

## From the Editor

We are delighted to present the 8th issue of the *Journal of Korean and Asian Arts* (KAA). The number 8 holds particular significance in East Asian cultures, including Korea. In traditional Korean music, instruments are classified into eight categories—gold (金), stone (石), silk (絲), bamboo (竹), gourd (匏), earth (土), leather (革), and wood (木)—known as the eight sounds (八音). This symbolizes the creation of musical instruments from all available materials surrounding us. Additionally, the *Jeongganbo* musical notation system, established during the early Joseon dynasty, is based on eight Jeonggan units, further highlighting the importance of the number 8 in Korean culture.

Interestingly, the concept of the eight sounds may be linked to the Eight Trigrams (Bagua), which are believed to be created by Fuxi in ancient China. The Eight Trigrams serve as symbols to explain the phenomena of the natural and human worlds, providing a framework for understanding the principles of change. It is fascinating that the structure and order of everything around us can be interpreted through the symbols and sign systems of the Eight Trigrams.

Just as the number 8 explains various phenomena of the natural and human worlds, the Korean National Research Center for the Arts (KRECA) aims to understand and explain the nature and humanity through the lens of art. This spring, we organized an academic conference titled Art with Generative AI, creating a vibrant platform for diverse discourse to explore how arts are adapting to changes brought about by generative AI and how AI is being transformed by arts. As such, KRECA has been actively identifying and highlighting recent international art agendas. We have established ourselves as pioneers in exploring arts during this period of transition marked by environmental changes, technological advancements, and shifts in the international social order. Therefore, the publication of this 8th issue provides a valuable opportunity to reflect on the past, present, and future of Korean and Asian arts in our evolving world.

This 8th issue of the KAA features five general articles, one translated article, and one translated book review. First, Nathan Shui's "Performing Heteronormality: Rethinking Queer Precarity through the Everyday, the Banal, and the Spatial in *Suk Suk*" discusses the concept of heteronormality, which portrays oppression as a routine part of daily life through Ray Yeung's 2019 film *Suk Suk*, emphasizing banal aesthetics and everyday temporality. Jing Wang's "Triadic Transformations in the Music of Cesar Franck: Analysis of Piano Solo *Prelude, Aria et Final*" uses Neo-Riemannian theory to analyze the relationships in Franck's last piano solo piece, presenting the creative intent and logical basis for understanding it. Douglas Gabriel's "Red Devil Fever Dreams: Jo Seub's Post-Minjung Response to South Korea's World Cup Fanaticism" examines the emergence of post-minjung approaches to politically provocative art through Jo Seub's

large-scale photographic work *Do Bring Seub Back*. Yujin Shin's "Unveiling the Panopticon: Exploring Gendered Surveillance and the Phenomenon of Spy Cameras in South Korea's Public Restrooms" sheds lights on the gender dynamics involved in the act of filming women's bodies in public restrooms and various gazes, an act of "seeing" such as surveillance and voyeurism.

The translated article by Kim Bongryol and Park Chaewon, "A Study on 'Jung-Chang' (Overlapping and Extension) of Ruined Temple Sites in the Goryeo Era," investigates the construction conditions and layout changes of the foundational temples rebuilt during the Goryeo period and analyzes the Jung-Chang methods to examine the meaning of Jung-Chang to identify the architectural values pursued at the time and extract universal characteristics of the Goryeo era. The translated book review section includes Lee Kyungah's review of Do Younjung's 2018 book *The Birth and Hidden Aspect of the Modern Kitchen*, titled "Exploring Korean Modern Life through the Kitchen." Lee praises the book for presenting an in-depth study of modern Korean kitchen space and expanding the discourse to include housing and society, thereby depicting the dynamics of life in modern Korea.

To sum up, this 8th issue of KAA delves into various discourses and their meanings in Korean and Asian arts through film, music, art installation, and photography. It facilitates academic exchange among researchers studying Asian arts. Starting this year, the KAA plans to enhance the usability of its papers and expand access to academic knowledge by making papers available on various open-access platforms, beyond the existing journal website.

Finally, we would like to extend our heartfelt thanks to all the researchers who contributed their papers, and the reviewers who undertook the review process at the Korean National Research Center for the Arts, including the editorial advisory board members and our senior researcher and managing editor Min Hyeyoung. Thanks to your dedication, I am confident that the KAA will not only reach art researchers in Korea and Asia but also inspire global discussions on Asian art, influencing art researchers worldwide.

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