

NyLon

NEW YORK / LONDON EXCHANGE EXHIBITION



This booklet is published in celebration of the 1st collaborative
NyLon exhibition. A collaboration between the Korean Cultural
Service New York and the Korean Cultural Centre UK

First edition, October 2011

Published by
Korean Cultural Service New York
460 Park Avenue 6th Floor, New York, NY 10022
Tel : +1 212 759 9550
Fax : +1 212 688 8640
info@koreanculture.org
www.koreanculture.org

Korean Cultural Centre UK
Grand Buildings, 1-3 Strand, London W2N 5BW
Tel: +44 (0)20 7004 2600
Fax: +44 (0)20 7004 2619
info@kccuk.org.uk
www.kccuk.org.uk.

Copyright©2011 by Korean Cultural Service New York and Korean Cultural Centre UK

All rights reserved. No part of this book may be reproduced in any form
or by any means, electronic or mechanical, including photocopying,
recovering, or by any information storage and retrieval system,
without permission in writing from the publisher.

Director : Woo Sung Lee (New York) / Yonggi Won (London)
Curator : Hee Sung Cho (New York) / Ji Hye Hong (London)

Design by Jee Wook Lee

ISBN 978-0-9562966-6-5

Printed in...

NyLon
NEW YORK / LONDON EXCHANGE EXHIBITION

CONTENT

| | |
|----|---|
| 8 | Message from the directors |
| 11 | ARTISTS |
| 12 | GLOBAL FIBER |
| 14 | JE BAAK |
| 18 | MEEKYOUNG SHIN |
| 22 | FROM DESTINATION TO DEPARTURE |
| 24 | BUHM HONG |
| 28 | JEAN SHIN |
| 32 | SALUTE TO THE NEW ERA OF GLOBAL KOREAN ART |
| 35 | BIOGRAPHY OF THE ARTISTS AND THE ADVISORY PANELS |

MESSAGE FROM THE DIRECTORS

Message from the Director of the Korean Cultural Centre UK

Now in its 4th year, the Korean Cultural Centre UK continues to use its central London exhibition space to assist with the development of British based Korean artists. This thriving art scene has grown in reputation in recent years and so it is wonderful to assist these artists as they make their way on to the global art stage.

The ambitious collaboration that we have here today sees our joining together with our sister organisation, the Korean Cultural Service New York. This joint programme, ‘NyLon: New York / London Exchange Exhibition’ brings together the works of two UK and two US based Korean artists to showcase their incredible talents in our two respective cities.

Our four exciting artists Meekyoung Shin, Je Baak, Buhm Hong and Jean Shin explore a range of cross-cultural influences through their work, inspired by their lives in two of the world’s leading cultural capitals. I very much hope that this collaborative exhibition helps them on the path to international success that they each greatly deserve.

I would like to express my sincerest gratitude to the four participating artists for creating a stunning body of work, as well as all the staff from the Korean Cultural Service New York for their tremendous efforts in creating these exhibitions. I would also like to thank the exhibition’s advisory panel, Richard Rugoff (Director, Hayward Gallery) and Dr Sook-Kyung Lee (Curator, Tate Liverpool) for their support, advice and guidance on the project.



Yonggi Won
Director, Korean Cultural Centre UK

Message from the Director of the Korean Cultural Service New York

Greetings from the Korean Cultural Service of New York!

I am pleased to culminate this year with the exchange exhibition between the New York and the London Korean Cultural Services: NyLon.

New York and London have always been cultural hubs for both artists and collectors. NyLon is a compound word coined by the abbreviations of “New York” and “London”. Nylon is the inaugural exchange exhibition between the two cities and it will pay tribute to the achievements of renowned Korean artists residing in either New York or London.

The Korean Cultural Service would not have been able to present this exhibition without the public’s continuous interest in Korean art. Korean contemporary art has been recognized more than ever in New York and London recently, and can easily be found in museums and galleries.

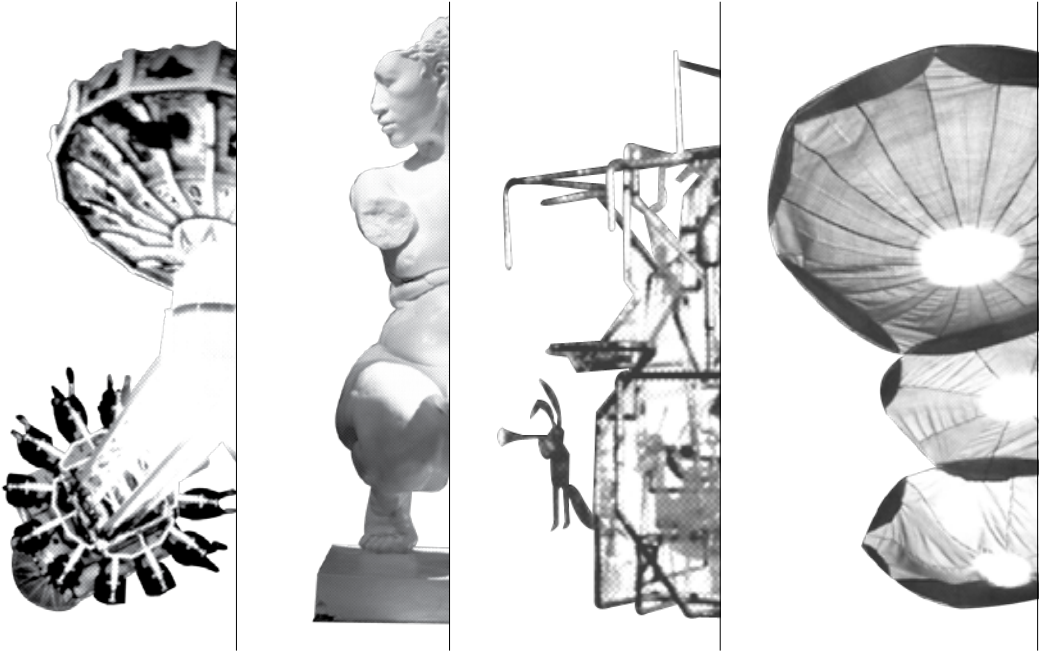
I look forward to working continuously with the Korean Cultural Centre UK in London to encourage Korean artists to be a thriving part of the cultural exchange in both cities.

Again, thank you to all of the participating artists, organizations and individuals whose generous support has given the Korean Cultural Service an opportunity to organize this wonderful show! Finally, I would like to thank all of the people who have attended the exhibitions and supported the work of the Korean Cultural Service.



Woosung Lee
Director, Korean Cultural Service New York

ARTISTS



GLOBAL FIBER

By Richard Vine (Senior Editor, *Art in America*)

Perhaps no issue more inspires – and more perplexes – contemporary Korean artists than the question of how best to reconcile a noble national tradition with the pluralism of today’s global culture. How can one, as an artist, be distinctly Korean and yet a citizen of the world? The dilemma stems from at least the beginning of the 20th century, when Western oil painting made its first incursions into Korea, and Korean artists began a new tradition – traveling, studying, and living abroad for extended periods, in order both to carry Korean artistic values into the larger world and to absorb useful new themes and techniques from other societies.

Today, Western observers are constantly amazed by the skill level, and the sheer number, of Korean artists who come, year after year, to make a respected place for themselves in New York, London, Paris, Berlin and other world-cultural cities. This process seems to bespeak a growing openness on the part of a country that has lately recognized, once and for all, that the future lies in robust mutual engagement with its neighbors, no matter how distant or strange.

The Korean Cultural Service, now with a dozen centers around the world, has long been part of that outreach effort. Its venues serve as showcases for Korean talent, while encouraging many forms of esthetic and intellectual dialogue. This year, two of the most active outposts – New York and London – have undertaken a four-person exchange exhibition, “NyLon,” featuring two artists resident in each city. The show takes its cue from chemical experiments once conducted in these two cities, producing markedly different results and purportedly leading to the invention of nylon, a synthetic “miracle fiber” now used throughout the world.

The two artists living in London address Korean tradition more directly than do their New York-based peers, though the formal strategies of all four are utterly contemporary. Je Baak’s practice of Zen Buddhism, as repeatedly manifested in his work, reminds us that cultural cross-fertilization is a longstanding practice in Korea. Buddhism, after all, originated in India and made its way to Korea in the 4th century via China, gradually displacing and absorbing indigenous shamanism to a large degree. Yet Buddhism itself, which many Westerners still naively think of as the dominant religion of Korea, was itself superseded over the last four hundred years by Christianity. Nevertheless, while less than a quarter of the Korean populace now professes Buddhism, the faith’s nearly two-millennia presence deeply pervades Korean history and thought.

Je Baak manages to make that heritage altogether modern and vital. He evokes mortality and the pointlessness of material ownership with a serial photo projection showing himself present and absent from the same childhood scenes, while a voiceover intones the names of contextual objects (towel, bear, fridge, etc.), sometimes preceded by “my,” sometimes not (*A Towel*, 2008). Pleasure and fear are summoned up, negating each other like all experiences in the realm of earthly illusion, through video shots of amusement park rides (*The Structure of*, 2010). The ultimate futility of human endeavor is illustrated by video of a soccer match in which the ball has been digitally removed, leaving only great feats of exertion over “nothing” (*Gong*, 2009). In the three-monitor video *His Silence* (2010), Barak Obama, the Dali Lama, and Slovenian philosopher Slavoj Žižek are deprived of words, issuing only pauses and meaningless sounds. All these works, like visual koans, seek to override language and induce in the viewer a self-motivated journey from bafflement to profound understanding.

Meekyoung Shin creates beautiful, persuasive copies of both Western classical sculpture and Chinese porcelain in an unexpected medium – soap – that violates all traditional canons linking fine art with fine materials. That soap ordinarily disappears little by little in the process of cleansing suggests a rueful attitude toward such pseudo-treasures, which proliferate while authentic items grow rarer. And the substance further evokes the “dirty business” of looting and fakery in the antiquities trade.

Shin’s works, especially when displayed with their shipping crates, remind us that international commerce is nothing new. So great is the allure of original Eastern objects that an enormous export traffic flourished in Southeast Asia and the Middle East from the 9th century onward, spreading to Europe and the Americas beginning in the 16th century, with many pieces stylistically adapted to Western tastes. Meanwhile, Western classical art came to be venerated in the academies of East Asia, inspiring not only emulation but, in many cases, professional sojourns abroad, of the sort celebrated in “NyLon.”

Buhm Hong, living in New York, seems preoccupied with psychological space. *Signal* (2006) is a mirror-surfaced polyhedron that reflects its surroundings in fragments during the day and glows from within at night, generating a mysterious intrusion. *Unknown, Untold* (2010) offers a dim, creepy room whose peeling walls are festooned with odd drawings, across which moves the square illumination of a single window. *Hide & Seek II* (2011) is all dangling configurations of pipe, projections, and shadows of human figures caught in the matrix. These not-quite-rational shapes and places play powerfully upon the mind, driven by an impulse described in Hong’s artist’s statement. Once, in a kind of vision, he says, he saw “a road that seemed to twist like a ribbon.... I have never forgotten it, and from that moment on I believed that physical space has hidden aspects that can only be recognized by the human soul.”

Far less mystical, Jean Shin treats manufactured objects – usually collected en masse – as sources of visual delight and emblems of social relationships. *Key Promises* (2006-07), is a wall mosaic of 2,105 computer command keys, its rippling variations of color as beautiful as its repeated instructions – shift, clear, back-space, enter, end, return, esc – are thought-provoking. Are these the mental functions that increasingly envelop and define us as the computer age advances?

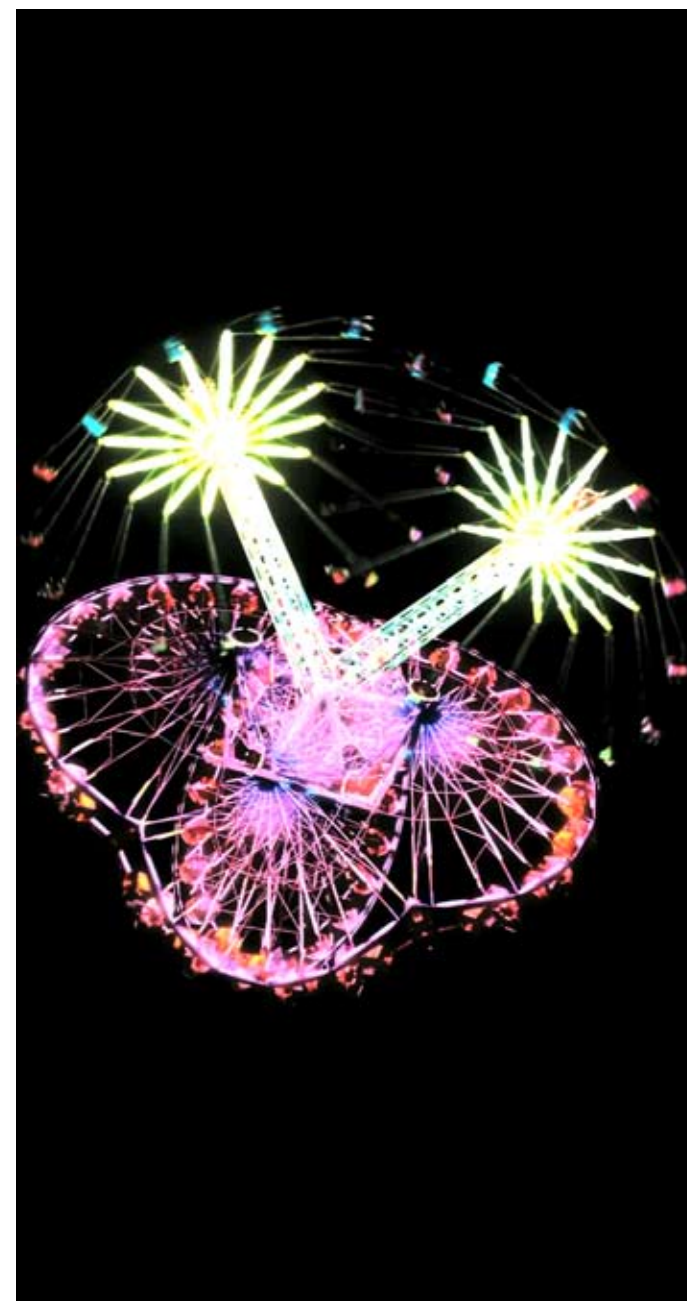
More typically, Shin’s works – in their communality – are boldly optimistic, even celebratory. *Everyday Monuments* (2009) consists of almost 2,000 sports trophies donated by citizens of Washington, D.C. Each figurine’s idealized athletic pose has been altered to commemorate some commonplace, unheralded job (carpentry, housekeeping, errand-running, mail delivery, etc.) upon which, taken together, the health of the American republic depends.

Shin, like all of the artists in “NyLon,” makes it clear that, whether cultural difference lies across the ocean or across the street, interconnectedness and mutually beneficial exchange have been the norm rather than the exception throughout much of world history. Because it is human nature to need others and to benefit, whether we admit it or not, from their challenging *otherness*, globalism is far from new – and will never grow old.

JE BAAK

Je Baak's practice is his way of translation of Zen Buddhism in a contemporary context. Rather than using traditional oriental visual elements, he is trying to give the audience the chance to have the moment of enlightenment that we are very familiar with. He suggests seeing the truth behind the scene by twisting things or situations using various methods. His pieces are funny but sad, familiar but uncomfortable, spectacular but empty. As a Zen practitioner himself, his process of creating art is a part of his Zen practice. In *the structure of*, Je Baak creates the creatures which generate Fear and Pleasure, two emotional feeling which people can feel on thrill rides in an amusement park. By doing this, Baak generates the emptiness between them and shows how endless repetition changes thrill into pain. His silence explores the communication beyond language. By editing excluding the words that have meaning, there are only pauses, breathing, moments of thinking, and so on. Baak creates one big silence by gathering all these pauses, and tries to show what we could not see because of obsession to the meaning of the language. He chooses each model from politics, religion and philosophy because language is an essential tool for them.





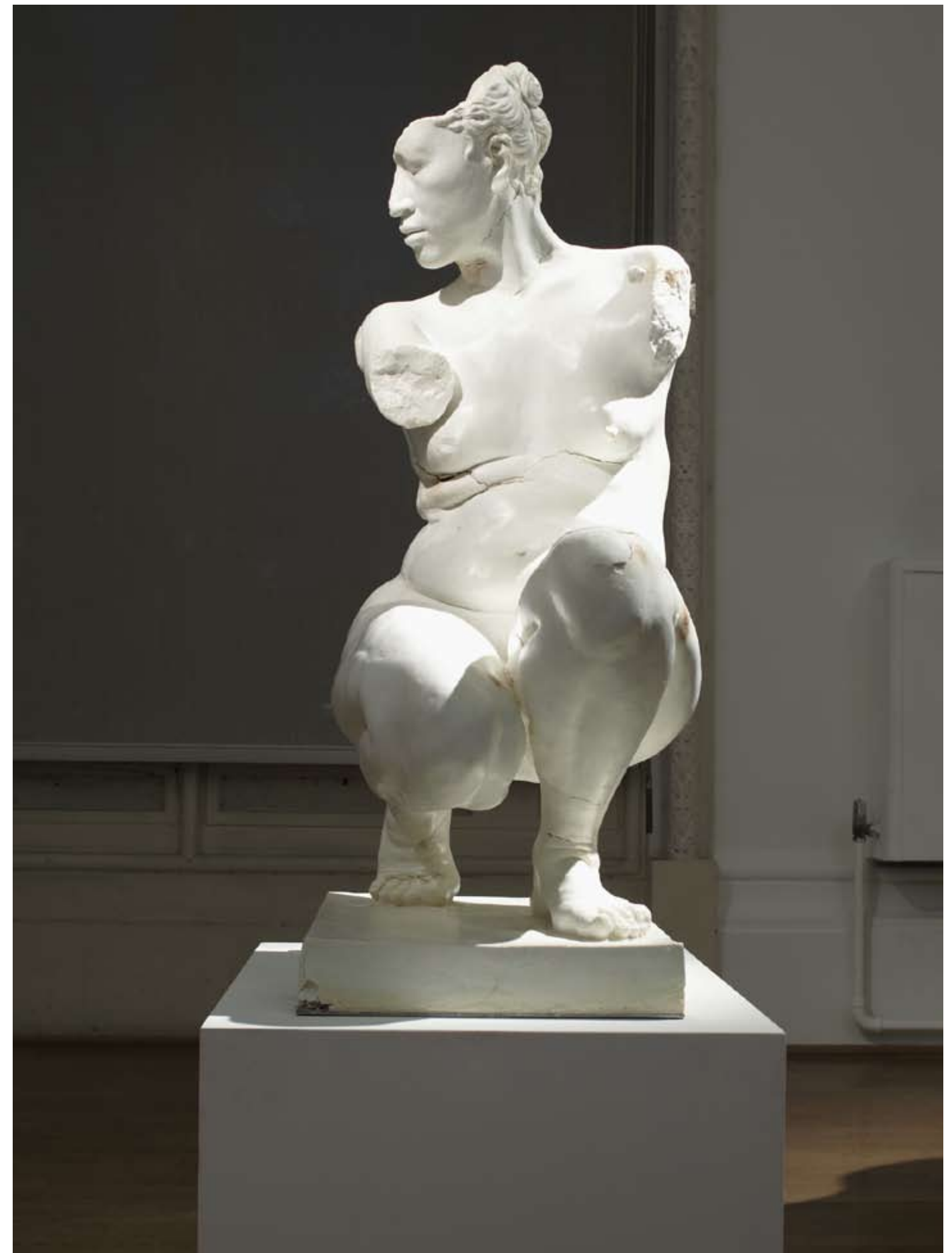
MEEKYOUNG SHIN

Meekyoung Shin developed the concept of translation when her initial artistic training in Korea was given a new perspective by moving to Europe. By rendering the precious objects in a seemingly fragile and transient material such as soap, Shin questions the authority and originality of the old artefacts.

The cultural translation occurs through this process of replication and copying. The translation is a multi-layered device in her work. A direct translation from one language to another, still it deals with the idea of slippage, which cannot perfectly deliver. The linguistic translation is now open to the periodic and cultural dimensions of the visual art world.

Shin's *Ghost* series is created in the same form as the *Translation* series, but made out of a transparent material. It is a realization of slippage; it is the same but still a different creature, the substitute of the original.

Crouching Aphrodite, 2002, soap, 112x38x60cm, 44x15x23 5/8 in, ©Haunch of Venison Gallery, London



MEEKYOUNG SHIN / London

Ghost Series, 2011, soap, pigment, fragrance, varnish, Dimension Variable, ©Haunch of Venison Gallery, London



Translation Series, 2011, soap, pigment, fragrance, varnish, wooden crate, Dimension Variable, ©Haunch of Venison Gallery, London



MEEKYOUNG SHIN / London

FROM DESTINATION TO DEPARTURE

By Dr. Sook-Kyung Lee (Curator, Tate Liverpool)

London and New York are among the traditional centres of modern and contemporary art. In the last century in particular, these two cities produced a large number of significant artists of our time, providing an inspirational and nurturing environment for creativity. Although the notion of ‘globalism’ only appeared in the 1970s and the term ‘nomadic artist’ has been most frequently used in the last two decades, the artist’s tendency to find new places and new directions have been present for centuries, establishing cities like London and New York as the creative homes of many artists from other places for many generations.

Four artists shown in the exhibition, Je Baak, Meekyoung Shin, Buhm Hong and Jean Shin, have distinctive and diverse practices but share their country of origin, Korea. The exhibition is, however, not focusing on the artists’ place of birth but the places of their life and work, London and New York. Although the selection of the artists is not representative of the cities in a literal sense, it is interesting to observe how these artists respond to these cities in a personal yet contextualised way. The notions of temporariness and proactive choice are useful for making a coherent link among these artists, while the issues of transition, displacement, transformation and relativity are commonly acknowledged.

London-based artist Je Baak’s video series *the structure of* (2010) explores the paradox of extreme emotions, notably fear and pleasure, with the images of various rides often seen in theme parks and fun fairs. Brightly lit roller coasters and rides are carefully put together in a dark background, often reflecting own images around a pivoting centre. It’s not clear which part is the original image and which are the reflected or mirroring images. The amalgamated rides appear to be freely floating in the screen, resembling organic movements of primitive life forms, while the eerie sound of slowed down background noise increases the sense of the uncanny.

The inherent paradox of feelings and everyday existence seems to be the main focus of Je Baak’s practice. What he calls ‘a way of translation of Zen Buddhism in a contemporary context’ is closely bound with his manipulation of seemingly natural and familiar images. In *Gong I* (2010), for instance, a simple act of erasing the ball from the broadcasting footage of a football match creates a striking impact on our viewing experience. While what we normally focus upon is the football itself, here we are re-directed to focus on the players, the field and the fans, shifting the balance of the game and its environment and negating the rules of engagement.

Another London-based artist Meekyoung Shin’s work addresses inter-related yet culture-specific meaning of cultural heritage under the title *Translation*. Shin creates faithful facsimiles of classical Greek sculptures and oriental porcelain, often the kind of objects proudly displayed in art museums and history museums across the world. In a close inspection, however, they are in fact made of soap, not a conventional medium for sculpture nor an ideal medium for precious art works. The questions of authority and originality are embedded in the carefully reproduced images of highly regarded objects in such a mundane and

precarious medium, whilst the issues of cultural hegemony and colonialism are subtly explored in the selection of original artefacts.

In her *Translation – Toilet Project* (2007), the artist directly employed the encounter of different cultures as the subject of the project, displaying sculpted soap Buddhas in the public toilet at the British Museum. Addressing the museum’s role as the arena of cultural consumption, Shin’s Buddhas were freely touched and used up by the visitors, gradually losing their original shapes but ironically questioning the museum’s function as the keeper and caretaker of cultural heritage.

Using video projection, sculpture and installation, New York-based artist Buhm Hong creates a fairytale like world of memories and fantasies. In the series *Hide & Seek* (2010-11), Hong explores the uncertain boundary between memories and illusions. Metal pipes and cut-out glass figures are hung like a large chandelier, while video projections permeate the structure and create complex shadows and reflections. The hand-made quality of the sculptural elements and the imagery that invoke children’s stories create at once innocent and somewhat sinister scenes. The projections appear to resemble shadow theatres or animated films at times, and provide the viewer with a continuously changing visual field alternating with lights and shadows.

Born in Korea and raised in the US, New York-based artist Jean Shin’s practice is characterised by the monumental assemblage of everyday objects such as computer keys, sports trophies, umbrellas and prescription pill bottles. Employing minimalist repetition and systemisation in her presentation, Shin arranges a vast amount of banal objects in a monumental scale, often as site-specific installations or large scale sculptures. The transformation of everyday objects is not only realised in a formal sense, but also on a conceptual level, emphasising the innate transformative quality of the ordinary and insignificant objects. In her *Key Promises* (2006-07), Shin collected and assembled over four thousand command keycaps from computer keyboards such as ‘control’, ‘escape’ and ‘pause’, creating a kind of concrete poetry where the form and the meaning could correspond and correlate.

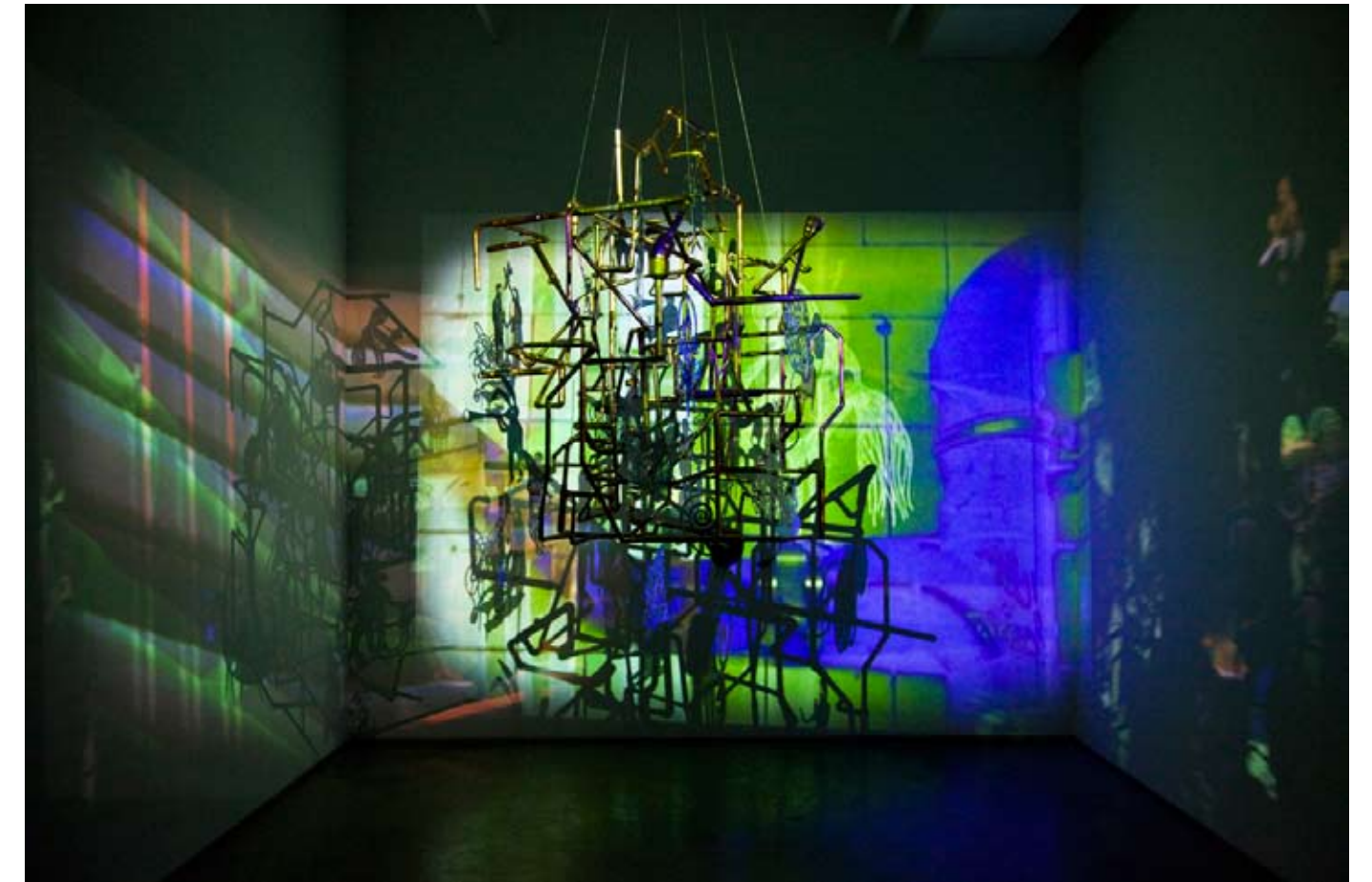
The way Shin gathers these objects is also an important process itself, often in collaboration with a certain community. For *Armed* (2005), for instance, Shin made contacts with a large number of soldiers who would be interested in donating their military uniforms. Cut and pasted onto a wall like wall paper, their uniforms eventually lost their original function in the work, but at the same time, implied poignant questions about the current military actions by the US and how these actions affect the individuals involved.

Showcased together in a single exhibition, these artists’ works present multi-faceted and diverse interests and aspects of contemporary art produced in the two cities, sometimes in parallel and at other times crossing paths. What binds them together is not apparent, but perhaps that’s what it makes intriguing and challenging, full of suggestions and proposals but no agendas nor impositions.

BUHM HONG

Through his installations and video presentation, Buhm Hong investigates ways in which physical environments inform and influence the construction of illusion, memory and, ultimately, the self. Using digital video compositing and other narrative strategies, the artist skillfully juxtaposes seemingly disparate elements to awaken the viewer from a “perceptual slumber.” He then articulates another step by taking his videos and translating them into three dimensional sculptures that appear like real illusions. Hong’s installation allures and reminds all who see them of an imaginative, secret place of childhood. A cellar with exposed pipes in an old apartment building in Manhattan transforms into a place of unique tales told by unknown creatures. His detailed and mysterious works beckon viewers into the unfamiliar experience of visiting a familiar space.





Hide & Seek II, 2011, Double channel video projection with sound, mobile with two-way mirror, copper pipes, size variable

BUHM HONG / New York

JEAN SHIN

Jean Shin is nationally recognized for her monumental installations that transform everyday objects into elegant expressions of identity and community. For each project, she amasses vast collections of a particular object—prescription pill bottles, sports trophies, sweaters—which are often sourced through donations from individuals in a participating community. These intimate objects then become the materials for her conceptually rich sculptures, videos and site-specific installations. Distinguished by her meticulous, labor-intensive process, and her engagement of community, Shin’s arresting installations reflect individuals’ personal lives as well as collective issues that we face as a society.

Whether it’s eyeglasses, umbrellas or computer keys, by repeating a single, mass-produced object a hundred or even thousands of times, Shin creates homogeneous, monumental structures that paradoxically emphasize the individuality and variation of the materials used.

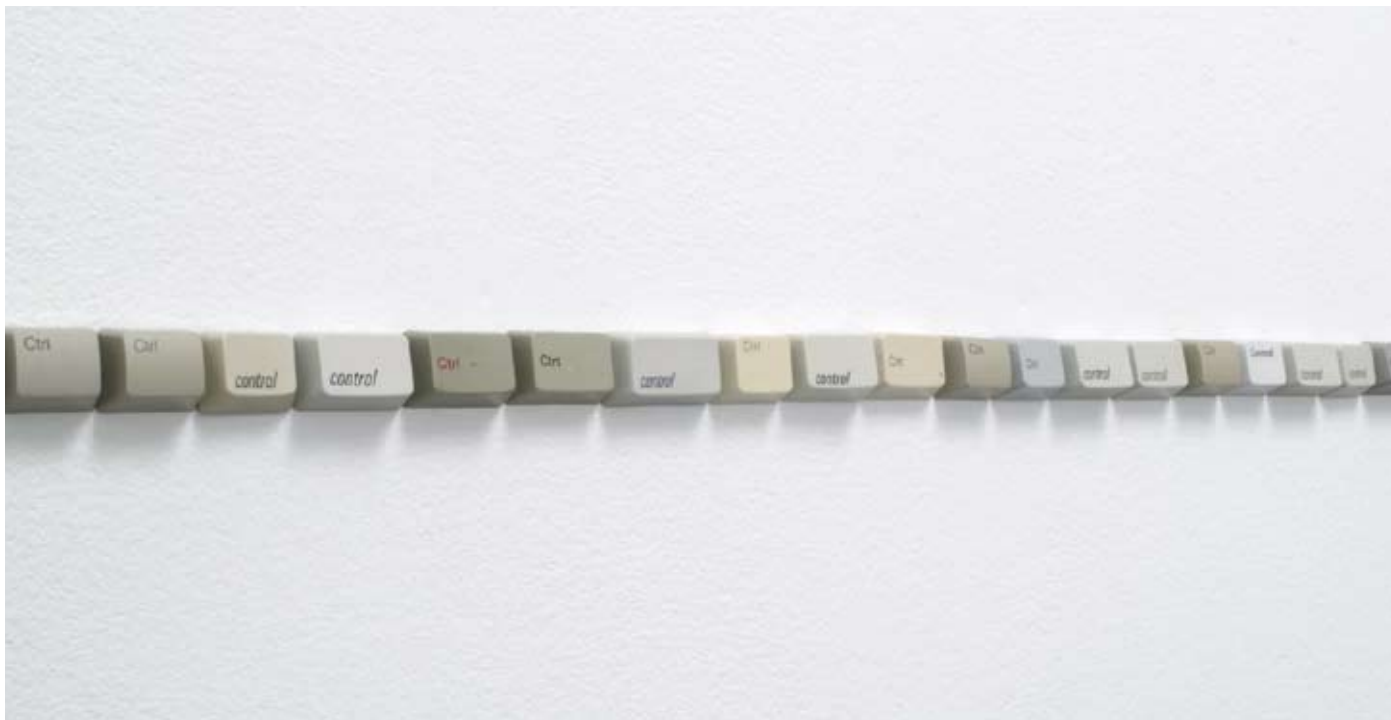
In *Key Promises*, Shin isolates and transforms ordinary computer command keys to create playful, concrete poetry. Removed from the keyboard and placed onto the wall, the command keys repeat such words as “control”, “pause”, “home”, “escape” and “end.” Viewers are invited to ponder the various meanings and associations of these found words.

Penumbra, 2003, Broken umbrellas, thread and cables, Variable height x 72 ft w x 42 ft d



A large collection of Olympic medals and trophies is displayed on a long white table. The trophies are of various sizes and designs, many featuring the Olympic rings. In the background, a large mural depicts the Olympic torch relay, showing athletes running with torches. The scene is set in a museum or gallery with a dark floor and a light-colored wall.

This image shows a large-scale artwork by Olafur Eliasson titled 'The Weather Project' (2003). The artwork is a massive, abstract, and somewhat chaotic sculpture made of numerous small, rectangular, golden-brown tiles or bricks. The tiles are arranged in a way that creates a dense, textured surface, with some tiles missing or displaced, giving it a sense of movement and instability. The sculpture is set against a plain white background, which emphasizes its form and color. The overall effect is one of a giant, abstract, and somewhat chaotic structure, possibly representing a landscape or a cityscape.



SALUTE TO THE NEW ERA OF GLOBAL KOREAN ART

by Inhee Iris Moon (Curator/Director of Free Art Zone International)

NyLon is an exchange exhibition between the Korean Cultural Service New York and the Korean Cultural Centre UK that showcases four bright Korean artists based in London and New York, two cities that are revered as the structural axes of the global contemporary art world. The exhibition, organized by the two representational cultural institutions of Korea, connotes the purpose and position that characterize complex and multi-layered meanings of the exhibition.

Je Baak, Meekyoung Shin, Jean Shin and Buhm Hong are artists in their 30s and 40s, as such they are ideal representatives of the Global Korean Artists whose birth places are Korea but whose living and working places extend beyond the mother country. Their experiences include accounting for diverse traditions and cultures of the world, whose understanding of reality is in reality's plurality, and whose ability is to gather experiences and transform them into concepts, as well as translate them into their own visual vocabularies. All these positive traits allow us to define them as the new vanguards of contemporary Korean Art at the new dawn of the Global Korean Art era. Through presenting the works of artists who are based in London and New York, the axes and socio-cultural centers of the global art world, the exhibition aspires to show what is being communicated through their works and also to envisage if their being Korean American or Korean British has any influence, imprint, or repercussion on their creative practices.

Until the late 80s, Korean Artists had little solid leads to the main stream art world except through fierce struggle and intense competition. In New York, with the exception of Nam June Paik, it was not until the 90s that the main stream art world began to include some Korean artists. The inclusion of minor artists began as a result of America's own recognition for the need to examine and reconcile social issues regarding subcultures including immigrants, women, homosexuals, and blacks and their diffusion into the mainstream society. The social issues became one of the significant subject matters of art in the 80s and 90s as the problems of minorities, their diversities, and differences were closely examined in the languages of post-colonial theories. As the issue of "the other" became a central theme in contemporary art, non-Western centric perspectives and non-Western artists began to be introduced in exhibitions. In 1993, an exhibition on Korean art, "Across the Pacific: Korean and Korean American Artists" at the Queens Museum of Art curated by non-Korean curator and the then director of the QMA, Jane Farver, introduced Korean artists for the first time at a major New York event. Korean artists were able to participate more naturally in multi-cultural art exhibitions after Farver's landmark exhibition. This kind of change was also partially due to the increased support from the government after the 88 Olympics in Korea. Many Korean artists were allowed to go abroad for further education when the Right of Freedom of Travel was granted in 1989.

The Economic growth of Korea after the 88 Olympics initiated an active exchange between Seoul and New York and Seoul and Europe. The activities were even more energized by the opening of the Korean Pavilion at the Venice Biennial in 1995 and the opening of the Gwangju Biennial in the same year, both

contributing to a better exchange and promotion of art between Korea and other countries. Throughout the 90s, there were many exhibitions in Europe introduced contemporary Korean art, but Korean artists worked more on an individual basis so that it took longer to make an impact. It cannot be ignored that the Chinese artists in the post-Tiananmen Square opening and the British yBa's in the early 90s made a huge impact on both international and national art scenes. The diverse styles and subject matters among the members of the groups opened up myriad of interpretation possibilities and artists such as Zhang Xio Gang and Damien Hirst became stars of contemporary art as solo artists despite their initial affiliations with a certain group.

NyLon, then, can be seen as an attempt by the KCSNY and the KCCUK to describe current characteristics of global Korean artists which may differ from those of previous decades. Contrary to the dominant trend in previous decades, depictions of their racial or national identities as 'the other' and expressing the difference between the 'center' and the 'fringe' or 'us' and 'other' became less pertinent in terms of rendering who they are and what they want to say. This is a result of personal and more subtle but sophisticated expressions resulting from effectuated processes of the subject matter. Medium studies became more significant. Integrating personally inherited or acquired experience, knowledge, and belief systems to ruminate conditions and attributes that could be intrinsic and instinctive to all people by embracing the existing differences were deemed more felicitous than merely presenting the differences themselves. In doing so, rather than staying in one country or city, artists moved around the globe to gather sources and practice self-reflection by using the self as a prism. Filtered out of the prism was the product of engagement and communication conceptualized and initiated by the artist, processed by the experience with others, and then culminated in new art forms through repeated reflecting and filtering processes.

Je Baak's work is an attempt to reinterpret the Korean Sun Buddhists's philosophy of Void or Emptiness in contemporary language. In *The Structure of*, the mechanical rides at amusement parks are rendered in the night light as beautiful and mysterious organic creatures of the deep ocean. However, his intention is to show not only the formal beauty of the night time spectacle, but also the emptiness between the two artificially generated extreme emotions – fear and pleasure – that people experience after a thrilling ride. What looks so beautiful and pleasurable can also be scary and daunting at the same time.

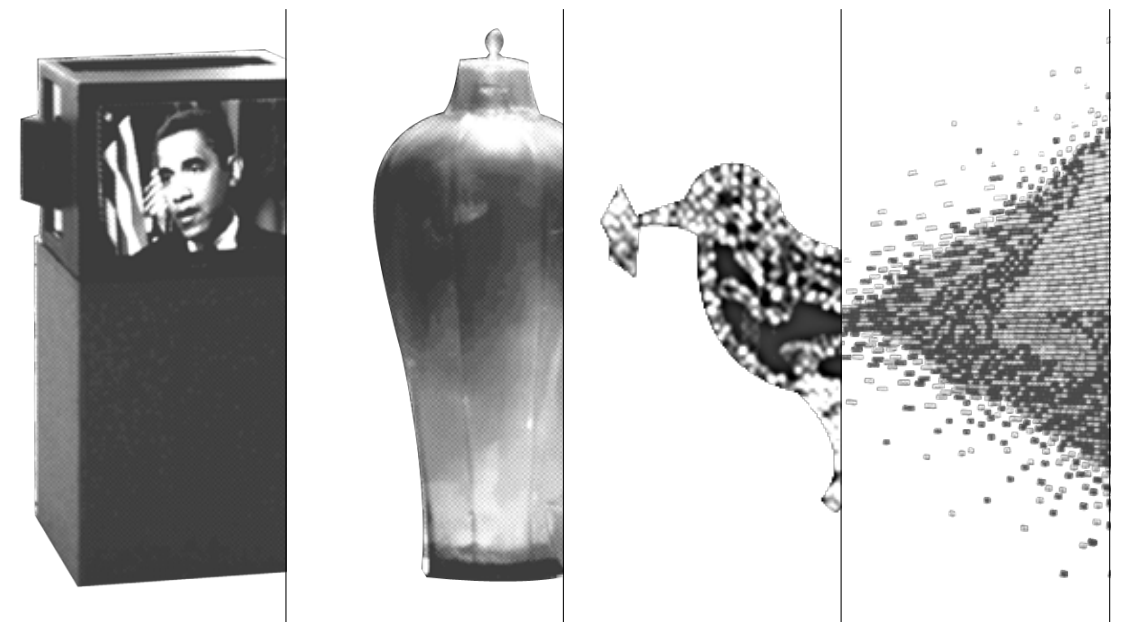
Meanwhile, Meekyoung Shin recreates historical treasures of the Western and the Eastern cultures with her soaps. Through the copying and remolding steps of the reproduction process, Shin became interested in the notions of authority, originality, and displacement. She challenges her viewers by creating impeccable copies of classic treasures and entices the viewers to ponder upon the notion of fading time – disappearance – in the larger context of time and space. Shin's intention seems to have a similar undertone as Baak's interpretation of emptiness but one difference would be that Shin's is a void that is of time and space combined as one.

Buhm Hong's works address multiple ways of perceiving a single physical space. Hong's perception of space is concerned with how recognition of an object's physical appearance or its interactions with its environment is perceived. He believes that perception and memory, lost memories, illusion, and imagination on our perception of space. Hong's installation works allure and remind us of the familiar places of childhood: it is like stepping in to a dream in which both the familiar and the unfamiliar experience take place at the same time.

Jean Shin's works at an immediate glance seem to have art historical affinities or connections to the Duchampian ready-mades or Art Povera's Junk works with the clear difference being that her works are donated items in mass quantities. Shin's collective objects represent not only the material existence of the objects per se, but also the history of the past relationships that are attached to them as fragments of time and memory.

Each artist in this exhibition employs unique form, style, and content in his or her works. However, their subject matters seem to have connections on a deeper level as they attempt to convey their own positions on issues regarding space and time, relationships between people and objects in memory, society, history, and the exploration of collective meanings through body language, feelings, and silence. The subject matters in Zen Buddhist ideas, perception of a new space based on childhood experiences, translatability of things, and the issue of collective dwelling are the primary interests to these artists. These ideas seem to have arisen from the artists partly because of their Korean heritage.

BIOGRAPHY OF THE ARTISTS AND THE ADVISORY PANELS



JE BAAK

Education

2008 - 2010 - MA, Communication Art & Design, Royal College of Art, London, UK
1998 - 2003 - BFA, Visual Communication, Seoul National University, Seoul, Korea, Honor graduate

Awards & Achievements

2010 - Chris Ganrham Memorial Award, Royal College of Art
- The Grand Prize, Joongang Fine Arts Prize 2010
2006 - Bronze prize, New York Festivals

Solo Exhibitions

2010 - *Prelude*, Art Club 1563 by SUUM, Seoul, Korea

Group Exhibitons

2011 - *Embracing the Void*, Albemarle gallery (with HADA contemporary), London, UK
- *4482*, Barge House, Oxo Tower, London, UK
- *More than Tastes*, Art Space Hue, Seoul, Korea
- *point against point*, Arti et Amicitiae, Amsterdam, The Netherlands
2010 - *The Garden which has two roads never meet each other*, Museum of Art in Seoul National University, Seoul, Korea
- *The Plaza Principle*, The Leeds Shopping Plaza, Leeds, UK
- *Wonder Room*, Selfridges, London, UK
- Joongang Fine Arts Prize - Selected Artist Exhibition, Seoul Arts Center, Seoul, Korea
- Degree Show, Royal College of Art, London, UK
- Present from the Past, Korean Cultural Centre, London, UK
- 4482, Barge House, Oxo Tour, London, UK

2009 - Cross Fields, Korean Cultural Centre, London, UK

Projects

2010 - Group Screening, Seoul Square, Seoul, Korea
- Acoustic Images, BFI (British Film Institute), London, UK

2009 - Music + Art + Performance Project, “On the edge of Life”, Bath International Music Festival, Bath, UK

* Je Baak’s new works are sponsored by the program, ‘Korean Next Generation Design Leaders’ from the Korea Institute of Design Promotion and Ministry of Knowledge Economy, Republic of Korea.

MEEKYOUNG SHIN

Education

2005 - Specialist Research Development Program, Slade School of Fine Art in University College London, London
1998 - M.F.A. in Sculpture, Slade School of Fine Art in University College London, London
1993 - M.A. in Sculpture, Seoul National University, Seoul
1990 - B.A. in Sculpture, Seoul National University, Seoul

Solo Exhibitions

2011 - *Translation*, Art Club 1563, Seoul
- *Translation*, Haunch of Venison Gallery, London
2009 - *Translation*, Kukje Gallery, Seoul
- *Translation*, Lefebvre & Fils Gallery, Paris
2008 - *Translation*, Museum of Art, Seoul National University, Seoul
2007 - *Translation*, Mongin Art Centre, Seoul
2002 - *Translation*, Tokyo Humanité Gallery, Tokyo
- *Translation*, Sungkok Art Museum, Seoul
1995 - *Shell*, Namu Gallery, Seoul
1994 - *Meekyoung Shin*, Seokyoung Gallery, Seoul

Special Exhibitions

2011 - Translation, Korean Ambassador’s Residence, London
2007 - Translation – Moon Jar, Korean Gallery, British Museum, London
2004 - Performance & Show at The British Museum, London (accompany ‘A Free State’-Decibel/Arts Council Conference)

Selected Exhibitions

2012 - *Synopticon-Contemporary Chinoiserie*, Plymouth Museum/ Saltram House [forth coming]
2011 - *Korean Eye*, Museum of Art and Design, New York
- *Korean Eye*, Abu Dhabi [forth coming]
- *Art Gwang-ju*, Kimdaejung Convention Centre, Gwangju
- Poetry of in Clay: Korean Buncheong Ceramics from Lecum, Samsung Museum of Art, Asian Art Museum of San Francisco, San Francisco
- *Art to Wear*, Plateau Museum, Seoul
- *Mr. Rabbit in Art World*, Gyeonggi Art Museum

- *TRA*: Edge of Becoming, Palazzo Fortuny, Venice
- *TEFAF*, Maastricht
- *Convergence*, OCI Museum, Seoul
- *Seekers of the future of memories*, Gana Art Gallery, Seoul
- *38°N SNOW SOUTH: KOREAN CONTEMPORARY ART*, Charlotte Lund Gallery, Stockholm
2010 - *Memories from the Past*, LEEUM, Samsung Museum of Art, Seoul
- *Fantastic Ordinary*, Saatchi Gallery, London
- *Present from the Past*, Korean Cultural Centre UK, London
- *Moon is the Oldest Clock*, National Museum of Art, Deoksugung, Seoul
- *The Alchemists*, Edel Assanti Project Space, London
2009 - *TEFAF*, Maastricht
- *Art Basel*, Basel
- *Art & Synesthesia*, Seoul City Museum, Seoul
- *Armory Show*, New York
2008 - *KIAF*, Seoul
- *Art Basel Miami Beach*, Miami
- *Art n Play*, Hangaram Museum, Seoul
- *Asian Art Week in London*, I-Myu Project, London
2008 - *Nanging Triennale*, Nanging Museum, Nanging
- *Art in Action*, Waterparry House, Oxfordshire
- *Welcome Home Party*, Sun Contemporary, Seoul
- *Art Basel*, Basel
- *Armory Show*, Newyork
- *Meme Trackers*, Song Zhuang Art Center, Beijing
- *Good Morning, Mr. Namjun Paik*, Korea Cultural Centre in London
- *Awardees*, Sungkok Art Museum, Seoul
2007 - *Beauty, Desire and Evanescence*, Space DA, Beijing
- *Soft Power*, Korea Foundation, W Hotel (curated by Suum)
- *Particules Libres*, nouvelle génération d’artistes Coréens en Europe, Cité Internationale des Arts, Paris (curated by Aeryung Kim)
2006 - *Looking through Glass*, Asia House, London (curated by Jiyeon Lee)
- *Softness*, Seoul Olympic Museum of Art, Seoul
- *On*, Cover Up, London
- *Art Brussel*, Brussel

BUHM HONG

- 2006
- *Wunderkammer-Artificial Kingdom*, Art and Archaeology in Lincolnshire (curated by Edward Allington)
- 2005
- *Twenty One: New Work by Student*, Slade School of Fine Art (curated by Ann Elliott)
- *Telltale*, Museum of E-wha University, Seoul
- 2004
- Gwang-ju Biennale-Korea Express, Gwang-ju
- *Do Again!*, Insa Art Center, Seoul
- *Interim Show*, Slade School of Fine Art, London
- 2003
- *Chemical Art*, Gallery Sagan, Seoul
- 2002
- *Christmas of Artist*, Ihn Gallery, Seoul
- *Eleven & Eleven-Korea Japan Contemporary Art 2002*, Sungkok Art Museum
- 2001
- *Alchemy*, Sungkok Art Museum, Seoul
- *Detached House*, British Embassy, Seoul
- *The 5th Moran Sculpture Grand Prix*, Moran Museum of Art, Masuk
- *The 5th Galerie BHAK Contest of the Young & Remarkable Artist*, Galerie BHAK, Seoul
- *Soft Outside/Solid Inside-Softness Crossing Over Solidness*, POSCO Art Museum, Seoul
- 1999
- *Fin de Siecle*, Riverside Studios Gallery, London
- 1998
- *Addressing the Century-100 Years of Art & Fashion*, Hayward Gallery, London
- *Summer Show*, Slade School of Fine Art, London
- 1997
- *Korean Young Artist in London*, Sacril Gallery, London
- *All Changes*, Harvey Nichols Department Store (Show Window), London
- 1994
- *The Korean Variation and Aim*, Seokyoung Gallery, Seoul
- *Namu Academy*, Namu Gallery, Seoul
- *The Woman & Reality*, 21C Gallery, Seoul
- 1992
- *The Korean Variation and Aim*, Duckwon Gallery, Seoul
- 1990
- *The 3rd Space*, The 3rd Gallery, Seoul

Awards

- 2001
- The 5th Galerie BHAK Contest of Young & Remarkable Artists, Galerie BAHK, Seoul
- 1998
- ACAVA98, The First Base Award, ACAVA London
- 1995
- Namu Academy Competition, Namu Gallery, Seoul
- 1994
- Contemporary Sculpture Competition, Seoul Press Center, Seoul
- 1993
- Korean Grand Annual Competition, Seoul

Commission

- 2009
- Yongsan Council, Seoul
- 1999
- Memorial Sculpture for Margaret Powell, Commissioned by Margaret Powell Foundation

Attended Residence Programs

- 2009
- GMOMA, Gyeonggi-do
- 2004
- West Dean College, West Sussex, England
- 2002-3
- Ssamzie Artist Residency Program, Seoul

Teaching Experiences

- 2004, 2011
- Visiting Lecturer, Slade School of Fine Art, London
- 2002
- Lecturer, Kookmin University, Seoul
- 2002
- Lecturer, Hanyang Woman’s University, Seoul
- 2001
- Lecturer, Ulsan University, Ulsan

Collections

- Samsung Museum of Art, Lecum
- Roundabout Collection
- Houston Art Museum in Houston
- Mr. Georges Frey
- Museum of Art, Seoul National University, Seoul
- Mailyooup, Seoul
- Painting Studio, Japan
- Yongsan Council
- Mongin Art Centre

Education

- 2005
- M.F.A. in Photography, Video and Related Media, The School of Visual Arts, New York, NY, USA
- 2003
- M.F.A. in Computer Art, The School of Visual Arts, New York, NY, USA
- 1995
- B.F.A. in Industrial Design, Hongik University, Seoul, Korea

Solo Exhibitions

- 2011
- *Luminous Links*, Aando Fine Art, Berlin, Germany
- 2010
- *Unexpected Drawings 2005-2010*, KAIST Business School, Seoul, Korea
- 2009
- *Somewhere in Mind, the room*, Total Museum of Contemporary Art, Seoul, Korea
- 2007
- *Lost Woods*, Project Space SARUBIA, Seoul, Korea

Selected Group Exhibitions

- 2011
- *Haerin Art Projcet*, Haerin temple, Korea.
- *Glass in all senses*. Brattleboro museum & Art center, Brattleboro, Vermont, USA
- *Root of imagination*, absinthe Gallery, Seoul, Korea
- *Taehwa-river Eco Art Festival*, Ulsan, Korea
- *I Was There*, DOOSAN Gallery, New York, NY, USA
- 2010
- *Intuition*, Hakgojae Gallery, Seoul, Korea
- *Healing*, Seoul Art Space Seongbuk, Seoul, Korea
- 2009
- *Resonance Green Korea, Climate Change in the Bosom of Culture*, Frederiksberg Town Hall, Copenhagen, Denmark
- *Salon des Artistes Indépendants*, Art en Capital, Grand Palais, Paris, France
- *Life in HyperReal*, Samsung D’light, Seoul, Korea
- *Magische Momente: Korea Express (Magic Moments: Korea Express)*, Made in Korea, Hannover Messe, Former SinnLeffers Department Store, Hannover, Germany
- 2008
- *Empty Area of the Alien II*: New York, Hutchins Gallery, C.W. Post Campus, Long Island University, Brookville, NY, USA
- 2006
- *Neuroculture: Visual Art & the Brain*, Westport Arts Center, Westport, CT, USA
- *Moving Time*, Gallery Korea, Korean Cultural Service NY, New York, NY, USA
- 2005
- *underTONE*, Mushroom Arts, New York, NY, USA

JEAN SHIN

Education

- 1999 - Skowhegan School of Painting and Sculpture, ME
- 1996 - MS in Art History and Criticism, Pratt Institute, Brooklyn, NY
- 1994 - BFA in Painting, Pratt Institute, Brooklyn, NY

Solo Exhibitons

- 2010 - *Jean Shin and Brian Ripel: Unlocking*, Scottsdale Museum of Contemporary Art, AZ, curator Cassandra Coblentz
- *Jean Shin: Pattern Folds*, Calvin Klein Collection, New York, Los Angeles and Seoul, Korea
- 2009 - *Jean Shin: Common Threads*, Smithsonian American Art Museum, Washington D.C., curator Joanna Marsh
- 2008 - *Jean Shin: And we move*, Location One, New York City, curator Natalie Angles
- 2007 - *Jean Shin: Key Promises*, Frederieke Taylor Gallery, New York City
- 2006 - *Jean Shin: TEXTile*, Fabric Workshop and Museum, Philadelphia, PA
- 2005 - *Jean Shin: Glasscape*, Galerie Eric Dupont, Paris
- *Jean Shin: Accumulations*, University Art Museum, Albany, NY, curator Janet Riker
- 2004 - *Projects 81*: Jean Shin, Museum of Modern Art, New York City, curator Eva Respini
- *Jean Shin: Recent Works*, Frederieke Taylor Gallery, New York City
- *Hide*, Ulrich Museum of Art, KS, curator Elizabeth Dunbar
- 2003 - *Penumbra*, Socrates Sculpture Park, LIC, New York City
- 1999 - *444*, Apex Art, New York City, curator Susan Harris

Selected Group Exhibitons

- 2011 - *Epic Units*, Gallery Hyundai, Seoul, Korea
- *American Chambers*, Gyeongnam Art Museum, Korea, curator Inhee Iris Moon
- *Extreme Materials 2*, Memorial Art Gallery, Rochester, NY, curator Marie Via
- *Not the way you remembered*, Queens Museum of Art, NY, curator Jamillah James

- *Handmade Abstraction*, Dieu Donne, New York, NY
- 2010 - *Theatrical Properties*, bitforms gallery, NYC
- *Summer Selections at API*, Art Projects International, NYC
- *The Collaborative Print*: Works from SOLO Impression, National Museum of Women in the Arts, Washington DC
- 2009 - *Contemporary Outlook*: Seeing Songs, Museum of Fine Arts, Boston, MA, curator William Stover
- *Dress Codes*: Clothing as Metaphor, Katonah Museum of Art, NY, curator Barbara Bloemink
- *X*: 10th Anniversary Exhibition, Mixed Greens, NYC
- *In Stitches*, Leila Taghinia-Milani Heller Gallery, NY, curated by Beth Rudin DeWoody
- *New Prints 2009/Winter*, International Print Center New York, NY
- *ImMaterial*, Black & White Gallery, NYC
- *Contemporary Art and Portraiture*, Cristin Tierney Fine Art Advisory Services, NYC
- *New York 9 + one*, Cais Gallery, Seoul, Korea
- *Calvin Klein Collection*, Kring Creative Culture Space, Seoul, Korea
- 2008 - *Second Lives: Remixing the Ordinary*, Museum of Arts and Design, New York City
- *We Interrupt Your Program*, Mills College Art Museum, Oakland, CA, curator Marcia Tanner
- *One Way or Another: Asian American Art Now* (traveling exhibition), Japanese American National Museum, LA, CA; Honolulu Academy of Arts, Hawaii
- *Movement*, Smith College Museum of Art, Northampton, MA, curator Linda Muehlig
- *New Sculpture*, The Fields Sculpture Park at Art Omi International Arts Center, Ghent, NY
- *Mei Gui (Le Beau Monde—The Beautiful World)*, Contrasts Gallery, Shanghai and Beijing China, curator Lilly Wei
- 2007 - *RED HOT/ Asian Art Today from the Chaney Family Collection*, Museum of Fine Art, Houston, TX
- *Molecules that Matter*, Tang Museum, Saratoga Springs, NY, curator John Weber
- *Next Wave Art*, Brooklyn Academy of Music, Brooklyn, NY, curator Dan Cameron
- *Four Artists: Work by Recent Pratt Alum*, Pratt

- *Manhattan Gallery*, NYC, curator Eugenie Tsai
- *To the Left*, Ctrl Gallery, Houston, TX
- *New Media/ New Materials: Highlights in Contemporary Art from The Fabric*
- *Workshop and Museum*, Contemporary Arts Center (CAC), Cincinnati, OH
- *One Way or Another*: Asian American Art Now (traveling exhibition), Blaffer Gallery, Houston, TX and Berkeley Art Museum, Oakland, CA
- *What's Your Hobby?* The Fireplace Project, East Hampton, NY, curator Beth DeWoody
- 2006 - *One Way or Another*: Asian American Art Now, Asia Society and Museum, NYC, curators Susette Min, Karin Higa, Melissa Chiu
- *New York Interrupted*, PKM Gallery, Beijing, China, curator Dan Cameron
- *Material Abuse*, Caren Golden Fine Art, NYC (traveling exhibition, Clifford Art Gallery at Colgate University, New York)
- *Ensemble*, Artspace, Untitled Space Gallery, ArtSpace, New Haven, CT, curator Denise Markonish
- *Conversations*, Ambrossino Gallery, Miami, FL
- *Transparently Built*, Museum of Glass, International Center of Contemporary Art, WA
- 2005 - *Fear Gear*, Roebling Hall Gallery, New York City, curator Euridice Arratia
- *Material Matters*, Johnson Museum of Art, Cornell University, Ithaca, NY, curator Andrea Inselmann
- *Make it Now: New Sculpture in New York*, Sculpture Center, LIC, NY, curators Mary Ceruti, Franklin Sirmans, Anthony Huberman
- *Harlem Postcards*, Studio Museum in Harlem, New York City, curator Christine Kim
- *Chinatown In/Flux*, Asian Arts Initiative, Philadelphia, PA
- 2004 - *Counter Culture*, New Museum of Contemporary Art, New York City, curator Melanie Franklin Cohn
- *Open House: Working in Brooklyn*, Brooklyn Museum of Art, Brooklyn, NY curators Charlotta Kotik & Tumelo Masaka
- *Troy Story*, Hosfelt Gallery, San Francisco, CA
- *Up and Coming Selections*, ARCO International Contemporary Art Fair, Madrid, Spain, curator Lauri Firstenberg
- 2003 - *Tenth Anniversary Exhibition*, Frederieke Taylor Gallery, New York City
- *Custom Fit*, Smack Mellon Gallery, New York City, curator Kathleen Gilrain
- *Bits 'n Pieces*, DUMBO Arts Center, New York City, curator Beth Venn
- *Supranatural*, Mixed Greens Gallery, New York City
- *Tradeshow: Currents in New Asian American Art*, CR2 Gallery, Shanghai, China, curator Joan Kee
- *The Invented World*, Seoul Arts Center, Seoul, Korea
- *Open Studios: 03*, Ssamzie Space, Seoul, Korea

- 2002 - *Multitude*, Artists Space, New York City, curator Lauri Firstenberg and Irene Small
- *Nature of the Beast*, Caren Golden Fine Art, New York City
- *Mixed Greens Selections*, Schroeder Romero Gallery, Brooklyn, NY
- *Real Interface*, space imA, Seoul, Korea
- 2001 - *Material Whirled*, Art in General, New York City
- *Microwave, Three*, 123 Watts Gallery, New York City, curator Josee Bienvenue
- *Out of Line & Over the Top*, P.S. 122 Gallery, NYC, curator Susan Canning
- *Lost and Found: Reclaimed Moments*, The Rotunda Gallery, Brooklyn, NY
- *Groundzero: 01*, 129 Lafayette, New York City, curator Jenny Moore
- 2000 - *Collector's Choice*, Exit Art/The First World, New York City, curator Paige West
- *Apartment #3F*, Asian American Arts Centre, New York City
- *Line*, Artspace, New Haven, CT
- 1998 - *New Visions '98*: Under Construction, GEN ART, New York City, curator Debra Singer
- 1990 - *Presidential Scholars in the Visual Arts*, National Museum of American Art, Washington D.C., selected by The White House Commission on Presidential Scholars

Permanent Public Art Commissions

- 2010 - *Settings*, New York City Dept of Cultural Affairs, Percent for Art Commission, PS/IS 276, Battery Park City, NY
- 2008 - *Celadon Remnants*, MTA, Arts for Transit Commission, LIRR Broadway Station, Queens, NY
- *Dress Code*, US General Services Administration Art in Architecture Award, George Fallon Federal Building, Baltimore, MD

Awards

- 2008 - New York Foundation for the Arts, Fellowship Award in Architecture/ Environmental Structures
- 2006-07 - Pollock-Krasner Foundation Grant
- 2003 - New York Foundation of the Arts, Fellowship Award in Sculpture
- 2001 - Louis Comfort Tiffany Foundation Biennial Art Award
- Asian Cultural Council Grant
- 1990 - United States Presidential Scholar in the Arts (selected by White House Commissioners)
- National Foundation for the Advancement for the Arts Award

RICHARD VINE

Richard Vine is a senior editor at Art in America, where he writes frequently on contemporary art in Asia and elsewhere. He holds a Ph.D. in literature from the University of Chicago and has served as editor-in-chief of the Chicago Review and of Dialogue: An Art Journal. He has taught at the School of the Art Institute of Chicago, the American Conservatory of Music, the University of Riyadh in Saudi Arabia, the New School for Social Research, and New York University. His articles have appeared in various journals, including Salmagundi, the Georgia Review, Tema Celeste, Modern Poetry Studies, and the New Criterion, and in numerous art catalogues and critical compendiums. His book-length study, Odd Nerdum: Paintings, Sketches, and Drawings, was published by Gyldendal/D.A.P. in 2001. New China, New Art, his book surveying art in China from 1976 to the present, was released by Prestel Publishers in fall 2008. It was reissued in a revised and updated paperback edition in fall 2011.

DR. SOOK-KYUNG LEE

Dr. Sook-Kyung Lee is Exhibitions & Displays Curator at Tate Liverpool and Curator of Tate's Asia-Pacific Acquisitions Committee. Since joining Tate Liverpool in 2007, she curated *Nam June Paik* and *Colour Chart: Reinventing Colour, 1950 to Today*, and worked on the major Collection re-hang, *DLA Piper Series: This is Sculpture*, in 2009. Born in South Korea, Sook-Kyung was Curator at the National Museum of Contemporary Art, Korea and moved to the UK to study for a PhD in Art History and Theory, and undertook a number of roles as a curator, lecturer and art writer. Sook-Kyung was a Visiting Lecturer for the Sotheby's Institute of Art, London and for several years British Correspondent for a variety of international art publications. Before joining Tate Liverpool, she was Arts Council England's Curatorial Fellow in Cultural Diversity and curated a number of exhibitions including *Liu Jianhua: Regular/ Fragile* at Oxburgh Hall, *Julian Opie in the 90s and Modest Monuments: Contemporary Art from Korea* at the King's Lynn Arts Centre. She is currently curating Tate Liverpool's exhibition for the Liverpool Biennial 2012.

INHEE IRIS MOON

Inhee Iris Moon is an independent curator of contemporary art, who has organized many high-profile exhibitions, both in the United States and abroad. Most recently, Ms. Moon curated exhibitions for Gyeongnam Art Museum in Changwon Korea (American Chambers: Post 90s American Art, 2011), Pohang City Museum, Korea (Teletopia: On Nam June Paik, 2010) Tri-Bowl, Song-do International City, Korea (Global man-Glocal City, A special Exhibition on Nam June Paik, 2010).

She has also curated for the Central Academy of Fine Arts Art Museum in Beijing, China (Nam June Paik- vision and television 2009), Korean Cultural Service Beijing (Conditions of Being _ As of Now, group exhibition of art from Korea, China, Mongolia 2008), ARTSINGAPORE the contemporary Asian Art Fair (Nam June Paik An Intimate Retrospective from the Kim Soo Kyoung Collection, October 2008), Art Link (Flooding, A Solo Exhibition of Richard Tsao, April 2008) in Seoul, Korean Cultural Service New York (Nam June Paik: Intimate and Meditative Works by the Master, February 13-March 31, 2008) KBS (Nam June Paik: Rhapsody in Video, July 2007- Dec. 2007) in Seoul Korea, the Hammond Museum in New York (Incarnation, June- Sept, 2007), Dashanzi Art Festival, Space DA in Beijing China (Beauty, Desire and Evanescence, September 22-October 21, 2007), Freewaves Media Biennale in LA (Sept. 2006), Ewha University in Seoul (International Media Exhibition, EMAP May 2006), and the Korean Cultural Service NY (Video Exhibition, Moving Time-Nam June Paik and 30 International Video Artists, January/February 2006). She is currently working on a public performance project with the Times Square Project in New York.

Ms. Moon has written for several international art magazines including Art in America, Art in Asia, Art Monthly, Art in Culture, Art Asia Pacific, and Yishu and taught art history and curatorial courses at SVA, CNR in New York. She is now the curator / director of an incorporated curatorial office fazi (free art zone international).

Korean Cultural Service New York

460 Park Avenue 6th Floor,
New York, NY 10022

Tel : +1 212 759 9550

Fax : +1 212 688 8640

info@koreanculture.org

www.koreanculture.org

Korean Cultural Centre UK

Grand Buildings, 1-3 Strand,
London W2N 5BW

Tel: +44 (0)20 7004 2600

Fax: +44 (0)20 7004 2619

info@kccuk.org.uk

www.kccuk.org.uk.