

The background is a dark, high-contrast photograph of an art gallery. Several people are visible in the background, looking at art pieces mounted on the wall. The lighting is dramatic, with strong highlights and deep shadows.

GALLERY KOREA 2011

Finalists from the Call for Artists 2011

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

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MESSAGE FROM THE DIRECTOR

Greetings from the Korean Cultural Service of New York!

First and foremost, I would like to express the most sincere appreciation to artists of the Call for Artists 2011.

Located in New York, 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 gender, age or nationality. This thriving art scene has grown in reputation in recent years and so it is wonderful to assist artist as they make their way on the global art stage.

This year, the Korean Cultural Service NY is publishing its fourth catalog. Over 150 individuals and groups submitted for the Call for Artists 2011. 1 group of Korean and Korean American designer group and 10 individual artists were selected for the "D2P2", "micro:cosm", "Beauti:Fool", and "Revealing the Ordinary" exhibitions which were presented over 2011. The nominees were not limited to Korean artists but also artists from different nationality living within New York adding deeper significance into the mission of the Korean Cultural Service NY.

I very much hope that this open call for artists helped participated artists on the path to international success they each greatly deserve and I would like to express my gratitude to the participated artists for bringing a stunning body of work, as well as to everyone who have supported this event with their tremendous efforts.



Woosung Lee

Director, Korean Cultural Service New York

PREFACE

Gallery Korea's 2011 Round-Up

By Lilly Wei, Lilly Wei is a New York-based art critic, writer and independent curator.

Gallery Korea's "Call for Artists 2011" is an annual series of exhibitions that highlight the creative endeavors of Korean artists or artists with links to Korea and Korean culture. Emphasizing emerging, often young artists who work in a range of disciplines, one of its primary aims is to introduce their various talents to New York audiences. The inaugural exhibition for the 2011 edition took place in March. Called "micro:cosm," it featured Yun-woo Choi and Ankabuta who are both intrigued by scale, its implications and effects.

Ankabuta, who has a BFA from Chung-Ang University in Korea and currently based in Darmstadt, Germany, is inspired by existential and religious questions, including what constitutes the nature of a God who permits the existence of evil. Her scenarios are divided into two modes of representation. The sculptures, such as the sleeping figure in a bed, are tiny, while what threatens them, such as the dangerously sharp point of a pencil suspended over its face, is disproportionately large. The pencil is bright yellow and realistic while the figure is schematic and all white, as is the whitened little crushed head gripped by pliers in another work, both from her striking *Meine Welt* (My World) series characterized by a kind of surreal humor as well as anguish.

On the other hand, Yun-Woo Choi, with a BFA and MFA in sculpture from Hong-Ik University and an MFA from the School of Visual Arts, questions the world with more objectivity, his sense of the microcosm and macrocosm based on scientific theories of the universe. He is also riveted by Taoism and Buddhism, by mysticism and believes in the co-existence and reconciliation of the spiritual and the scientific, of the cosmic and the personal. Multiple dimensions are the starting point for his projects as he explores worlds that are not visible to the eye. His striking, large-scale sculpture, *From the Beginning*, 2010, made from magazine pages and spray paint, appears to be a model of a city, torqued, its skyline visible but also its complicated underside, shaped into a vibrant unity. The beautiful *To Exodus* is more symbolic, its lighted, textured circle of resin a cosmic emblem, one that describes the act of coming into being as well as the void.

The next installment was presented in May, organized by D2P2, a Korean design group and showcased 24 innovative young designers. Called "From On Line to Online: All Connected," the participants explored themes based on constantly evolving technologies, social networks and the pervasive, non-stop, instantaneous connectivity of the internet through computers, tablets, smart phones and other electronic devices. These designers are particularly interested in the development of radical ways to harness these vast, proliferating and impersonal networks for more individual expression, to make these systems support the unique as well as the massively replicated and distributed.

"Beauti:Fool," the next in the 2011 sequence, opened in July with artists Aram Tanis, Harim Song, and Yeongkuk Yu, its theme that of the nature of identity: how much of it was genetically determined and how much was social construct? Each of the artists explored culturally imposed standards of beauty as they attempted to question and subvert stereotypes, to offer a far more profound, more authentic concept of beauty than those dictated by fashion, politics and class.

Aram Tanis, who studied in Seoul and at the Gerrit Rietveld Academy and de Ateliers in the Netherlands, is a photographer who searches for more truthful and provocative images than those usually composed for mass media. The cities of Asia—Beijing, Hong Kong, Seoul and Tokyo—have been his usual locations although he plans to work more in Europe in the future. His photographs comments on the anonymity of contemporary Asian life and juxtaposes that body of work with another that is focused on the specific, aberrant details of urbanization and industrialization, discovering another kind of beauty. Isolation amidst standardization and mass production are recurrent themes as evidenced by his image of nearly identical high-rise buildings that extend far into the background with no indication of sky and little of human life. His curious picture of two young girls in a shop window, heads touching, is poignant, their reality and individuality vivid in juxtaposition to the mannequin whose absent head theirs are replacing.

Harim Song went to Rhode Island School of Design and recently earned her MFA from Pratt. She studied video, film and new media, her process based on the predetermined as well as the more spontaneous, balancing objectivity with more intimate revelations. Song selects a theme, and then depends upon less controlled, less conscious impulses to enhance that theme, shooting videos and making mixed media, digital and analogue collages that give her unexpected insights and resolutions as she works. Her installation, *Ordinary Obsession*, is interactive, consisting of a real bed, a mirrored vanity and a refrigerator. Each is equipped with a component that is activated by the approach of the spectator, making him or her an accomplice or voyeur, part of a *mise-en scène* that revolves around sleep, food and narcissism, the essentials of life as reductivized by Song. It is a critique of Korean and other cultures that place the needs of the body above that of the mind and heart, that value superficial appearance over more significant and idiosyncratic beauty.

Yu Yeongkuk, another recent graduate, also studied in New York, with a MFA from Hunter College. After Korea's homogenous society and culture, its narrower view of the world, the diversity of New York was heady, overwhelming and completely unlike its depiction in cinema, magazines and the internet. As a way to ease the culture shock, Yu Yeongkuk's work became autobiographical, based on observations, responses and experiences that were both sad and funny. *Hybrid Fashion* is one result of those encounters, a way for him to negotiate the many different communities he encountered here. In his guise as a fashion designer and model, he both makes the clothes that he wears and models them—in a video—integrating the disparate elements of New York into something easily accessible, transcending, he said, cultures, ethnicity, gender and age. This hybridism breeds strange creatures, evident in another image, *Alien Family*, a family portrait of an unexceptional Korean mother and father cradling a very strange baby.

The last exhibition of the 2011 "Call for Artists" was "Revealing the Ordinary" with Liz Sweibel, Ji Young Shon and Yu Sam Sung. The artists in this exhibition, which took place in September, transfigured disregarded or discarded quotidian objects into much less familiar objects for contemplation.

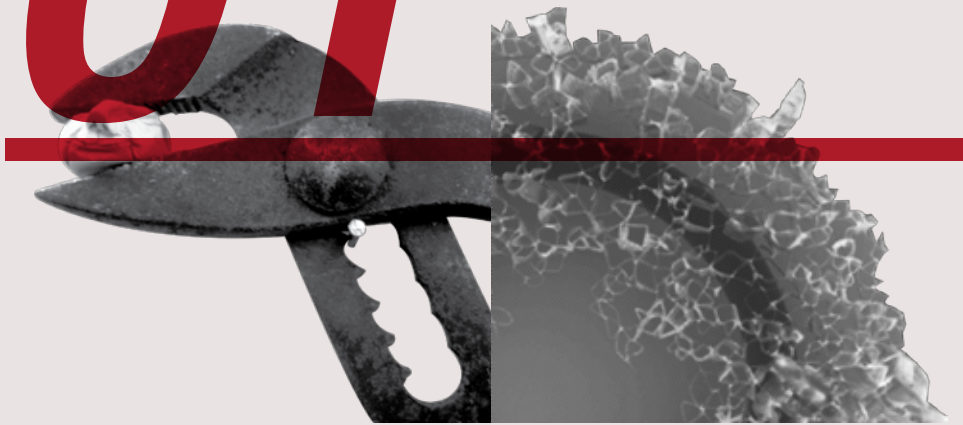
Liz Sweibel prefers modest materials and understatement, focusing on the interaction between the object and its location in space, as a surrogate, perhaps, for human bodies in space. Using mixed media, her work insists on the handmade, on touch and the attentiveness

that is inherent in touching. Her titles, such as *Learning to Speak*, *15 Years Later*, a work that took 15 years to complete, can be literal, autobiographical but also metaphorical, the time it took to complete this work underscoring what might be called the poetics of attentiveness that seem to matter so much to her. Another aspect of her work is its whimsy, its quiet charm, present in the array of painted little wood blocks each with their own distinct presence that seem quite human, the space between them taut, their groupings spinning an invisible web of subtle relationships.

Shon Ji Young studied design at the Royal College of Art in London, graduating in 2010 and has a bachelor's degree in science from Sung Kyun Kwan University in Korea. He works with light and sound, both uncanny, powerful and complex media, engaged by their ability to alter our perceptions of our environment and influence emotional states. He has experimented with the containment of light and sound, in search of different ways to channel them, including liberating them from their usual confines. As a designer, engineer and artist, his goal is to make aesthetic objects that are functional, that can be considered works of art and design.

Yu Sam Sung begins with an ordinary object that he then transforms into something else. His console table in pale blue, for instance, is made to curve, rendering it functionless as a table. Instead, it now suggests an eave or other architectural element, the pale blue sponge sandwiched between the table's top and bottom suggesting a traditional decorative carving. He also fills a clear wine glass with sponge, also now useless, since its purpose is to be a container to drink from. However, it has become a more singular object, one we might call art. A playful meditation on the nature of things, Yu Sam Sung's objects seem to echo the philosopher Martin Heidegger's question: what is a thing?

01



micro:cosm

March 29 ~ May 4

Ankabuta
Choi, Yun-Woo

micro:cosm

By Yun-Woo Choi

Who am I? What am I? How do I exist? Why do I exist? These fundamental questions are the oldest philosophical and scientific inquiries that both Western and Eastern cultures have researched from the dawn of human history throughout almost all kinds of human knowledge.

With development of modern theoretical physics, the researchers have been trying to find out 'the Theory Of Everything' to get close to the truth, through combining the Relativity Theory of universe scale and the Quantum physics which is about micro world. By studying social relationship and the relationship between God and human, there have been a lot of attempts to prove psychological and philosophical reasons of human existence not only in science, but also, in metaphysics. The ontology has been trying to explain the existence of god. The philosophy has been digging the questions, what human is, why human exists, and how to exist.

Besides of that, in Art, with various methods and forms, numerous artists have been trying to reveal another world, a world beyond the world, a real world, exploring what we are and what we perceive. From the beginning, Art was for ritual as we can see in Altamira cave paintings. Then, artists of medieval era painted for glory of God. After the Renaissance, as we know, the inquiry about human existence was exploded. Now days, artists are more directly dealing with the real existence

In this show, 'micro:cosm' delivers another way to think about what I am, with two artists who have opposite direction. First, Ankabuta focus on original state of human being and emotions, dealing with strange emotional experiences which an emigrant cannot avoid as an alien of a foreign country. She suggests re-thinking about

the reason of human existence with her micro scale works. For instance, in her work, she made 15,000 ants destroying them, asking existence of god after she heard the news about so many people were killed by calamities such as tsunami and volcano.

On the other hand, Yun-Woo Choi is concentrating on dimensions which overlapped and hidden in 4 time-space dimension, mainly dealing with gigantic scale of installation works. He brings up the question about where we really exist and located in a dimension. Also, the world we perceive is real or not real. When a person sees something, he/she immediately begins to think with symbolic language which is second dimensional, because thinking process is linear. In this process, when human faces others than themselves, human builds a "thinking filter" which makes judgments of others. Then, multi-dimensional, the true reality falls into a second dimensional false human conception. Magazines are a representative of human conception organized by symbolic languages. When he folds and tears off the magazine pages, they lose their original meanings and functions. Then he tries to express what is beyond human conception and perception, supposing that there could be some dimensions where a real world exists.

micro:cosm has a same purpose with all the other attempts of human knowledge, including theoretical physics that is trying to bear the Mother theory, the Ontology, the Philosophy, and so on. Who am I? What am I? How do I exist? Why do I exist? This show suggests contemplating again the ontological thinking, through expressing answers of Ankabuta and Yun-Woo Choi to these endless and constant queries to the endless and seamless reality.



*Ankabuta: Alptraum(nightmare), 2009, mixed media, pencil: 30cm, bed: 4*5*1.5 cm*



Ankabuta: Kopfweh(headache), 2009, mixed media



Yun-Woo Choi: From the Beginning, 2010, size varies



Yun-Woo Choi: To Exodus, 2010, The Bible, Resin, Light, Flexi Glass, 12 x 12 x 10 in



02

FROM ON LINE TO ONLINE: ALL CONNECTED

May 18 ~ June 23

D2 :
Jeho Lee, Yonghee Lee, Jie-Eun Choi, Minjeong Park, Chaiyoung Park, Mijin Chun, Esteban Ko, Seungah Cha,
Soo Kang, Ji Hyang Yang, Soyeon Park, Sungsil Bae, Hayoung Do, Yoonhee Joe, Hye Ryoung Kim, Jihyun Kim,
Chaiyoung Park, Eun Ju Kim, Hyun Ju Choi, Bongju Kim, Byun Seunghyuck, Minbong Song, Sara Shin, Youmi Kang,
Youngjin Choi, Chanjai Park, Taiyup Kim, Hyesil Lee

From On Line to Online:All Connected

By HyeSil Lee

D2, Designer of 2nd Generation, is an organization for Korean fashion professionals in New York. D2 was founded in 2008 under the mission of creating a network to support 1st and 2nd generation of Korean fashion professionals in New York. Its mission is to support designers working in the American fashion industry by encouraging professional networks, sharing experiences and expertise, and further contributing to the community, as well as to the most members' homeland, South Korea. In its effort to achieve the mission, D2 has been holding exhibitions, scholarship competitions, and monthly seminars.

Starting in 2010, D2 has held annual fashion exhibitions, featuring various fashion related art works from Korean fashion designers and artists. The annual exhibition provides opportunities for the designers and artists to express their creative energies and to showcase their talents to the public. The 2nd exhibition for the D2: D2P2, was held at the Korean Culture Service from May 18th through June 23d, 2011. Holding the exhibition at the Korean Culture Service in New York City was a meaningful collaboration for D2 for the involvement in the showcase of the fashion and art related talents of South Korea.

The theme of the D2P2 was based on the idea of a social networking, which is considered the biggest phenomena of the current society by many people. From the construction of a garment to the invisible connections between fashion businesses, the similarities in the social networking and the fashion were interpreted through various and creative approaches by the artists.

Jie-Euen Choi, one of the participating artists, created dresses that are connected using threads under the title: "invisible networking". Min-Jung Park, another

participating artist, created an outfit with its train extending to the ceiling, prompting the feeling of a surreal continuity to the unknown place. These artists' works provided an excellent insight into how the main theme is represented in the exhibition.

Along with the garments, Choi-young Park's bold jewelry collection was coherent with the edge and daring street fashion of New York. The construction and the use of materials such as metal, plastic, and leather illustrated the artists' perspective of the main theme. A fashion illustration by Mi-Jin Chun visualized the seamless link between all aspects of fashion by connecting the hairs of the fashion figures that circles around a pin cushion.

Other interesting works included installations such as the interactive piece using the Morse code by Esteban Ko, and the projection of textile patterns onto the fashion body forms by Seung-A Cha.

A special "D2P2 celebration" piece was assembled by the group of 5 designers, who collaborated in turning mundane vintage clothes into a fashionable outfit. Zippers were used to create a multi-functioning garment. The sleeves of a top were cut and then attached to the back using zippers to function as a bag. The top was then connected to a bottom with a zipper so they could be worn as a jump suit or separates.

The participating artists, most of whom were working full-time in the fashion industry, had put much dedication and hard work into the exhibition. D2P2 exhibition had given the artists an opportunity to spend a moment away from their routine works and showcase their personal styles. D2's second fashion exhibition portrayed the shared passion among the artists for incorporating fashion in expressing their artistic visions through creative media.





03



BEAUTI:FOOL

July 6 ~ August 5

Aram Tanis
Song, Harim

Yu, Yeongkuk

Beauti:Fool

By Harim Song

“Beauty” has always been a very controversial subject matter throughout art history. People have always had a strong desire for and loved “beauty” with all their heart, soul, and strength. Many artists from the past have done extraordinary works on the subject where viewers have also joyfully appreciated the beauty in those works. However, some artists have dared to go beyond to find their own spot still looking at it. In the exhibition “The Beauti:Fool,” Aram Tanis, Harim Song, and Yeongkuk Yu invite people into their own perspectives, which may wake them up from a deep sleep.

Dutch artist Aram Tanis sits in a great shadow and presses the shutter button of his eyes toward objects characterized as solitude, misery, and loss hidden by the glamorous capitalism of Beijing in China. In “Blowing Smoke and Seahorses,” his collection of photographs contains his silent yet strong disclosure against the media that hinders people from having the right values about beauty and lifestyle. Tanis believes that the seahorses are a perfect example of duplicity of what people desire, since seahorses are on the verge of extinction for being used as a strong stimulant for the libido. The controversy between the shadow and the glory of Beijing is emphasized through his decision to use black and white photographs.

Harim Song, an interactive artist based in New York, has taken a sarcastic stance on the obsessions people have about beauty, slumber, and foods. Her three

different interactive installation videos feature consist of a chair, a bed, and a refrigerator, which all satirize the standard values that our society has established. Song’s interactive works allow spectators to participate by sitting on the chair, lying on the bed, and opening the refrigerator door. In doing so, people become part of the art works and find themselves relating to the obsessions that each video portrays. Song’s sarcastic and exaggerated portrayals on the subjects embrace both seriousness and lightness that thrives to seek a “real beauty of all” in its own way.

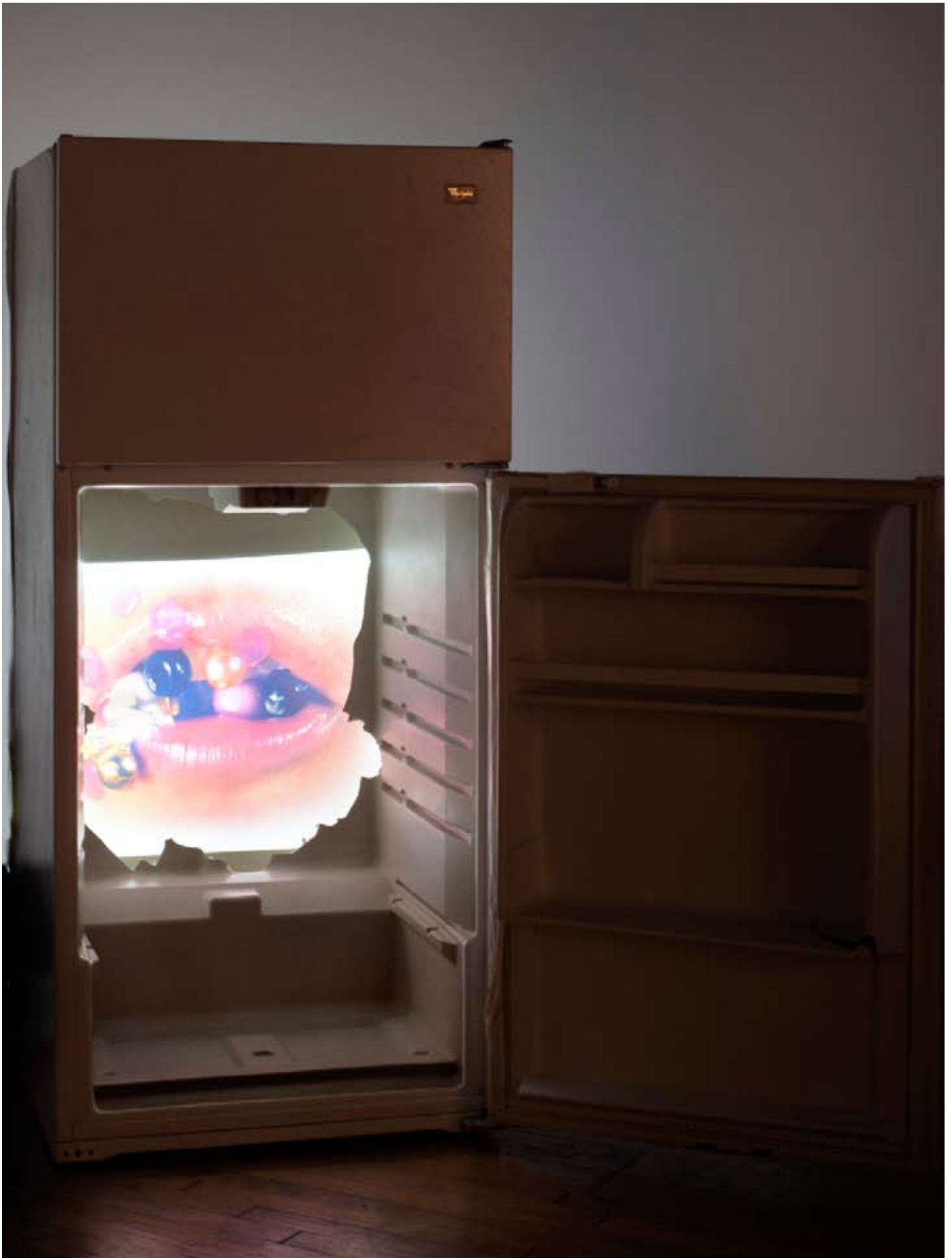
Yeongkuk Yu’s artwork, “The Hybrid Fashion,” is a series of photographs in which the artists himself wears a new kind of clothes; skin-like textures of different colors are attached together to form a single garment symbolizing a unity of different races. With humor and irony, Yu has attempted to break down an unseen barrier between various races to show that in the 21st century people certainly bind to respect differences of others. He has merged this concept with fashion, since he thought people might feel differently about different people once they put on his hybrid clothes. Yu’s other work, ‘Alien Family,’ confesses his experience of maladjustment in the U.S. Through his work, he expresses himself being alienated in a different culture because of his different appearance. Yu sarcastically illustrates this strange feeling by putting an alien baby between normal parents.



Aram Tanis: BBS, 2010, Plotter Print, 180 x 90 cm



Aram Tanis: BBS, 2010, Plotter Print, 180 x 90 cm



Harim Song: Ordinary Obsession, 2010, Interactive Installation, 4 min



Harim Song: Self-vanity, 2010, Silkscreened on mirror with a frame



Yeong Kuk Yu: The Hybrid Fashion - Model 2, 2010, Digital Print, 20 x 30 cm



Yeong Kuk Yu: Alien Family 1, 2007, Sculpty, Wallpaper, 26 x 24 cm

04



REVEALING THE ORDINARY

September 7 ~ October 10

Liz Sweibel Sung, Yu Sam
Shon, Ji Young

Revealing the Ordinary

By Liz Sweibel

“Revealing the Ordinary” includes the work of three artists who are engaged in the transformation of everyday objects, materials, and phenomena. Ji Young Shon, Yu Sam Sung, and Liz Sweibel each work with ordinary resources in highly individual ways in order to raise larger questions about interpersonal and environmental relationships, identity, and the impact of seemingly insignificant acts.

Ji Young Shon uses her engineering and science background to apply principles of physics to art and design and thus explore the fundamental workings of both. Shon uses light and sound as artistic material, extending their status as physical phenomena into the social realm. In the interactive sculpture *Pinch Me! Light*, *Pinch Me! Sound*, viewers pinch and pull on a rubber skin layered over a light and sound source. The sculpture responds to the physical and emotional qualities of each viewer’s touch with proportionate emanations of light and sound. The environment that the work and viewer occupy changes as a result of the viewer’s actions, and his or her private experience is both revealed and affected. *Stand 1/4* is one-quarter of a standard floor lamp wedged into a corner. The sculpture has the aura of a social outcast, yet illuminates a broad area. Its presence and impact on its environment outweigh its physicality.

Yu Sam Sung makes sculpture that raises questions of purpose and identity. In presenting a life-size,

floor-to-ceiling Greek column carved from foam rubber, the artist is questioning both the material’s identity as foam rubber and the object’s identity as a Greek column. At what point does a shift in identity take place, if there is one? Also, what is the relationship between the name we give something and the thing itself? Pushed further, Sung seems to be asking what a word like humanity has to do with our actual, everyday existence as people. Are all people human in any singular sense of the word? For Sung, identity seems to be a fluid state, one determined by time, place, and purpose. To shift the context is potentially to shift identity.

Liz Sweibel uses humble materials and subtle gestures to cultivate or frame space and bring the body, place, and time into awareness. Her sculptures, installation, drawings, and collages are records of activity, each an accumulation of intimate, repeated gestures. The visual and visceral impact of each knot, tear, or twist is what her work both reduces and expands to. It matches the artist’s experience of the world as the accumulation and juxtaposition of tiny decisions and acts that seem simple or meaningless but aren’t. They reveal us, define our relationships to each other and our environment, and open to possibility, stasis, or pain. Sweibel’s work draws attention to attention – given, received, and absent.



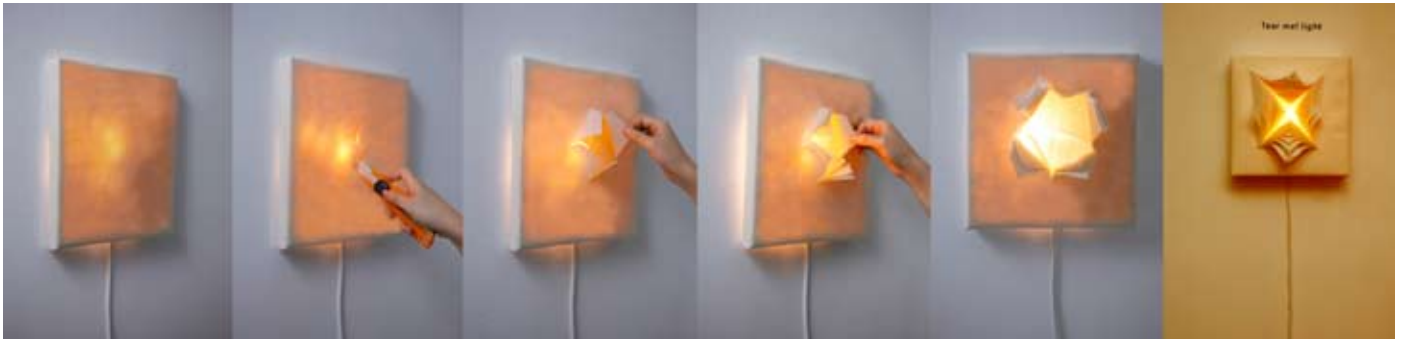
Liz Sweibel: Learning to Speak, 15 Years Later, 1995/2010, Wire, book pages, tape, 11 x 12 x 7 ½ in



Liz Sweibel: What We Do to Each Other, 2007, Salvaged wood, paint, 7 x 42 x 36 in



Ji Young Shon: Stand 1/4, 2009, 1/4 sliced stand lighting



Ji Young Shon: Tear me! Light, 2009, self create light



Yu Sam Sung: A console table, 2010, sponge, 10 x 133.5 x 52.5 cm



Yu Sam Sung: A Frame, 2010, sponge, 53.5 x 53.5 x 10 cm

BIOGRAPHY OF THE ARTISTS

micro:cosm

Ankabuta

ankabuta@hotmail.com

Ankabuta is currently residing as well as actively working in Germany. Her works focus on microscopic sized objects. After receiving her BFA from Chung-Ang University in Korea, she went to Germany without a definite objective in mind. Her micro-cosmic world of art stems from questioning the existence of God after the artist observed people suffering and dying from unavoidable natural disasters. *Aptraum* (nightmare) from her *Meine Welt, My World* series consists of actual pencils hanging right under the face of a miniscule human figure lying in a bed.

Education

- 2012 Charlotte-Prinz-Studio Grant of Kulturstadt Darmstadt, Germany
- 2009 Examen bei Prof. Lüthi und Prof. Gebert
- 2004 Kassel-kunsthochschule bei Prof. von Windheim, prof. Lüthi
- 2003 Fine Art Chung-Ang University

Selected Exhibition

- 2010 *young artist in Villa Böhm*, Neustadt a.d. Weinstrasse, Germany
- 2009 *Dorf-eigen-Art*, Oelshausen, Germany
Examen 09, Dokumenta-halle, Kassel, Germany
Interventionen, Kasseler Regierungspräsidium, Germany
- 2008 *Ankabuta in Kunstdoc*, Seoul, Korea
FemeFeuerFanatismus, Mohr-Villa freimann, Munich, Germany
- 2007 *Natur Katastrophe*, Stellwerk, Kultur Hauptbahnhof, Kassel, Germany
"It is about to blow Up!", Urban art and Media Festival, Kunstakademie, Munich, Germany
- 2006 *Kubo Show*, Herne, Germany
- 2004 *Six young painters* – Kunsthochschule Kassel, Aachen Art Museum, Aachen, Germany

Yun-Woo Choi

yeon67@hotmail.com

What is real? Where am I living? What do I perceive is the real? Are invisible things – like my emotions, supernatural phenomena, dreams, God, Tao – real? Do they have some space of their own? Are people really living in the same plane or dimension even though they feel differently about the same situation? These questions are the starting point for my work.

I have researched multiple dimensions in books about theoretical physics like *The Elegant Universe* and *The Fabric of the Cosmos* written by Brian Greene. In these books, the author says there are 14 dimensions which have theoretically been proven. If so, there could be numerous other dimensions which overlap or hide in space. For instance, when I hold out my hand, if my shoulder was in the 4th dimension, my hand could be somewhere on the opposite side of the universe in the 11th dimension through the 8th dimension's black hole of a star. With this idea of overlapping dimensions, I have begun to think that invisible and intangible matter physically exists in those hidden spaces.

I am also interested in invisible and intangible matter itself. Books by the philosopher Ken Wilber, along with Taoist and Buddhist texts have inspired my work. For me, the answer is to express my unseeable and untouchable deep internal interests and spirit. However, my spirit is not so holy as the word, "spiritual" implies. I am living with many emotions and feelings. Some of them

are instinctual, some of them are profound. In mundane life, some of my feelings seem to have no reasonable cause, and there are no divisions between spiritual and secular ideas, slight and deep feelings. Just because of my endless dualistic conceptualizing, my mind which was originally seamless oneness is divided into numerous fragments.

What I want to represent through my work are the hidden spaces beyond the dualistic conception which always accompanies symbolic language. I believe my role as an artist is to reveal the physically and conceptually hidden dimensions.

BEAUTI:FOOL

Aram Tanis

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Isolation, standardization and the mass-produced are important themes in my work. I also think it is important to make people aware and confront them with subjects they often pass by or ignore.

Important motifs in my work are the buildings and the urban landscape. They are a symbol of what is happening in the world. In our society there is less time for one another and people are more distant. The repetition and rhythm of the recurring form in buildings and neighborhoods are a symbol for the anonymity of the contemporary urban environment and the isolation of the people who live in it. It can also be seen as a critique on the mass produced. For this theme I have traveled to Beijing, Gyeongju, Hong Kong, Macau, Seoul and Tokyo over the last 10 years. The coming years I want to start focusing more on European cities.

My work about people or everyday objects, refer also to this theme. What I want to show is the less attractive side of (family) life. The media inundates us with sex and stereotypes. People need to meet certain standard to be found 'beautiful'. One must keep a certain lifestyle, which is 'accepted' and 'normal'. The media determines what is beautiful and how people judge things. It provides a standardization in society, from identical shopping malls to the 'idealization' of the human body. I want to show the other side and go beyond the façade.

Education

2004-2006	De Ateliers, Amsterdam, Netherland
2002	Kaywon, School of Art and Design, Seoul, Korea
1999-2003	B.A. Gerrit Rietveld Academy, Amsterdam, Netherland

Awards

2010	Foundation for the Visual Arts 'Projectstudio Beijing', Grant
2007	Nomination GD4ART International Competition Nomination Van Bommel Van Dam Award
2006	Nomination Holland Casino Art Award

Exhibition

2011-2012	<i>Kik</i> , Kolderveen, Netherland <i>General store 'Print Matters'</i> , Sydney, Australia <i>Kunsthal Weert</i> , Weert, Netherland
2010-2009	<i>Argument 'Blueprint'</i> , Tilburg, Netherland <i>Art Rotterdam/ Mart House Gallery</i> , Rotterdam, Netherland <i>CCD PhotoSpring Festival/ Arles in Beijing</i> , Beijing, China <i>Coalmine 'Urban Jungle'</i> , Winterthur, China <i>Electron Breda</i> , Breda, Netherland <i>Off Print</i> , Paris, France Van Abbe Museum, Eindhoven, Netherland
2008-2007	<i>ACF, Centre for Photography 'Facing Japan'</i> , Amsterdam, Netherland <i>Arti et Amicitiae 'Perception of Reality'</i> , Amsterdam, Netherland <i>ARTTRA – Book Presentation 'Urban Jungle'</i> , Amsterdam, Netherland <i>The F.U.E.L. Collection</i> , Philadelphia, U.S.A. <i>London-Photo</i> , MK Gallery, London, U.K.

Harim Song

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I have two ways to create art. One starts from instinct and the other starts from a theme.

I believe that if some thoughts or images linger in my mind, they are ideas, just ones that have not yet been verbalized. Many times I start creating through shooting videos and making digital and analogue collages with mixed media. In the process, what is most interesting is that the art brings out my unconscious thoughts, so that at the end, it carries a certain theme. I love finding and learning about what the work tells me while creating. It can give me unexpected inspiration. My work develops as I spend time with it.

The other way is the opposite of starting from my inner thoughts – it starts from a solid idea or theme. The subject I'm interested in is finding the general hidden inner self, especially the self that is wounded due to standards of society. The standard and values of the world keep changing, but I believe there are some values that do not change. I believe that every human being is unique and beautiful. I expect to create communicating thoughts as well as healing through my work. I want to bring a good spirit to art.

Education

2007-2010 MFA in Digital Arts/Emerging Art in Pratt Institute / BFA in Fine Arts, Film/ Animation/Video, Rhode Island School of Design, Providence, RI

Awards

2010 Outstanding Merit, Pratt Institute
Winner, MUJI in Your Life Contest
Bolton Scholarship
2009 Bolton Scholarship
2007 Scholarship, Pratt Institute

Exhibition

2010 *A Dandelion*, A film by Hyun Yong Park, Astoria, New York
Wish You Were Here 9, AIR Gallery, Brooklyn, New York
Digital Arts Pratt Show, Manhattan Center, New York
Ordinary Obsession, Dean's Gallery, Pratt Institute, Brooklyn, New York
Portraits, E9 Gallery, Pratt Institute, Brooklyn, New York

The movie, *Total Recall* made a strong impression on me. Confusion of identity and split ego by memory implant is details that drive the main plot of this film starring Arnold Schwarzenegger. For me, the most powerful scene was when the hero appeared in the splitting face of another character. Two split egos in one body: Quaid who is a construction worker and Hauser who is a director's right hand man, is a mirror reflecting duality in this world.

America, or "The New World" has also made a strong impact on me. I grew up in Korea, a racially homogeneous nation and had a narrow view of the world. After moving to the U.S.A, a multi-ethnic country, I was shocked because of the variety of cultures and races all around me. Suddenly I was thrust into a whirlwind of competing and conflicting attitudes and strange situations, which I found hard to cope with. I realized that what I had learned about American culture was only from movies, magazines, and the Internet, reflecting very different point of views or perspectives. I grew to understand that the real world was different from the media and virtual world, and the big space between the two worlds, was alienation. I wanted to be suited to this new environment and establish new social networks, to overcome this culture shock.

My work is about the anguish of identity and the mental healing process needed. In Hannah Wilke's *Intra-Venus*, the artist photo-documented herself during her battle with cancer and the pain she went through, and exhibited these photos in an exhibition. Her struggle was openly and honestly presented to the viewer. This exhibition was autobiographical and testimonial to her plight with life and death. In my work, I presented the process of self healing – escaping alienation and protection from the outside world. The healing process was somehow futile and humorous even though there were sad connotations. Art represented an exit from this cage and became my most honest, open, and liberating language.

I create to dialogue with people through my art. This is my way of escaping alienation. Moving, settling, and the endless repetition of packing and unpacking in a new environment are things that everybody living in this century has to experience. Every moment we encounter with various types of people who have different collective identities. The challenge for us is to learn how to negotiate our way through neighborhoods. This perspective is shaped by my own experience as an alien living in this "big society", so my art projects consistently present communication that is the only way to avoid misunderstanding among people.

Education

- 2010 M.F.A, Hunter College, U.S.A.
- 2004 B.F.A, University of Seoul, South Korea

Exhibition

- 2010 *Utopia & Wallpaper*, CAS Arts Center, Livingston Manor, New York
Hunter MFA Thesis Show, Time Square Gallery, New York, NY
- 2009 *Show of Head*, Limner Gallery, Hudson, NY
Mas selected MFAs, Time Square Gallery, New York, NY
North American Graduate Art Survey, Katherine E. Nash Gallery, Minneapolis, MN
- 2006 *Address*, Seoul, Korea

REVEALING THE ORDINARY

Liz Sweibel

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Using modest materials and subtle gestures, I work to cultivate or frame space as a way to bring the body, place, and time into awareness.

My work is driven by the language of drawing, the comfort of rhythm, the adventure of process, and the allure of the ordinary.

It is a record of touch, care, and attention – given, received, and absent.

Education

- 2006 MA in Counseling, Manhattan College
- 2003 MFA in Studio Arts, Maine College of Art
- 1997 BFA in Painting, Massachusetts College of Art
- 1977 BA in English, University of Florida

Awards

- 2003 Albert Murray Educational Fund Grant
- 2002 Maine College of Art Grant
Albert Murray Educational Fund Grants
- 2001 Massachusetts Cultural Council Artist Grant, Finalist, Sculpture
St. Botolph Club Foundation Grant-in-Aid
Maine College of Art Grant
Albert Murray Educational Fund Grant
- 1999 Gallery Award, New Art '99, MPG, Boston

Exhibition

- 2008 *Many Kinds of Nothing*, Montserrat College of Art Gallery, Beverly, MA
- 2007 *Neo-Abstraction*, AG Gallery, Brooklyn, NY
- 2004 *Re:Union*, HallSpace, Boston, MA
Opening, Elizabeth A. Beland Gallery, Essex Art Center, Lawrence, MA
DNA Gallery, Provincetown, MA
The Schoolhouse Galleries, Provincetown, MA
- 2003 *150 x 150*, The gallery, Jamaica Plain, MA
MFA Thesis Show, Maine College of Art, Portland, ME
- 2002 *Lost & Found*, The Mills Gallery, Boston, MA
- 2001 *17th Annual Drawing Show*, The Mills Gallery, Boston, MA

Light and sound has been a means of redefinition of material environment and private space – privacy – for me.

For example, you might have experienced unhappy occasions before, because of the light that someone turned on beside you in the closed space such as in the flight or in the library: you could lose your sleep over it or you can't concentrate on what you do. OR leaking sound from the others over loud music from earphone can invade 'my silence'.

Light and sound does not just stay as a physical phenomenon but also will have a social signification which keep change relationship between me and the others in our daily life thus.

I have focused on this fact and showed it off through my bodies of work. And I began with projects that bring up the light out of lighting equipments. The light which has been confined will be come out to outside.

In my 'Do me! Series' project, I realized it by breaking or tearing exterior of lights and tell people that IT's no longer unsociable existence but the existence that keeps change our daily life as a social being.

In another work, 'stand ¼', light is cornered like outcast. The light from corner-fit appearance brighten whole the room though. On the other hand, people can recognize that weak light could spread light and fill up the space in the end. I have done other projects on the same bottom line as well.

Basically I'm trying to make and realize my work within this theme, 'between art and design'. As an artist and a designer, I'm trying to bring up design-categorized things to artistic area and redefine the fundamental meaning of them. Not just only for the function or style. Or not just for the conceptual value for it. And encourage people to rediscover the essence of them.

Due to my former engineering and science experience and professional collaborator, I could add up technical sense on my projects so that my realization could be more tangible realistic notion rather than just untouchable noble concept work.

Education

- 2010 Master of Art in Design Products, Royal College of Art, London, UK
- 2004 Bachelor's degree of Science, SungKyunKwan University, Korea
Bachelor's degree of Science in Electrical and Computer engineering, SungKyunKwan University, Korea

Awards

- 2010 Belgrade Design Week invited artist and lecturer, Belgrade, Serbia
STRP Art and Technology festival, invited artist, Eindhoven, The Netherlands
"The most beautiful thing in the world", PULCHRA contest short-listed (TBA), Italy
- 2009 Selected design, International design exhibition supporting Programme, Seoul Metropolitan City, Design Cluster
Red dot concept design award 2009
iF product design award 2009 short-listed

Exhibition

- 2010 *STRP Art and Techonology Festival*, Eindhoven, The Netherlands
Masion & Object Paris, supported by Seoul Metropolitan City, France
Ron Arad's exhibition, Barbican centre, Interactive performance, UK
- 2009 *Winners' exhibition*, iida(Incheon international design award, Korea
Royal College of Art, Final show, UK
Red dot design museum, Singapore
Tokyo Design Tide 2009, supported by Seoul Metropolitan City, Japan
Tokyo Design Festa Vol.29, Japan

Yu Sam Sung

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My works start at an ordinary thing. The thing that is made for man's purpose is used for each purpose. Every being had its own name and common traits. In other words, when we ask "What is this?", answering this question means that it has its own traits and we call them 'the being'. That is, the being means the purpose of its first existence.

At this point of view, my work is the state that disappears its own being (purpose and function). And then we can call a console table a console table at this view? The dice which disappears its own being is no longer a dice? I would like to bring up these questions by my works' process.

We define the being of human as humanity. However, there have been many points of views depending on its definition. After all, the being of human has a different meaning depending on its interpretation. Back to my works, I think the things that I use as tools can be different beings depending on its time and space.

FROM ON LINE TO ONLINE: ALL CONNECTED

D2P2

We will explore the radical transformation on new form, concept & the gesture of building and connecting networks in all diverse areas of our existence in this world today.

We came into this technical age where human touch met artificial intelligence, as most of us have smart phones and latest electronic gadgets connecting and linking us all together in an invisible dimensional universe.

Everything we do in our lives is somehow connected to a vast social network and from this networking we are WIRED, PUZZLED and SYMBOLIZED, however we are still driven to be individual with our own pulse on humanity.

Our challenge in this creative arena is to pull from these concepts and form our own individual expression.

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