MUSEUM OF ONE

RESEARCH PAPER · SUPPLEMENT 1

Documentary Evidence and Source Comparisons

Supplement 1 to Relational Archival Investigation

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Companion document

This supplement records the sources, identifications, comparisons, and judgments supporting the main paper. It includes the complete seven-entry acquisition comparison and the documentary grounds of the additional cases. The extended discussions appear in Supplement 2.

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A. Scope and use of the evidence

This supplement accompanies *Relational Archival Investigation: Identity, Chronology, and Historical Judgment in Korean Experimental Art*. It preserves the sources and reasons supporting the paper's comparisons. Supplement 2 develops the additional case arguments. Neither supplement is a prior publication or an independent evaluation of the method.

The acquisition comparison includes every entry from 73 to 79 on printed pages 39–40 of MMCA's *2016 Annual Report*. The block was chosen retrospectively around two previously noticed cases. It is a bounded comparison, not a representative sample. The seven entries retain agreements, differences, and questions without a demonstrated historical consequence.

The references C-73 to C-79 identify paired comparisons. References beginning S- identify sources; H- identifies a proposed explanation; J- identifies a judgment. Each is a local scholarly reference, distinct from a museum management number, an online address number, or a section heading. References to a source do not imply that it is independent of other sources in the inquiry.

Three matters remain separate throughout: what a document states; what relationship the historian establishes between statements; and what explanation or consequence follows. A source may establish the first without settling the others. Institutional descriptions and transcriptions are attributed as such rather than presented as physical examinations of artworks, original photographic versos, or administrative files.

The readings of online descriptions refer to consultation on 9 November 2026. That date identifies the evidence used in this study. It is not an independently timestamped web capture and does not date an institutional amendment. Selected excerpts and paraphrases are preserved below with stable institutional identifiers; they are not complete reproductions of the pages.

B. The seven acquisition comparisons

B.1. The common documentary source

S-M01. National Museum of Modern and Contemporary Art, Korea (MMCA), *2016 Annual Report*, acquisition list, printed pages 39–40. Rows 73–75 appear on page 39 and rows 76–79 on page 40. The year column is headed "제작연도" (production year). The relevant row and column readings were collated against the page images. The reporting year does not supply an independently verified publication day.

S-M73–S-M79. MMCA public collection records 7922–7928, respectively. These describe management numbers 07909–07915. The numerical adjacency is not used by itself to establish the work matches. Artist, title, materials, distinctive components, and dimensions are examined where available. The common institutional issuer does not establish independent testimony about original production or a known editorial relationship between report and catalogue.

Table S1. Leading-year assignments in MMCA's acquisition entries 73–79

Entry	Artist and work	Report year	Catalogue year	Management no. Online record
73	Lee Kang-so Untitled 75031	1975	1975	07909 / 7922
74	Lee Kang-so Painting (Event 77–2)	1977	1977	07910 / 7923

Entry	Artist and work	Report year	Catalogue year	Management no. Online record
75	Lee Kang-so Painting–78–1	1978	1977	07911 / 7924
76	Park Suk-won Jeok–Eungnyeok	1974	1972	07912 / 7925
77	Sung Neung Kyung Eight Pages of Newspaper	1977	1977	07913 / 7926
78	Kim Youngjin 1978–10–2	1978	1978	07914 / 7927
79	Kim Youngjin 1978–2	1978	1978	07915 / 7928

Sources: MMCA, 2016 Annual Report, printed pages 39–40, and public collection records 7922–7928. The count describes differences in the cited assignments, not a rate of institutional error.

The table reports two differences in leading years and five agreements. It does not determine that either of the different assignments is an error. The following entries specify the grounds and limits of each comparison.

B.2. C-73 — Lee Kang-so, *Untitled 75031*

Sources. S-M01, entry 73; S-M73, web record 7922, management number 07909. Korean title: “무제 75031.”

Relevant statements. The leading year is 1975 in both witnesses. The collection wording distinguishes printing and remaking: “1975(2016 인화, 오브제: 2016 재제작).” The report identifies ten photographs at 40 × 60 cm and associated installation components.

Identification. Artist, distinctive numerical title, photographic count and dimensions, and the described installation provide the grounds for comparing the accounts. The match concerns the work as described, including its later realization; it does not make the remade materials contemporary with 1975.

Judgment. The leading historical year agrees. The fuller dates distinguish the material acts of printing and remaking. The place of exposure, the Paris action, and the phases of display require the additional sources in section E. Ten prints in a collected realization do not, by themselves, settle the photographic count at every earlier presentation.

B.3. C-74 — Lee Kang-so, *Painting (Event 77–2)*

Sources. S-M01, entry 74; S-M74, web record 7923, management number 07910. Korean title: “페인팅 (이벤트 77-2).”

Relevant statements. Both witnesses retain 1977 as the leading year. The public description distinguishes later printing and remaking. The photographic group and the cloth measurement of 191 × 157 cm support the work-description match. The fuller narrative places the bodily action and Park Hyunki’s photography before exhibition of the resulting photographs and cloth.

Judgment. Agreement about the historical year coexists with different dates and occasions for action, exposure, display, and later materials. The source supports that differentiation as an institutional account. No comparison of original negatives or physical examination of the cloth is reported.

Evidence that could extend the account. Dated installation photographs, original negatives, or a material history could specify how the exhibited ensemble relates to the action and its later realization. Such evidence would enlarge the account of particular components rather than automatically alter the leading year.

B.4. C-75 — Lee Kang-so, *Painting–78–1*

Sources. S-M01, entry 75; S-M75, web record 7924, management number 07911. Korean title: “페인팅-78-1.” Additional source S-T01 is the published conversation dated 14 October 2018 (Lee 2018).

Relevant statements. The report gives 1978 for a silent, single-channel colour video lasting 29 minutes 25 seconds. The collection entry gives 1977 and 30 minutes, associating its first presentation with the fourth Daegu Contemporary Art Festival in 1978.

Identification. Artist, distinctive title, medium, and the description of painting on glass before a camera support the match. The differing durations are retained. They do not establish whether one entry is rounded or whether different transfers are described.

Testimonial explanation. S-T01 identifies production in 1977 and presentation in 1978. The relevant exchange begins with Cho Su-jin’s question about painting on a monitor screen; Lee distinguishes the two dates and calls for correction of confusion in the record. The conversation is dated internally to 14 October 2018. A “2021” designation in the hosted filename is not substituted for the conversation date.

Judgment. An attributed production–presentation chronology is supported. The reason for the annual report’s assignment and the history of an institutional amendment remain separate questions. Artist recollection is not treated as an acquisition-file record. The duration question remains unadjudicated because the recordings were not timed or compared.

B.5. C-76 — Park Suk-won, *Jeok–Eungnyeok*

Sources. S-M01, entry 76; S-M76, web record 7925, management number 07912. Korean title: “적-응력.”

Relevant statements. The report assigns 1974 in the production-year column. The collection date reads “1972(나무: 2016 재제작),” identifying 1972 and remaking of the wood in 2016. Its narrative associates the work with the First Seoul Biennale in 1974.

Identification. The artist, Korean title, oil-on-cloth and wood, cloth dimensions of 332 × 358 cm, and four wooden elements provide substantial descriptive correspondence. No common management number is printed in both witnesses. The comparison identifies the described work rather than certifying the uninterrupted identity of every material component.

Measurements. The report gives wooden elements of 64 × 25 × 26; 65.5 × 25.5 × 27; 61.5 × 25.4 × 25.4; and 63.5 × 25 × 25.1 cm. The collection entry gives the same cloth and first three component measurements, with 63.5 × 25 × 25 cm for the last. The 0.1 cm difference is preserved.

Judgment. The leading production-year assignments differ after remaking has been distinguished. The identification is supported at the work-description level. Neither source establishes the correct production year independently, the cause of the difference, or the date of a catalogue amendment. Section C records the alternatives.

B.6. C-77 — Sung Neung Kyung, *Eight Pages of Newspaper*

Sources. S-M01, entry 77; S-M77, web record 7926, management number 07913. Korean title: “8면의 신문.”

Relevant statements. Both witnesses give 1977. Artist, title, 128 photographic elements, and dimensions of 58.5 × 42 cm support the match. The report’s material description includes aluminium tape, whose use is explained in the fuller account.

Judgment. No difference in leading year is established. A material abbreviated in a short field need not be absent from the fuller account or the work. The comparison is retained as an agreement rather than excluded because it yields no new discrepancy. This work is distinct from *Reading Newspaper*, management number 08033, discussed in section D.3.

B.7. C-78 — Kim Youngjin, *1978–10–2*

Sources. S-M01, entry 78; S-M78, web record 7927, management number 07914. The institutional record distinguishes this artist as “김영진 b / KIM Youngjin b.”

Relevant statements. The leading year is 1978 in both descriptions. The distinctive combination of 28 photographs, 44 plaster elements, and a table supports identification. The report describes black-and-white photographs; the collection entry uses C-print terminology. The table measures 60 × 196.7 × 77 cm in the report and 75 × 196.4 × 77 cm in the collection account.

Judgment. The historical year agrees, while component descriptions differ. The sources do not establish whether the table was replaced, remeasured, or recorded incorrectly. The comparison retains the differences without naming a cause. A conservation or component history would be relevant to that further inquiry.

B.8. C-79 — Kim Youngjin, *1978–2*

Sources. S-M01, entry 79; S-M79, web record 7928, management number 07915.

Relevant statements. Both leading years are 1978. The twelve-channel installation and twelve monitor descriptions support the work-description comparison. The report’s last duration is 29 seconds, whereas the corresponding collection entry gives 20 minutes 29 seconds; the other listed durations correspond. No recording was timed in the present study.

Historical distinction. The collection narrative identifies an initial presentation on one monitor because equipment was limited and a twelve-monitor presentation at the 2016 Busan Biennale. The decisive terms are “한 대의 모니터” (one monitor) and “12대의 모니터” (twelve monitors).

Judgment. Work identity and leading-year agreement do not establish an identical exhibition arrangement. The institution’s narrative supports distinct presentations. The illustrative sentence that twelve monitors were used in 1978 would exceed that evidence. It is an inference tested in the paper, not an error attributed to another scholar. The duration difference remains a separate question.

C. The *Jeok–Eungnyeok* inquiry

C.1. A comparison that remains warranted

J-P01 — identification. Retain the pairing in C-76 as a supported comparison of descriptions of one work. Its grounds are the conjunction of artist, title, material arrangement, and dimensions. The remaking statement limits what the identification says about physical continuity.

J-P02 — documentary difference. Retain 1974 and 1972 as different leading production-year assignments. The separate 2016 date explains the later materials but leaves that contrast intact. The result concerns the published descriptions, not yet the historical truth of either production year.

Historical consequence. A 1972 production date places the installation two years before its reported 1974 Seoul presentation. A 1974 date places production in the exhibition year. This is a conditional difference in the work's chronology. No subsequent critical argument has been shown to have changed because of either institutional assignment.

C.2. Alternative explanations

H-P01 — different conventions. One description may use an exhibition-associated year and the other an earlier production year. The collection narrative supplies a relevant 1974 exhibition. The report's production-year heading means that an editorial convention or object-specific explanation is still required.

H-P02 — correction. One assignment may correct a mistake. A dated worksheet, annotation, curatorial account, or explicit testimony connecting the assignments would support that explanation. No responsible person or motive is inferred from the differing years.

H-P03 — different historical information. The compilers may have drawn on different testimony or documents. The relevant source and its connection to the assignment would have to be established. Later consultation is not evidence of better historical knowledge.

H-P04 — related but distinct realizations. The records may concern differently identified realizations despite their correspondences. That alternative is less persuasive at the level of the work descriptions, but photographs or accession documentation could require reconsideration. The small measurement variation alone does not establish it.

J-P03 — explanation. Retain H-P01–H-P03 as open explanations of the assignments and H-P04 as a possible challenge to the scope of identification. The observed difference is not rewritten as a documented administrative amendment.

C.3. The separately numbered 1973 work

S-P03. Arts Council Korea, DA-Arts artist record 1172, work list and exhibition chronology. The work list records "積(적)-응력2," 1973, wood, 240 × 40 × 25 cm. The chronology also lists a 1974 Myeongdong Gallery solo exhibition without identifying the MMCA installation among its exhibits.

J-P04 — exclusion from the individual chronology. The numbered title, medium, and dimensions do not identify MMCA's cloth-and-four-wood arrangement. The entry is relevant to a related series or practice, but it does not presently supply a third date for the same individual work.

Evidence that could alter the account. A source explicitly connecting the 1973 work with the MMCA installation could establish a relation between them. That relation would need to be specified before the year was transferred. A Myeongdong checklist or installation photograph could

establish an additional exhibition occasion. Neither conclusion follows from shared artist and period alone.

D. Evidence for the extended case studies

D.1. Kim Yong-Ik: naming and retrospective explanation

S-K01. SeMA Art Archives, “1970년대부터 1980년대 작품 사진 포트폴리오,” management number MA-05-00049360, online item 89408. The relevant account identifies images 17–18. It reports that the intended “plain objet” appeared as “place objet” through an error, was temporarily accepted because its meaning seemed compatible, and was subsequently replaced by the intended wording.

The description of image 18 transcribes a photographic verso: “작가: 김용익 / 제목: 平面 objet (Place object) / 크기: 100cm×300cm / 년도: 1977년.” The inscription and recollection are different kinds of evidence. The work year does not necessarily date the handwriting, and the catalogue’s report of the verso is not a physical inspection undertaken for this study.

S-K02. SeMA, MA-05-00049287, online item 89335, “1978년 제5회 한국미술대상전 우수프론티어상장.” The described award certificate is dated 25 November 1978 and records the work as “平面 objet(평면 오브제).” The award date supplies a documentary occasion for that title form, not a date for every English variant.

S-K03. Vale 2026a, section on Kim Yong-Ik. Unpublished manuscript, publication planned. This is a source for the development of the comparative argument, not independent testimony corroborating SeMA.

J-K01 — supported account. Attribute the explanation of error and temporary adoption to the artist as reported by SeMA. The account supports a distinction between origin and subsequent use. It does not establish the first printed occurrence or every stage of transmission.

J-K02 — limits of the conclusion. Different titles within a series do not establish formal retitling of one accessioned object. Semantic possibilities do not establish documented reception by a later critic. Those questions require, respectively, a secure individual-work match and an identified critical use.

D.2. Rim Dong Sik: action, image, and later repair

S-R01. SeMA, MA-03-00006485, online item 23414, photograph of *Tying Reeds and Beard* on Wonsando, 1988. Its description reports moisture damage and subsequent intervention by Rim Dong Sik using marker and oil paint to restore background elements. The decisive material wording is “사인펜과 유화” (marker and oil paint).

S-R02. SeMA, MA-02-00007550, online item 24479, document associated with *Thoughts Facing a Blade of Grass*, 1985. The description concerns copied photographs and their use as working material. It provides context for a related practice, not independent confirmation of the intervention in S-R01.

S-R03. Vale 2026b, section on Rim Dong Sik. Unpublished manuscript, publication planned. It develops the comparison between the represented action and the subsequent material history of its image.

J-R01 — supported account. Attribute the reported repair to SeMA's description. The surviving photographic object is described as bearing a later intervention in relation to its earlier subject. The date of every intervention is not supplied.

J-R02 — evidential consequence. The present background cannot be used to certify every untouched photographic detail of the earlier site without further comparison. The same account supplies evidence for the artist's continuing treatment of his records. Neither deception nor the invalidity of every historical use follows from repair.

Further evidence. An earlier print, negative, conservation examination, or artist account specifically dating the intervention could refine the material history. No such examination is reported here.

D.3. Sung Neung Kyung: an early photographic exhibition

S-N01. MMCA, *Reading Newspaper* ("신문 읽기"), management number 08033, online record 8194. The first historical paragraph identifies performance at *Four-Person Event* on 4 April 1976, reperformance at *Event Logical* on 3 July, and a photographic panel at the Fourth Independents Exhibition in 1976. The object description lists twelve gelatin-silver photographic elements.

S-N02. Vale 2026b, section on Sung Neung Kyung. Unpublished manuscript, publication planned. It develops the distinction between early exhibition through documentation and later institutional collecting.

J-N01 — supported account. On MMCA's account, a photographic presentation belongs to the work's early exhibition history. This is distinct from the proposition that all such presentations were much later institutional substitutes.

J-N02 — limits of the conclusion. The narrative does not by itself identify the exposure occasion of every image, establish that all images come from one performance, or independently date the manufacture of each surviving print. The continuity between a work and its present panel requires these questions to remain distinct.

E. Lee Kang-so: the Paris sequence and its sources

E.1. The documentary witnesses

S-L01. MMCA, *Untitled 75031*, record 7922; identical to S-M73. Its final descriptive account locates the photographic action in Korea before the Paris exhibition and describes the Paris presentation through traces and photographs.

S-L02. Lee Kang-so's symposium discussion, 4 November 2016, published in *MMCA Research Papers* 8: 190–204. Printed pages 201–202 concern Korean photography and Paris. Page 202 includes "오프닝부터," rendered as "from the opening." The passage was checked against the page image. The term does not itself provide an end date for the live animal's presence.

S-L03. Kaeun Park, "Gestures of Suspicion" (2025), 364–366 and note 38. The volume citation is 2025; the publisher records online publication on 10 February 2026. The relevant account describes eight photographs, recognizes their Korean origin, and describes a bird removed on the opening day. Its cited sources include the 2016 interview and the 1976 *Konggan* travelogue.

S-L04. Thaddaeus Ropac, "Lee Kang So: Dwelling in Mist and Glow," 2025 Paris exhibition account. The gallery describes live action at the opening, later traces without the animal, and a

presentation with ten prints reprinted in 2016. It is evidence for the organizing gallery's account of that later occasion.

S-L05. SPACE/*Konggan*, no. 103 (January 1976), contents record identifying Lee Kang-so's Paris Biennale account on pages 71–73. The contents record locates the publication. The original article pages have not been directly collated in this inquiry, and no direct quotation from them is asserted.

E.2. What the comparison establishes

J-L01 — reject the overbroad opposition. Korean photographic exposure does not exclude another live action in Paris. Preparation and later absence can also coexist. The propositions must be distinguished before the accounts are judged incompatible.

J-L02 — retain the question about timing. The interview's "from the opening" and the later narrative's removal on the opening day require examination of the temporal intervals described. The expressions do not prove either exact agreement or contradiction. Preparation, a preview, an opening event, and continuing display remain possible distinctions to investigate, not a reconstructed sequence already established.

J-L03 — retain source dependence. S-L03 cites S-L02. Its chronology is not an independent confirmation of that testimony merely because it appears in a scholarly paper. This concerns the evidence for the particular sequence, not the intellectual independence of Kaeun Park's interpretation.

J-L04 — separate the photograph sets. Eight in S-L03 and ten in S-L01/S-L04 are reported counts. Without identification of the individual images and occasions, they do not establish that two images were added to one unchanged original ensemble.

J-L05 — distinguish the later restaging. S-L04 gives a sequence for 2025. It clarifies how live action and subsequent absence can coexist but does not decide the sequence in 1975.

J-L06 — preserve the historical and interpretative questions separately. An interpretation concerning action and authorship can remain significant while the timing of a particular audience's encounter requires clarification. Neither historical uncertainty nor philosophical interest settles the other question.

E.3. What would resolve the remaining issue

The original *Konggan* pages, a dated installation sequence, a contemporary account identifying the live action relative to the opening, or a source explaining the removal could alter J-L02. Their relevance concerns particular phases, not the already acknowledged Korean origin of the photographs. No request, reply, or non-response from the artist or museum is reported because the study does not include newly conducted institutional correspondence.

F. Reconsideration, access, and publication status

The source accounts permit several conclusions to be retained while others remain open. In C-75, the artist's attributed chronology can be accepted without claiming an institutional amendment history. In C-76, the documentary difference can be retained while its explanation remains unresolved. J-P04 excludes an unsupported individual-work identification. J-K01 distinguishes reported origin from adoption. J-R01 identifies a material intervention without dating every stage. J-N01 places photographic presentation within an early exhibition history without authenticating every surviving print.

These are separate judgments, not a hierarchy in which every source or case receives one global reliability score. A new document should alter the conclusion for which it supplies evidence. A disconfirmed pairing does not erase the underlying transcriptions; a clarified chronology does not explain an administrative decision unless it bears on that decision.

Public descriptions do not disclose the complete acquisition, conservation, or editorial histories of the works. The cited consultation date supplies no history of earlier webpage wording. The research preserves selected readings and precise locators but does not claim that complete webpages have received independent public archival timestamps. No image reproduction is included, and public access is not treated as permission to redistribute institutional photographs.

The related research manuscripts are unpublished, with publication planned. Their citations credit the development of an argument, while the historical assertions remain attached to the sources identified above. The paired acquisition comparison and additional cases are demonstrations within the present research, not previously published applications or independent validation of RAI.

References

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Lee, Kang-so. 2016. “《1960~70년대 한국의 실험미술: AG, ST, 대구현대미술제》 이강소 대담” (Experimental Art in Korea in the 1960s–70s: AG, ST, Daegu Contemporary Art Festival—Discussion with Lee Kang-so). Public symposium, 4 November. *MMCA Research Papers* 8: 190–204, especially 201–202.

Lee, Kang-so. 2018. “살아 숨쉬고 있다는 소박한 즐거움에 도달할 때까지 작업은 계속됩니다.” Conversation with Cho Su-jin and Shin Yong-deok, 14 October, Anseong studio; organized by Gallery Hyundai. Published transcript on the artist’s website, especially the exchange concerning *Painting–78–1*. The conversation date is given in the text; the hosted file is designated 2021.

National Museum of Modern and Contemporary Art, Korea (MMCA). n.d. *2016 Annual Report*. Acquisition list, printed pages 39–40, entries 73–79. Reporting year: 2016.

MMCA. n.d. “무제 75031” (*Untitled 75031*), Lee Kang-so. Management number 07909; online record 7922. Collection description.

MMCA. n.d. “페인팅 (이벤트 77-2)” (*Painting (Event 77–2)*), Lee Kang-so. Management number 07910; online record 7923. Collection description.

MMCA. n.d. “페인팅-78-1” (*Painting–78–1*), Lee Kang-so. Management number 07911; online record 7924. Collection description.

MMCA. n.d. “적-응력” (*Jeok–Eungnyeok*), Park Suk-won. Management number 07912; online record 7925. Collection description.

MMCA. n.d. “8면의 신문” (*Eight Pages of Newspaper*), Sung Neung Kyung. Management number 07913; online record 7926. Collection description.

MMCA. n.d. “1978–10–2,” Kim Youngjin (listed as KIM Youngjin b). Management number 07914; online record 7927. Collection description.

MMCA. n.d. “1978–2,” Kim Youngjin (listed as KIM Youngjin b). Management number 07915; online record 7928. Collection description.

MMCA. n.d. “신문 읽기” (*Reading Newspaper*), Sung Neung Kyung. Management number 08033; online record 8194. First historical paragraph and object description.

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SeMA. n.d. “1978년 제5회 한국미술대상전 우수프론티어상장” (Fifth Korean Art Grand Prize: Outstanding Frontier Award Certificate). MA-05-00049287; online item 89335. Documentary date: 25 November 1978.

SeMA. n.d. “1988년 서해안 원산도에서의 〈갈대와 수염 묶기〉 사진” (Photograph of *Tying Reeds and Beard* on Wonsando, 1988), Rim Dong Sik. MA-03-00006485; online item 23414. Description of damage and later intervention.

SeMA. n.d. “1985년 〈풀잎과 마주한 생각〉 문서” (Document for *Thoughts Facing a Blade of Grass*, 1985), Rim Dong Sik. MA-02-00007550; online item 24479. Description of copied photographic records.

SPACE. 1976. *Konggan* (공간), no. 103, January. Issue contents identifying Lee Kang-so’s Paris Biennale account, 71–73. The cited contents record locates the article; its original pages were not directly collated in this study.

Thaddaeus Ropac. 2025. “Lee Kang So: Dwelling in Mist and Glow.” Paris Marais exhibition account, ending 11 October. Passages on the opening, subsequent display, and photographic components of *Untitled-75031*.

Vale, Dorian. 2026a. *A History of Korean Art Through Changed Titles and Dates: The Archival Life of Names, Chronologies, and Reconstructed Works*. Museum of One. Unpublished manuscript; publication planned. Especially the section on Kim Yong-Ik.

Vale, Dorian. 2026b. *When Documentation Becomes the Work: Photographs, Reperformance, and the Archival Lives of Korean Experimental Art*. Museum of One. Unpublished manuscript; publication planned. Especially the sections on Rim Dong Sik and Sung Neung Kyung.