

From the Editor

I am very excited to be introducing our new journal which will be dedicated to an interdisciplinary research of art studies in Korea and Asia. As the first journal that focuses upon Korean/Asian art studies in Korean academic soils, the *Journal of Korean and Asian Arts* covers various topics including, but not limited to, studies on music, drama, film, theater, multimedia, dance, visual arts, traditional arts, art education, and art management. Through our extensive peer-review process, we expect to maintain a journal which is high in quality and serves to promote discussion, dialogue, and debate among scholars all over the world.

The first issue of *KAA* presents to you a special theme of “Artists of Korea and Beyond.” We have encouraged in particular contributions dealing with the artists in Asia, taking interdisciplinary and comparative approaches. In a basic sense, art is a human practice and the understanding of art requires us to understand human beings on a fundamental level. Whilst the history of art focuses its gaze more upon objects created for aesthetic purposes, the special issue invites authors to extend the ideas of artists and to reconsider their role in creating and participating in the practice of art. In addition to objects of art and the artists themselves, there is also an important part of the process where we must be concerned with social communication. Whilst I am well aware of the importance of art objects and the opinion of artists themselves in understanding art, I would argue that acknowledging issues behind the creation of art itself is also critical.

The papers published in this issue focus, from a variety of perspectives, individuals and arts in various contexts. We open with an article by Kyunghee Pyun in which she questions issues of nationality, citizenship, ethnicity, and recognition of artistic merits within art competitions. Yoon Jeong Oh, meanwhile, examines modern Korean poet Yi Sang’s artwork from an open perspective and discusses the value of Yi Sang’s role in developing the discourse on modernity and border-crossing art. Kelly Y. Jeong explores the current South Korean action cinema and its North Korean action heroes, by drawing on theories and concepts such as bromance, orientalism, and biopolitics. Whilst Umi Lestari’s article provides detailed analysis

of Huyung's films and his contribution to film production and its content in Indonesia during the 1950s. Lastly, Hai Ren's article on the socially engaged art museum in China and argues that socially engaged art museum accounts for the complexity of everyday life as institutional development. The journal also includes two translated book reviews by Song Bangsong and Lee Yeonkyung: both once published in the *Korean Journal of Arts Studies*. In future issues, we hope to initiate a broader conversation by including more articles and reviews. Once again, we want to take this moment to thank all of our authors and reviewers for entrusting us with their discoveries and knowledges.

In closing, I would like to express my gratitude and appreciation to the Korea National University of Arts and the Korean National Research Center for the Arts for entrusting me with the honor of serving as Editor of *KAA* and for providing me with support to serve in this position. Our in-house editor and Editorial Board Members have worked hard to meet our goals of delivering timely decisions and maintaining communication with our authors throughout the editorial and review process. I would like to take this opportunity to thank all those who have contributed to the journal

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