INTRODUCTION

Art is one way to deliver a message. Through art, the audiences are able to vicariously experience various emotions. This comparative study explores how artists capture emotions in their artworks by comparing the artists from different culture and time: the Yugoslavia-born artist Marina Abramović (1946~), *Rest Energy* (1980), depicting the concept of trust and love; the South African artist Marlene Dumas (1953~), *The White Disease* (1985), investigating the White dominance impact on her culture; and the Korean-born American artist Paik Nam June (1932-2006), *The More The Better* (1988), exploring the impact of media on the audience.
Born in Yugoslavia in 30 November 1946, Marina Abramović is a performance artist whose works challenge the limits of mind and body and explore relationship between the audience and the artist. Her works used to be more political and masochistic. However, after meeting her partner, Ulay, she has created works that show trust and love, representing the change in the artist's state. In her early years, she experienced domestic violence. Her mother beat her, and her father once smashed 12 champagne glasses and left the house; the incident, Abramović describes, was the most terrible childhood memory. Until the age of twenty-nine, she had to be at home after 10 at night; all her performances in Yugoslavia were “created before 10 o’clock.” Her childhood memories and experiences have had a significant influence on Abramović’s art.

CULTURAL SIGNIFICANCE

Her parents are the “war-heroes.” They grew Abramović and her brother in military way: tough and violent. Her family was also highly religious, as her uncle was the former Serbian Orthodox priest and the “patriarch of the Serbian Church.” Growing under the soldier parents and the stark and dreary air of Yugoslav nationalism in the postwar years, Abramović, I believe, has been influenced to be rebellious - being an anti-individualist orthodoxy - and this is shown well in her artworks like Thomas Lips, which she cuts a five-pointed star into her stomach with a razor blade and burns it to represent the mental and physical purification. Continuing her art career, she participated the student protest which turned out to be fail. Then, she fled to Amsterdam in 1976 and met her future partner Ulay (Uwe Laysiepen). With Ulay, she produced collaborative works that focused on the female and male principles, physical limits of body, and nonverbal communications. The meeting with Ulay has transformed Abramović: she learned how to build trust and love towards not only the other but also herself. “I was not in charge. In the Rest Energy we actually held an arrow on the weight of our bodies, and the arrow is pointed right into my heart. …… though it lasted just four minutes and ten seconds, I’m telling you, for me it was forever. It was a performance about the complete and total trust.” Thus, the arrow symbolizes the fragility, the connection, and the trust incorporated in any relationships, including the one between Abramović and Ulay.
Four years after her meeting with Ulay, Abramović performed one of the four pieces in That Self series. In this series, Abramović and Ulay said they “search and explore the subconscious, the power of concentration.” According to Abramović in the TED talks on Dec 22, 2015, the piece is important to her in that ‘the knife and the pistols and the bullets she exchanged into love and trust’: the key turning point of her artworks and her perspective of performance art.

In this piece of performance art, Abramović and Ulay use the medium moving image, or video, to basically experiment with the fragility inherent in any relationship and the trust that over-comes it. They effectively include the viewers in their performance through their medium: captures the extended moments, sound, and action. As Abramović once said, she wants the audiences who were not in the same place she was present to experience the performance art and be part of it; thus, in terms of this intention or motif, video fulfills her expectation.

Similar attire is the identification of the artists. They are not anymore themselves but the other is one and one is the other. They become one, sharing the heartbeat and breathing sounds that get more and more intense in response to each other’s increasing heartbeat and irregular breathing.

The arrow pointed at Abramović’s heart is the fragility inherent in any relationships and Abramović’s strong trust towards Ulay at the same time. The most well-known symbol of arrow is love - the cupid’s arrow. Thus, the arrow can also be the love itself, while it could be the arrow with a blunt tip of lead, which creates aversion and desire to only flee, which will be the eternal farewell, or death, in this performance art.

Microphones are attached near each artist's heart. The increasing heartbeat and the irregular breathing tell the fatigue of the artists and the tension between them, assisting the audiences to feel the tension too. The simultaneous sounds interact and merge to be one, becoming more and more intense in response to each other's increasing heartbeat and irregular breathing. The sound attests the consistent interaction of strong trust, although they seem immobile.

The artists wear white shirt and black bottoms - skirt and trousers - that look alike and have the same hairstyle - black slicked back hair. Their attire creates repetition of color and, thus, unity. The colors - black and white - are the most contrasted colors in terms of brightness. The fact that the artists are man and woman also somehow creates a contrast. Through their standing positions and similar attires, the artists are in an asymmetrical balance.

Lighting is shed on only the artists - radially fading out in shade. The lighting creates emphasis on the artists and their movement, as it grabs and fixes the audience's attention at the center. The figures become the focal point.

The background is white - wall and ground and overall space. The artists are emphasized, as their attire's color - black - contrasts with white. There are no objects but white background, removing distractions and creating emphasis solely on the artists.

A bow and an arrow symbolize the fragility inherent in any relationship. They also represent the total trust, the strength of consciousness, and the endurance of body. Unlike the colors of background and attires, the colors of a bow and an arrow are gold and red, respectively. Thus, they are emphasized the most.
BRIEF BIOGRAPHY

Born in 3 August 1953, Marlene Dumas is a South African born artist and painter who lives and works in Amsterdam, the Netherlands. She worked with a wide range of media, including paintings, collages, drawings, prints and installations in the past, while, currently, she is more focused on oil on canvas and ink and watercolor on paper. Most of her artworks are based on a photographic source that she collected from the media or by herself. In 1975 and 1979, she began developing her characteristic style - the haunting and distorted figures - through the subject of the apartheid. After working on pregnancy and babies in the late 1980s and early 1990s, she indirectly returned to the theme of the apartheid.

CULTURAL SIGNIFICANCE

Marlene Dumas is interested in the politics and often portrays political issues in her artworks. As a South African artist who grew up under apartheid, she paints many works that are related to apartheid or the broader issues of the white dominance. In South African school, she learned about ethics, philosophies, and theories - and about ‘what is political art’ for the most: the South African schools are “very stimulating in theoretical way.” Thus, the most important influences on her artwork and her philosophy in life are her background of being white in black country and the education she received in South African art schools. “Art school in South Africa was very stimulating in a theoretical way, issues that only now are becoming important for some Europeans, like... what is political art? …… So, that's important to my work, as well as being white in a black country influenced my philosophy in life.” (The Independent)

Apartheid is one of the biggest portion of her life; she grew up as a white woman born in South Africa under the apartheid. However, her vision towards the apartheid is not emotional; rather, it is almost detached. She doesn’t make an artwork about being victimized. Instead, she finds “everyone capable of terrible things and I fear my own weakness and blindness first” And this is exemplified in her artwork The White Disease - intentionally delivering the patient’s indifference towards the white disease (which has double meaning - the actual disease and the white dominance in South Africa) spreading over her body.
FUNCTION AND PURPOSE

“Like a metaphor,” Dumas replies in the interview. *The White Disease* is an actual medical-picture based painting that has double meanings inherent in its title: foremost, it literally means the skin disease - skin color turns white - and, second, the disease over South Africa due to the White dominance, apartheid.

She also says “and I used that as an inspiration in South Africa where often the white people will talk about black people as if they were a problem” in the same interview. Skin disease patients are considered ‘problems,’ as they have possibility of infecting the skin disease all around the country, the general people and, eventually, the white people. Thus, for the white people, these diseases must be eradicated. So, the title includes the perspective from not only the South Africans but also the white people.

The image is disturbing. The reason being is that a woman in the painting seems like she does not care about the disease that spreads over and seizes her body over time. Black people, unaware or indifferent to the apartheid or a broader universal issue, may have been like this woman in the painting. Here, I acknowledge again that she does not create an artwork about being victimized. She believes in “everyone capable of terrible things,” being the part of the wrong system, not the victim. Instead of victimizing herself, she fears her “own weakness and blindness first.” She blames that being a spectator of the system - being indifferent or oblivious - is being the part of the system.

This artwork, therefore, throws a strong message towards the audience: will you look on the wrong system that will eventually kill you? Aren’t we, by just spectating, also the assailant of the situation?
The pale white skin of the subject contrasts with the background color, dark purple rhapsody; blue colors in her eyes and clothes; and redness, the spots, in her face, especially near her nose and mouth. The colors are unsaturated and are cool tone - blue, purple, pink. This color palette or color scheme creates unity. This contrast creates an emphasis on the pale face of the subject. Also, the water-saturated colors make the subject seem unrealistically transparent. Due to water-saturated colors and ink-washed base, the texture of painting seems smooth.

The painting 2D piece, but the shades, darker color that seems to be a mix of the white skin color and the dark purple background, in the face create an illusion of depth. The face of a patient fills most of the space, positive space taking dominant proportion in the painting.

Image source: http://www.christies.com/lotfinderimages/D54378/ marlene_dumas_the_white_disease_d5437847g.jpg

Her facial expression is so arid that the patient seems like she is indifferent to her state. As well as the title, this is also a metaphor for the South Africa under apartheid. In a same manner, the way that the subject’s nose is expressed with areas of pink is a metaphor for the society. It symbolizes the loss of humanity and the patient’s indifference to her state. Marlene describes it as people being fugitive.

The thick, curved lines form an organic shape which gives the impression that the painting is based on actual medical photo of anonymous patient. The style of line and shape is consistent in the painting, creating a repetition and, thus, unity.

The patient is looking directly at the audience, making the symmetrical balance in the painting. This gives the audience a feeling that the painting is based on an actual medical photo of an actual patient.

Apartheid - warning notices
http://nelsonmandelatakeastand.weebly.com/uploads/5/1/9/1/51910503/7481957_orig.jpg
**BRIEF BIOGRAPHY**

Born in Seoul in 1932, Paik Nam June was a Korean-born American artist who explored using a variety of the media and who is recalled as the founder of video art. Paik was the youngest son of wealthy family in South Korea; his family owned a piano, a record player, and even a Cadillac which is one of two that were in Seoul. He was originally trained as a classical pianist. During the Korean war, with his family he fled to Hong Kong and then Japan where he graduated the University of Tokyo. He then moved to Germany to study music history. Participating in Neo-Dada from the art movement, Paik made his first debut in 1963 at an exhibition *Exposition of Music-Electronic Television*. Until 1965, Paik continued his musical performance art. From 1965, when Sony introduced Portapak that allowed to move and record things, Paik was able to create his video art. Considering that general South Koreans were suffering from the postwar conditions, having no room for artistic or musical activities, Paik could become an artist because of his affluent family background.

Paik is known as the founder of video art throughout the world. In his time, a rapid development of science and technology took place, and people were weary of the change. Many artists expressed their negative views on the new media like technology by excluding and destroying it in their artworks. Well-off and educated, Paik could encounter the new technology faster than many others. Unlike his contemporary artists and the prominent author George Orwell who were pessimistic about new media like television, Paik embodied his imagination of coexistence of high technology and mankind. To create his art, he studied electronic circuit and cooperated with the professional technician Abe Shuya. In 1967, he even attempted coding using Fortran language in the Bell Labs. Through his art, he delivered various messages: Bye Bye Kipling, confronting with ‘East is East, and West is West, and never the twain shall meet’ by Rudyard Kipling and stressing that as Westerners and Easterners feel each other strange and themselves similar, we all look alike like twins from the tertiary living organism’s viewpoint. He could do such innovative and even philosophical thoughts due to his background: the wealth allowing him to be educated and have room to observe the current phenomena happening around him with Korean spirit living in the Western world.

**CULTURAL SIGNIFICANCE**

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The More The Better is the collaboration of Paik Nam June and the architect Kim Won. It is the artwork that has immediately changed the attitude of his home country, South Korea, towards Paik - from obscure to world-renowned artist. He came and made the artwork in Korea to celebrate 88 Olympics which happened to be held in Korea.

In this artwork, Paik wished the success of Korea. At the time, Korea was developing yet still economically unstable, a host of people suffering from poverty. Thus, 88 Olympics was the great hope for Koreans; so did Paik Nam June. One of the meanings in the title “The More The Better” is that the more people view the artwork, the more prospered Korea will be. In fact, many tourists or visitors came in 1988 saw the artwork; after, Korean National Museum of Contemporary Art has become highly accessible, and Korea made an astonishing economic growth. Through his artwork, he wanted to broadcast 88 Olympics to the citizens of the world.

The artwork is the installation that consists of 1003 televisions; the number 1003 represents the date 3rd of October, the National foundation day of Korea. It, thus, is the spirit of Koreans - their determination and aspiration. The shape of artwork is the tower; it represents the Korean aesthetic quality - towers peculiar to Korea. Korean towers are influenced heavily by Buddhism. Like Korean towers, the artwork is in 6 stages, which may also make it look like a birthday cake. In fact, Paik referred the artwork as the “wedding cake”: the birth or the beginning of Korea's step towards being the member of the globe. The tower can also be interpreted as the Tower of Babel, connecting the East and the West.

The 1003 screens in the artwork send moving images that are collaged and juxtaposed with high technology that resulted fascinating Mise-en-scène. The images portray the worldwide lives, passing quickly, resulting the explosive vital power, and linking the East and the West. The audiences can see the screen from any angle. The sender can deliver message; the receiver, respond, having an interaction, which now is called the media. Through his artwork, he visioned the future - how we live with the high technologies - and anticipated the media.
The installation looks like a giant tower or a birthday cake. Although they seem quite different, they both have meanings in the artwork. Foremost, the tower symbolizes the Korean spirit. The installation is built on the Korean traditional style tower, for example having 6 stages, which is originated from the Buddhism. It appreciates the Korean aesthetics and spirit. The tower has another function: to link the West and the East. One of Paik’s philosophies is the West and the East are the same, and, thus, we can blend in to be the global melting pot. Corresponding to this, the audiences can find the link between the Korean traditional towers and the Tower of Babel. Both the West and the East are connected through this installation or the future-oriented Utopia. Furthermore, the birthday cake is the representation of the determination and the aspiration of Korea to step forward towards the globe. The viewers who are mostly the Koreans, the target of this artwork, would feel and respond to the hope and the spirit that the images transfer, interacting.

The moving images are the images of worldwide. It includes the photos and videos of tall buildings; highways; Western performance halls; and so on. The quick juxtaposition of these moving images delivers message: the West and the East, we live in the same moment.
Two performance artists, man and woman, and an arrow and a bow are present in the video. The important part of this composition is symmetrical balance by similar attires and artists’ position, symbolizing the total trust.

Moving images

All three artworks throw a strong message directly at the audience. They all disturb the audiences with the tension, distorted shapes, and quick moving images, respectively.

Oil on canvas

The subject of the painting seems detached; she throws a strong emotional message that being ignorant is also contributing to the surrounding issues.

They both consistently challenges the audiences; Abramović tests the border between the artist and the audience, and Dumas questions the audience ‘aren’t we part of the wrong system.’ They both challenge the audiences to take action.

Installation

The images and the shape of the installation delivers the harmony of the West and the East and Korean determination and aspiration.

Moving images

They both consistently disturbs the audiences; Abramović tests the border between the artist and the audience, and Paik delivers the vivid and quick changing motions that represent hope and modernity. They both challenge the audience to respond.

They both consistently disturbs the audiences; Dumas questions the audience ‘aren’t we part of the wrong system.’, and Paik delivers the vivid and quick changing motions that represent hope and modernity. They both throws a strong emotional message.
Since Paik Nam-June celebrated the important day or event of his home country, I also wanted to share a story of my own country. In Korea, where Paik Nam June and I were born, women have to prepare all the process of ritual events, say cooking and cleaning. There is a Korean proverb ‘if men go into the kitchen, their prestige will be injured.’ That is, women are restricted to the domestic work. I’ve been growing up, watching the fixed and strict gender role in Korea. So, I decided to depict how tiring and stressful each rituals we spend as a woman. Although the ritual has deep-rooted stereotypes and gender inequality, I cannot argue that it is mumpsimus that needs to be disappeared, because it is a traditional day that celebrates the peace of the family and when all family members who usually were not able to have time together as they are busy living their lives chill out and be comfortable together.

In Paik Nam June’s moving images, the transition between the images look queer; he purposefully does this by manipulating the technical signals, as shown in his artwork Magnet TV. In the artwork, TV screen changes the color and pattern depend on the strong magnet’s position. I was influenced by this effect called glitch - an abrupt increase in electrical power, especially one that causes an error in an electronic system. Artists found out the aesthetic value in the glitch effect and applied it in various media, including digital painting and video/moving image. It adds a grotesque mood. Marlene Dumas’ artworks stimulate strong emotional reactions from the audience by her use of distorted shapes and queer colors. This is very similar to the glitch effect. Thus, I thought glitch video art could combine all three media effectively, fanning emotion.

Influence on my work

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The White Disease by Marlene Dumas stimulates a strong emotional response from the audience by the distortion in shape and color. By adding a glitch effect in the video, I would accomplish this goal. At first, when I used an iMovie, I couldn’t add the effect properly due to technical problem. To solve this, I borrowed a professional video editing tool called Premier Pro. The overlay of video on top of people’s face adds a grotesque feeling as Dumas’ The White Disease.

PAIK NAM JUNE

Paik Nam June’s artwork had a significant influence on my artwork; it is also a glitch video art. I was fascinated by the fast transition between each moving image. In his artwork, it functions as an effect to resonate with the fast moving network. However, in my artwork, as I want to express the deep-rooted gender inequality and other several evil of convention, the glitch represents the error, old, or not functioning properly. That is, the inflexible ideas upon biased gender roles should change. As more glitch appears, the faster the transition between scenes is.

MARLENE DUMAS

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MARINA ABRAMOVIĆ

Marina Abramović’s artwork, Rest Energy, is a performance art reproduced to the video art to make the audience vicariously experience, alleviating the weakness of performance art. My artwork, The Lunar New Year’s Day, is similar to her artwork in terms of audiences vicariously feeling the emotions of the video’s subjects. I wanted the audience to look at what happens in the lunar new year’s day in Korea from my viewpoint, so I used an iPhone camera to film the video. So, the audiences are really looking through my perspective. The audience from all over the region sharing different cultures and knowledge can analyze the gender inequality lying in the event.
PREMIER PRO TECHNIQUES

Most of my knowledge comes from the YouTube tutorials and my high school film teacher.

ANIMATION EFFECT

In the video effect window, I can click the button that looks like a timer next to the effect I want to add animation. Then, a diamond comes out in the timeline, as can be seen at the right image. This diamond will be the start of the animation. To add an animation, first, I should slide the blue line on the timeline to the point I want to end the animation. Then, I should click a blue circle button that I circled red in the image and then change the value of the effect as I did in the second image. There is the final result at the right. The text end moved to the left down, as I wrote down the value to be so.

ARITHMETIC EFFECT

This effect can be used to make splitting glitch effect on the video. First, make three copies of the original file. Then, for each of the three copies, add an arithmetic key. For each layer, set the operator and color value to max. Each should have different color to the max point and the other colors should be 0 value. For example, the first layer to have red value to 255 but green and blue value to 0. Then, make each layer’s blending mode to screen in the opacity window. The photos above are the result of arithmetic effect.

MASAIC AND WAVE WARP

Mosaic and wave warp are the premier pro effects that add mosaic and animation effect in the video. Basically, the larger the mosaic value, horizontally and vertically, the larger the image blends in a mosaic. As the video plays, the mosaic seems moving along the motion, adding an animation effect. Wave warp, similar to the mosaic, adds a feeling of animation into the video but in a wave. The size of a wave can be adjusted by the height and width key and the animation speed, wave speed.
The last photo shows a result of the combination of invert, wave warp, and arithmetic. All three, as explained before adds a feeling of glitch in the video by the splitting colors and screen. However, the most important key that made this grotesque feeling down at the last photo is the blend mode. I made the first layer’s blend mode a color burn, so the colors of all the parts that overlap with the first layer are burned. As can be seen in the blend mode key at the right, several blend modes are divided by the grey line. They are in a group where the effect is similar. For example, the second section has a similarity that the color darkens; the third section, the color lightens; fourth section, the color is vivid; and so on. Depending on the effect I want, I can simply use the blend mode to add a mood.

**PREMIER PRO TECHNIQUES**

**PROCAMP AND LUMA KEY**

These two effects are critical to my video art, as it allows me to blend in a video on top of people’s face. ProcAmp is a key where I can correct colors of the video, using brightness, contrast, hue and saturation. Because Luma Key works by blending in a video at the dark parts of another video, I had to make the video black and white to get a clear blending of two. To do so, I set the video’s saturation to 0. After that, I can simply add a Luma Key effect and simply get the result.

**RAMPANT GLITCH EFFECTS**

I can get a set of glitch effects from Rampant. I can add these glitch effects in the video by blending in the effect to the whichever video I want to add effect. For most of my videos, I used a screen blending mode.

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**BLEND MODE**

Along with the glitch effects, I want the video to look like abnormal; so, to make it more like a glitch video, I added an invert key, which inverts the colors of the video.

**INVERT**

**INFLUENCE ON MY WORK**

Along with the glitch effects, I want the video to look like abnormal; so, to make it more like a glitch video, I added an invert key, which inverts the colors of the video.
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