye, the ensemble creating a macrocosmic world view, man's reality. One eye is also more powerful than two or three, for one symbolizes visual insight into the age we live in, while its projection represents the world man has created and functions like a mirror open toward the outside, and its transparency represents the depth of its seeing. Here, the subject blurs the view, and what one sees is the artist's intention to make the eye become a lens through which one sees reality.

At the same time the living, staring eye exerts a profound psychological effect on us, going so far as to seemingly direct our thinking. The relationship inside-outside represents self and world, and the imbalance of the outside interiorizes or conceptualizes like a separation or an alienation of the relative meaning and consciousness of self. The eye becomes a directional lens and a cross between binoculars and an endoscope.

Derek Kreckler not only creates installations, but works with movies, performance art, and especially high-tech sound systems and electronic art.

"Blind Ned" is based on the mythical personality of the pioneer Australian Ned Kelly. Of Irish descent, he was born in 1854 when Australia was under English rule, and he was executed on November 11, 1880. During his short life he lived as a vagabond in the Australian bush. He was a free spirit and a wise man,

and with his followers he crisscrossed the countryside to steal from the rich and give to the poor. Today Blind Ned is an Australian national hero who symbolizes all that is anti-establishment. He is immortalized in the 1906 film "The Kelly Gang," which was at first censored, and in the painting of the famous Australian painter Sir Sidney Nolan.

In Kreckler's video Blind Ned appears first in the bush, and for one or two minutes he hobbles blindly with a cane toward the camera, his image becoming bigger and bigger until he becomes life size, all the while disappearing and reappearing on the screen in such a way as to make his short voyage repeat itself continuously. The image is at once an ironic criticism of nationalism and its menace to peace, and a suggestion of its partial utility. On one level the individual is sacrificed for the good of the country, on another he is part of a certain national wisdom. Nationalism is emotion based on self love and egotism, and it must be tempered with political insight.

One of the important themes of **Hiroshi Sugimoto's** photographic work is stopped time. His "Movie Series," in which a circa 1920's movie theater is the subject, with its splendid period decoration photographed in penumbra, symbolizes a time and brings back the movie stars of the past. His beautiful photos of movie theaters memorialize and emphasize the passage of the time when movies were the symbol of modernism, but they also blur the distinction between past and present. Space, represented by the distance between the theater seats and the white movie screen, communicates a secret metaphor.

In another series, "Seascapes," Sugimoto's technique becomes at once more pronounced in its simplicity, precision and clarity. Whether he photographs the sea, the movie theater or the wax museum, all carefully chosen elements of a language that shakes our awareness, he imbues the work with a profoundly Asian consciousness of nothingness. In an interview the artist says "Recognition of the world means recognition of yourself. To be aware of yourself you have to separate yourself from the world. When you name things in the world, like the sea, the air, etc., you separate yourself from the world."

I Um, a versatile artist who exploits many artistic genres, begins her very particular work by writing a screenplay on the basis of which she then creates