

From the Editor

In the first half of 2023, the world faced significant challenges across politics, the economy, and culture in the aftermath of the Russia-Ukraine war that commenced the previous year. The impact of war on the art world has been severe. Nevertheless, art continues to play a crucial role and wields its power even amidst conflicts. It contributes to social understanding and dialogue on subjects such as human suffering, hope, peace, conflict, justice, and human rights. Simultaneously, the pervasive influence of interactive artificial intelligence services, led by ChatGPT, extends to society at large. ChatGPT identifies 'interaction between AI and art' as a prominent trend in contemporary art and foresees a surge in the use of AI as a tool for artistic creation and experimental works that incorporate AI elements.

Given these phenomena, it becomes evident that we must embrace a paradigm shift in our perception of art. We are currently living in an era where art demands a fresh perspective. How should we envision the future of art, which promises diverse and innovative changes across various domains? To address these questions, the Korean National Research Center for the Arts (KRECA) is actively pursuing answers. We are organizing both domestic and international academic conferences on related topics and publishing the *Journal of Korean and Asian Arts* (KAA). This year, the KRECA and the Korea National University of Arts, as the presiding institution of the Asian League of Institutes of the Arts (ALIA), aim to diagnose the current state of art and art education in response to the aforementioned global changes. In pursuit of this goal, we are planning an international symposium titled "Arts and Arts Education for Sustainable Development," which is currently a major area of focus for leading universities and cultural institutions worldwide. We seek to prepare for the future and position ourselves as a significant communication platform for global art research.

The 6th issue of KAA comprises four peer-reviewed articles and one translated article from Korean. They cover a wide range of topics, including traditional and contemporary Korean art, film, music, and art aesthetics, in comparison to the previous issue. These articles offer diverse perspectives on Korean arts, highlighting its relevance and vitality.

Dong-Yeon Koh's article, "The Place of Tragedy and Postmemory Generation: Dalo Hyunjoo Kim and Kwanghee Cho's 'Mourning Practice (Oedo Yeonseup)' at Camp Town Ppepeorl, Euijeongbu," examines the project conducted by Kim and Cho (2019-2022) at Ppepeorl in Euijeongbu City, which was the site of Camp Stanley for the past seven decades until 2017, focusing on the experiences of sex workers in Jjockbang during the military presence. Hyojin Choi's article, "Between Ruins and Revelation: An American Missionary's Gaze on Eunjin Mireuk of Gwanchoksa Temple," examines the meaning of the Stone Maitreya Bodhisattva Statue of Gwanchoksa temple

in Nonsan, which was constructed during the reign of King Gwangjong of the Goryeo dynasty (949-975). The article critically analyzes the perspective of George Herber Jones, an American missionary affiliated with the Methodist Church, on Eunjin Mireuk. Thomas Michael Humpal's article, "Contemporary Korean Religious Horror: Cults, Conspiracy, and Korean Cinema's 'Syncretic Panic'," explores the contemporary trend of Korean horror films that depict syncretic and fanatical religious groups involved with corporate and political conspiracies, examining the palimpsestic environment generated from these narratives. Kim Sanghon's article, "A Mix of Western Genres in Korean Popular Music: The Cultural Hybrid and Discourses," points out the need to move beyond postcolonial theory when discussing the blending of Western musical genres in Korean popular music. The translated article by Shim Kwanghyun, "Cognitive Science and the Cultural Politics of Images: Tasks and Perspectives of Visual Cultural Studies in the Age of Ubiquitous Computing," explores the challenges of the cultural politics of images in the so-called ubiquitous era.

A noteworthy development in the publication of this issue of KAA is the increased visibility and participation of overseas doctoral students and graduates in Asian art-related programs, resulting in the doubling of the number of submitted articles. The engagement of numerous international researchers in the peer-review process solidifies the journal's position as a prominent academic platform for understanding Korean and Asian art.

I extend my heartfelt gratitude to the reviewers and the editorial advisory board members worldwide, as well as all the researchers at the Korean National Research Center for the Arts, including senior researcher Min Hye Young, who dedicated their efforts to the production of this journal. I take this opportunity to express my sincere appreciation. Lastly, I kindly request your interest and support for the upcoming international symposium, "Arts and Arts Education for Sustainable Development," scheduled for September. Your cooperation is crucial in establishing the Korean National Research Center for the Arts as a vital platform for global art research and fostering effective communication among scholars worldwide.

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