

GALLERY KOREA 2010

Finalists from the Call for Artists 2010

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This catalog is made for the exhibitions presented by Gallery Korea of the Korean Cultural Service New York.

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Curator: Hee Sung Cho

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GALLERY KOREA 2010

INSFORUM

MAY 19 - JUN 16, 2010

Work with its own significance & completeness

Jinpyo EUN
Jinwoo HEO
Ji Young KIM
Kyung Jae KIM
Sieun LEE
YeaHwa KIM
Yong Ju LEE



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Congratulatory Message from the Director of the Korean Cultural Service New York

I would like to extend my sincere congratulations to the Korean Cultural Service NY upon publishing the Call for Artists 2010 catalog.

Publishing the Call for Artists 2010 catalog is not only important for the participating artists but also for in order of the Korean Cultural Service NY in order to organize and help record the history of this foundation.

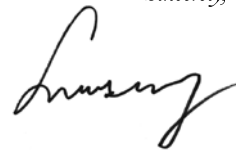
As a cultural hub of contemporary, there are myriads of artists residing in New York and therefore the passion for creativity is more competitive than in any other city in the world.

In the past year of 2010, many artists submitted their work to the Korean Cultural Service NY for art contests. 25 artists were nominated at the end of 2009 and introduced through Gallery Korea of Korean Cultural Service NY only after the careful screening of our judges.

Again, I would like to congratulate and thank all of the 25 talented artists through this message. I hope this special exhibition provided both a memorable and fruitful experience for participants and hope that this exhibition will lead to further success in their artistic careers.

As a foundation for both the art and culture in New York, the Korean Cultural Service NY wishes to continue support for this program.

Sincerely,



Woosung Lee

Director, Korean Cultural Service New York



Preface

By Hee Sung Cho, Curator of Korean Cultural Service New York

Located in New York City, the central hub of modern and contemporary art, the Korean Cultural Service NY annual open call for artists was open to any and all artists possessing creativity and passion, without regulation on either age or nationality. This meaningful call for artist, held by the Korean Cultural Service NY, is publishing its third catalog following those published in 2009 and 2008. Over 100 individuals and groups submitted for the 2010 Korean Cultural Service NY open call and 4 groups of 25 artists were selected for the **REAL in TRANSFORUM**, **Personal Zone**, **Conscious behind Unconscious**, and **Thinking beyond the PATTERN** exhibitions which were presented in 2010. The nominees were not limited to only Korean artists but also artists of different nationalities living within New York City adding deeper significance into the mission of the Korean Cultural Service NY.

The first Call for Artists 2010 group exhibition **REAL in TRANSFORUM** consisted of Columbia University alumni of Architecture including Jinpyo Eun, Jinwoo Heo, Ji Young Kim, Kyung Jae Kim, Sieun Lee, YeaHwa Kim, and Yong Ju Lee. It was the first time in the Korean Cultural Service NY open call to have an architectural exhibition and not a fine arts exhibition. This group of artists, called TRANSFORUM, graduated in 2007 and is actively working in both New York and Seoul with various researches as well as participating in numerous projects. As depicted in their name TRANS, the major goal of the group is to create distinctive concepts not limited by architectural standards through intellectual discussions. Based on their extensive research, unique ideas coming together from individual artists not only result in the formation of the building but it affects every aspect of the building from development to incidents that occur during construction. The artist or architect sees every detail and facet of the building as individual organism, interpreting this fundamental concept with the word "REAL".

The second Call for Artists 2010, **Personal Zone** is a group exhibition of 6 artists: Heejung Kim, Jin-Kang Park, Eunah Song, Seo Jo, Yoon Cho and Suyeon Na. Within the **Personal Zone** theme, the artists expressed their own sorrow, ambition and their problems of communication through various media and methods. Although it was not deliberate, all the artists who participated in this exhibition were young Korean female artists which piqued the interest of the audience. Heejung Kim's work shows the hardness of human relation, the difficulty of communication and the process of finding one's ego. Jin-Kang Park uses unique way to express the trouble of human relations with his own experiences of both the struggle and importance of communication between humans in a foreign country. Suyeon Na explains how a new environment affects human psychologically through the *Clothes of Memories* series. The artist goes further to express the state of a human being and the changing aspect of emotions through digital and non-digital media. Her various use of medium well expresses the agony and loneliness of human beings. Seo Jo expresses the concept that nature and humans can never be separated through the use of a strong contrast between black and white, and Yoon Cho delineates that an artist's work should not merely remain to find one's ego but that the artwork must find a new ego, illustrating the mechanism of its process. Her works deal with broad problems stemming from adaptation to a new environment.

The third exhibition of Call for Artists 2010 **Conscious behind Unconscious** is a group exhibition of 7 artists from Walter Garcia, Catya Plate, Taiwanese artist Yen-Hua Lee and Korean artists Eun Hyung Kim, Sang Yong Lee, Inyoung Seoung and Minsu Lee. The artists approach their unconscious thoughts behind the conscious mind, as well as childhood memories, through different objects and

medium including drawing, sculpture and photography. This exhibit was highly successful in earning positive feedback from audiences. Through ***Conscious behind Unconscious***, Walter Garcia addresses one's lost memories and innocent childhood. Taiwanese artists Yen-Hua Lee uses dream, memory and humor as keywords of her work. Catya Plate utilizes the clothespin as a medium within the *Clothespin Freaks* series to evoke the viewer's imagination. Eun Hyung Kim composes her stories from unconscious thoughts with brilliant imagination and technical drawing skill. Sang Yong Lee uses Korean pedantic object *Byuroo* to express various human emotion which was shown in ***Conscious behind Unconscious*** through hundreds of drawings. Inyoung Seoung, using fine pen as his medium, explored the paradoxical juxtaposition of both unconscious and conscious thoughts. Finally, Minsu Lee focuses on architectural structures as a theme of his decorative work and uses "home" as the key player in his work for its emotional role as a cozy and warm place and its functional role as a connection between humans, past to present and generation to generation.

The last Call for Artists 2010 exhibition was featured by 5 artists Jung Won Sung, So Yoon Lym, Jihay Kang, Mi Heun Kim and Suhee Wooh. ***Thinking beyond the PATTERN*** was an interesting exhibition finding atypical thinking from standardized image. Artists express their thoughts on various issues including social phenomenon, custom, and humanity through intense color, pattern and distinctive composition. With B.A and M.A in Art Education, Jung Won Sung conceived an idea from a plastic cup as a means to address the current problems of mass production, consumption and the environment. She installed innumerable plastic cups printed in the same size and pattern which thoroughly represent her thoughts and intentions through simple language and imagery. All the cups

installed in the exhibitions were used and collected by the artist, which embeds more meaning to the work. So Yoon Lym received a B.F.A from Rhode Island School of Design and a M.F.A from Columbia University. She uses human hair and hair style to project racial and sexual dimensions. Jihay Kang uses Mickey Mouse repetitively to explore the essence of nature and object, as well as the agony of general phenomena. Works by Suhee Wooh portrays biomorphic lines and abstract organisms complexly entangled. However, the myriads of lines creating sides and coming together with soft yet bright color show a control behind the art work. Mi Heun Kim says, "The things we can see are different from the things we relate to. Similar to how we are now able to connect with many people around the world, through globalization and development of the internet, however internally more people are feeling loneliness, which makes me upset." She repetitively uses and shows development behind both digital and film photography to raise her voice in this paradoxical society.

I especially extend my thanks to all the artists who provided these various and insightful works through exhibitions.



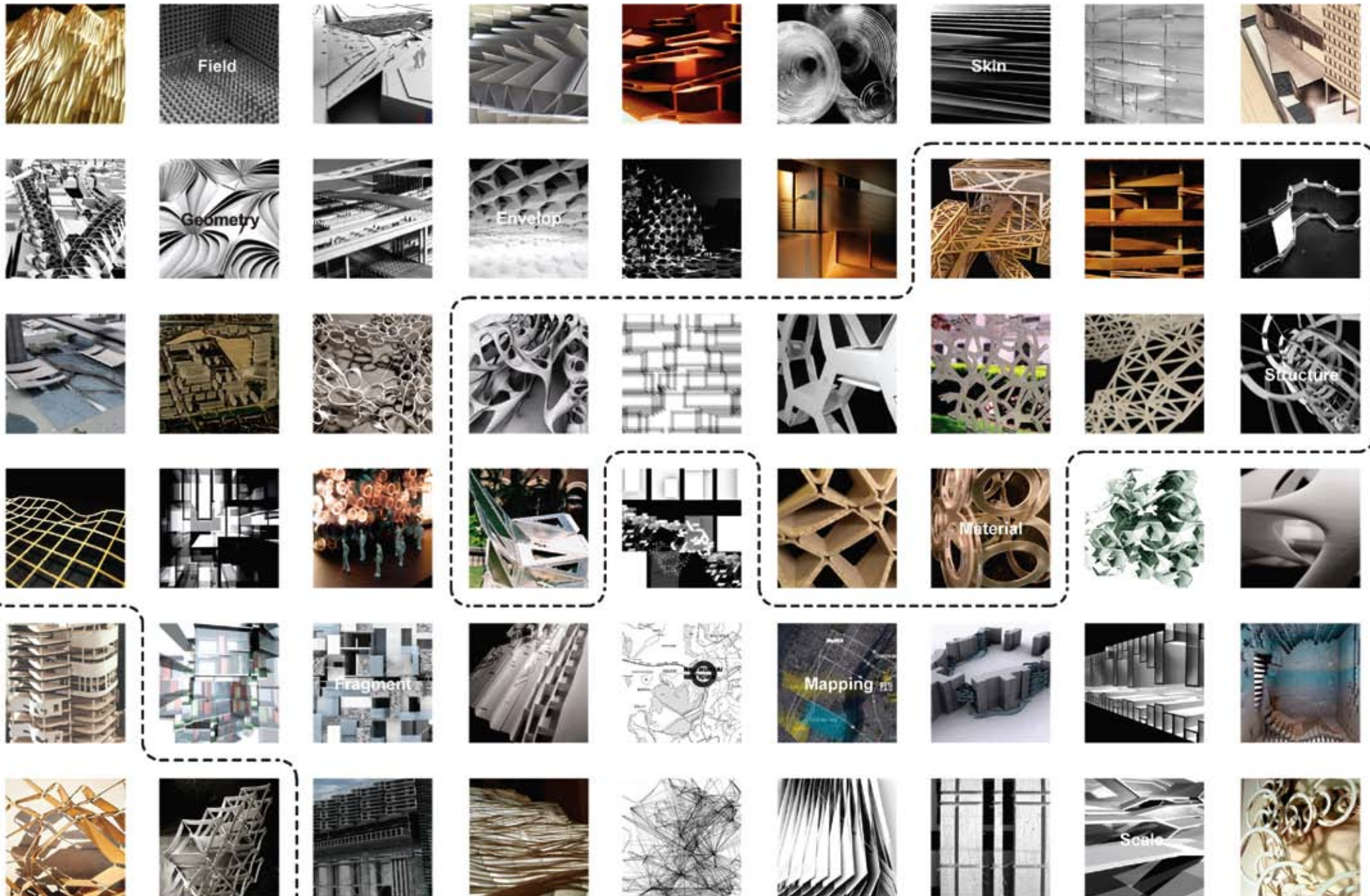


REAL in TRANSFORUM

May 19 - June 16, 2010



Kyung Jae Kim
YeaHwa Kim
Ji Young Kim
Jinpyo Eun
Sieun Lee
Yong Ju Lee
Jinwoo Heo



Real in Transforum: New Perception through Diverse Experiments

The exhibition of **Real in Transforum** is about what will be the changing essence of architecture. Seven members of the Transforum discuss the “Real” to seek the answer for this question, and that means they believe there are things and phenomena which represent the “Real”. However, they not only represent things and phenomena objectively as they are, but express them with their own perspective, idea, and imagination. In order for subjective and individual expression, they invented their own experiments of architectural notion, process, technique, and system. As a result, this exhibition shows dynamic screening from which visitors can experience the indirect feeling of continuous space. Thus the characteristics of this exhibition are quite different from those of the conventional architectural ones which deal with tectonic and programmatic issues with representational, information-transmitting and static display.

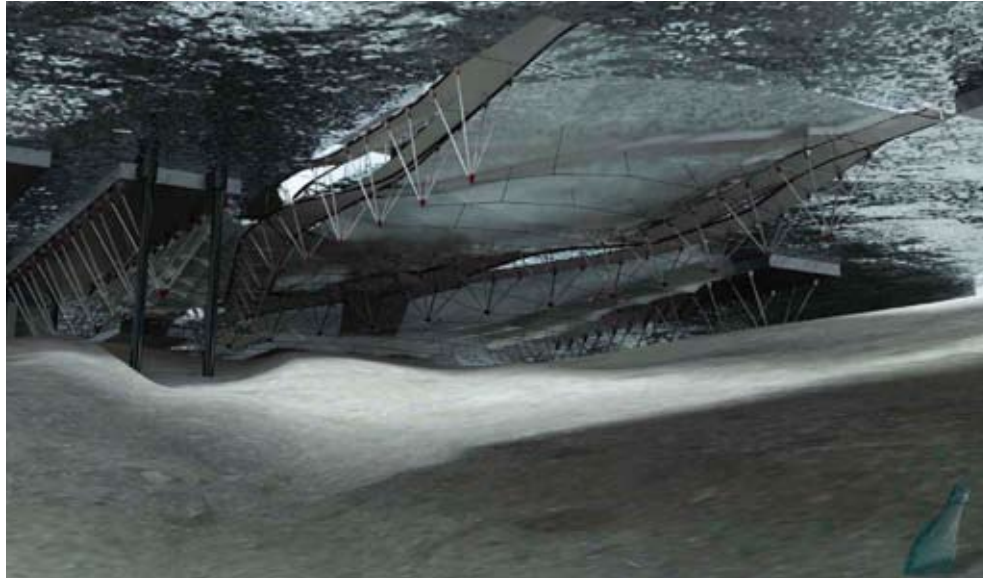
The keywords to understand the **Real in Transforum** can be derived from each member’s individual viewpoints and unique attitudes towards different phenomena. The analytical thoughts about phenomena and the characteristic transformation of them under the specific context are the fundamental baselines in generating their works. The phenomena they focused on vary from each other. The first phenomenon seen in this exhibition is the social issue: YeaHwa Kim discovers socio-cultural infrastructure (water waste treatment plant) and transforms it into *Sustainable public open space* by interlocking several units. Kyung Jae Kim convinced himself of the *Mapping* which is the creative process of translating social data and diagrams into the new real. Jinpyo Eun transforms the social behavioral pattern into the *Expressive form* using scientific theory or philosophical notion, by which he gives the substantial body to the non-existent entity. The second one is the natural phenomenon. Jinwoo Heo extracted irregularity from the bark of a tree, and elaborated it as the *Dynamic system of architectural skin*. Lastly, the digital phenomenon was also explored: Yong Ju Lee

used the *Digital tectonic* in systematizing the process of formation with great details for the innovative fabrication, whereas the other two applied digital technology in conceptualizing the realities; Ji Young Kim imagines *Digital extremity of geometry* in interpreting the unconventional architectural program, and Sieun Lee enjoys the fantasy of *Digital utopia* which maintains the strong contrast to the real urban context.

However, all these respective experiments are formed into the reciprocal network, in which they can share the new discoveries. Sieun Lee, Ji Young Kim and Yong Ju Lee have also considered the social impacts of their digital creatures on urban environment. Jinwoo Heo, Jinpyo Eun, Kyung Jae Kim and YeaHwa Kim, also took advantages of evolving digital possibilities in order to realize their concepts relating to the natural and the social phenomena. Thus their specific reinterpretations of digital, natural and social phenomena are influenced, connected with and complemented each other. In this sense, this exhibition has special meaning. Each experiment produces the individual prototype which can evolve into the real building. Each prototype is not only a complete architectural entity, but also an integral part of the whole epic of **Real in Transforum** which tried to explore the new perception of the world and its embodiment.

By Jinpyo Eun, Architect

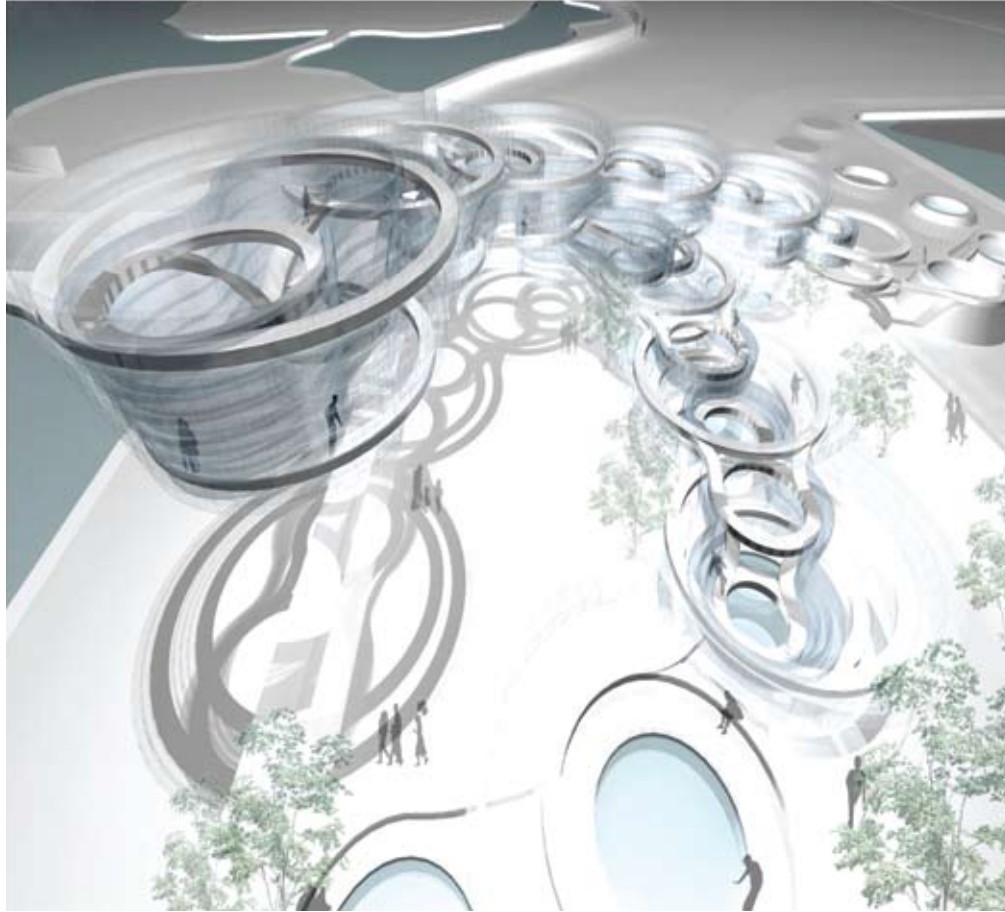
Mediation



Kyung Jae Kim, *Ecological Mediation*, in collaboration with Jong Seo Kim

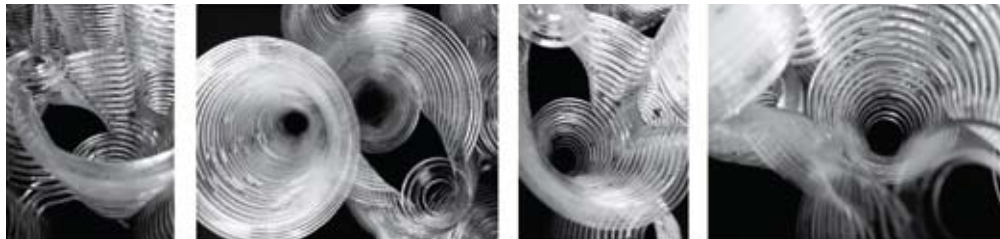


Kyung Jae Kim, *Socio-Economic Mediation*



New Typography of Open Space

YeaHwa Kim, real open public space reusing existing condition



YeaHwa Kim, *Visual Possibility 01*, lighting device

Extreme Geometry

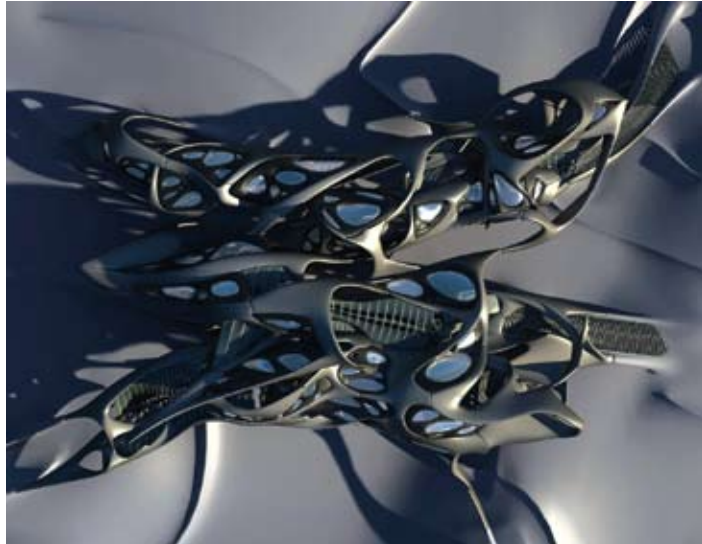


Ji Young Kim, *Overflow*, 2005, paraffin, 22×34 inches



Ji Young Kim, *Responsive Geometry*, 2009, 24×36 inches

Mediadium

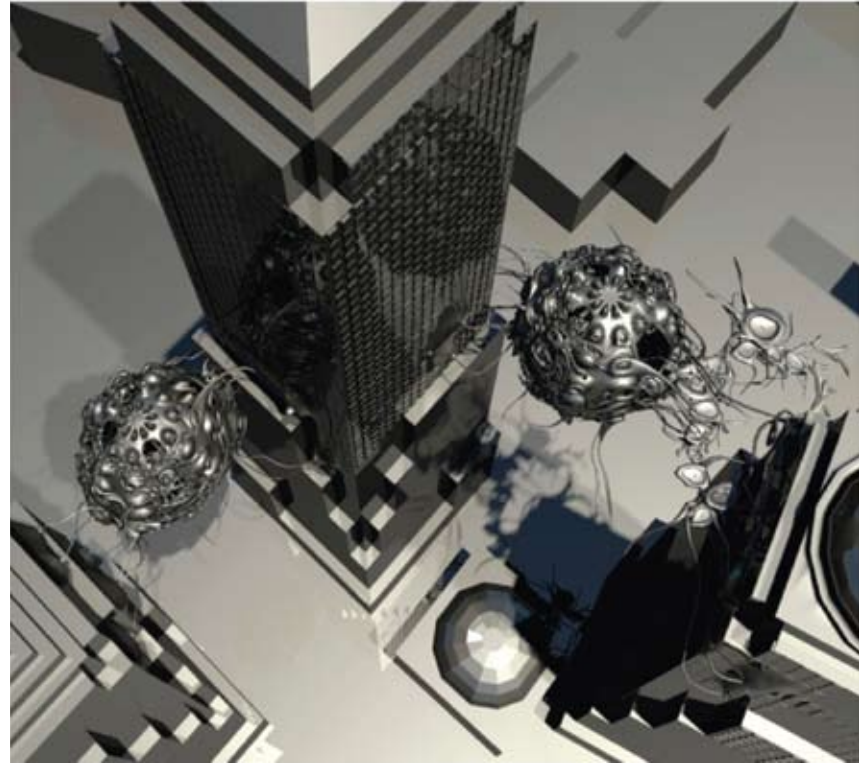


Jinpyo Eun, *New Pyramid*, 2009, animation

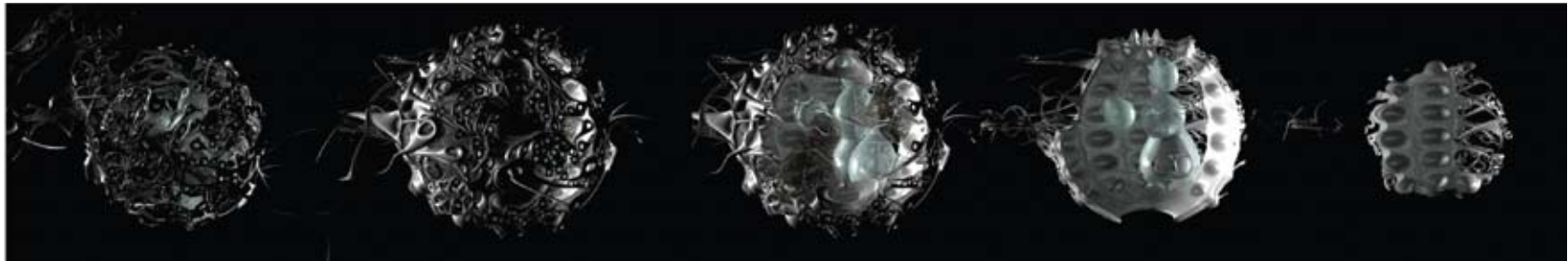


Jinpyo Eun, *Urban Jungle*, 2008, animation

Horizontal Space Utilization



Sieun Lee, *Real 01*, overall view



Sieun Lee, *Real Interior*, section of the “pod”

Systematic Tectonics



Yong Ju Lee, in collaboration with Brian Brush

Skin of Nature

Jinwoo Heo, *Skin of Nature*, 2008, prototyping for the complexity, in collaboration with Yunseok Choi



Jinwoo Heo, *Erasing Boundary*, 2008, the boundless zoo

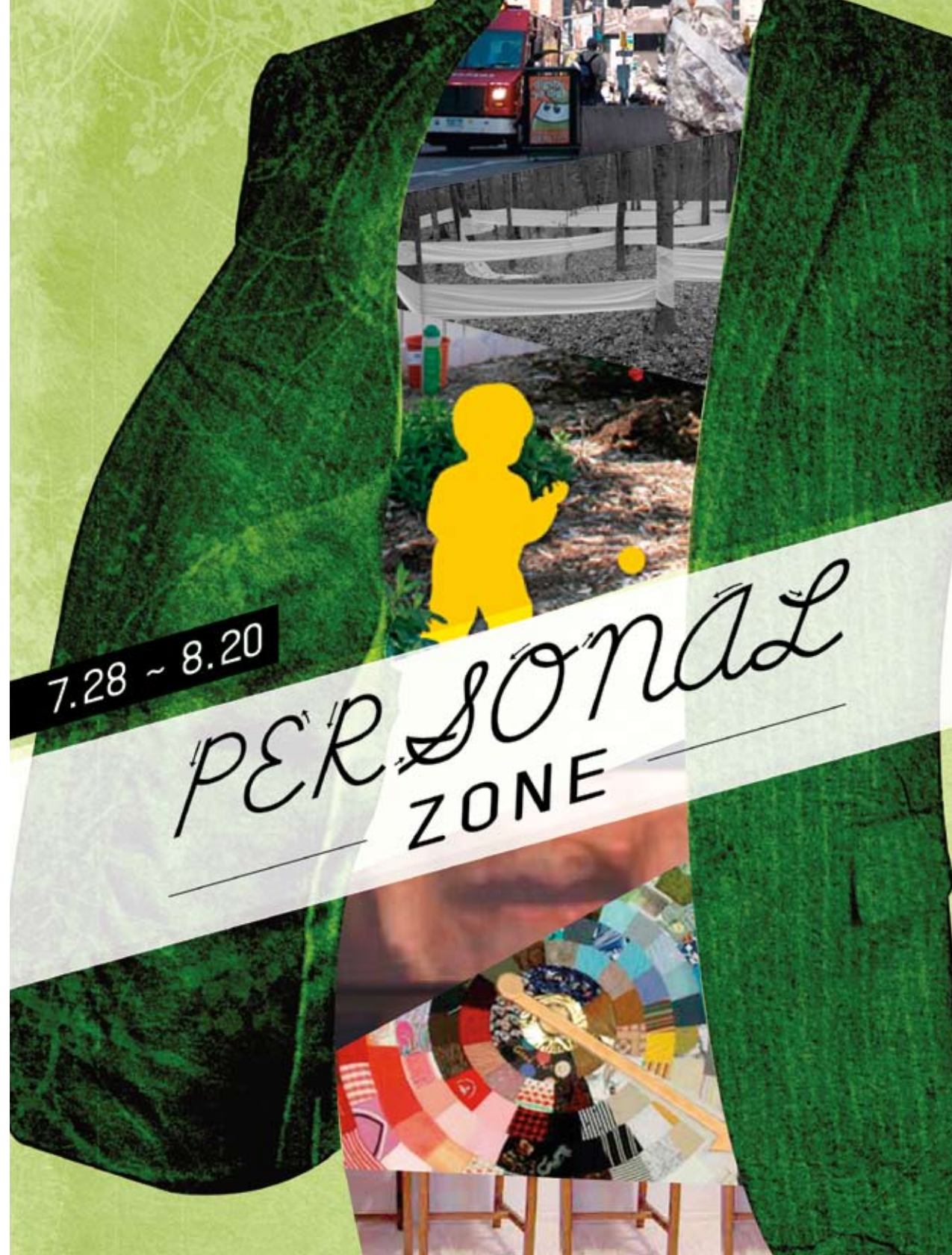


Personal Zone

July 28 - August 20, 2010



Seo Jo
Eunah Song
Heejung Kim
Jin-Kang Park
Suyeon Na
Yoon Cho



The six Korean born artists, who are currently based in New York, examine the relationships between the artists and their environments as they adapt to live in the new settings away from their homelands. Through various media including video, photography and installation, the artists invite the audience to their intimate personal zones. The artists correspond in various ways to their environments in conflicting, harmonious and meditative ways.

The video projection of Heejung Kim's *Ha II* reveals the close-up of the lips making repetitive sounds of "ha" as an expression of difficulty in communication. By using body parts, the artist's work introduces the endless human struggle against the restrictions in the pursuit of freedom in the new culture Kim is adopting. Through witnessing this meditative process, the viewers experience frustration at first and relief in the end.

Jin-Kang Park's sculpture and installations are drawn from her own experiences and memories from different physical spaces. Kang's work concerns human networks and explores the interactions between the viewer and her art. The viewer becomes part of the work and completes the work as they make connections with it. An arrow in the *Compass of Desire* installation piece can be spun by the participants to select the pre-written or absence of words on each slot. The compass signifies the longing for finding directions and destiny in the undefined life.

The intimate size of the photographs by Eunah Song evoke the emotions of solitude and isolation by employing simple objects such as mostly unoccupied chairs and digitally manipulated naked bodies flowing and melting away from the white empty room. The small scale of photographs calls our attention to examine the details in what is seemingly a quiet stage. The uncomfortably positioned disappearing bodies facing away from the observers become somewhat, disturbing and questions our existence in this world.

On the contrary, Suyeon Na's large photographs of iconic Manhattan spots such as Times Square and the Apple Store fill up the whole picture. Each photograph contains the subject wearing a thin costume shaped after the Korean traditional dress, *Hanbok*. The subject's face and feet are barely exposed out of the translucent outfit as if the artist is trying to hide inside of her Korean heritage and protect herself within the costume like a turtle in unfamiliar new environments.

As the title *Inseparable* indicates, Seo Jo's panoramic black and white photographic series offer us moments to ponder our ties with nature. The mounds of debris of the obsolete man-made objects at the end of its life span being poured back into the woods suggest the cycle of life being contained in nature. The white cloth wrapping around the trees connecting them together reminds us of an umbilical cord linking humanity to nature.

Having moved to many different places, Yoon Cho's work is inspired by the adaptation to new social and physical environments across national and international borders and focuses on the process of building a new identity. In the photographic series, *Nuclear Family*, Cho poses with her husband with an imaginary silhouetted baby, providing the missing element to the ideal suburban life. The placed silhouetted baby reflects the conflict and conformity to the artist's new environment in a suburban setting.

By Yoon Cho, Artist



Seo Jo, *Inseparables 126 (Woodstock, NY)*, 2008, photography, 69×23 inches

Seo Jo, *Inseparables 157 (Englewood, NJ)*, 2008, photography, 23×69 inches



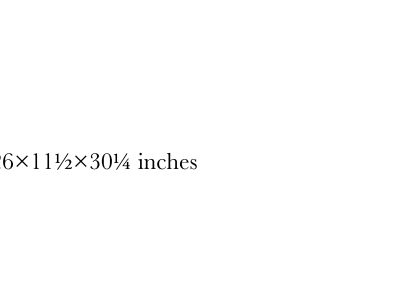
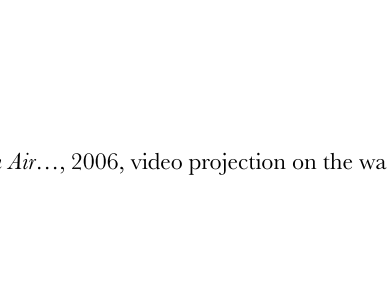
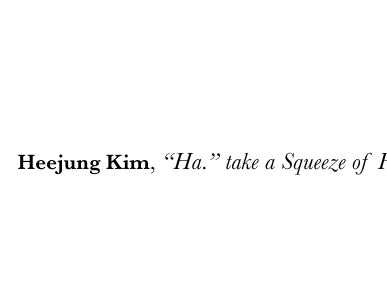
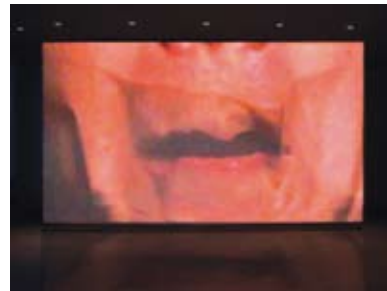
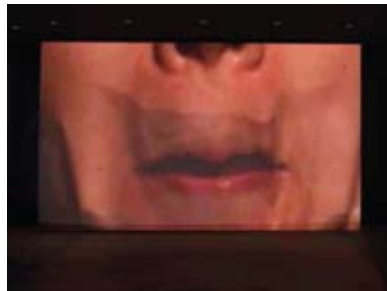
Eunah Song, *Empty No.1*, 2008, digital c-print, 14×28 inches



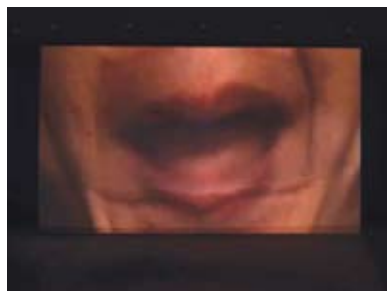
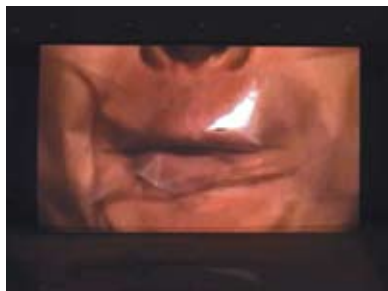
Eunah Song, *Empty No.2*, 2008, digital c-print, 14×28 inches



Eunah Song, *Empty No.3*, 2008, digital c-print, 14×28 inches



Heejung Kim, *"Ha." take a Squeeze of Fresh Air...*, 2006, video projection on the wall, 26×11½×30¼ inches





Jin-Kang Park, *Compass of Desire*, 2009, mixed media, 9 in. diameter



Jin-Kang Park, *Remembrance of Things Past*, 2007, mixed media installation, 51×30 inches



Suyeon Na, *Clothes of Memories-Grand Central Terminal*, 2009, digital c-print, 20×30 inches



Suyeon Na, *Clothes of Memories-Times Square*, 2008, digital c-print, 60×40 inches



Yoon Cho, *Nuclear Family Series: Curtain Hanging*, 2005, digital c-print, 24×36 inches



Yoon Cho, *Nuclear Family Series: Gazebo Assembly*, 2005, digital c-print, 24×36 inches



Conscious behind Unconscious

September 1 - 24, 2010



Walter Garcia
Eun Hyung Kim
Sang Yong Lee
Yen-Hua Lee
Catya Plate
Inyoung Seoung
Minsu Lee

CONSCIOUS BEHIND UNCONSCIOUS

2010. 9. 1 - 24



The **Conscious behind Unconscious** is the third exhibition of Call for Artists 2010 featuring 7 artists: Walter Garcia, Yen-Hua Lee, Catya Plate, Eun Hyung Kim, Sang Yong Lee, Inyoung Seoung and Minsu Lee. They all approach their unconscious thoughts behind the conscious mind, as well as childhood memories, through different objects and medium including drawing, sculpture and photography.

Through this exhibition, Walter Garcia addresses one's lost memories and childhood innocence. Especially portrayed within his work *Monkey*, in which appears an adorable little doll that one might have played with when young. However, when viewers examine it closely, there is ironic code beneath the appearance of the work.

Yen-Hua Lee, an actively working New York artist from Taiwan, uses dreams, memories and humor as keywords of her work. The artist reinterprets her own childhood memory with grown-up point of view and it influences the viewer with their own childhood memories. The work *Drawing Installation* from **Conscious behind Unconscious** is composed with whimsical drawing and narrative which is peculiar to the artist and it represents the artist's motif well.

In **Conscious behind Unconscious**, Catya Plate utilizes the clothespin as a medium within the *Clothespin Freaks* series. In *Button in the Garden of Earthly Delights* and *Clothespin Freaks Portrait Gallery*, she narrates the story about "Button" and his pet living happily ever after in an imaginary garden. Although her work is not devoted to a personal reminiscent, fairytale like scenes evoke the viewer's imagination.

Eun Hyung Kim received her B.F.A in Oriental Fine Art at Seoul National University and studied Fine Arts in Chicago. She composes her stories from unconscious thoughts with brilliant imagination and technical drawing skill. As the title implies, the *Crumpled Memories Series* introduced in the exhibition illustrates various stories on the crumpled paper delicately. The humorous animation-like scene portrays the artist's unique ideas.

Raised in a small pastoral town, Sang Yong Lee considers nature as his friend and appreciates his childhood memory. His romantic attitude toward childhood memory and nature is expressed through the use of Korean pedantic object "Byuroo" (ink stone). He uses this oriental object to express various human emotions and it will be shown in **Conscious behind Unconscious** through hundreds of drawings. His work using "Byuroo" is an extension from his previous works in which he creates new objects through the transformation of the useless and obsolete.

Using fine pen as his medium, Inyoung Seoung attempts to explore the paradoxical combination of unconscious and conscious thought. In this exhibition, the artist's emotional expression and numerous unconscious thoughts which cannot be expressed with words are drawn as mere scribbles. However, in the end, there is a distinctive theme evoking the artist's consciousness and his intention is shown in the work.

Minsu Lee focuses on architectural structures as a theme of his work. Specifically, he focuses on "home" as the key player in his works, composed with its emotional role as a cozy and warm place and its functional role as a connection between humans, past to present and generation to generation. *Wall Sculpture* featured in **Conscious behind Unconscious** transcends time and space, creating an entirely different concept of "home", which well-represents the pictorial sensibility unique to Minsu Lee.

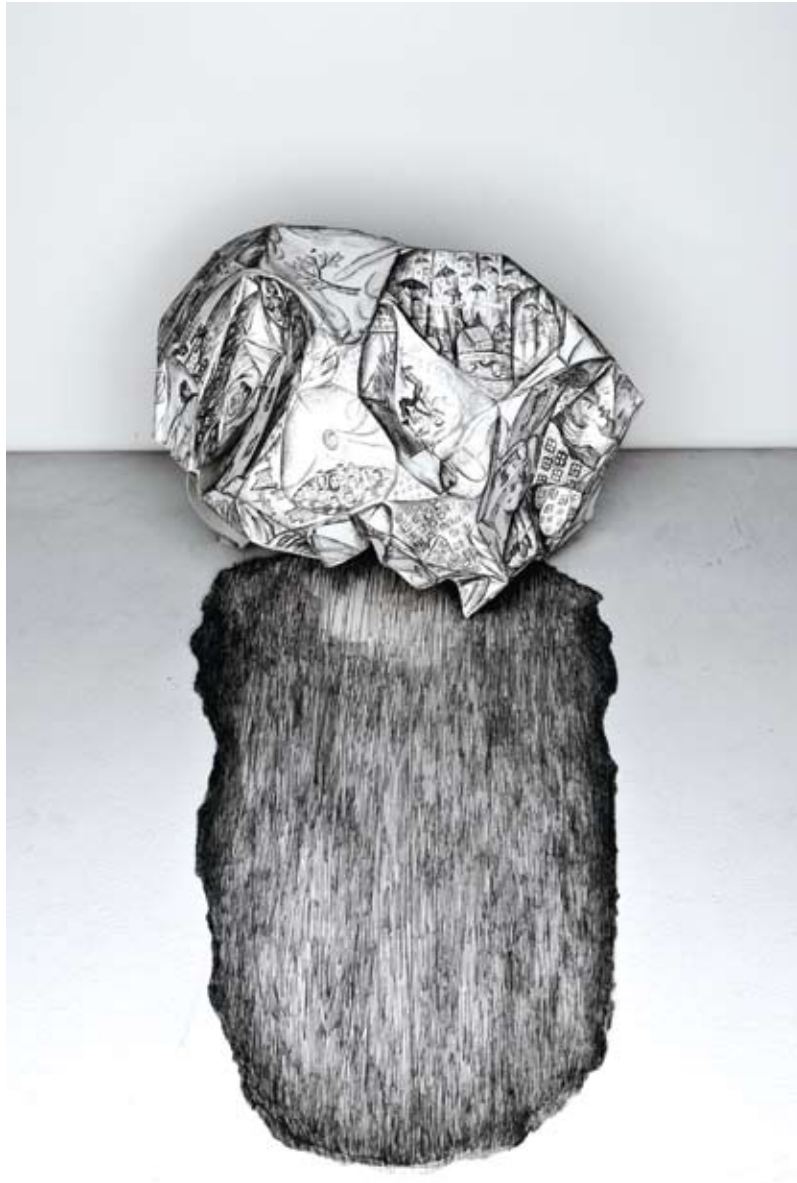
By Hee Sung Cho, Curator of Korean Cultural Service New York



Walter Garcia, *Madona*, 2008, photography, 17×22 inches



Walter Garcia, *Monkey*, 2008, photography, 17×22 inches



Eun Hyung Kim, *Crumpled Memories 2*, 2010, pencil & sumi ink on paper sculpture, 18×50×30 inches

Eun Hyung Kim, *Crumpled Memories 1*, 2010, pencil & sumi ink on paper sculpture, 13×26×13 inches



Sang Yong Lee, *Byuroo*, 2009, ink stone, installation



Yen-Hua Lee, *Clay Drawing Installation*, 2009, clay, ink, space installation



Yen-Hua Lee, *Drawing Installation*, 2009, ink on book, 8.5×11 inches (each)



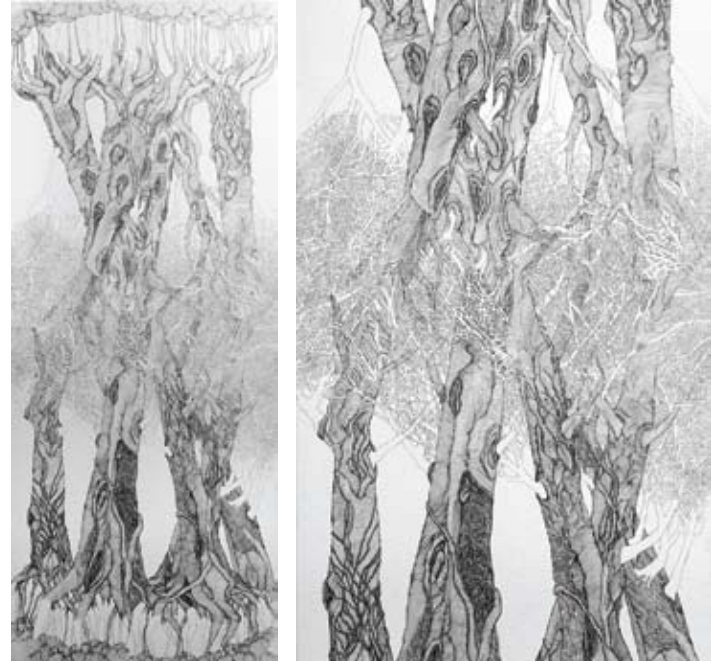
Catya Plate, *Button In the Garden of Earthly Delights IV*, 2005, acrylic and blood on panel, 12×12 inches



Catya Plate, *Windpipe Whisperer* (*Clothespin Freaks Portrait Gallery*), 2008, fabric, thread, polyester fiber, 10×8×1 inches



Inyoung Seoung, *Unconscious Man*, 2010, pen drawing, 16×22 inches



Inyoung Seoung, *Unconscious Relationship*, 2010, pen drawing on canvas, 14×12 inches (each)



Minsu Lee, *Wall Sculpture, Cone 6* (derivation from a quaint little town), paper clay



Minsu Lee, *Bookchon 1* (motivated by traditional Korean house), white sculptural clay

Thinking beyond the PATTERN

December 1 - 24, 2010



Jihay Kang
Mi Heun Kim
Suhee Wooh
So Yoon Lym
Jung Won Sung



Alastair Macaulay, chief dance critic of the New York Times said in a recently published interview, "When art is successfully about itself, it is also about other things." ***Thinking Beyond the Pattern*** brings together five Korean and Korean-American visual artists exploring contemporary life influences in their work. All five artists in this exhibition reference some aspect of pattern as found in everyday life. These patterns and designs exist in our peripheral world in such abundance that often, we are unaware or perhaps too busy to take the time to care about the stories and the significant social, cultural, environmental, historical, political or personal relevance of the artist's imagery of choice.

Jihay Kang was born in Seoul, Korea where she received her Bachelor in Arts Management at Kyonggi University in Korea. She pursued her studies at Kennesaw State University in Georgia earning a BFA in Drawing and Painting and later an MFA in Painting at Long Island University. She is currently living and working in Korea. Her acrylic on canvas paintings of stylized stenciled roses and recurrent circular pattern motifs of three overlapping circles reference the symbol of the trinity and her faith as a Christian. Her series of paintings that she has titled *The Tabernacle* is both a reference to the tabernacle as a place of shelter and protection as well as a place of confinement and limitation. The duality of meaning of the tabernacle is echoed in the duality of meaning in her paintings, which on the surface appear to be designs of wallpaper or gift wrap paper design. But, hidden within the patterns are references to biblical allegories with commercial Mickey Mouse iconography. Through her work, Kang's attempts to navigate the multiplicity of connotations in contemporary appearances and the age-old desire of finding meaning in life through spirituality and art.

Mi Heun Kim was born in Seoul, Korea where she received her Bachelor of Agriculture in Horticulture at Kyunghee University and her MFA in Advertisement Design at Hongik University. She is currently living and working in New York City as a Graphic Designer. Her computer generated imagery of darkened

profile silhouettes and spiraling graphic eyeballs hidden in topiary hair forms examines the phenomena of optical illusions as we see them in the visual arts, but also in our mind's eye. This optical illusion that Kim is interested in references the Rashomon effect named after the Akira Kurosawa film Rashoman. This psychological optical illusion is one in which all recollected experience and memory of events and interactions, because of the subjective nature of perception and recollection create a multitude of contradictory viewpoints. In our increasing addiction to technology, Kim points to the fact that human relationships, interactions and perceptions become that much more distanced if we are to recognize the premise of the Rashoman effect.

So Yoon Lym was born in Seoul, Korea, but left soon after she was born to live in Uganda and Kenya until she was 7 years old. She settled in the United States when she was 7 where she has since lived and worked. She received her BFA in painting from the Rhode Island School of Design and her MFA in Painting from Columbia University. Her acrylic on paper hair and braid pattern paintings are inspired by actual hair and braid patterns she documented on various students during her 8 years as an art educator in Paterson, New Jersey. She is currently working as a fulltime artist in north New Jersey. In her representation of hair and braid pattern paintings from *The Dreamtime* series, she is referencing patterns that are unique to an urban and immigrant culture in America that exists in a kind of planetary, aboriginal existence, with all the layers and references to colonialism, immigration, migration, displacement, segregation and racism.

Jung Won Sung was born in Seoul, Korea and received her Bachelor and Masters in Art Education at Korea National University of Education, where she is currently a Doctoral Candidate in Art Education. She has also received her Masters in Arts and Humanities Education at New York University. Sung installed an entire wall of 520 computer printed images of disposable beverage cups collected from four different countries: Korea, Japan, Hong Kong and the United States.

This installation showed the exhaustive possibility of shapes and logo designs for various companies. The disposable beverage containers represented actual cups that Sung used, collected and later documented in her studio. Sung's work speaks of a desire to collect, an artist's compulsion to document and as a consumer, our complicit desire and need in the consumption of consumer products, which is at the root of our current ecological disharmony. This desire for more and the over-production of material goods in its endless variety has a numbing effect that makes one lose focus and concentration, in a kind of attention deficit fascination of sheer variety and availability.

Suhee Wooh was born in Seoul, Korea where she received her BFA and MFA in Painting from Ewha University. She continued her studies at Cranbrook Academy of Art receiving her MFA in Printmaking. She is currently living and working in New York City as an artist. On the surface, her oil on canvas paintings appear to be of colorful, playful, swirling Dr. Seuss inspired patterns. Upon closer inspection, one notices the amorphous contorted body forms of cartoon shaped male and female body parts and sexual organs appearing and disappearing into one another. Suhee Wooh's works bring to mind Philip Guston who was also painter and printmaker. Wooh writes in her artist statement, "I create massive abstractions that have libidinal chaos." Like Philip Guston, Wooh's patterns of thinly disguised figurative forms of male and female sexual organs in orgy speak of a kind of existential angst in the search for meaningful human connection.

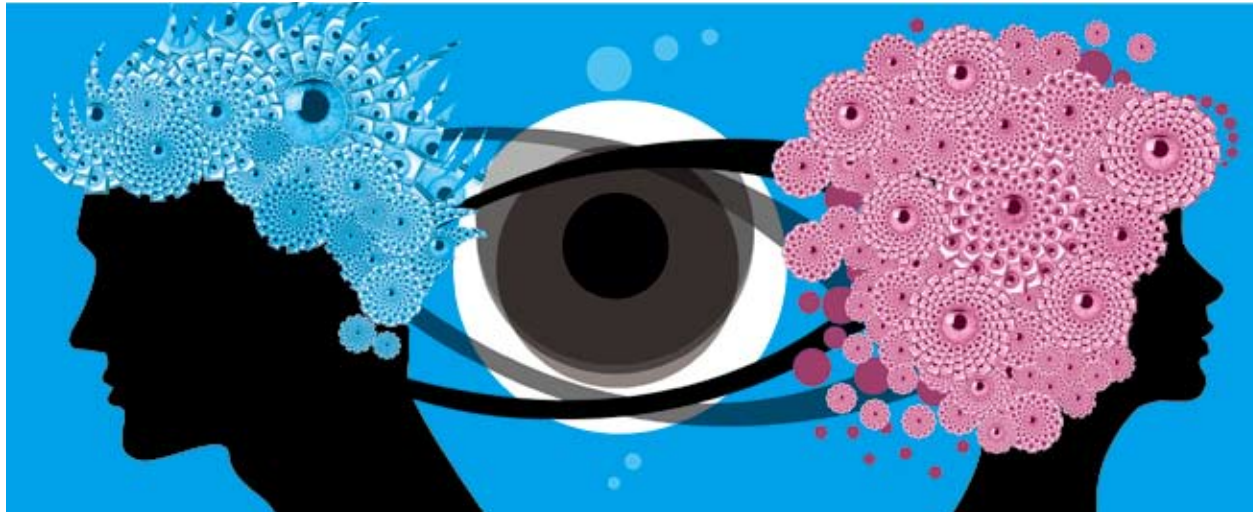
By So Yoon Lym, Artist



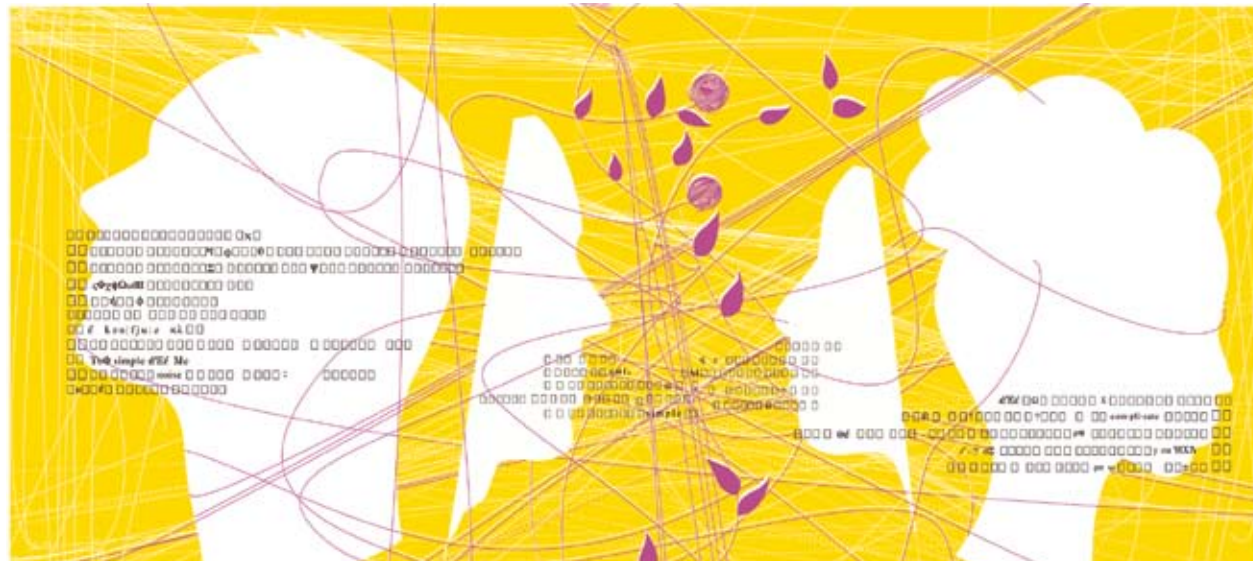
Jihay Kang, *Time is Up*, 2009, acrylic on canvas, 12×12 inches



Jihay Kang, *I am on My Greed*, 2009, acrylic on canvas, 12×12 inches



Mi Heun Kim, *Different Lens I*, 2009, digital print, 24×11 inches



Mi Heun Kim, *Different Lens II*, 2009, digital print, 24×11 inches



Suhee Wooh, *Untitled*, 2010, oil on canvas, 18×24 inches



Suhee Wooh, *Untitled*, 2010, oil on canvas, 18×24 inches



So Yoon Lym, *Jonathan*, 2009, acrylic on paper, 22×30 inches



So Yoon Lym, *The Dream Time*, 2010, tractor drawn grass field, leaf river, Illinois (June 2010), 300×450 inches



Jung Won Sung, *Disposable Days*, 2010, installation variable, installation view



Selected Biography of the Artists



REAL in TRANSFORUM

Kyung Jae Kim

kj-kyungjaekim@gmail.com

EDUCATION

2004 Yonsei University, Seoul, Korea, BS in Urban Planning Engineering

2009 Columbia University, New York, Master of Architecture

AWARDS

2009 Honor Award for Excellence in Design, Graduation Award, GSAPP, Columbia

2009 Finalists, 2nd place in final round, the Urban Land Institute Gerald D. Hines Student Urban Design Competition

YeaHwa Kim

Yk2229@gmail.com

EDUCATION

2008 Columbia University, New York, Master of Architecture, Graduate School of Architecture, Planning and Preservation

2001 Ewha Womans University, Seoul, Korea, Bachelor of Science in Engineering

AWARDS

2007 eVolo 2007 Housing Competition, Mentions

2007 Tectonics 2007: International Student Design Competition, Mentions

Ji Young Kim

jk2604@gmail.com

EDUCATION

2008 Columbia University, New York, Graduate School of Architecture Planning and Preservation

2005 Korea University, Seoul, Korea

HONORS & AWARDS

2009 eVolo International Skyscraper Competition, Top 40 Mention

2007 eVolo International Housing Competition, Special Mention

Jinpyo Eun

eip0417@gmail.com

EDUCATION

2009 Columbia University, New York, Master of Architecture

2002 Korea University, Seoul, Korea, Bachelor of Architectural Engineering

AWARDS

2009 IDA (International Design Award) 3rd Prize

2008 Krob08 Competition, Finalist

Sieun Lee

Sie.lee@gmail.com

EDUCATION

2010 Columbia University, New York, Master of Science

in Advanced Architectural Design

2006 Drury University, Missouri, Bachelor of Architecture, Minor in Art History

Yong Ju Lee

yongjulee99@gmail.com

EDUCATION

2009 Columbia University, New York, Master of Architecture

2006 Yonsei University, Seoul, Korea, BS in Architecture

AWARDS

2009 Finalist, Seoul Design Olympiad Competition 2009 Special Mention, Young and Design Competition for Salone Internazionale del Mobile, Milan

Jinwoo Heo

jinwooheo@gmail.com

EDUCATION

2009 Columbia University, New York, Master of Architect

2004 Yonsei University, Seoul, Korea, BS in Architectural Engineering

AWARD & HONOR

2009 Urban Land Institute / Gerald D. Hines student Urban Design Competition, Finalists (3 teams of 91 teams) 'Solstice 5280'

2003 Yonsei Architectural Graduation Exhibition

Personal Zone

Seo Jo

seojoart@gmail.com

EDUCATION

2008 School of Visual Arts, New York, BFA in Photography

SELECTED EXHIBITIONS

2008 *Inseparables*, Gallery Lux, Seoul, Korea

2007 *Inseparables*, Sanmaroo Gallery, NJ

Eunah Song

Esong2@pratt.edu

EDUCATION

Pratt Institute, NY, MFA in Digital Art

Korea University, Seoul, Korea, BFA in Computer Graphics

Heejung Kim

baechooo@hotmail.com

EDUCATION

2006 Master of Fine Art, Majored in Study of Interrelated Media, Massachusetts College of Arts, Boston, MA

2000 Post Baccalaureate Certificate Program from School of the Museum of Fine Arts Boston, MA / Tufts University, Medford, MA (one semester)

1995 Master of Fine Art, Majored in Painting, Hong Ik University, Seoul, Korea

1992 Bachelor of Fine Art, Majored in Painting, Hong Ik University, Seoul, Korea

SOLO EXHIBITIONS

2007 *Quest for Identity*, Video Room at Artists Foundation, Boston, MA

2005 Godine Gallery, Massachusetts College of Art, Boston, MA

1995 *Kim, Heejung Recent Painting*, Jong-Ro Gallery, Seoul, Korea

Jin-Kang Park

withjk@gmail.com

EDUCATION

2009 Stony Brook University, New York, MFA

2004 The Korean National University of the Arts, Seoul, Korea, BFA, Areas of Specialization: Installation, Sculpture, Video, Photography, Conceptual art, Performance

SELECTED EXHIBITIONS

2008 *Beings*, Lawrence Alloway Gallery, Stony Brook University, NY

2008 *Free contact*, Melville Library, Stony Brook, NY

2003 *Chynjang-san Project*, 126 Gallery, Seoul, Korea

Suyeon Na

suyeonna@gmail.com

EDUCATION

2009 MFA, Pratt Institute, New York

2004 BFA in Korean Painting, Seoul National University, Seoul, Korea

SELECTED EXHIBITIONS

2010 *Making the Leap: Crossing Borders*, A.I.R. Gallery, Brooklyn, NY

2010 *Cutting Edge: A Celebration of Fiber*, Textile Arts Center, Brooklyn, NY

2010 *Affordable Art Fair*, New York, NY

2006 *Hybrid Trend*, Seoul Arts Center, Seoul, Korea

2005 *Playing Alice*, Mc Gallery, Seoul, Korea (solo)

Yoon Cho

yoona@yoonacho.com

EDUCATION

1999 MFA, Parsons School of Design

1996 BFA, Rhode Island School of Design

SELECTED EXHIBITIONS

2010 *All in the Family*, The Islip Art Museum, Islip, NY

2010 *Irrelevant*, Arario Gallery, New York, NY

2009 *Yoon Cho: Cultural Adjustments*, Ringling College of Art and Design, Sarasota, FL (solo)

2007 *Combined Talents: Florida International Exhibition*, Museum of Fine Arts, University of Florida, Tallahassee, FL

2007 *Design and Technology Ten Years Running*, Chelsea Art Museum, New York, NY

Conscious behind Unconscious

Walter Garcia

GREYSCALES@NETZERO.NET

EDUCATION

2007 Long Island University, C.W. Post Campus,
Brookville, NY, MFA

2002 University of Miami, Miami, FL, BFA

Eun Hyung Kim

Cologne1977@hotmail.com

EDUCATION

2008 The School of the Art Institute of Chicago, IL, MFA
in Fiber & Material Studies

2007 Skowhegan School of Painting and Sculpture,
Skowhegan, ME

2004 Seoul National University, Seoul, Korea, MFA and
BFA in Oriental Painting

AWARDS & HONORS

2008 The AHL Foundation Visual Arts Award Winner,
New York

2007 Skowhegan School of Painting & Sculpture - SAIC
Matching Fellowship

Sang Yong Lee

boribori337@hanmail.net

EDUCATION

2005 MoKwon University, South, Korea, BFA

SELECTED EXHIBITIONS

2008 Group Exhibition, Rogue Space (Chelsea), New
York

2007 The 5th Solo Exhibition, Yeo Gallery, Korea

Yen-Hua Lee

YenhuaLee4002@yahoo.com

EDUCATION

Northern Illinois University, DeKalb, IL, MFA

University of Dallas, Irving, TX, MA

RESIDENCY EXPERIENCE

2009 Women Studio Workshop, Rosendale, NY

AWARD

2009 Women Studio Workshop Studio Fellowship

Catya Plate

catya@catyaplate.com

EDUCATION

1987 Werkkunstschule Köln, Köln, Germany, BFA

1988 School of Visual Arts, New York, NY

SELECTED EXHIBITIONS

The Center for Book Arts, New York, NY

Y Gallery, New York, NY

Robert V. Fullerton Art Museum, San Bernardino, CA

Art Resources Transfer, New York, NY

Inyoung Seong

ly33@naver.com

EDUCATION

Hongik University, Seoul, Korea, BFA in Sculpture

SELECTED EXHIBITIONS

2005 Installation, Korea Culture Center, LA

2003 Installation, SIIAS, New York, NY

Minsu Lee

Minsu8295@hotmail.com

EDUCATION

1998 Fashion Institute of Technology, New York, NY, MFA
in Painting

1990 Ewha Womans University, Seoul, Korea, BA in
History

AWARDS & HONORS

Pottery division award: Kyonghyang Art competition
held by Kyoungyang News paper

Thinking beyond the PATTERN

Jihay Kang

Kjoy228@gmail.com

EDUCATION

2009 Long Island University, NY, MFA in Painting

2007 Kennesaw State University, Kennesaw, GA, BA in Drawing and Painting

2005 Kyonggi University, South Korea, BA in Arts Management

SELECTED EXHIBITIONS

2009 *MasurLaw Show*, New York, NY

2009 *Hypostasis vs Phenomenon*, Sculpture Building Gallery, Brookville, NY

Mi Heun Kim

march4u@gmail.com

EDUCATION

1991 Hongik University, MFA

PUBLICATION

1998 A Study on Cultural Industry in Ulsan area / Third Asia Design Conference (China-Japan-Korea Design Symposium) / China

Suhee Woo

woohsuhee@gmail.com

EDUCATION

1998 Cranbrook Academy of Art, Michigan, MFA

1995 Ewha University, Seoul, Korea, MFA, BFA in Painting

SELECTED EXHIBITIONS

2006 *Linear & More*, Gallery Korea, New York, NY

2005 *Me, myself and my emotion*, Taste Like Chicken Gallery, Brooklyn, NY

So Yoon Lym

so.yoon.lym@gmail.com

EDUCATION

1991 Columbia University, New York, MFA in Painting

1989 Rhode Island School of Design, Providence, RI, BFA in Painting

SOLO & TWO-PERSON EXHIBITIONS

2010 Paterson Museum, Paterson, NJ, *Hair & Braid Patterns: Acrylic on Paper and Canvas Paintings*

2010 Gallery Xpose, Englewood Cliff, NJ, *as above as below, as within as without: Two Person Exhibition*

Jung Won Sung

jwononline@gmail.com

EDUCATION

2005 New York University, New York, MA in Arts and Humanities Education

1998 Korea National University of Education, ME in Fine Art Education

1995 Korea National University of Education, BE in Fine Art Education

SELECTED EXHIBITIONS

2009 *Disposable Cups: Disposable Days*, Gallery Lux, Korea

2002 *Dot*, KNUE Art Hall, Korea

2002 *Namumae*, KNUE Art Hall, Korea

