

S i x S h o w s
Finalists from the
Call for Artists 2008

GALLERY KOREA

2008



I am pleased to end the 2008 year by publishing the Gallery Korea 2008: Six Shows, Finalists from the Call for Artists 2008 brochure, which features a compilation of six exhibitions which were held at Gallery Korea, Korean Cultural Service New York (KCSNY) in 2008. These series of year-round exhibitions were organized by KCSNY with artists who were selected through our annual open call system, Call For Artists (CAF).

KCSNY received more than 150 applications from all over the globe in 2007. Among many qualified artists, we could only select 25 individual applicants and 2 group proposals in collaboration with the guest jurors, Hitomi Iwasaki, the Director of Exhibitions/Curator of Queens Museum of Art, D. Dominick Lombardi, artist, art critic and curator, and Richard Vine, Senior Editor at Art in America. Ms. Iwasaki, Mr. Lombardi, and Mr. Vine have all had years of experience in collaborating and curating numerous shows with international artists.

The six exhibits were finally determined after a month of careful consideration by our in house curator Ms. Yu Jin Hwang and took place between the months of April and December. Each time I have attended an opening reception, I am impressed by the richness and variety of contemporary artists and how Gallery Korea continually strives to transform and animate the vitality of the wide spectrum of featured art works. The breadth of artistic experiments will be seen through this Gallery Korea 2008 publication.

Gallery Korea has been serving as an international arena for more than 25 years now and I am proud of being the director at the KCSNY and thus being able to meet both Korean and non-Korean artists. I appreciate the challenging ideas and the exchanges by emerging talents and established artists. Next year will be a very special time for us as we celebrate our 30 year anniversary of the Korean Cultural Service New York organization. I wish for Gallery Korea to continue as a site for artistic conversation in the years to come. Thank you to all of the participating artists and to all the supporters of KCSNY.

May this New Year bring you much joy, luck and success.

Sincerely,

A handwritten signature in black ink, appearing to read 'S. K. Song' with a stylized flourish at the end.

Soo Keun Song
Director, Korean Cultural Service New York

This past year saw the realization of an impressive array of creative and intellectual efforts through six remarkable exhibitions organized by Gallery Korea and Korean Cultural Service New York.

From my perspective, as a member of the initial selection panel and as a curator, all the six best represented the artists and artworks in the most effective contexts ranging from a visual exploration of Eastern language, the international adoption, to the concept of memento. Each provided dynamic viewing channels to the states of cultures in the rapidly globalizing world—their shifting location and shape, density and intensity were considered and reconsidered, examined and re-evaluated through the language of visual art.

In the midst of the hyper-active international art community in New York City, there are a thousand open calls producing another thousand exhibitions to embrace and promote consistently surging artistic energies. It is impressive that a nationally specific cultural organization like KCSNY is capable of extending its mission to sustaining these artistic efforts and giving the agenda of “cultural exchange” the utmost care and sincerity throughout the entire process.

With its 30 years operation, KCSNY has proved itself as a flexible and responsive agent to the shifting currencies in today’s art world and the world at large, and is capable of representing such a position—both artistic and organizational—in the form of contemporary art exhibitions. It is the genuine generosity and commitment that propel the organization’s approach to the artistic community that is and should be reciprocated by like-minded artistic communities.

My heartfelt congratulations to you all, the artists, the fellow panelists, curator Yu Jin Hwang, Director Soo Keun Song, and many other staff members and individuals involved in this fantastic achievement.

Wishing a New Year filled with peace and joy.

Hitomi Iwasaki
Director of Exhibitions/Curator
Queens Museum of Art

This catalogue is published to congratulate those artists who were selected as finalists for Call For Artists 2008 (CAF 2008) and thereby invited to the shows organized by Korean Cultural Service New York (KCSNY). It is our recognition of their achievement and participation in a series of exhibitions. Totalling thirty-six individual artists from CAF 2008, presentations were done through six shows throughout the year: "Accidental Constellation," "Akin to," "Repose in the Ink," "Adoption: Palimpsest of Identity," "Essence of Absence" and "TheArtConspiracy". Among them, "Adoption: Palimpsest of Identity" and "TheArtConspiracy" were based on a group application submitted by a separate curator whereas the other four exhibits were formed from twenty-five individual applicants and their works.

These six shows featured in the catalogue are particularly valuable to testify KCSNY's mission to exchange and increase cultural understanding between the United States and Korea. It helps to state Gallery Korea's international perspective on the contemporary art scene. Not only Korean born artists but also more artists from other nationalities were invited such as United States, Sweden, Portugal, Singapore, Japan and Taiwan among others. They enriched the gallery with their multi cultural, multi national background. In fact, the diversity in age and technical terms has been the key to understanding the exhibitions held at Gallery Korea, which intends to meet the global circumstances through international artists.

The rough groupings of finalists into separate shows were made by guest jurors and our staff, who judged the works' subject matter or technical features. However, I would like to say that six shows are more like the six movements composed to produce one musical piece rather than disconnected ones, and in each show, I hoped to show the core idea shared among these artists. To help further deliver this idea, the brochure Gallery Korea 2008 is comprised in chronological order.

One of the shows, "Repose in the Ink", was devoted to Korean ink painting and calligraphy. There are a number of Korean painters practicing ink on paper depicting old plants and landscape themes in this area but here in the show we find that both traditional themes and techniques are transformed into a new light, bringing contemporary sensibility and vision. In-Soon Shin's exploration of ink medium's spontaneous effect, Jung Ja Hong's gestural expression of falling water and Ree Mee Lee's cursive and minimal delineation of orchids are talking more about the painting itself than the content. Further, Yusun Kim's image of pine tree reminds of a close up view of a photographic shot and provides us with an unusual frame of given subject.

Another show, "Adoption: Palimpsest of Identity", was one of the pioneering exhibits in the New York area exploring the socio-economic politics lying behind the adoption system. Six female artists, who were born in Korea, adopted abroad, and grew to become artists, set out to analyze, construct or deconstruct the reality of adoption in the art medium. It received positive feedback from the art and academic audience and provided a base for further study on this theme. The title of the first exhibition "Accidental Constellation" draws on the repetitive or collective nature shown in each piece of work from the artists. From Hyo-Jeong Nam's textile work covered with

countless waves of threads to Injoo Whang's drawings representing innumerable lines of ink, the persistent patterns echo their rhythmic action. In other cases, the artists use the same unit numerously. There are hundreds of different Chinese letter of 'path' in Sun Young Kang's pseudo book and likewise medical pills in Aegi Changsook Park's set of paintings on Tree of Life. Both works are based on personal interpretation of specific concepts in Buddhism and Christianity.

The artists in "Akin to" introduce the works closely related with what the artists keep in their mind and memory. Like the concept of memento, each image is related to a significant experience or feeling, thus rendering the personal narrative or fantasy in the images. On the other hand, "Essence of Absence" presents the works which are touching in the sense of contemporary society; emptiness, confusion or alienation. The works does not deliver the clear narrative. Malin Abrahamsson's urban landscapes avoid a clear story line and Futaba Suzuki's video projection shows a sequence of uninhabited spaces, outside and inside. Ye Leen Lee plays with and produces confused street images in her upside down photographs showing reflected image in color and the actual objects in black. Other artists try to understand a single phenomenon from multiple standpoints as Ya-chu Kang's photo image of the vinyl vest which she herself wears parallel with its presence hanging on the laundry rope, and in Hong Seon Jang's black forest composed of thousands of straws along with a schematic tape drawing of the forest.

Another exhibition which was inspired by contemporary life and society is the final show, "TheArtConspiracy". It is an illuminating project on how art and life are influencing each other by questioning what art is about and how it is influenced by everyday life. Art, language and daily involvement in Priscilla Proudwoman Stadler's multimedia work, ORQ[Oracle of Random Quotes], Seong-eun Hong's synthetic photos commenting on art market, an aesthetic transformation of a mass produced material of color chip in Desi Minchillo's works or Yejin Jun's works covered with pins, or ziggurat like installation piece of Susan C.Dessel on life and death all cast questions on art's role in society.

It would not be possible to discuss the works of each artist from one aspect but hope this introductory text will guide the audience to understand their world better and deeper. There has been a long process of communicating with artists throughout the year as for choosing art works and of conceptualizing each show. I would like to thank all the artists for their patience and collaboration, and for their sharing with KCSNY, other artists and visiting audience the messages and visual power what only art medium can deliver.

Special thanks to Director Song, Soo Keun and Consul Jung, Jong Chul who encouraged the idea of publishing Gallery Korea 2008. I also thank Hyung Eun Min, Sang Mi Sin and other KCSNY staffs for making these exhibitions possible.

Yu Jin Hwang
Curator
Korean Cultural Service NY

S i x S h o w s
Finalists from the
Call for Artists 2008

GALLERY KOREA

2008

12 A c c i d e n t a l
C o n s t e l l a t i o n

Aegi Changsuk Park
Hyo-Jeong Nam
Injoo Whang
Michelle Eunsil Lee
Myung Taek Jung
Sun Young Kang
Thierry Rosset
Zaun Lee

18 A k i n t o

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Colin Kim
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24 R e p o s e
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46 Selected Biography of the Artists

A c c i d e n t a l C o n s t e l l a t i o n



April 30 - May 21, 2008

Artists:

Aegi Changsuk Park

Hyo-Jeong Nam

Injoo Whang

Michelle Eunsil Lee

Myung Taek Jung

Sun Young Kang

Thierry Rosset

Zaun Lee

Through various methods of producing works, such as drawing, painting, printing, carving or assembling, eight artists in this exhibit shares a common ground of revealing the process of making art itself and to persistently emphasize the visual aspects of materials through repetition, accumulation and shape forming. Often times, the artists create the serial works in the single theme, focusing on the schematic nature of the work rather than on the illustrative or representative role of art. In further, they attempt to show the relationship between individual and society beneath the formal structure of the work.

Sun Young Kang introduces her set of works, based on the idea of number 108, a significant numerical symbol in Buddhism: Human's six senses complicatedly working with numerous states of mind and tenses evoking 108 kinds of agonies. Kang produced *The Inner Path I and II*, seemingly resembling old books, but actually are hand pressed and bounded by the artist. All the inscriptions are completed by hand printing or cutting out pages, or burning out texts, where each process requires 108 repetitions of her physical movement and each page stands for one physical body embodying 108 agonies. Kang regards her works as a conceptual space where the viewers have a meditative moment in experiencing the visible and invisible, presence and absence.

Injoo Whang presents her collective drawing works, made of several panels with vast repetitive patterns. *Memories of Reconstruction*, for instance, began with few drawings, but now agglomerated into over thirty pieces in total. The drawing is composed of countless black ink lines, similar to the shapes of innumerable threads crossing each other or the growth lines of tress or stretches of leaves. The whole image of each work in the distance is not able to be defined without any definite outline or boundary, but it looks like something to refer to growth and change—indeed Whang is still in the process of adding the pieces. In the forceful imagery of the collective ambience, the viewers think of the relationship between part and whole.

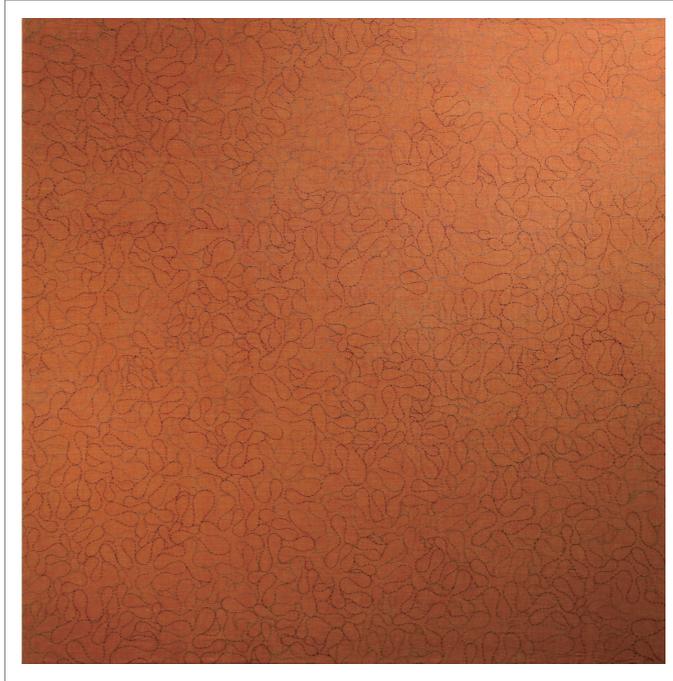


installation views

Aegi Changsuk Park presents her series of Garden of Eden with five paintings. Park's pursuit of Eden theme started from her curiosity that there is The Tree of Life in the center of Eden but no exact geographical details in the Bible. She created Eden with the diagrams of symbolic landscape, and combined this with oriental philosophy where five different colors indicate direction, season and element. Also replacing traditional guardian deity animal in four directions in oriental belief with the patterns of various drugs in our society, Park presents the ironical scene of the paradise in contemporary world.

Zaun Lee, in her new series Cloud and its Shadow expresses her belief that people's own thinking are built upon the logic of their culture. Lee thinks the value system of each society is arbitrary, and wants to show that she plays an arbitrary game visually following an arbitrary logic with the figures, looking transparent, buoyant and at same time vulnerable. Whereas Lee's drawings focused on the main figures on the surface, **Hyo-Jeong** Nam's works are all over composition, where Nam explores about the social frame. Her signature way is incorporating fabric and material on the canvas by sewing and drawing, with endless loop pattern and without prior inception of delineation. Nam also presents her recent project, called Thread Connection, in an attempt to connect the conscious and unconscious, or people around her and herself—that's the crucial part of life, Nam believes.

Michelle Eunsil Lee is interested in expressing what cannot be put into words but cannot remain silent. Her Chair spells chair in Braille and the piece is an investigation of approaching and creating a visual dimension to words. **Myung Taek** Jung, on the other hand, attempts to resolve conflicting aspects of contemporary furniture. Trying to encompass both aesthetic desire and functional need, Jung has been producing sculpture- furniture in a series of I Make Stuff drawers. Finally, **Thierry** Rosset's linocut series deals with presenting the tensions and dynamics between forms and lines, limitedness and infiniteness.



Accidental Constellation

Hyo-Jeong Nam, In the Deepest Place I, 2006, thread on fabric, 40x40 inch

Myung Taek Jung, I Make Stuff-Ga, 2006, ash, cherry, 17.5wx13.5dx6.5h inch

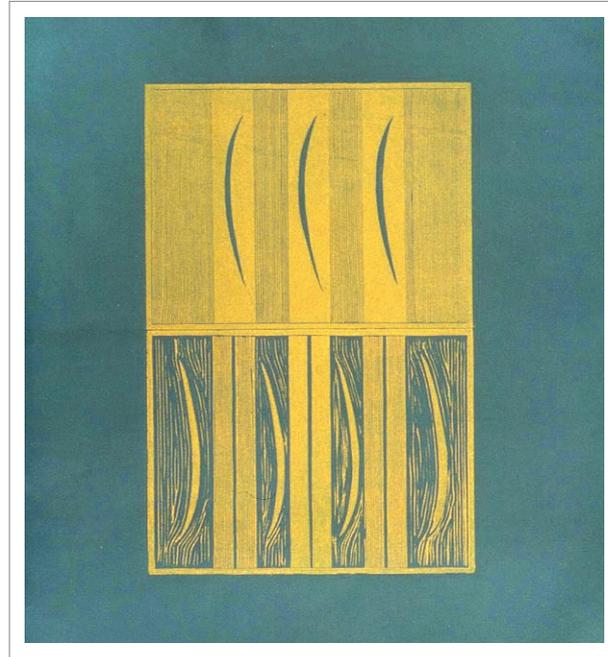




Sun Young Kang, The Way to be Empty II, 2006, burning and box-making, Asian paper, brown paper for clamshell box and enclosure, 108 small boxes set within five larger boxes, 9x11.5x8 inch ↖



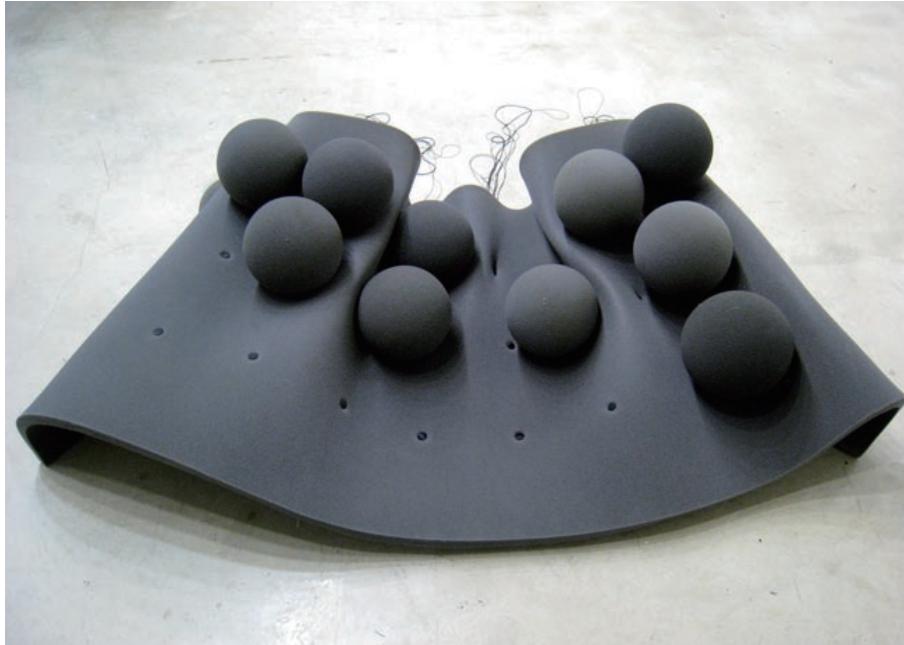
Jaun Lee, Cloud and its Shadow(Day), 2008, acrylics, mylar, ink, resin on wood panel, 20x40 inch ↑



Thierry Rosset, *Holes in Heaven II*, 2006, linocut, 30x22 inch

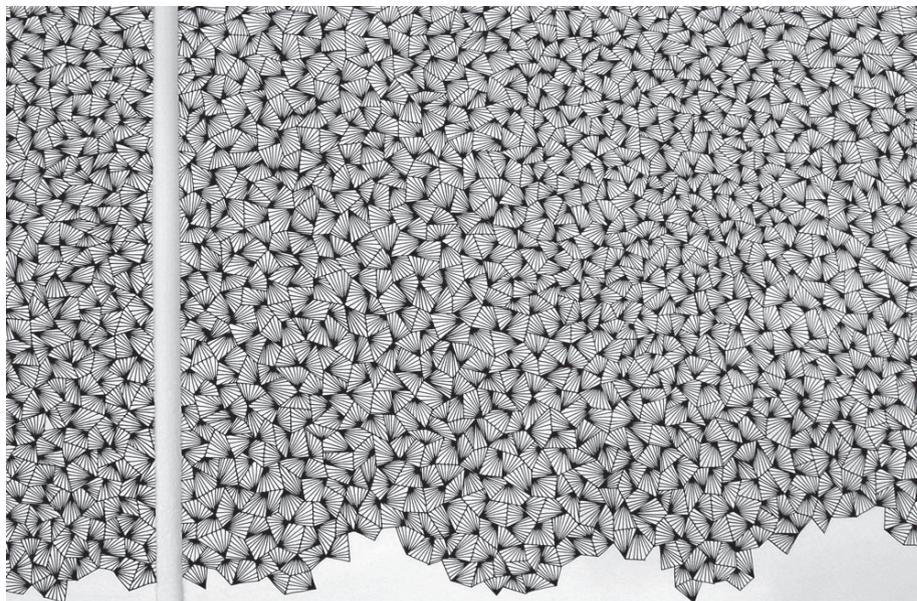
Aegi Changsuk Park, *Garden of Eden*, 2007, acrylic on canvas, 14x14 inch





Michelle Eunsil Lee, *C.H.A.I.R.*, 2008, foam, rubber cord, 75x35 inch

Injoo Whang, *Untitled*, 2008, ink on paper, 30x69 inch



A k i n t o

Akin To

Carol Radsprecher
Colin Kim
Eun Woo Cho
Gwoon Lee
Jamie M. Lee
Joon Hyun Hwang
Margarida Correia
Yoon Jeong Han



June 17 - July 11, 2008

Artists:

Carol Radsprecher

Colin Kim

Eun Woo Cho

Gwoon Lee

Jamie M. Lee

Joon Hyun Hwang

Margarida Correia

Yoon Jeong Han

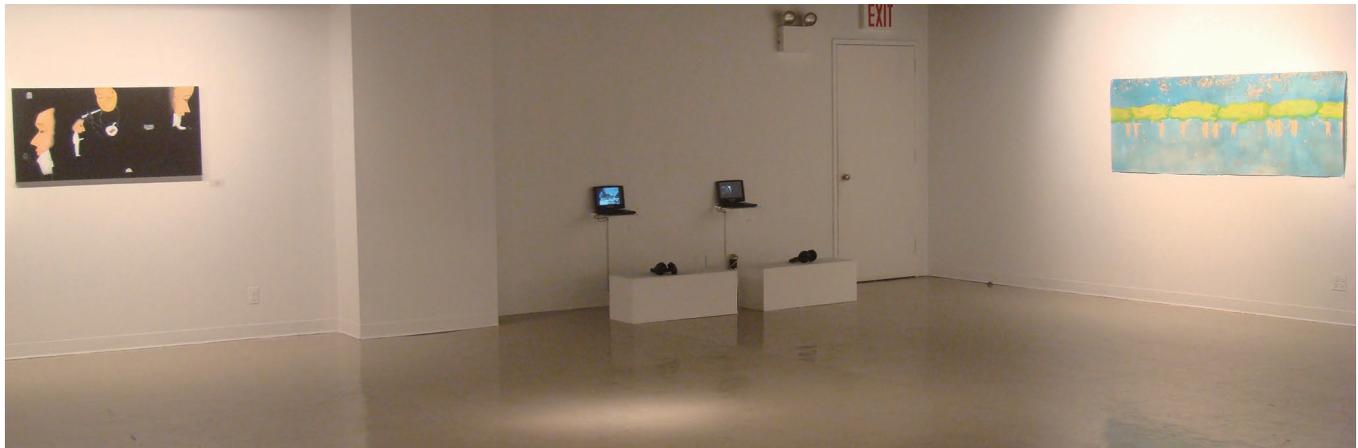
The artists in the show are drawn to memory to create various artworks, including photographs, videos, paintings, and drawings, to project their personal or public memory into images of real life or dream. While Joon Hyun Hwang, Margarida Correia, Eun Woo Cho and Colin Kim incorporated people, place and plot as the framework for their artworks, Carol Radsprecher, Gwoon Lee, Jamie M. Lee and Yoon Jeong Han focused on the emotion and imagination to reconstruct the fractions of the memory.

Margarida Correia tells the memory of an old theatre building in the set of five photographs, called, the Dolan's Opera House. This project is the exploration of the history of the opera house, which she found by chance during her residency program at Woodstock in 2005. Once beautiful theatre, built by the first owner Michael Dolan who directed the opera house with utopian dream, it is deserted with remnants from its heyday, in her photographic record.

Joon Hyun Hwang's Portraits of Unknown Actors series present the specific moment of the actors performing the scene or exhibiting their expression in the space on daily base. In ordinary life, these actors are staged at the same time with the grand gesture and artificial lighting. The moments set up by the artist with the actors in the past equally produce the tension and immediacy of the spectacle to the viewers at this present tense.

Jamie M. Lee wants to evoke memories with the non-figural paintings full of spontaneous brushstrokes delivered from her emotions and senses expressing the memories; the images on the canvas are transformed from her personal sensory experiences and specific time.

Her tactile collage paintings made of materials such as gel, glitter, fabric, paper also intensify the emotions and senses for that particular fleeting moment. **Carol Radsprecher** translates the body images associated with her difficult childhood memory into a turmoil composition, both figurative and abstract, in a series of small canvases. The drawings which were executed rapidly, symbolize the stormy period, on canvas – the window to show a threatening and intricate world.



an installation view

Colin Kim, on the other hand, presents video pieces out of his own personal experience from his childhood memory in particular. Born abroad and raised in Korea, Kim, in *Special*, tells a story questioning his identity and heritage in the culture alien to himself. Another piece, *Off White*, is dealing with the similar theme of confusion of one's identity. Adaptation of David Henry Hwang's *Trying to find Chinatown* (a fiction about several men's memories they share), the work presents five different men's parallel situation.

Eun Woo Cho's Red Skirt Project is a video work of the fictional event with historic connotation of a certain group experience. Performance of a group of Korean women wearing red skirts, whose color and draperies remind of the very traditional Korean women's dress, looks like a festive dancing, but there's also sexual implication of women being exploited or victimized. The identical outfit of all the women and their movement make the whole scene both pleasant and anxious to watch.

Yun Jeong Han's mixed media works are portraying the artist's hunger in mental and physical state of her daily life. The titles of the works are associated with meals such as *Le Pain*, *Three Waiters*, and *Cup Cake*, and the images describe the corresponding scenes. Executed in a fast way to depict the moments of having meals by which her hunger is satisfied, a series of works are in total by the accumulated moments, thus virtually becoming her diary. **Gowoon Lee** features her mixed vision of dream and memory in a series of *Cloud tree* paintings. Cloud is a major motif to emphasize the imaginary world she creates, and is transformed into various forms and colors having human bodies inside. The curvilinear outlines of bodies and clouds are interlocked and produce a field of dream especially in the horizontally long piece –210 cm. wide.

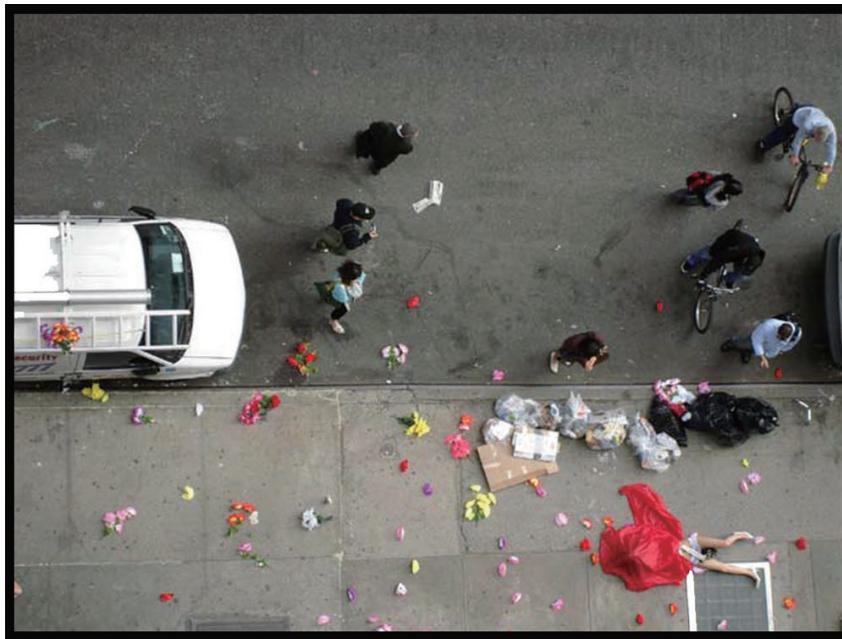


A k i n t o

Gwoon Lee, Endless, 2008, gouache, acrylic and pencil on jangji, 82x23.7 inch

Joon Hyun Hwang, Carlo Fiorletta, 2008, lambda digital type c print mounted on plexiglass, edition 1/5, 35.5x29.5 inch





Eun Woo Cho, Red Skirt(Calling your father), 2006, various size performance, photo video

Margarida Correia, Dolan's Opera House, 2007, c-print, 30x40, 17.5x14, 11x14 inch

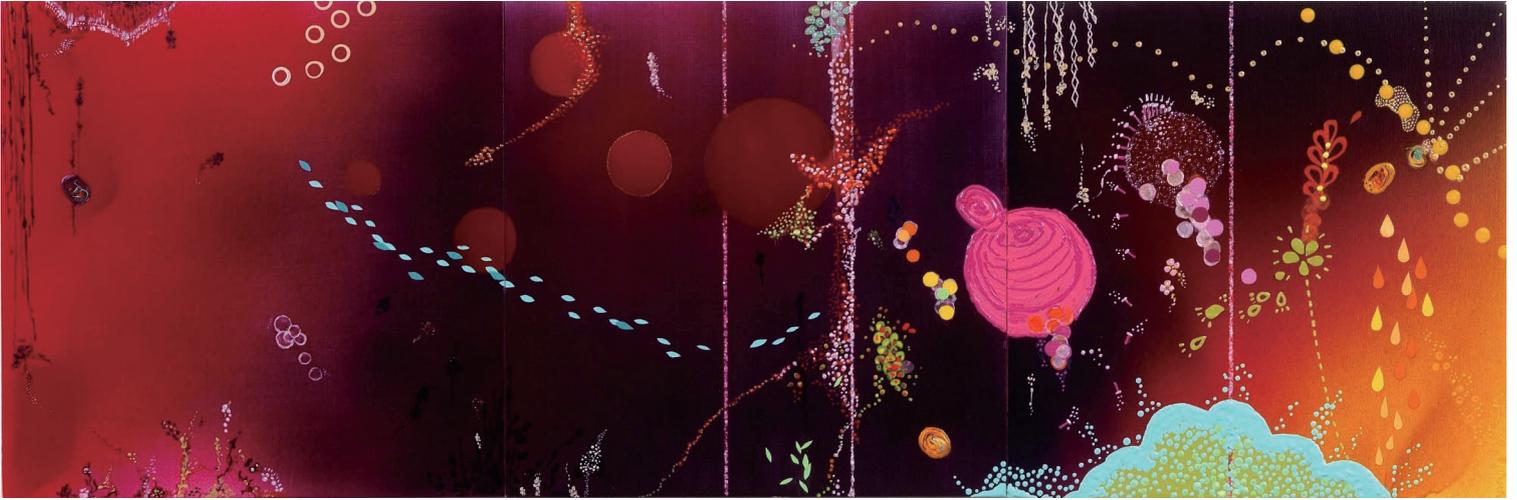




Carol Radsprecher, *Let Me Show You Something*, ink and acrylic on claybord, 12x12 inch

Colin Kim, *Special*, 2006, single channel video(still), 4min 4sec





Jamie M. Lee, Sweet Nightmare, 2007, mixed media on panel, 12x36 inch

A k i n t o

Yoon Jeong Han, Cup Cake, 2008, oil paint, napkin, zerox copied paper, 11x14 inch





R e p o s e i n t h e I n k

July 21 - August 14, 2008

Artists:

In-Soon Shin

Jung Ja Hong

Kee Ok Cho

Myoung-Won Kwon

Ree Mee Lee

Young Ja Kim

Yusun Kim

Poetry, calligraphy, and painting have been the virtue of literati throughout the Korean history, and are still pursued by modern artists to this day. The artists in the exhibition will introduce the beauty and harmony of the ink strokes on Korean mulberry paper. At this exhibition, one can experience both traditional and contemporary Korean paintings. Some artists merge the traditional theme and style with contemporary vision and technique, giving a new twist to the paintings. Others retain the tradition, especially in portraying nature and expressing their feelings and thoughts spontaneously, yet seeking the stable composition at the same time.

Jung Ja Hong, Kee Ok Cho, and Young Ja Kim are showing the images of apricot, persimmon and grapes, as Yusun Kim will exhibit her work of pine trees and bamboos. Ree Mee Lee presents the orchid theme, while In-Soon Shin introduces abstract images composed of subtle variations of Korean ink. Myoung-Won Kwon is the only artist who focuses on calligraphy, and he will be showing Hangul (Korean alphabet) calligraphy with various Hangul styles and themes.



In-Soon Shin

Yusun Kim



Jung Ja Hong

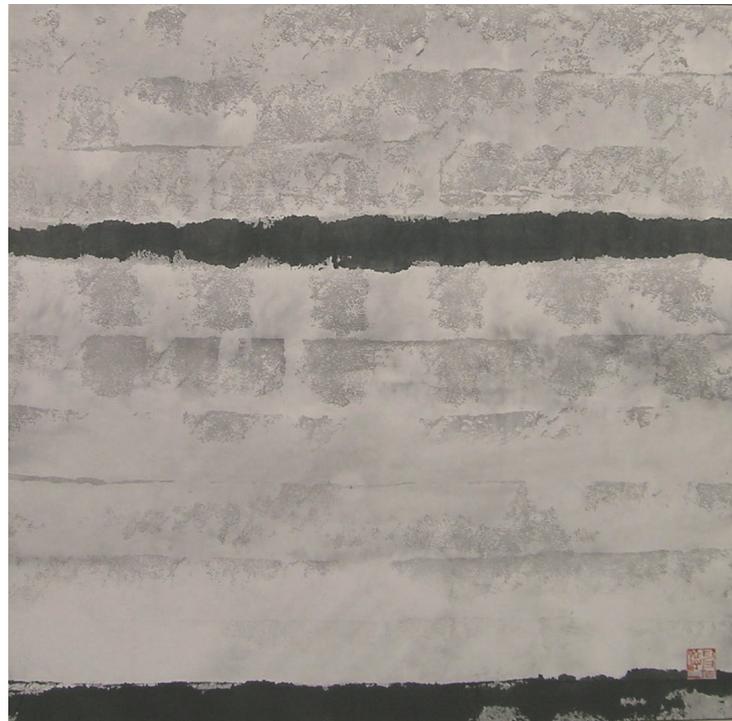
Young Ja Kim



Repose in the Ink

Ree Mee Lee, Orchid, 2006, Korean ink on Korean rice paper, 17.2x26.7 inch

In-Soon Shin, Better than Agnes Martin, 2005, Korean ink on Korean rice paper and glue, 27x27.5 inch





Young Ja Kim

Myoung-Won Kwon

Kee Ok Cho



Kee Ok Cho

Ree Mee Lee

■ Adoption: Palimpsest of Identity ■



August 27 - September 24, 2008

Artists:

Jane Jin Kaisen

Jette Hye Jin Mortensen

kate hers

Kim Su Theiler

Maya Weimer

Mihee-Nathalie Lemoine

Curated by Jeehey Kim (AHL Foundation)

Through video installation and photomontage, the six artists deal with the identity of the adoptee, an identity that is barely discussed in identity politics. The artists demonstrate how the issue of adoption disrupts and disturbs the existing circuits of enunciation of one's identity. As a palimpsest shows both the overwriting text and the overwritten one beneath at once, the works in this exhibition reveal how one dimension, one nation, one dream, and one world bumps into another. Positing identity as hybrid and fluid, their works transform and challenge the established and fixed order of things.

Collage works of *kate hers* interrogate the construction of ethnic and cultural narratives in landscape and analyze the mythological power of the Other while engaging tropes of appropriation, allegory, and conceptualism. She is not just interested in a crude depiction or reduction of anti-colonial anti-sexist viewpoints, but rather the questioning and engaging of the complex and layered meanings of appropriation, colonialism and gendered narratives in a global art context. In the re-inscribing of narrative through phantom landscapes, she desires a re-contextualization of meaning through its original form, however she is uncertain whether it is feasible to resist contributing to the spectacle of cultural colonialism. Is it possible to destabilize and disrupt something in which one is an active participant?

Jane Jin Kaisen's video work *Tracing Trades* chases and traces the history of human trade and trafficking between Korea and Europe, starting with the investigation of the history behind the mysterious Korean Man by Peter Paul Rubens. Shedding light upon Korean-European relations, and particularly international adoption, the quest leads to 19th century emigration of Scandinavians to North America, especially to the state of Minnesota. A department of Alien Affairs starts investigating how the first East Asians came to Scandinavia. In their search, Denmark's prime tourist attraction, Tivoli keeps appearing in historical documents. Following these trades, they begin to look for traces that could help explain Scandinavia's colonial history, repression, and worship of certain exotic elements.

In her video work *disadoption*, *Mihee-Nathalie Lemoine's* sings a song *Twinkle Twinkle Little Star* with transforming its lyrics into the following: *avoueraï-je, dis papa/ ce qui cause mon tracas/ tu me dis que mon agence/ d'adoption point ne vous ment/ par la rumeur surprenante que tu dis préoccupante: de deux familles appartenantes/ par le bon sens tu me commandes/ L'annulation de l'adoption/ que*



an installation view

cela est ta solution/ a vous disais-je papa/ omma-deul-appa-deul isseulka ? (to tell you, dad/ what is my worry/ you tell em my adoption/ agency is not lying/ by the surprising rumor/ of two families I belong/ by the common sense you order me/ to cancel the adoption/ it's your solution/ to you, i was telling, daddy/ omma-deul (mothers) appa-deul (fathers) isseulkka (will be)?)

Jette Hye Jin Mortensen often focuses on and debate adoption, family, nationalism, stereotypes, racism, and how we construct our identity from these structures through her videos and video-installation. In her video *My Great Grandfather*, she talks about the Danish composer Carl Nielsen as her great grandfather in a split screen with interview and archival footage. In this mockumentary she writes herself as the Danish person "of color" into the national history to mirror cultural complexity. It caused a lot of e-mails and letters with the questions: Is Carl Nielsen your real, biological great grandfather? Are you adopted into the Nielsen family?

In **Kim** Su Theiler's work *Hair Watch*, a Korean woman with a short haircut is seen in time lapse over many days. An off screen dialogue reveals that the woman's hair length starts with the picture the adopted parents used to choose the child, and the end length of hair is the picture of the child taken for her passport so she could be transported to the United States to her new family. An off screen voice asks, "How long were you in the orphanage?" Subject answers, "For as long as it took for my hair to grow from the first picture to the passport picture."

Maya Weimer's groundbreaking video installation, *Untitled (K.H., S.H., H.S.)*, gives voice to an important, but invisible, side of the adoption industry. Potential interviewees jeopardized their jobs and family statuses by coming forth to discuss their secret experiences and only with the promise of complete anonymity would a handful of women eventually agree to participate. The three women's voices presented in this installation are in their mid-20s, -30s, and -40s. The formal constraints established in order to realize this project prevented the possibility of producing a traditional documentary. Rather than reinscribing onto these women narratives of victimization, the artist's intention has been to highlight their resilience within a patriarchal Confucian culture.



A d o p t i o n : P a l i m p s e s t o f I d e n t i t y

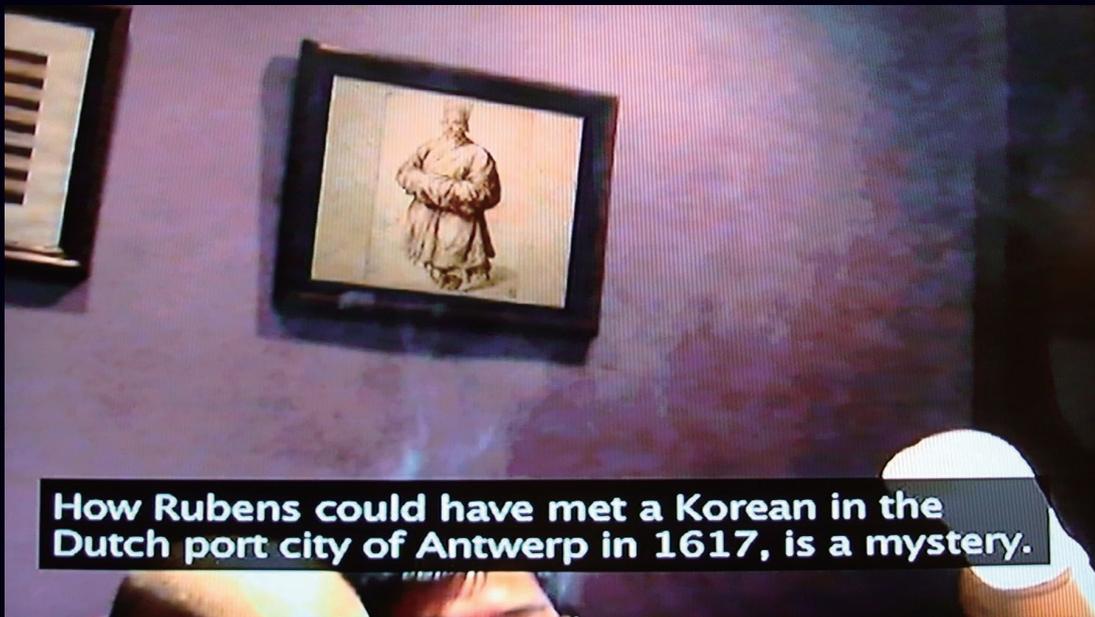
Kim Su Theiler, Hair Watch, 2008, a monitor with built in dvd player attached to the wall ↑

Jette Hye Jin Mortenson, My Great Grandfather, 2005, video, 7min 23sec ↗

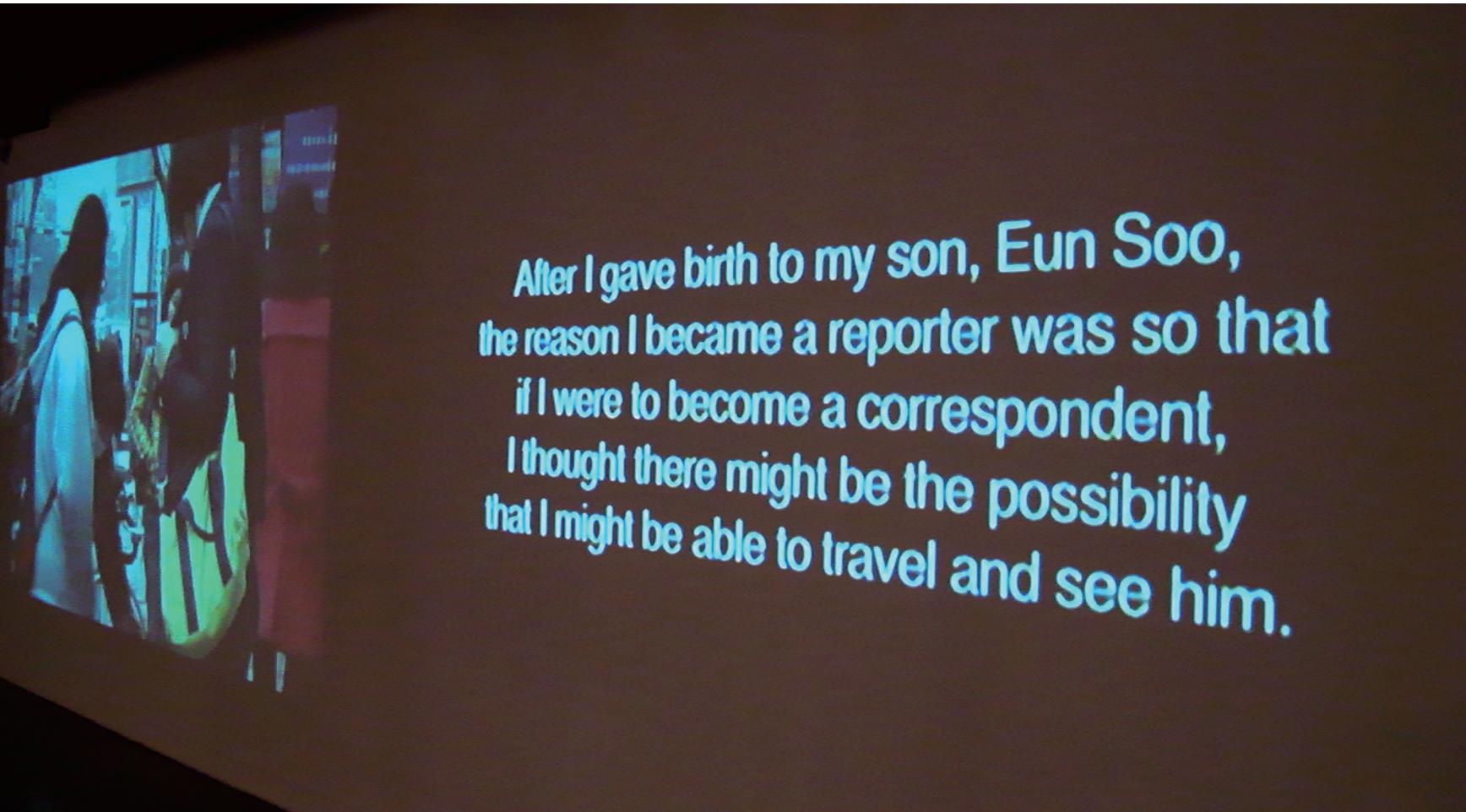
Jane Jin Kaisen, Tracing Trade, 2006, video, 31min →



Well, I didn't know him personally, but I've been told that he had this embracing nature,



How Rubens could have met a Korean in the Dutch port city of Antwerp in 1617, is a mystery.



A d o p t i o n : P a l i m p s e s t o f I d e n t i t y

Maya Weimer, Untitled(K.H.,S.H.,H.S.), 2008, 2 channel, 2 screen video installation, 34min 25min, loops, voiceover with English titles ↑

kate hers, Impossible Landscape for the Orientalist, 2007, 12 collages ↗

Mihee-Nathalie Lemoine, 50 years-numbers Baekin, 2003, image manipulated print on photo paper →



1953 post		1954 -war		1955 mixed		1956 -race		1957 orphans	
	1958 were		1959 the		1960 first		1961 reason		1962 but
1963 after		1964 poor		1965 full		1966 race		1967 korean	
	1968 also..		1969 6,910		1970 6,623		1971 6,268		1972 6,521
1973 6,835		1974 7,121		1975 7,724		1976 8,089		1977 7,795	
	1978 7,323		1979 6,346		1980 6,224		1981 6,794		1982 8,024
1983 8,308		1984 9,139		1985 8,979		1986 9,078		1987 8,620	
	1988 7,326		1989 6,910		1990 4,609		1991 3,438		1992 3,235
1993 3,458		1994 2,306		1995 2,074		1996 1,878		1997 2,057	
	1998 2,250		1999 many		2000 more		2001 still		2002 leave

E s s e n c e o f A b s e n c e

October 29 - November 21, 2008

Artists:

Corey D'Augustine

Futaba Suzuki

Hong-Ling Wee

Hong Seon Jang

Lynn Newcomb

Malin Abrahamsson

Rina Y. Yoon

Ya-chu Kang

Ye Leen Lee

The exhibition features a wide range of medium and techniques such as painting, photography, print, ceramic, sculpture and installations produced by the nine international artists. The dictionary meaning of 'absence' is the state of being away or the lack of something but artists use this in a way of expressing the contemporary life and on the contrary present powerful sense of presence through either material or thematic terms. Though the images or objects look empty or fragmented, and their work does not seem to possess any eye catching subject per se, they deliver their individual concerns in life and art in various ways.

Malin Abrahamsson's mixed-media canvas works such as Big Red is showing an unspecific landscape with constructional element with a vague hint of an airplane in the background. Malin has been defining her life here in the United States as a foreigner in the state of inbetweenness and has expressed this malady of contemporary emotion by constructing imagery which is scarcely occupied. Futaba Suzuki's video installation is another piece expressing the emotional state of alienation and nomadic characteristic of contemporary life, especially inspired by the experience of leaving her home country of Japan and the differences of cultural values in foreign countries. Her Chandelier Room, composed of a miniature house model and a video projection, presents both inside and outside images of the empty house, which leads a shaky and ominous mood and reflects the sense of confusion and instability.

Hong Seon Jang's mixed-media installation Black Forest is referring to the concept of continuous growth, renewal, creation, and extinction of life forms in natural phenomena. The cut tree symbolizes two opposite sides: a petrified or fossilized wood meant to be death, and it later hosts new life. Every detail of this installation also represents five elements in the circular process of life and death : fire, earth, metal, water and wood. Likewise, Corey D'Augustine's Make-Up Painting is an example of encompassing difference of values. To quote the artist's own words, "by highlighting the extraordinary qualities of everyday materials and the commonplace of fine materials," Corey wants to erase the distinctions of two realms and to experience the material directly. Considering traditional medium of oil as something fixed, he creates his own medium made of more than twenty ingredients. Applying two coats of dark skin tone foundation on the canvas and then the color pigment on top, the artist transforms the industrial materials into the art medium by literally using the make-up process.



a view of the opening reception

On the other hand, **Ye Leen Lee** and **Ya-chu Kang** try to investigate the other side of the reality we perceive in daily life. Ye Leen Lee's photos of the streets of New York City are creating the questionable state of reality we face. The images are upside down, and the lower part is black and white, while the upper part of the water surface is color, which reflects the lower image. Thus it is confusing to tell which part is the actual one and which part is the reflected one. Ya-chu Kang also questions the reality in her mixed-media installation *Snow Coat*. Juxtaposing the plastic sheets of clothes and a photo taken in the snow field wearing them by herself, Ya-chu shows two different versions of the same object: one in the present and the other in the past. She also contrasts the two functions of both snow and clothes. Plastic coat without her is contradictory in that the regular function of clothes protecting and warming the body is not at all realized in this case.

Rina Y. Yoon and **Hong-Ling Wee** are referring to the complicated human relations through figurative images. Rina Y. Yoon's scroll print series of *Mapping the Body* portray a body as a way of finding identity. Inspired by the idea of a map as an abstraction used to guide one to find a way, Yoon created the layers of bodies which are seen evolving and reshaping, and thus undergoing a continuous process of change – which is the process of self revelation. Hong-Ling Wee's ceramic piece, *Lineage 34*, inspired by the simplicity of the soy sauce bottle, symbolizes lineage and family ties through ages. Smallest bottle is 1.5 inches tall and each subsequent bottle grows a quarter inch in height. Each vessel is intimately related to the two bottles adjacent to it and increasingly less related to those farther away. Much like, a person is very closely related to his/her parents or children; reaching less similarity to his/her grandparents. The installation expresses an likeness that dilutes over generations. **Lynn Newcomb's** prints are based on her own sculptural works. Trained as a blacksmith and sculptor, Lynn regards printing and sculpting as being related to each other. As forged tools have an inherent beauty and muscularity, her black tone print series convey a simplistic and powerful formal language to the audience.



E s s e n c e o f A b s e n c e

Ye Leen Lee, 41st Street, 2008, digital photographic print, 24x30 inch



Hong-Ling Wee, Lineage 34, 2008, ceramic, 34 pieces





Hong Seon Jang, Black Forest, 2008, straw, hot glue, rubber, magic tape

Ya-chu Kang, Snow Coat, 2007, plastic, photo

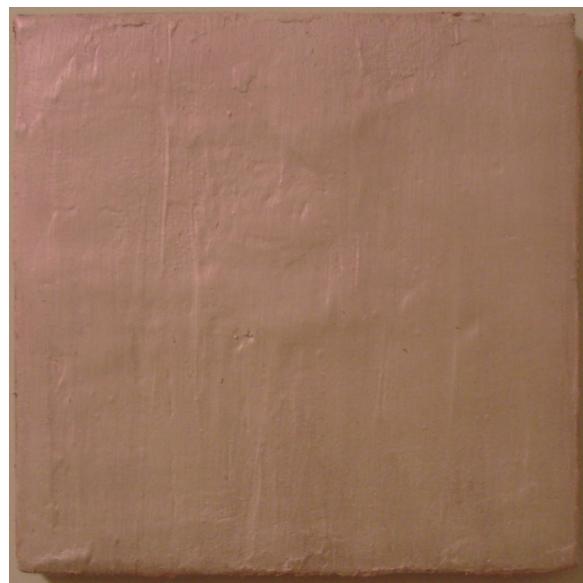




Malin Abrahamsson, *Big Red*, acrylic, 36x48 inch ↑

Rina Y. Yoon, *Mapping the Body*, 2007, intaglio, chine colle, hanging scroll, 24x7.5 feet ←

Corey D'Augustine, *Make Up Painting #10*, 2008, talc, dimethicone, boron nitride, polymethyl methacrylate, zinc stearate, perfluorononyl octyldodecyl glycol meadowfoamate, fumed silica, ginkgo biloba extract, panax ginseng root extract, camelia sinensis leaf extract (green tea), centaurea cyanus flower extract, vitis vinifera seed extract (grape), trimethylsiloxysilicate, retinyl palmitate, magnesium ascorbyl palmitate, aloe barbadensis leaf extract, lecithin, lauroyl lysine, may contain: titanium dioxide, mica, bismuth oxychloride, iron oxides, yellow 5 lake, yellow 6 lake, red 6 lake, red 7 lake, manganese violet, and carmine on canvas, 40x40 inch ↓

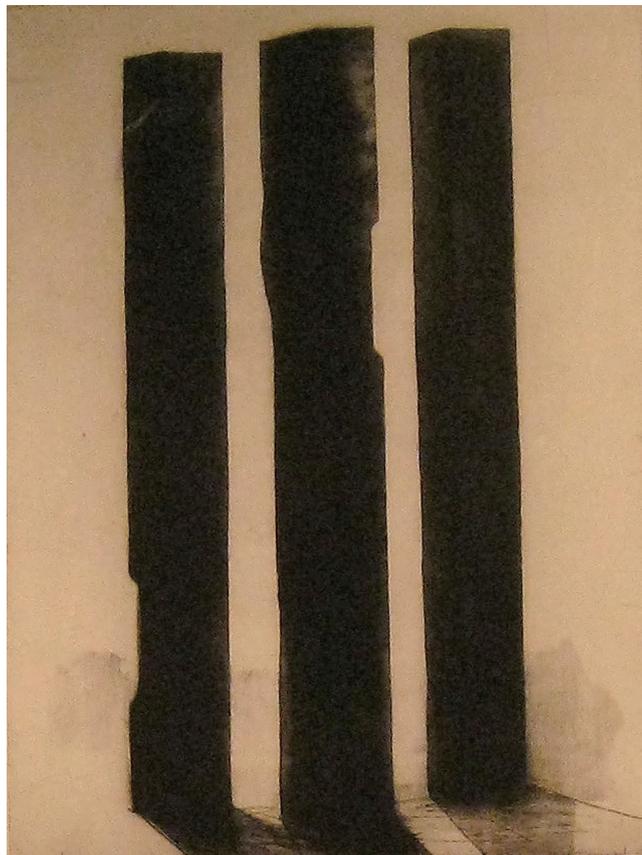




■ Essence of Absence

Futaba Suzuki, Everywhere, Nowhere #4(Chandelier Room), 2007, video projection, miniature house model, dimension variable

Lynn Newcomb, Plaza 3, etching, BFK Rives, 32x36inch



■ T h e A r t C o n s p i r a c y ■

December 3, 2008 - January 2, 2009

Artists:

Desi Minchillo

Priscilla Proudwoman Stadler

Seong-eun Hong

Susan C. Dessel

Yejin Jun

Curated by Yejin Jun

The work of these five emerging artists questions life in mainstream society. Through their art they express lives lived in the complexity of society and culture, navigating between order and disorder. This group of five artists represents a range of ethnicities, gender and generational perspectives, and cultural experiences, working with different art forms and materials. The goal of "The Art Conspiracy" is to encourage viewers to bridge the gaps between the art world, contemporary society and global culture to better fathom their own identity.

The mixed media work of **Yejin Jun** references her belief that all entities existing in space are constantly changing and that these changes represent an unstable reality that impacts the human psyche and causes people to lose their egos. Her work is an expression of the squeezed and strained human psyche as the backdrop to contemporary society. The transformation that she strives to achieve in her work is self-identity and ego. Using digital processes **Seong-eun Hong** creates photos of people purchasing art pieces in a grocery store. Through his work Hong explores the relationships that exist between art and consumers in our society and the artist's role in a world marked by consumption. Ultimately he returns to the question "what is art" as he struggles to define himself as an artist and to find meaning in his art making.

New York-based artist, **Susan C. Dessel** left a corporate career in 1998 to begin undergrad studies in studio art and completed her MFA in 2006. Her work is conceptual, driven by her commitment to public discourse about difficult societal issues. The artist creates a dialog with prevailing icons, addressing how our increasingly networked world continues to redefine our understanding of time, space, and distance.

The Art Conspiracy

Curated by Yejin Jun

Yejin Jun
Susan C. Blum
Desi Minchillo
Seong-eun
Priscilla Proudman



a view of the opening reception

Dessel's art reveals her interest in individuals' ability to effect social change and encourages viewers to imagine the world differently. Her installation *Gifted* is seen here for the first time.

The work of **Desi** Minchillo consists of a modular three-dimensional mural composed of found materials: specifically, commercially produced paint chip samples. It's inspiration is derived by the artist's and other immigrant families' experiences of migration: the belief that better opportunities exist in distant lands, and the human condition to pursue the unknown and to have the courage to endeavor in spite of the hardships so that the next generation might flourish. The work draws an abstract connection between this human condition and the inherent properties and imagery of the universe.

The simple, intriguing question "Why do we believe what we believe?" is at the heart of **Priscilla** Proudman Stadler's art, as she explores human consciousness using diverse media including stone, plastic, paper, plaster, drawing, video, and human interaction. ORQ [The Oracle of Random Quotes]™, Stadler's new project, is composed of interactive consultations, video, and drawings. Part serious, part playful, ORQ readings offer the opportunity to gain insight into life's dilemmas by opening texts at random. ORQ provides a chance to explore the nature of meaning, randomness, art, and free association – often with a dose of humor thrown in.



Yejin Jun, Panic, 2008, mixed media-foam, pins, acrylic, 56hx43wx9d inch

T h e A r t C o n s p i r a c y



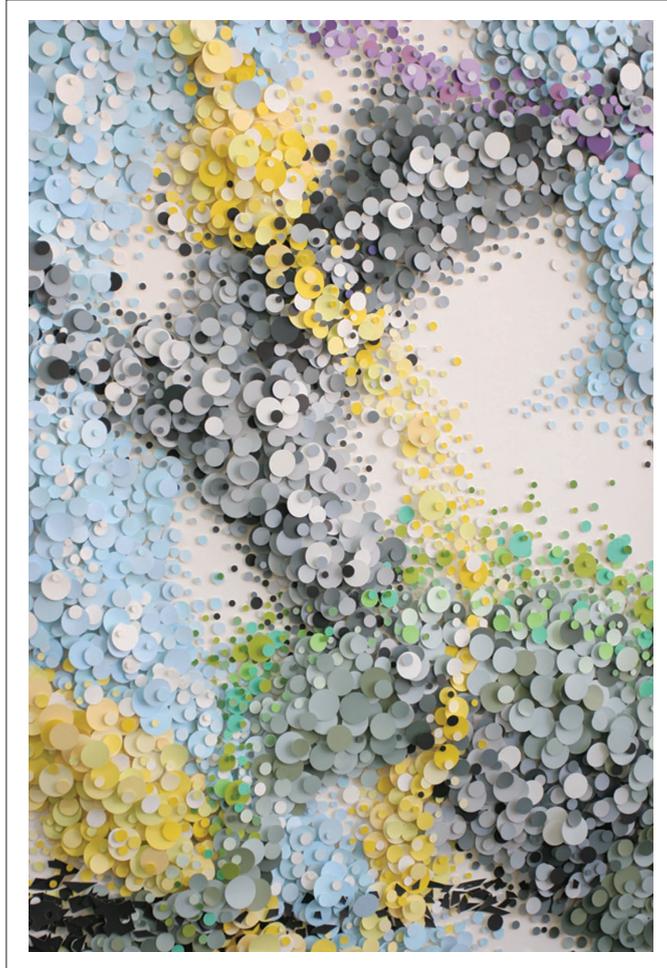
Priscilla Proudwoman Stadler, ORQ[The Oracle of Random Quote] Installation, 2008, chair, books, video projection-Take Up and Read, 10min 38sec, size variable

Seong-eun Hong, Untitled, 2008, digital print, 24x20 inch





Susan C. Dessel, Gifted, 2008, mixed media, including white sculpture clay and fabric, 7x4 feet (36 ceramic sets of 4 nesting forms each, the largest piece of each set is 7.5hx4.75wx4.25d feet, x-ray images, each 1.5x6 feet) ©2008, Susan C. Dessel



Desi Minchillo, Migration. Aligned Law of Universe I, 2008
found material, 32x40 inch

Accidental Constellation

Aegi Changsuk Park

aegipark@msn.com

- Education |
- 2006 School of Visual Arts New York, NY, Computer Art
- 2001 The Art Students League of New York, NY
The New York Academy of Art
- 1995 Fashion Institute of Technology, New York
AAS in Textile Surface Design
- 1989 Hanyang University, Seoul, Korea
BA in Sociology
- Selected Exhibitions |
- 2008 "Kindergarten: A Conceptual Playground for Artists" WCO Open center Manhattan, NY
"Flora, Fauna & Fons Vivus"
Gallery Oms, New York
- 2007 "Five corners", Andrew Gallery, Tenafly, NJ
"Art Expo", World Center Open, New York, NY
- Awards, Honors |
- 2008 "Kindergarten" Highlander, Louisville, KY
Korea Daily USA
- 2007 "ceñore ceñore", ceñore-Louisville, KY
New York Daily, NY

Hyo-Jeong Nam

nyart_2005@yahoo.com

- Education |
- 2004 Pratt Institute, Brooklyn, NY
M.F.A. in painting
- 2000 Kyongji University, Korea
B.F.A. in painting
- Selected Exhibitions |
- 2008 "Infusion" Gallery JAC, NY, NY
"Generations VI" A.I.R. Gallery, New York, NY
- 2007 "The Circular Exhibition", Ho Gallery, Seoul, Korea
"Unlikely Materials", Alpan Gallery, Long Island, NY
- Awards, Honors |
- 1999 Na Hea-Suk Award, the outstanding female artist

Injoo Whang

injoo0@gmail.com

- Education |
- 2004 Parsons School of Design, New York, NY
M.F.A. in Fine Arts
- 2000 Hong-ik University, Seoul, Korea
B.F.A. in Fine Arts
- Selected Exhibitions |
- 2007 "Memories, arts and the war"
Total Contemporary Art Museum, Seoul, Korea
"Project Diversity Queens: Big Wide World"
Meatspace Gallery, LLC, NY
- 2006 "Still Present Past", Pro Arts Gallery, Oakland, CA
- Awards, Honors |
- 2008 Urban Artist Initiative/NYC Fellowship
- 2007 Anderson Center for Interdisciplinary Studies,
Red Wing, MN

Michelle Eunsil Lee

michelle@extrabldlee.com

- Education |
- 2008 Cranbrook Academy of Art, Bloomfield Hills, MI
MFA, Ceramics
Art Center College of Design, Pasadena, CA
BFA, Graphics & Packaging Design
- Selected Exhibitions |
- 2008 "Daimler Financial Services Emerging Artist Finalists", Berlin, Germany
"The 8th Annual Chair Show"
Forum Gallery, Cranbrook Academy of Art
- 2007 "The 7th Annual Chair Show"
Forum Gallery, Cranbrook Academy of Art
- 2006 "Squeaky Clean Show"

Myung Taek Jung

dodomt@hotmail.com

- Education |
- 2007 Rochester Institute of Technology
MFA, Woodworking & Furniture Design
- 2001 Hong-ik University, Seoul, Korea
MFA, Woodworking & Furniture Design
- 1998 Hong-ik University, Seoul, Korea
BFA, Woodworking & Furniture Design
- Selected Exhibitions |
- 2008 "Korean Craft 100 young artists exhibition",
Ik-san Somri Cultural Art Center, Ik-san, Korea
- 2007 "Student & Teacher", Silo Gallery, New Milford,
CT
- Awards, Honors |
- 2007 Cheongju International Craft Biennale 2007, Korea

Sun Young Kang

kangsy77@gmail.com

- Education |
- 2007 The University of the Arts, Philadelphia, PA
MFA, Book Arts/Printmaking
- 2001 Ewha Womans University, Seoul, Korea
BFA, Korean Painting
- Selected Exhibitions |
- 2008 Solo Show, The Hoyt Institute of Fine Arts
New Castle, PA
"2008 Pittsburgh Biennial", Pittsburgh Center for
the Arts, Pittsburgh, PA
"Artists Books 2008", Owl and Lion Gallery-15
Grass Market, Edinburgh, Scotland
- 2007 "Conceptually Bound 3", University Art Gallery,
California State University
- Awards, Honors |
- 2007 Elizabeth C. Roberts Prize for Graduate study
in MFA Book Arts/Printmaking

Thierry Rosset

thierryrosset@hotmail.com

- Education |
- 2008 San Francisco City College
1995 UC Berkeley Extension
San Francisco Art Institute Extension
- Selected Exhibitions |
- 2007 "19th National Exhibition"
Los Angeles Printmaking Society, LA
"Post War Sculpture in Wood"
8 Gallery, San Francisco, CA
"Arts on Fire"
Sachez Art Center, Pacifica, CA
- 2006 "First Annual Juried Exhibition", Axis Gallery, Sacra
mento, CA
- Awards, Honors |
- 2007 Juror's award, Sachez Art Center, Pacifica, CA

Zaun Lee

icansar@gmail.com

- Education |
- 2004 Pratt Institute, Brooklyn, NY
B.F.A., Painting
- 2002 Alfred University, Alfred, NY
B.A., Cum Laude, Philosophy
- 2000 Seoul National University, Seoul, Korea
Visual Communication Design
- Selected Exhibitions |
- 2008 "real pARTy"/"GO," group / slide slam,
Real Art Ways, Hartford, CT
"The Leap Year Benefit Auction," group, Dumbo
Arts Center, Brooklyn, NY
- 2007 "The Painting Show", SQFT gallery, Nashville, TN
- Awards, Honors |
- 2008 Awards/Grant, AHL Foundation, New York, NY
Cultural Merits Award/Grant, Han Yang Cultural
Foundation, New York, NY

Akin to

Carol Radsprecher

Caroolrads@yahoo.com

- Education |
- 1988 Hunter College, New York, NY
M.F.A. in painting
- 1985 Hunter College, New York, NY
B.F.A. in painting
- Selected Exhibitions |
- 2007 "Visual Noise"
The University of Colorado, Boulder, CO
"Honoring the Mother"
Lana Santorelli Gallery, Southampton, NY
- 2006 "Tired Feet", St. Francis College, Brooklyn, NY
- Awards, Honors |
- 1998 Honorable Mention, 19th Annual Juried Fine Arts
Competition, Juried by Holly Solomon
MCAC Award, 19th Monmouth County Arts
Council Annual Juried Show '98, Cicely
Cottingham, juror

Colin Kim

Xyrom9@gmail.com

- Education |
- 2007 Hunter College, New York, NY-Concentration
Photography
- 2000 School of Visual Arts, New York, NY
B.F.A. Photography
- 1995 Ontario College of Art, Toronto, Ontario, Canada
OCA Certificate in Advertising
- Selected Exhibitions |
- 2007 "Hunter MFA Spring 2007 Thesis Show"
Hunter Times Square Gallery, New York, NY
- 2000 "Mentor Show"
Tribeca Arts Club, New York, NY
- 1994 "Mexico"
OCA Gallery, Toronto, Ontario, Canada

Eun Woo Cho

eunwoocho@gmail.com

- Education |
- 2010 Institute for Doctoral Studies on the Visual Art
PhD Fine Art
- 2007 School of Visual Art, New York, NY
M.F.A. Fine Arts
- 2004 Ontario College of Art & Design
B.F.A. Drawing & Painting
- Selected Exhibitions |
- 2008-2007
Friction Performance at Exit Art New York
Diesel New Art 2007 International
Feature Artist at My Art Space New York
C.A.T Art Residency in France
Working Progress Exhibition at CAT Art France
- Awards, Honors |
- 2007 Korean Cultural Center Competition Awarded, LA
- 2006 Official Commendation Award, Rasara Fashion
Academy

Gwoon Lee

Gwoon0906@hotmail.com

- Education |
- 2007 School of Visual Arts, New York, M.F.A
- 2005 Ewha Womans University, Seoul, Korea, M.F.A
- 2002 Ewha Womans University, Seoul, Korea
BFA in Painting & Printmaking BA in Art History
- Selected Exhibitions |
- 2007 All Tomorrow's Parties, SVA Chelsea Gallery, NY
Art Students' Exhibition in NY, ISE CULTURAL
FOUNDATION
BNSG 2007 International Young Artist Urban
Workshop, School of Architecture of Alghero,
Sardinia, Italy
- 2006 "Dark Matter USA", 55 Mercer Gallery, NY

Jamie M. Lee

2jamielee@gmail.com

- Education |
- 2005 Claremont Graduate University, Claremont, CA
M.F.A. in painting
- 2001 University of California, Santa Cruz, CA
BA in painting & printmaking
- Selected Exhibitions |
- 2008 "Generation VI", A.I.R. Gallery, New York, NY
- 2007 "Night of 1000 Drawings", Artists Space,
New York, NY
"Way Too Over Hung", Concrete Walls,
Los Angeles, CA
- Awards, Honors |
- 2008 Chashama North Residency Program, New York
- 2006 First Place Prize, Phoenix Gallery, New York, NY
Cooper Union Residency Program, New York, NY

Joon Hyun Hwang

photosculp@yahoo.com

- Education |
- 2008 School of Visual Arts, New York, NY
M.F.A. Photography, Video & Related Media
- 2004 Seoul National University, Seoul, Korea
M.F.A. Sculpture Dept. College of Fine Arts
- 2000 Seoul National University, Seoul, Korea
B.F.A. Sculpture Dept. College of Fine Arts
- Selected Exhibitions |
- 2008 "Soho Photo National Competition Exhibition"
Soho Photo Gallery, New York, NY
Trace - Visual Arts Gallery, New York, NY
- 2007 "Neo Utopia", Kwanhoon Gallery, Seoul, Korea
"White Wave/Asian Artworks" The Dance Theater
Workshop, New York, NY
- Awards, Honors |
- 2002 Excellence Prize, The 24th Joongang Fine Arts
Competition, Ho-am Art Gallery, Seoul, Korea
- 2001 Honorable Mention, The 20th Grand Art
Exhibition of Korea, National Museum of
Contemporary Arts, Seoul, Korea

Margardia Correia

Margaridacorreia@gmail.com

- Education |
- 2004 School of Visual Arts, New York, NY
M.F.A. in Photography & Related Media
- 2000 University of Lisbon, Portugal
B.F.A. in Painting
- Selected Exhibitions |
- 2008 "How Soon is Now?"
Bronx Museum of the Arts, NY
"Made in Woodstock", enter for Photography at
Woodstock, NY
"Joyce Elaine Grant Exhibition", Denton, TX
- 2007 "ARCO", Gallery 111, Madrid, Spain
- Awards, Honors |
- 2007 Scholarship, CENTER/ Review Santa Fe, NM
- 2006 A.I.R. Gallery Fellowship, New York, NY

Yoon Jeong Han

yjhk20@gmail.com

- Education |
- 2007 SUNY New Paltz
M.F.A., Painting & Drawing,
1995 Hong Ik University, Seoul, Korea
BFA, Printmaking
- Selected Exhibitions |
- 2008 "Kimi for You" Kimi Art, Seoul, Korea
- 2007 "I am Starving", Samuel Dorsky Museum of Art,
SUNY New Paltz, NY
"Yummy" Food Show, Nexus Foundation,
Philadelphia, PA
- Awards, Honors |
- 1994 Korean Contemporary Printmaker Association
Competition Special Prize

Repose in the Ink

In-Soon Shin

issgvs@verizon.net

- Education |
- 1991 Open Studio Program, Corcoran Art School
Washington D.C.
- 1981 Graduate School of Tsukuba University, Japan
M.A. Asian Studies
- 1972 Ewha Woman's University, Seoul, Korea
B.F.A. Oriental Art
- Selected Exhibitions |
- 2006 "Nokmi group Exhibition", Phoenix Gallery, NY
- 2005 "Dream", Glenview Gallery, Rockville Civic center
"Projection & Inference", Mid-Atlantic Cade Art Gal
lery, Arnold, MD.
- 2004 "International Artists Support Group", Delhi
Culture Gallery, Delhi, India
"The First Fan Painting Art Fair", Sejong Cultural
Center, Seoul, Korea

Jung Ja Hong

jjahong@gmail.com

- Education |
- 1998 Fashion Institute of Technology, New York, NY
Art Education
- 1969 Kuk Min University, Seoul, Korea
- Selected Exhibitions |
- 2007 4th Hyeon Group Exhibition
Korea Village Open Center, Flushing, NY
- 2005 3rd Hyeon Group Exhibition
New York Korean Association, New York, NY

Keek Ok Cho

keekcho@yahoo.com

- Education |
- 1949 Women's Medical College, Seoul, Korea
- Selected Exhibitions |
- 2007 Hyeon Art Group 4th Annual Asian Brush
Painting Exhibition, New York, NY
- 2006 The 4th Calligraphy, Oriental Painting of Korea
- 2005 3rd Hyeon Group Exhibition
New York Korean Association, New York, NY

Myoung-Won Kwon

mookjae@gmail.com

- Selected Exhibitions |
- 2006 George Mason University Art Gallery, Arlington,
VA
Kennedy Center, Washington, DC
- 2005 Montgomery College, Rockville, MD
Suh Jae Pil Memorial Center, Philadelphia, PA
Seoul Art Center, Seoul, Korea
Korean Cultural Service, Washington, DC
Gallery 32, New York, NY
- Awards, Honors |
- 2003 Finalist, National Art Competition, Calligraphy
Category, Korean Fine Art Association
- 2002 Grand Prize, Korean Hangul National Calligraphy
Exhibition Seoul Art Center
Finalist, Korean Hangul National Calligraphy
Exhibition, Seoul Art Center

Ree Mee Lee

reemee@gmail.com

- Education |
- 1980 Seoul National University, Seoul, Korea, M.F.A
- 1976 Seoul National University, Seoul, Korea, B.A
- Selected Exhibitions |
- 2007 Hyeon Art Group 4th Annual Asian Brush
Painting Exhibition, New York, NY
- 2005 The 3rd Korean Painting Exhibition by Hyeon
Group

Young Ja Kim

jkim09@gmail.com

Education |

1976 Sungshin Women's University, M.A.
1973 Ewha Womans University, M.A.
1969 Sungshin Women's University, B.A.
Selected Exhibitions |
2007 The National Sumi-e Society of America, Juried Exhibition
2005 Art Students League of New York, Students Exhibition, NY
Korean American Contemporary Arts Exhibition, VA

Yusun Kim

Selected Exhibitions |
2007 Hyeon Art Group 4th Annual Asian Brush Painting Exhibition, New York, NY
Riverside Senior Art Show, Riverdale, NY
2005 "Invitation to Morning Calm" sponsored by The Korea Times, George Mason University Professional Center Art Gallery, Fairfax, VA
Hyeon Art Group 3rd Annual Asian Brush Painting Exhibition, New York, NY
Awards, Honors |
2007 First Prize, Riverside Senior Art Show, Riverdale, NY

Adoption: Palimpsest of Identity

Jane Jin Kaisen janejinkaisen@yahoo.com

Education |
2010 UCLA Department of Art
M.F.A. Candidate, Interdisciplinary Studio
2008 The Whitney Museum of American Art, Independent Study Program
2005 The Royal Danish Academy of Fine Arts, B.F.A.
Selected Exhibitions |
2008 Whitney Museum Independent Study Program Exhibition, Chelsea, New York
Cine Asie 2008 La Sala Rossa, Montreal, Canada
"Geographies of our own" Silk Road Mocha, New York, NY
2007 "Orientation Exhibition", La Centrale, Montreal, Canada
"Trace", The National Museum of Photography, Copenhagen, Denmark
Awards, Honors |
2008 The Danish Arts Council, Travel Grant, 2nd Deformes Biennale
2007 Danish Women's Association Grant

Jette Hye Jin Mortensen

jettehyejin@hotmail.com

Education |
The Royal Danish Academy of Fine Arts, M.F.A.
The Royal Danish Academy of Fine Arts, B.F.A.
Selected Exhibitions |
2008 "Black & White Transcending Partiture"; Wohnung Felix Rehfeld, Bremen, Germany
"Cast Some Light"; Glasgow International Festival of Visual Art, Scotland
"The Architecture of Adoption"; Open Center, New York, NY
2007 "New Songbooks"; Dygong concert, Literaturhaus, Copenhagen, Denmark
Awards, Honors |
2008 Research Grant, The Danish International Arts Council
"Re-Vision Bangkok" Travel Grant, Asia Europe Foundation

kate hers katehers@mac.com

Education |
2009 University of California, CA

M.F.A. in studio Arts
1999 School of the Institute of Chicago, IL, BFA
Selected Exhibitions |
2008 "Wight Biennial" UCLA Department of Art, Los Angeles, CA
2007 "Video Show" Catalyst Gallery, UCI, Irvine, CA
"Visions from the Periphery" kyunghee Museum of Art, Seoul, Korea
2006 "Drawing Show" Catalyst Gallery, UCI, Irvine, CA
Awards, Honors |
2008 Claire Trevor School of the Art Travel/Research Grant, UCI, CA
Chair Scholarship, Korean American Scholarship Foundation (KASF), Los Angeles, CA

Kim Su Theiler kimsu@gobolux.com

Education |
1995 Cooper Union for the Advancement of Science and Art, New York, NY, B.F.A.
Selected Exhibitions |
2008 "Postcards from China"; Bamboo Gallery, Baltimore, Maryland
2007 "Video and Animation Art"; Jersey City Museum, Jersey City, NJ
2006 "This is Changdong"; Changdong Studio, Seoul, Korea

Mihee-Nathalie Lemoine

Nathalie_cho@yahoo.com

Education |
2006 G.R.I.S. Intensive Training, Montreal
1997 Korean Women Artist Network, Seoul Asian-American Feminism
1994 Ewha Women's University, Seoul, Korea
Korean Language
Selected Exhibitions |
2007 "Our Adoptees our aliens"; Kyunghee University, Seoul, Korea
"Exquisite crisis"; APA Center, New York, NY
2006 "Left & Leaving"; Le Saint Ex, Seoul, Korea
Orienteity-Europe, Grenoble Internationale, France
Awards, Honors |
2008 1st Prize, Short Video Competition, Ciné-Asie Video Contest
1996 1st Prize, "Scenario Competition" First Seoul Int'l Doc. Film Fest.

Maya Weimer mayaweimer@gmail.com

Education |
University of California, Irvine
M.F.A. Studio Art (Video)
The City College of New York
B.A. English Literature
Universite de Paris III La Sorbonne Nouvelle
Certificate in French Art and Literature,
Selected Exhibitions |
2006 Kyung Hee University Gallery, Seoul, Korea
2006 Museum of Contemporary Art, San Diego, San Diego, CA
Los Angeles Korean International Film Festival: Los Angeles, CA
Cultures of Transnational Adoption, AP/A Institute, New York University, New York, NY
2004 International Korean Adoptee Gathering Exhibition, Seoul, Korea
Awards, Honors |
2005 National Art Studio Chang Dong Residency
1994 Grant, Jack Smith Artist Award, Foundation for Contemporary Performance Inc.

Essence of Absence

Corey D' Augustine

Corey.daugustine@gmail.com

Education |

2006 Institute of Fine Arts, New York
M.A. & PhD coursework in Art History,
1999 Oberlin College, Oberlin
B.A. in Visual Art and Biochemistry,
Selected Exhibitions |
2007 "Blank"; Ke Center for Contemporary Art, Shanghai
"Silicone Valley"; P.S.1 Center for Contemporary Art, New York
"A Jamaica, Queens Thing"; Jamaica Center for Arts and Learning, New York
2005 "The Commons"; Berlin; Berlin
2004 "Founding Fathers"; ABC No Rio, New York

Futaba Suzuki futabasz@hotmail.com

Education |
2007 Hunter College, New York, NY, M.F.A.
2004 Hunter College, New York, NY, B.F.A.
Selected Exhibitions |
2007 Ise Foundation Front Gallery, New York, NY
"A house is not a Home"; Garen Golden Fine Art, New York, NY
Thisis Exhibition, Hunter College Times Square Gallery, New York, NY
2004 BFA Degree Show, The Bertha and Karl Leusdorf Art Gallery at Hunter College, New York, NY

Hong-Ling Wee HL@ceramicus.com

Education |
2005 Rutgers University, New Jersey, Ph.D., Geography
1997 Rutgers University, New Jersey, M.Sc., Geography
1992 National University of Singapore, B.A., Geography
Selected Exhibitions |
2007 "Diverse Devotion"; Commerce Bank, New York
"Sculptural Vision, Functional Forms"; Garrison Art Center, New York
"15th Annual Strictly Functional Pottery National"; Davenport Gallery, Wayne, Pennsylvania
2006 "Size Matters"; Woman Made Gallery, Chicago, IL
Awards, Honors |
2007 Manhattan Community Arts Fund, Lower Manhattan Cultural Council, New York
2006 First Prize, "Ceramics Biennial 2006"; New Hampshire Institute of Art, New Hampshire

Hong Seon Jang Alexio00@hotmail.com

Education |
2003 Rochester Institute of Technology, Rochester, NY
M.F.A. Photography
1999 Dan Kook University, Seoul, Korea
B.F.A. Painting
Selected Exhibitions |
2007 "Paris-New York"; Champcueil City Hall Gallery, Paris
"Object"; Hun Gallery, New York, NY
2006 "Oneness"; Oms Gallery, Fort Lee, NJ
Awards, Honors |
2007 Henry Street Settlement, Artist-In-Residency Program, New York, NY

Lynn Newcomb Squibba2@sover.net

Education |
Mount Holyoke College, Printmaking
Selected Exhibitions |
2007 Solo Show, Whitewater Gallery, East Hardwick, VT
2006 Vermont Arts Council Sculpture Garden, Montpelier
2004 Group show; Vizivaros Gallery, Budapest
Awards, Honors |
2007 Creation of Sculpture Grant, Vermont Community Foundation

2006 Artist Development Grant, VT Arts Council, Budapest, Hungary

Malin Abrahamsson

abrahamsson@arcticmail.com

Education |
1998 School of Visual Arts, New York, NY, B.F.A.
1994 Sunderby Folkhögskola, Sweden
Selected Exhibitions |
2007 "Surrounding"; Timelabs, New York, NY
2006 "Brooklyn Dog"; Sara Nightingale Gallery, Water Mill, NY
2004 "June"; Tatfoo Temple of Art and Design, New York

Rina Y. Yoon yoon@miad.edu

Associate Professor in Printmaking, Milwaukee Institute of Art and Design, Milwaukee, WI

Education |
1988 Southern Methodist University, Dallas, TX, B.F.A.
1996 Washington University, St. Louis, MO
M.F.A. in Printmaking
Selected Exhibitions |
2006 "Works on Paper"; Augusta State University Fine Arts Center, Augusta, GA
"Milwaukee Printmakers"; Fine Arts Gallery, University of Wisconsin in Whitewater
2005 "Mapping the Body"; Elaine Erickson Gallery, Milwaukee, WI
Awards, Honors |
2007 Residency Award at Cite Internationale des Arts, Paris, France
2006 Sabbatical Award, Milwaukee Institute of Art and Design

Ya-chu Kang yachukang01@gmail.com

Education |
2005 Tainan National University of the Arts
M.F.A. Applied Art graduate institute
2002 National Taiwan University of the Arts
B.F.A. Sculpture Dept.
Selected Exhibitions |
2008 "Forgotten"; Opening studio, ARCUS, Japan
2007 "Snow Day"; Red Mill Gallery, Vermont, USA
2006 "Traveling Pieces"; Taichung Cultural Affairs Bureau, Taiwan
Awards, Honors |
2008 Shatana International Artists' Workshop, Jordan
2007 96-2 Creation Subvention, National Culture and Arts Foundation, Taiwan

Ye Leen Lee Yeleen.Lee@gmail.com

Education |
2008 Hunter College, New York, NY, M.F.A.
2003 The Korean National University of Arts, Seoul, Korea, B.F.A.
Selected Exhibitions |
2008 MFA Thesis show, the Times Square Gallery, NY
2007 "Ye Leen Lee"; Mahattan Open Center Gallery, New York, NY
"Tam Tam Digifestival 2007"; Nuovo Centro Culturale Giovanile, Napoli, Italy
Awards, Honors |
2008 the Somerville Art Prize, MFA Graduate Award, Hunter College, NY
2007 the Best Experimental Film, Brooklyn Arts Council

The Art Conspiracy

Desi Minchillo minchillod@aol.com

Education |
School of Visual Arts

Art Students League
Syracuse University, Bachelor of Architecture

Selected Exhibitions |
2008 "A Passion for Pixels"; Slip Art Museum, Slip, NY
"Autumn in New York"; The Hun Gallery
2007 "Project Diversity"; Queens Council on the Arts, NY
"Crossroads"; Rhonda Schaller Studio, NY
Awards, Honors |
2008 Queens Council on the Arts
Teaching Artist Initiative
2007 First Prize, Works of Art on Paper's National Juried Competition

Priscilla Proudwoman Stadler

Priscilla@solanima.net

Education |
2004 Teachers College, Columbia University, NY
M.A. in Technology in Education
Tufts University, Boston, Massachusetts
B.F.A. School of the Museum of Fine Arts
Selected Exhibitions |
2008 "Familiar Spaces: Reconsidered"; Art-O-Mat, Queens, NY
2007 "Small Works"; Soho20 Gallery, New York, NY
2006 "Juried International"; Hun Gallery, New York, NY
Awards, Honors |
2008 Fellowship Award, Vermont Studio Center Residency, Johnson, VT

Seong-eun Hong seongeunhong@yahoo.com

Education |
2008 School of Visual Arts, New York, NY
M.F.A. in progress
2008 Hunter College, New York, NY, B.A.
Selected Exhibitions |
2008 "Hope Is Nowhere"; WCO, New York, NY
2007 "Drawings"; Vermont Studio Center, Johnson, VT
Art Under The Bridge Festival, Brooklyn, NY
Awards, Honors |
2008 Fellowship Award, Vermont Studio Center Residency, Johnson, VT

Susan C. Dessel scd@desstelstudio.net

Education |
2006 Brooklyn College, New York, NY
M.F.A. Sculpture
2004 The Skirball Institute, NY, Artists' Study Group
2002 The Art Students League, NY, Stone Carving
Selected Exhibitions |
2008 "Jirany"; Galerie Ecce Terra, Prague, Czech Republic
2007 "Access: A Feminist Perspective"; Rhonda Schaller Studio, Chelsea, NY
2006 "Our Backyard"; Dam Stuhltrager Gallery, Brooklyn, NY
Awards, Honors |
2008 Emergency Grant, Foundation for Contemporary Arts, New York, NY
2006 Research Award, Brooklyn College, Brooklyn, NY

Yejin Jun bibi7106@junyejin.com

Education |
2006 Brooklyn College, New York, NY, M.F.A.
2004 Hunter College, New York, NY, B.F.A.
Selected Exhibitions |
2008 "NYC Vinyl Record"; APW Gallery, New York, NY
2007 "Renewal"; Artery Gallery, New York, NY
2006 "The Inaugural show"; FFA Gallery, Beacon, NY
Awards, Honors |
2008 Fellowship Award, Vermont Studio Center Residency, Johnson, VT
2005 Cerf Award, Brooklyn College, New York, NY

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GALLERY KOREA



Korean Cultural Service NY
460 Park Ave. 6th Fl.
New York, NY 10022
T. 212 759 9550
F. 212 688 8640
www.koreanculture.org
nyarts@koreanculture.org

Korean Cultural Service NY Staff
Director: Soo Keun Song
Consul: Jong Chul Jung
Curator: Yu Jin Hwang
Intern: Sang Mi Sin

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뉴욕한국문화원
Korean Cultural Service NY
Korean Consulate General NY

460 Park Ave. (at 57th St.) 6th Fl.
New York, NY 10022
T. 212 759 9550
F. 212 688 8640
www.koreanculture.org
nyarts@koreanculture.org