

Editor's Letter

The art we make is not something we can take sole credit for. Everything we've ever experienced has had a hand in making us who we are, as well as what we create. Every friend we've made, every book we've read or song we've heard – they've all played a role in shaping our tastes and how we express ourselves. Perhaps one of the biggest influences on any form of self-expression is the environment in which we live.

In Karl Ove Knausgaard's autobiographical novel *My Struggle*, the writer admits that he has always desired to move from his home in Norway to Japan for the sole purpose of surrounding himself with the "foreignness" of the country. He wants to observe how the complete change of environment and way of life might influence his writing. It got me thinking about how many [b]racket artists are expats whose art has undoubtedly been influenced by simply being in Korea. I consider myself lucky to be able to witness work by these talented artists who have brought themselves to a foreign country and allowed the environment to permeate their artistic style, intentionally or otherwise.

Korean born artists who fill the pages of [b]racket also bring with them a style that has been shaped in part by their homeland. No matter how much we want to believe that we are steadfast in our respective identities, they are probably more malleable than we'd like to admit. That's why the [b]racket team thought the theme of *Circumstantial Identity* would be fitting for our second annual [b] list exhibition (which wraps up on October 2nd at Keimyung's Daemyeong-dong campus). While the theme could mean something different from one person to the next, to me it most strongly represents the idea of how we express ourselves based on where we live. Location is circumstantial, and can change with frequency. As an artist I think that's exciting – that a change in your surroundings can lead to experiences that will enhance and develop your creativity. Seeing these affectations manifest themselves in an artists' work has interesting results, from Van Gogh's insertion of African masks to Weiwei's comments on western influence.

If you're an artist working in Korea, allow where you live to influence what you create. Absorb and internalize what you glean from being in a different place. You'll never have the chance to make what you do here in any other place in the world.

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