

Clearly, there is a lot more to this than mere voyeurism. The project provides an invaluable resource both for scholars and the general public. And, while oral history may have its potential flaws, the absence of such direct testimony from artists has its own potential for distortion with the passing of time as scholars need to make interpretations based on limited sources. In short, Cultural Conversations is an invaluable resource in documenting our cultural history.

As a free website, it clearly has a powerful international dimension. One aspect of that is taking Australian art to the world. Another aspect, which Cultural Conversations is now actively pursuing, is generating cross-cultural exchange. The first country to provide a complementary archive to the Australian one (and part of the same site) is South Korea. This was prompted by Yvonne Boag who has had a 20-year association with South Korea including as a Professor at Ewha Womens University, Seoul National University of Science and Technology and Chong-ju University. In association with Professor Lee Ihnbum of Sangmyung University, artist Suh Yong Sun and artist/critic Yoon Jin Sup, there are now almost a dozen interviews with South Korean artists either online or in post-production. The transcriptions of these interviews appear both in English and Korean providing an invaluable insight into a visual arts culture about which Australians, if not most of the world, know very little.

Bob Jansen suggests that Australian and South Korean artists share a peripheral position on the world art stage and a similar kind of engagement with modern world art as a function of their regional position. "Artists on the edge", says Jansen, "generally do not have a strong voice in the world art community. Cultural Conversations is creating a platform to present this work from the periphery using the ubiquity of the internet."

Complementing the digital version of this cross-cultural exchange will be several exhibitions which will feature projected interviews, kiosks providing access to all the interviews and works of art from the Australian and South Korean artists who feature in the interviews. The first of these has attracted support from the Australia Korea Foundation and the Australian Embassy in Seoul and will be held in Seoul in October/November 2015. Then, in 2016, with support from the Korean Cultural Centre, the Royal Melbourne Institute of Technology (RMIT) and Sydney College of the Arts, the University of Sydney, there will be two exhibitions in Australia, in Sydney in February and later in the year in Melbourne.

Cultural Conversations offers a unique cross-cultural exchange by taking advantage of the internet, obviating the constraints of geographical distance while celebrating the richness of cultural distance.

<http://www.cultconv.com>

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번역 김광순 Translated by Kim Kwang Soon

## Gwangju art revolution

The Asian Culture Complex is the first phase of the massive Hub City of Asia Culture Project, the single largest cultural project in the history of Korea which is due to open in November 2015. It aims to transform the city of Gwangju into a forum of exchange with the various countries of Asia and enhance the overall quality of life of the Asian community. It will include a huge array of not just physical infrastructure but major new cultural policies relating to the arts ecology, integrating and connecting creativity at all levels. | [www.asiaculturecity.com/english](http://www.asiaculturecity.com/english).

## Biennales 2016

Swedish artist, curator and artistic director, Maria Lind, is the Director of the next Gwangju Biennale; Lim Dong-Lak, a Korean sculptor based partly in Paris, is Director of the next Busan Biennale and President of the Steering Committee. Both events take place in September 2016.

## Grand obsessions

Kim Dal Jin, fondly known as "the man with the leather shoulder bag" and Editor of the Seoul Art Guide, collected gallery flyers, invitations and a huge variety of other original ephemera of the art scene in Seoul on his regular Friday walks around the art galleries over almost three decades. The tonnes of paper that he stored at home migrated variously to the homes of family members, to a short-lived store in a funded arts organisation until the options had run out and the collection faced oblivion. Enter a determined group of supporters including two prominent architects, who financed a new purpose-built museum. The Kim Daljin Art Archive Museum opened in March 2015 in Hongji-dong in Seoul. This museum echoes the recent upsurge of support in the museum sector for the creation of archives.



Kim Dal Jin 2015. Photo courtesy TheArtro



# KimDaljin

## Art Archives and Museum

## Art Research and Consulting

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### Seoul Art Guide

First published in 2002, the Seoul Art Guide provides news and information on exhibitions of Korean and international art.



### 김달진미술자료박물관 Kimdaljin Art Archives and Museum

Opened in 2008, the museum is dedicated to collecting, classifying, preserving and researching this valuable art-historical archive collected over the past 40 years by director Kim Daljin



### Art Publications

Art Periodicals 1921-2008 (2008)  
The Korean Art History & Artist's Portraits (2009)  
Directory of Korean Art Professionals Vol. 1 (2010)  
Overseas Exhibitions of Korean Contemporary Art 1950 on 2010 (2011)  
Overseas Exhibitions of Foreign Art in Korea (2012)  
Korean Art Groups: 20th Century's Topology (2013)