

SONGWON ART CENTER

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# The 4th Peep!

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- On the adventure of Woo, Chansong, who transformed art into the literal “Pop Art” by selling it outside.

Woo, Chansong created *Visiting Pop Art no. 1* (2013) with the purpose as follows: Throughout the history of contemporary art exists the concern for the publicness or popularity of art as much as the pursuit of plastic beauty or the autonomy of art. The former often takes the shape that unveils artworks in public, in museums for example, and encourages the participation in visual appreciation. However such confines that circumscribe the usage of the word “Public” in the art world are open to doubt. This is because a small number of people willing to trouble themselves to come to museums do not tend to properly represent the public. The true concept of the public should be inclusive of a wider spectrum of the demographics, which stretches out as far as to cover people ignorant of art, such as the residents of our neighborhood. Keeping this in mind, the artist chose door-to-door sales as the first task for her pop art project. Pop art should be readily available and easily affordable, just like commodities purchasable in the market. Without slightest hesitation, Woo, Chansong went out to the neighborhood, advertised over a loudspeaker like a vegetable vendor, and started selling the hamburger objects, which she made and reminded of pop art.

The pop art of And Warhol has been appraised as of deconstructing the borders between high and low culture. From the perspective of the present, however, is work looks quite high class, perhaps because it has become a part of the art historical canons. Equally pricey are the other well-known pop artworks produced since Warhol. Despite the fact that

pop art has nourished its identity through appropriating mass culture or various subcultures, it ends up more often than not in the metamorphosis into a new form of “high art” by the grace of the institution, including art market. This has something to do with the general tendency in mass culture to keep fabricating capitalist idols (in its double usages) while criticizing elitism. Interestingly enough, however, Woo, Chansong turns over that cultural structure. Carrying out her door-to-door sales, which as originally inspired by the literal interpretation of pop art - the name of which was derived from “popular art” - she carries a performance that does not conform to the endorsement from the institution. This means more than mere sarcastic remarks on pop art. *Visiting Pop Art no. 1* deserves serious attention, in that even the artist’s extremely simple meandering around the neighborhood leaves behind something “artistic,” which does not blend with everyday life. In other words, this work is conducting an experiment about the capability of the fine arts to survive against the institution of high art.