

Whitney Biennial Print 삶으로서의 예술 '93 휘트니 비엔날레 판화집' 전시

Nov 22 - Dec 6, 2013



Whitney Biennial Print Portfolio in Seoul:

A Benefit Print Portfolio for the National Museum of Contemporary Art 1993 ('93 휘트니 비엔날레 판화집')

1994, Fourteen prints, Edition 57/99, each 49.5 x 6.5 cm

Artist:

Nam June Paik, Alan Rath, Merce Cunningham, Allen Ginsberg, Robert Longo, Jonas Mekas, Kiki Smith, Byron Kim, Gary Simmons, Alison Saar, Hillary Leone and Jennifer Macdonald, Lorna Simpson, Izhar Patkin, William Wegman



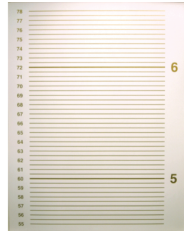
Robert Longo

Body Hammer, 88 Special, 1994; Screenprint in color; Signed, dated and numbered Edition of 95; 63.2cm x 44.3cm (sheet)



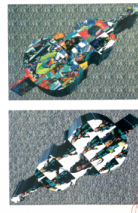
Allen Ginsberg

Mother Ghost, 1994; Intaglio; Signed, dated and numbered Edition of 95; 63.4cm x 30cm



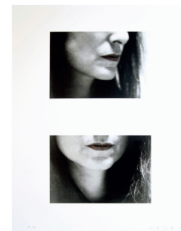
Gary Simmons

Untitled (Enough Wall Chart), 1994; Screenprint in color; Signed, dated and numbered Edition of 95; 63.5cm x 49.5cm



Nam June Paik

Untitled, 1994; Screen print in color; Signed, dated and numbered Edition of 95; 63.5cm x 49.5cm (sheet)



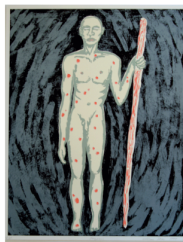
Kiki Smith

Untitled, 1994; Photo screenprint and silk on paper; Signed, dated and numbered Edition of 95; 63.5cm x 49.5cm (sheet)



Izhar Patkin

Untitled, 1994; Offset lithograph in color; Signed, dated and numbered Edition of 95; 63.5 cm x 49.5cm (sheet)



Alison Saar

Largura, 1994; Screenprint in color; Signed, dated and numbered Edition of 95; 63.5cm x 49.5cm (sheet)



Jonas Mekas

Untitled (Lithuania, my mother Lithuania, 1971) (I see Lithuania as a journey to Lithuania), 1994; Screenprint in color; Signed, dated and numbered Edition of 95; 63.5cm x 49.5cm (sheet)



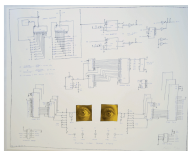
William Wegman

Me, 1994; Screenprint in color; Signed, dated and numbered Edition of 95; 63.5 cm x 49.5cm (sheet)



Lorna Simpson

Van Der Zee Prop V San, 1994; Photo screenprint in color on paper; Signed, dated and numbered Edition of 95; 63.2cm x 49.5cm



Alan Rath

Untitled, 1994; Screenprint in color; Signed, dated and numbered Edition of 95; 49.5cm x 63.5cm (sheet)



Merce Cunningham

Untitled, 1994; Screenprint in color; Signed, dated and numbered Edition of 95; 49.5 cm x 63.5cm (sheet)



Hillary Leone and Jennifer MacDonald

Chromosomes, 1994; Lithograph and screenprint in color on paper; Signed, dated and numbered Edition of 95; 49.4 cm x 126.6 cm (sheet)



Byron Kim

Maelstrom, 1994; Screenprint on hand-made paper; Signed, dated and numbered Edition of 95; 61cm x 45.7 cm (sheet)

1932년에 시작된 휘트니 비엔날레 전시가 개최 이래 1993년에 국제교류전을 서울(국립현대미술관)에서 가진 바 있다.

당시 비엔날레 전시 주제가 '경계선(Boderline)'이었던 만큼 다문화, 젠더 등 사회적 이슈들을 다룬 전시내용으로 많은 논란과 화제를 낳았고, 국내에서는 문화적 충격을 준 국제 전시였다.

93 휘트니 비엔날레의 국내 전시는 급진적인 해외미술을 접하도록 의도된 첫 국제교류전으로 미술계의 문화적 반향을 일으켰다는 면에서 의미가 깊은 전시였으며, 비엔날레 전시를 유치하는 과정에서 필요한 재원을 마련하자라는 취지에서 14명의 작가가 참여하여 만든 기념 판화집이 '93 휘트니 비엔날레 판화집(93 Whitney Biennial in Seoul)'이다.

93 휘트니 비엔날레 이후 국내 미술의 흐름 또한 급진적으로 변화하였고, 현 시점인 2013년 송아트갤러리에서는 그 당시 14명의 작가들이 내레이션하고자 했던 생(生)의 이야기와 함께 93 휘트니 비엔날레의 의미를 되짚어보는 뜻깊은 판화 전시가 되었으면 한다.