

SONAMOU

GALLERY KOREA

2012

Finalists from
the Call for Artists 2012

Korean Cultural Service New York

This catalogue is made for the exhibitions presented by
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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

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Director : Woo Sung Lee (New York)

Curator : Hee Sung Cho (New York)

Designed by Eunyoung Kang

Edited by Juhea Kim & Eunyoung Kang

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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 congratulations to the Korean Cultural Service of New York and the artists who participated as part of the Call for Artists 2012 program.

Located in New York City, the capital of the contemporary art world, the Korean Cultural Service of New York has endeavored to create an opportunity for all artists as well as to present stimulating and diverse cultural shows to the public.

Therefore I am delighted to issue our fifth catalogue, delineating the annual Call for Artists series at the Korean Cultural Service in New York. The results of juried competition saw a selection of Korean artists as well as artists of different nationalities living in the United States who are invested in Korean culture and art. Throughout 2012, four group exhibitions were held at Gallery Korea: 'Association des Artistes SONAMOU,' 'Desired Sync: Global Crisis & Design ver. 1.5,' 'Reverse & Rebirth,' and 'Unbreakable.' The first exhibition, 'SONAMOU' was particularly meaningful as it was the first time the group showed their work in New York.

I would like to express my gratitude to the artists for bringing a stunning body of work, as well as to everyone who has supported this event with their tremendous efforts. I very much hope that this initiative artists helped the artists on the path to international success they each greatly deserve and I am looking forward to a greater prospect at KCSNY in the future.



Woosung Lee
Director
Korean Cultural Service of New York

PREFACE

Gallery Korea's 2012 Round-Up

By Hyewon Yi, Ph.D.

Director and Curator, Amelie A. Wallace Gallery, SUNY College at Old Westbury

Primarily attracting emerging artists, the annual *Call for Artists* series at the Korean Cultural Service of New York is open to all artists and provides opportunities for visibility in New York, the capital of the art world. The four exhibitions presented at Gallery Korea between March 28, 2012 and January 18, 2013 represent the results of the juried competition *Call for Artists 2012*. A team of distinguished jurors from the art world selected the artists and their exhibition proposals. Hee Sung Cho, Curator of Gallery Korea, organized thematic exhibitions to display the work of the individual artists, while the winning groups had the freedom to present their work as they saw fit. The applicants were mainly Korean or artists of Korean origin living in the United States, although the jury also considered work by artists living elsewhere as well as non-Korean artists who possess a strong interest in Korean culture and art.

The first *Call for Artists 2012* exhibition—held between March 28 and April 27, 2012—was a group show by *Association des Artistes SONAMOU*, an organization founded in 1991 by a group of Korean artists living in Paris. The group renovated a disused tank repair facility in Issy-les-Moulineaux into studio spaces in 1992. The collective has served not only as a vital force in promoting the works of its members, but also as a contributor to the transformation of a desolate industrial area into a vibrant cultural hub. The exhibition consisted mainly of paintings and sculptures by fourteen members of the Association: Hyun Joo Choi, Hong Su Han, Jung Hee Han, Hyeon Suk Kim, Hyeon-Jun Kim, Siboo Kim, Young-Hee Kim, Young Suk Kum, Soo Young Kwak, Sun-Cheol Kwun, Bae Lee, Jongwang Lee, Changdawn Moon and Minsoon Moon. The exhibition was particularly meaningful as it was the first time the group showed their work in New York, as well as marking the Association's twentieth anniversary.

The second exhibition was *Desired Sync: Global Crisis & Design ver.1.5*, a group exhibition featuring works by twenty-two New York-based Korean designers and architects who belong to the Institute of Multidisciplinarity for Art, Architecture, and Design [I:M]. This ambitious project, held between May 10 and June 15, 2012, addressed several current issues concerning globalism through collaborative works. The centerpiece of the exhibition was 6+13+21, a white walk-in structure made of several walls punctuated by windows filled with a diverse range of objects, light, and projection. This large work is the result of three-months' discussion and collaboration among thirteen designers and artists who investigated six major aspects of global crises: environment, energy, economy, capitalism, agriculture, and housing crises.

Desired Sync included other collaborative works, albeit on a smaller scale. The video installation *Bike Hanger* was a collaborative project by two architects, Jeeyoung An and Sang Hwa Lee, who offered a new design suggesting solutions for limited urban space by renewing and reinterpreting the traditional bike rack typology. Landscape architect Taewook Cha presented *Mapping the Crisis: Perception & Reality*, a cube partly made of Plexiglas and neon suspended in space. This conceptualized minimal structure addresses urban crises, including survival, anxiety, habitat, and systems. *Reciprocal Architecture II*, by architect Changhak Choi, suggested an architectural model that is nothing but chaotic skeletons of high-rise buildings forming a dystopia resulting from a housing crisis. *Less House*, designed by the architects Dongil Kim and Seojoo Lee, was an equally conceptual work that conveyed a solution to the lack of housing, investigating the relationship among land, housing, and infrastructures while retaining respect for nature. Two works, *Fear 40-D.I.Y. Fallout Shelter* and *Fear 4,000,000-Five Star Fallout Shelter*, are collaborations by the architects Hangman Zo and Jiyoung Seo representing the destruction and fear caused by the Fukushima Daiichi nuclear disaster. *Fear 40-D.I.Y. Fallout Shelter* consisted of a relief of discarded shoeboxes, a computer keyboard, plastic containers, and other paraphernalia connected by ropes and painted over with a nuclear energy logo. Partly reminiscent of Christo's early wrapping work, Zo and Seo's nearly literal representation evoked an emotional response to the threat of nuclear destruction.

Fashion designer Gahee Ha's installation, *Flower for Old Woman*, consisted of upside down artificial flowers hanging from the ceiling, symbolizing the loss of humanity and the growth of apathy and anonymity. Graphic designer Yuyeon Cho's installation, *Pitcairn Language*, which appeared to be an arrangement of pictograms, was a book project intended to preserve a little-known New Zealand tribe's language that is gradually disappearing due to the introduction of English. Another graphic designer, Jiwon Park, presented two works in which giving and socialistic ideals were essential elements. Park's *½ Project* (half for oneself and half for others) was an installation consisting of objects, diagrams, and books that explain a social venture encouraging consumers to share through charity. Park's second work, *Please Touch*, was an installation in which the artist turns Braille into an interactive work. Hwayong Jung is an interactive media artist who suspended in air a kinetic sculpture, *Voyage*, which addresses urban environmental issues.

¹ The old building was closed at the end of 2001. The group's original name, Association SONAMOU was changed into Association des Artistes SONAMOU in 2001. (<http://www.sonamou.com/>)

² I.M., a not-for-profit organization that promotes advanced interaction in art, architecture, design, technology, and related disciplines, was founded in 2011 in New York City. It is dedicated to speculative research and presentation of contemporary design practice, socio-cultural issues, and the identification of emerging Korean talent in the arts and design disciplines. (<http://www.imaad.org/>)

The third installment of *Call for Artists 2012* was *Reverse & Rebirth*, presented between September 5 and October 12, 2012. Consisting of works by four artists, Seok Hyun Han, Sang Wook Lee, Hye Yeon Nam and JiYeon Shin, the exhibition emphasized the theme of everyday cultural experiences rooted in Korean identity. Hye Yeon Nam's video series, *Self-Portrait*, is a record of the artist's staged simple activities such as eating, drinking, walking, and sitting, but something is wrong in each scene. Nam's awkwardness and inability to complete her tasks are due to unexpected obstacles such as a leaky bottle or an uneven chair leg, symbolizing the artist's psychological and bodily displacement since moving to the United States.

Cultural displacement due to "out-of-context-ness" appears in works by other artists in the exhibition. Seoul-based Seok Hyun Han is known for a series of plasticized cabbage and lettuce leaves, as well as sculptural installations, photography, and drawings. Often making ironic and humorous comments on the art world's judgment of and obsession with fresh talent, for this exhibition Han contributed works of a more serious tone. *Reverse-Rebirth* employed dry tree branches to reconstruct a large tree, offering spiritual rebirth to otherwise dead material. Transient qualities and transformative properties were also investigated by Sang Wook Lee and JiYeon Shin. Lee built a massive sculpture using thousands of ramen noodles, turning the ordinary food objects into a creation of surprising scale and transforming a mundane cultural icon laden with connotations of informal dining, family, youth, and economic disadvantage into nothing more than abstract units of a sculptural work. JiYeon Shin took up ordinary paper cups as subjects, investigating their forms through a camera lens over canvas, fixing the silhouettes of the cups and various shades of light obtained through manipulations of time. The resulting aesthetic is somewhat reminiscent of the subtlety and spirituality of Agnes Martin's abstract paintings.

The fourth and final installment of *Call for Artists 2012* was *Unbreakable*, December 12, 2012 through January 18, 2013, comprising works by Flora Choi, Goseong Choi, Sun Choi, Ina Jang, and Hyewon Park, all of whom are concerned with the common denominator of Korean cultural identity. Flora Choi, a second-generation American of Korean origin, presented the sensational *Daeng'gi Kimchi Factory* (2011). First performed at Cuchifritos Gallery and Project Space in New York, the original project involved three female performers wearing traditional white funerary costumes and long Korean-style braided hair while preparing kimchi, the traditional pickled cabbage delicacy. For *Unbreakable*, a video of the performance was screened alongside the wigs and white funerary *hanbok* used in the performance. The young female performers making kimchi—the red pepper pigment against the white costumes—engage in a ritual symbolizing young women's ripening (as kimchi does) while critiquing this uniquely female domestic task from a feminist viewpoint.

Goseong Choi's intimate documentation of his family at the time of Choi's grandmother's death in Korea provides a voyeuristic view into the emotional event, ranging from a scene at a morgue to quiet portraits of Choi's sorrowful mother. For this series of photographs, *Umma* (meaning "mother" in Korean) focuses on Choi's mother as the protagonist of the narrative, harking back to early works by Richard Billingham, albeit without breaking any rules of photography—most of Choi's images are clearly focused despite the occasional abruptly composed frame. Sun Choi's abstract ink painting on paper in landscape orientation explored the spiritual relationship between breathing and the artist's black ink marks (blotting, spotting, and feathery strokes). Hyewon Park utilized red *shil* ("yarn" or "thread") in her set-up photography and installation works, imbuing the material with a connotation of the invisible connections among people, which the artist said reflected her childhood belief in animism. Ina Jang's series of illustration-like works combine photographs cut from fashion magazines with construction paper. Jang took her cue from the Belgian fashion designer Martin Margiela, who kept a low profile by avoiding being photographed. Jang's deliberate act of omission or removal of parts of photographs may be seen as a critique of the over-exposed, self-involved culture of our social media infused twenty-first century.

The vibrant exhibitions of *Call for Artists 2012* are part of an ambitious program run by the Korean Cultural Services in New York that endeavors to present stimulating and diverse cultural shows to the public. Gallery Korea has developed into an important venue for cutting-edge culture produced by artists, designers, and architects of Korean heritage. Its programs not only augment the pluralism of this international city, they also afford the public an opportunity to witness the excellence of ideas and craft produced by this burgeoning ethnic group that is thriving in the United States.

Hyewon Yi, Ph.D., is Director and Curator of the Amelie A. Wallace Gallery at the SUNY College at Old Westbury. Since 2006, she has curated exhibitions there showcasing both emerging and mid-career contemporary U.S. and international artists who work in a wide range of media. As an independent curator, she has mounted exhibitions at institutions such as White Box, Dean Project, and Gana Art in New York, the Elmhurst Hospital Center in Queens, and the Brain Factory in Seoul. Since 2007, Yi has also served as a curator and consultant for the AHL Foundation, a not-for-profit organization in New York that supports the careers of new talent in contemporary art. She was a contributing writer for *Public Art*, a monthly art magazine in Korea, and for *TAP Review*, *Trans-Asia Photography Review*, an academic online journal.

Yi has taught several art history courses at SUNY College at Old Westbury, including *History of Photography*, *Warhol to the Present*, *New Media Art*, *Nineteenth Century European Art*, and *Twentieth Century Art History*. Yi's doctoral dissertation, "Photographer as Participant Observer: Larry Clark, Nan Goldin, Richard Billingham, and Nobuyoshi Araki" analyzes four major living proponents of the "quasi" or "gonzo"- documentary photographic and filmic method. Born in Seoul, Korea, Yi holds an M.A. in Art History from the University of Massachusetts, Amherst, and a Ph.D. in Art History from the Graduate Center, City University of New York.

The exhibition includes works by Hyun Joo Choi, Hong Su Han, Jung Hi Han, Hyeon Suk Kim, Hyeong-Jun Kim, Siboo Kim, Young-Hee Kim, Young Suk Kum, Soo Young Kwak, Sun-Cheol Kwun, Bae Lee, Jongwang Lee, Chang Dawn Moon, and Min Soon Moon.



This exhibition displays works by the association SONAMOU which was established in 1991 by 25 Korean artists who resided around Paris. They launched the organization in an old tank factory at Issy-les-Moulineaux. Before the workshop was closed down at the end of 2001, they showed numerous works and grew to 45 members from 21 different countries.

The association des Artistes SONAMOU does not merely exist as a group of artists but it also contributes to cultural exchange between Europe and Korea. As the association enters its 20th year, Gallery Korea is honored to exhibit works by artists from SONAMOU. In this exhibition, 10 artists from the association des Artistes SONAMOU will be participating and showing various works from paintings to sculptures.

SONAMOU
Mar 28, 2012 — Apr 27, 2012

Hyun Joo Choi

Memory, 2012
59in x 24in x 24in, Metal Mesh



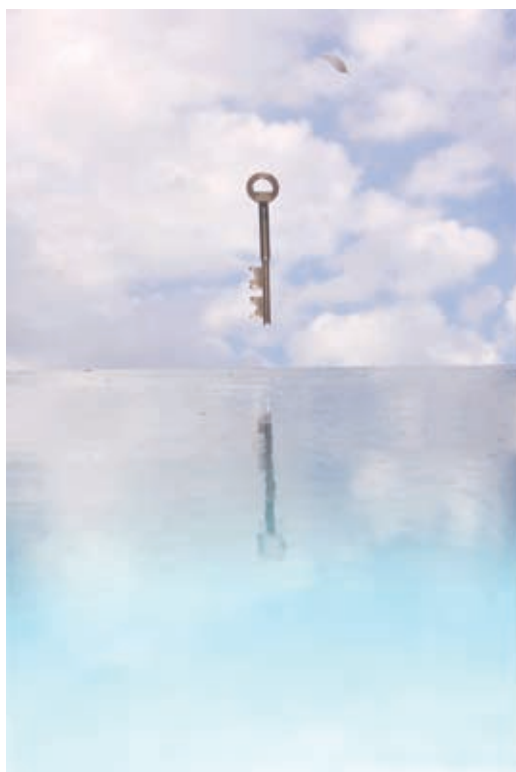
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SONAMOU
Mar 28, 2012 — Apr 27, 2012

Hong Su Han

limpid Blur, 2012
162in x 130in, Oil on Canvas





SONAMOU
Mar 28, 2012 — Apr 27, 2012

Hyeong-Jun Kim
(Right)

UNDEUX 2012
24in x 48in, Mixed Media on Canvas

Mar 28, 2012 — Apr 27, 2012
SONAMOU

(Left)
Sibo Kim

77in x 45in, Oil on Canvas
Unknown, 2012



SONAMOU
Mar 28, 2012 — Apr 27, 2012

Young-Hee Kim

Desert, 2012
46in x 36in, Acrylic on Canvas



SONAMOU
Mar 28, 2012 — Apr 27, 2012

Young Suk Kum

Respirer-Inspirer V, 2012
48in x 48in, Technique Mixte



SONAMOU
Mar 28, 2012 — Apr 27, 2012

Soo Young Kwak

Voyage sans Titre-II, 2009
78in x 24in, Acrylic on Canvas



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SONAMOU
Mar 28, 2012 — Apr 27, 2012

Sun-Cheol Kwun

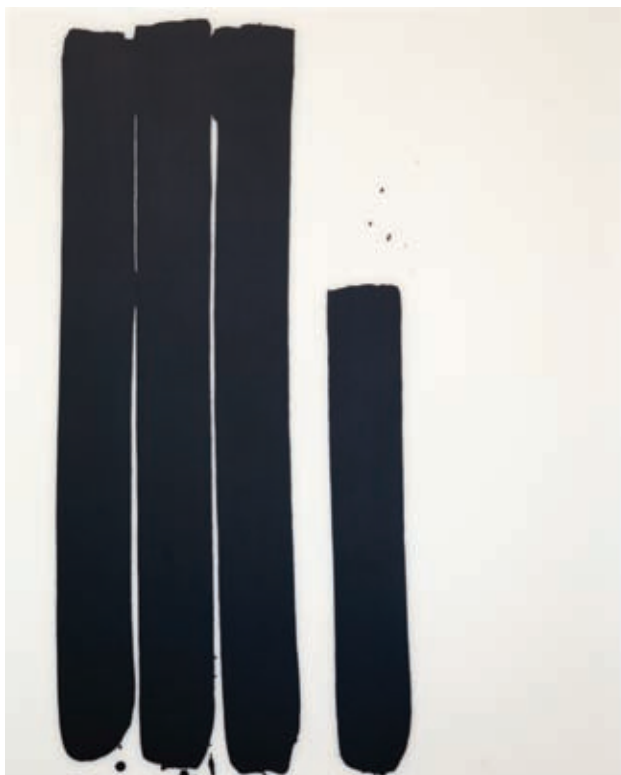
Face, 2006
102in x 78in, Oil on Canvas



SONAMOU
Mar 28, 2012 — Apr 27, 2012

Bae Lee

Noir de Charbon sur Toile, 2011
64in x 51in, Acrylique Médium



SONAMOU
Mar 28, 2012 — Apr 27, 2012

Jongwang Lee

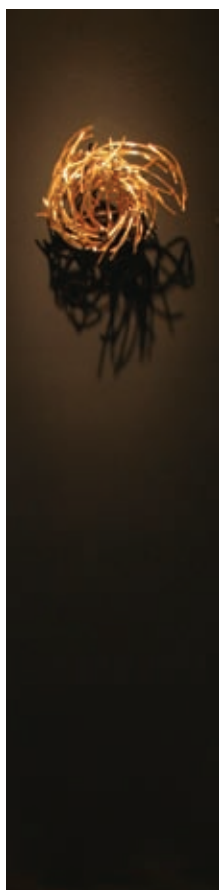
Desire, 2011
36in x 24in, Mixed Media



SONAMOU
Mar 28, 2012 — Apr 27, 2012

Chang Dawn Moon

COSMOS-DNA, 2010
12in x 10in x 9in, Metal Plating



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SONAMOU
Mar 28, 2012 — Apr 27, 2012

Min Soon Moon

Trace, 2012
Performance, Video



Hyun Joo Choi

Works by Hyun Joo Choi has evolved from sculptural works such as fiberglass reliefs, to installation works such as "Untitled" (2009), which encompasses scrolls of missile plan in a suspended cage. The transformation of her artistic exploration reveals her reflection on the difference between creating art in real space rather than on a plane surface. She has started to explore the tactile sensation in her works. The concept of surface and grid are central ideas in modernism in the Western world. Choi interprets Asian minimal art by differentiating the ideas of Western minimalism by focusing on her belief that transparency and lightness lead to immateriality. Choi's thoughtful examination also shows her concern for social and political issues. The missile plan symbolizes technology and power. Her commentary is that in the world today, wars and struggle for power are becoming abstract more than ever, and both the lands and the sky are used as battlefields.

Memory, 2012
59in x 24in x 24in, Metal Mesh

Hong Su Han

With the help of the limpid and fluid materials, I am looking for the moment where forms become transparent. Where figures disappear by repressing the appearance. Where expression and form become disassociated. Perhaps it is the passage from time to space. The passage from light to dark. The passage from existence to nothingness.



limpid Blur, 2012
162in x 130in, Oil on Canvas

Jung Hi Han

I seek to present a spiritual connection between the cultures of the east and west in my work. To accomplish this I have opted to use mixed media and calligraphy as they allow me to explore abstractionism in a way that combines eastern philosophy with styles of the west. The ways of nature along with my international lifestyle influence my vision and artistic expression. The northern lights, which I experienced while I spent over 20 years in Sweden, move me. Their intense quality, coupled by their interaction with cold night, intrigues me. In my paintings, light is a metaphor for spirituality and transcendentalism.

I strive to create visual, tangible depth in my work. Creating the layers needed to achieve this quality requires a repetitive and time-consuming process. I desire to see a strong foundation beneath the images in the foreground. This process is cyclical, and is one that has been inspired by the unrefined and gradual processes of nature. I want my work to have an organic quality to it; I am driven by a sense of freedom, and I hope this free-flowing spirit can inspire others.

I use found objects and acrylic paint to depict abstract notions, feelings, and thoughts. As these materials present movement, I like to use blank space and contrast to create balance.

Voice of Nature, 2012
30in x 24in, Mixed Media

Hyeon Suk Kim

The nature of water not changed, even the water changes the face in depending on the vessel which contains water. The nature of mirror not changed, but the mirror changes the face in depending things facing mirror. The water transparent change colors seem to accept all, the mirror seemed to blank, but it's capable of reflecting many different looks. The water seemed to look an empty, but full. The mirror seemed to be full, but it's empty. Our mind resembling the nature of water no exists nowhere. The nature of water does not change, but its form changes depending on the vessel in which it is contained, and the nature of mirror also does not change, but its form changes depending on what it faces. The transparent nature of water enables it to change into a variety of colors as if to embrace all hues, and a mirror may look void, but is capable of containing a variety of many forms. Water looks empty but also looks full; and a mirror looks filled but is also hollow. Our emotions, which also seem bare and whole, resemble the essences of water and mirror; however that emotion exists nowhere.

The Key of Paradise and Dream, 2010
28in x 18in, Digital Print

Hyeong-Jun Kim

While focusing on duality, I would like to open the door to a path and a reconciliation of the world with its opposite. By duality, I mean indeed such a bipolarity, constituent of all beings and all things and yet most often forgotten. But most of all, my works' primary angle is that door which symbolizes the duality between opening and closing, between in and out. To me, the door is the place and time for a never-ending dialogue. Since the duality brings out the questions about the inside and the outside, but also about what is visible and what is invisible, it appears that presence's only way out is turned toward the other. The being of presence is limited by the other.

Being present is an unconscious state; it is like an empty space, filled only with possibilities, just as the door I was mentioning. What it means is that the present is as such the place where past and future connect with each other. I dare say that for me the present is like a mirror that our eyes never see, absorbed as they are in the contemplation of the reflected image.

In my room, there is a mirror that I called RORRIM, since it reverses the world. When its whole surface reflects an image, I don't see the mirror. I only see the reversed world through the mirror. The magic of this reversed world is made possible only by the disappearance, the obliteration of the mirror. What remains is the image, made real by forgetting the mirror's presence. This phenomenon helped me think how to represent presence.

A being, devoid of itself, non-self-conscious, can have a genuine dialogue with the world, just the way the mirror obliterates itself to let the image come forth, to let reality reflect itself. Convinced of the duality of everything, I cannot conceive visibility without invisibility, nor the inside without the outside.

I have used the way of being of the door throughout my career. To me, what was important was the ideas of space as emptiness and reversal as return. Thus the four main elements in my works are: division, different positions, in-between, and reversal and transposition. It may be a transposition in space, when the position of having-been-here becomes that of will-be-here (future), with the be-here (present) present within the will-be-here. Hence there are no more insides and outsides.

UNDEUX, 2012
24in x 48in, Mixed Media on Canvas

Sibo Kim

Kim produces paintings of large dimensions that capture our attention, and are characterized by the contrast between the abstract background and the figurative character in the center of the painting. The figure and the background are independent as in a collage. This separation between the background and the central figure creates an interaction, and modifies both these elements equally. In a traditional painting, the figure stands out from the background, but in Sibò Kim's painting, the figure seems to penetrate the flat abstract background to disappear into it, to dissolve in the canvas. In Kim's painting, the character, situated in an immense and empty space, is disappearing, so as to collapse into oblivion. The figure is a trace or a shadow, and floats in the air like some sort of smoke drifting in emptiness. This process is closely linked with the theme of memory as still another figure of the notion of "beyond".

Unknown, 2012
77in x 45in, Oil on Canvas

Young-Hee Kim

My heart always stays there but it feels like I have been blown off by wind of time, drifting infinitely.

I am inside corner of blind spot playing. Sometimes with joy or sadness and longing, meanwhile deluding myself with happiness. It is limitation of human being, no one can disobey the time, no one can travel back in time. As people erase the passing of time, in my work I repeat process of erasing over and over.



Desert, 2012
46IN x 36in, Acrylic on Canvas

Young Suk Kum



Forms and abstractions of various personages with their eyes closed...
The espérance of everyone and everything beyond the human race for the absolute, each perspective heading towards one direction...
Gazing into the inner core...

Respirer-Inspirer V, 2012
48IN x 48in, Technique Mixte

Sun-Cheol Soo Young Kwak

...Kwak's artworks are vividly alive. Certainly, they are not "living" in a biological sense, but her figures are filled with life. Not like vitality of a woman or a child, but as an inherent yearning of the artworks to exist. This energy is common in artworks of other artists as well, but Kwak's works are not as vivacious. Instead, the liveliness stems from a small area of absence. How? Don't we all have similar experiences of noticing the power of nonexistence in our lives? ...through a conscious form we call 'memories'...

Pierre D.
Art Critic

Voyage sans Titre-II, 2009
78in x 24in, Acrylic on Canvas

Kwun

Let us make the effort to become fully human and there will be no more room for evil. Confucius
"Can you wait several more days before stopping by the studio?" On this morning in the beginning of September, on the phone, Kwun Sun-Cheol's voice is very calm, as always. But he isn't happy. He is not pleased with the paintings he is finishing, and on which he has worked all summer. Without cease, every morning in his studio, the master confronts formats that are more massive than ever. And his forty years of experience doesn't stop him from harboring doubts about the quality of the paintings that are being born. Two weeks later comes a new phone call. "Stop by this afternoon, if you wish." This time, he feels ready. In the studio, over a dozen canvases are drying. They are masterful, breathtaking. On them, the world of Kwun is immediately recognizable: here are large faces, and monumental torsos; here are a myriad of touches of every color, whirling illuminations, cathedral glass; here the *Dawn of Time*, perforated by explosive apparitions, homage to martyrs. Never before has the master so prodigiously painted them. As always, the faces portrayed are serious, profound, pained and wise. As always, the bodies seem resistant, invulnerable, despite all the suffering they seem to have endured. Far from having annihilated them, it seems to have given them great allure: as though each blow received, added to the others, ended up weaving a tunic of light, an invincible armor. Henceforth, Kwun Sun-Cheol no longer paints the crushing of innocence by stupidity. By sublimating it, he represents the triumph of humanity over barbarism.

"In my mind, there are many things, but I can't get them out," he says. Wrong. He talks about a traversing of the anatomy to which he aspires. And which he is able to achieve. His bailiwick is less than ever people's skin, the surface of appearances, but their heart, their essence. "I am not an expressionist, as Egon Schiele or Francis Bacon may have been. What I seek is more spiritual."

Humble, modest, since his arrival in France almost thirty years ago, every week Kwun continues to draw life models in the drawing classes organized by the City of Paris. In the artist's studio, several thousand pages are piled up, exercises aimed at gaining an always better understanding of how the body stands, moves, breathes. I have liked Paris because it's a city where it is very easy to find a model who accepts posing in the nude. Drawing a nude is the only way to understand the body. "In Korea such models remain very rare, even today. We are still a prudish people."

"Resisting the temptation of abstraction so easy" he says, Kwun never loses sight of the Human. A knight engaged once and for all in the service of liberty, of dignity, the master handles the paintbrush like an expert fencer. Stippling the surface of the canvas for entire days, indefatigably, he engages in a dialogue with *Nothingness* until he is able to challenge it with *Presence*. By the end of this exchange, the many tones used are intimately mixed together. The artist speaks of trashcans of colors, in the midst of which an intensely blue, yellow or red nugget leaps out, like a challenge, a smile, or a bit of youth, planted in the heart of a substance which has become so thick and animated during the struggle, that it seems telluric. The face or body evoked are tormented landscapes, planets in the process of being formed. From an apocalyptic Big Bang there finally emerges a presence, allegory of the triumph of life over chaos. While contemplating the infinite dignity of the faces and bodies that Kwun has just painted, how can we not think of Buddhas? Awakened by catastrophe, ghosts slicing through the frontier of North Korea or emerging from the dust of September 11. Let us make the effort to become fully human and there will be no more room for evil.

Francoise Monnin

Face, 2006
102in x 78in, Oil on Canvas

Bae Lee

When I get into the studio in the morning I have no idea what I'm going to draw, I have no precise subject in mind – indeed at that moment my aim is not even to find an image. My work is primarily an attitude, and it is this attitude that will generate forms. So, I make a calm start with a brush and Indian ink and I draw on sheets of paper. I don't know what shape is going to come out of me, out of my head and my body, and of course, the result is different every day, in keeping with the various internal and external elements, be it my mood or the weather outside. The work process has to do with memory, rather as if I were writing notebooks.

In this way, every morning I do about twenty or thirty drawings. Then I take a look at them and I choose the one I like. I never make figurative images because the forms are essentially reflections of my mind, of my sensibility, of my body, and of the way all those things work together. My approach isn't a theoretical one, therefore, it is more the consequence of my own culture, of my education, of my childhood, of my experience, of what is happening on the day – in a word, of my life. That is why, to repeat myself, the form comes from an attitude.

Because I want each form to be precisely that, the result of the work of memory, the memory of my hand with the brush, the ink and the paper. To achieve that, you have to repeat the same form many times. I often say that this way of working is fairly close to that of pianists, who play primarily with their fingers. That doesn't mean that they don't play with their head, but it's a mixture of the two and it's often the hand that starts, the hand that has fully memorised the score. In the same way, I often make a brush mark and realise that it's my hand which knows the form by heart from having repeated it so often. As if my hand was running ahead of my head.

Noir de Charbon sur Toile, 2011
64in x 51in, Acrylic Médium

Jongwang Lee

My work explores the idea of a spacewomb. This concept is my suggestion of an ideal human lifestyle. Life in the spacewomb disregards the racial and individual differences of human beings and strives to connect each individual to one another telepathically. Formulating from my imagination, I envision fluids, symbolizing human beings, wandering around a neutral space with protection, like in a mother's womb. In this womb, these fluids reincarnate after every life cycle and also transforms in different spiritual stages.

色即是空 空即是色
(Form is emptiness, emptiness is form)

Of many Buddhist philosophies relating to space, one teaching that caught my interest states, "form is emptiness and emptiness is form." Essentially, the meaning behind this teaching is that whatever we see is only one aspect of our belief at any moment and nothing is permanent. Everything in the universe is constantly transforming from one state to another. From this teaching, I aim to express my imagination of the natural law and true feelings about nature.

Desire, 2011
36in x 24in, Mixed Media

Chang Dawn Moon

I wait for a small vibration from the cosmos.

This comes from a speck of dust that sails through space, and decides the destiny of the vast universe.

Thanks to its existence, the universe can be what it is. My work is a quest for the relationship between materiality and the spirit of the cosmos.



COSMOS-DNA, 2010
12in x 10in x 9in, Metal Plating

Min Soon Moon



"Trace" is a performance art based on the World Trade Center demolition. Ten years after the terrifying event, I visited the 9/11 Memorial in the autumn of 2011.

Ground Zero is a place where anxiety and fear, and trace of grief and agony that lies between two boundaries of human "desire" and "disappearance" will eternally exist.

In 2012 at the Korean Cultural Service in New York, I sought to express the remnant of the past and its evidence of existence through the use of shadows and dust in my performance.

Trace, 2012
Performance, Video

SONAMOU

Mar 28, 2012 – Apr 27, 2012
Gallery Korea

The contemporary society evolves with exchange of matter material and immaterial within various reciprocal systems – social, political, economical, or technical – established throughout human history and civilization. Living in the contemporary city entails simultaneously experiencing and engendering a multiplicity of these exchanges. A localized event occurring at a moment in time can be spontaneously spread to our collective life, while any ordinary daily routine can be the catalyst for other chain of events. This multiplicity of exchange has been extended across the borderline and we are entering the era of what could be considered the “glocalization”. The ubiquity of smart phones and similar cutting-edge personalized devices, combined with the popular use of social media, is accelerating the exchange ever more. These technologies allow an individual to be passive and active; be dominated and dominating, and the power is no longer centralized; it is dispersed and allocated to the end-user. An intricate multiplicity in the contemporary society is evolving, progressing and reproducing by mutual spontaneous interaction. The autonomous relationship has sustained the society of multiplicity so far. However, this self-sustaining autonomy is now faced with a series of global issues that may prove to be beyond control. Uncertainty and anxiety about our future result from these “crises”, whether imminent or distant.

The sense of anxiety is overwhelming the world through the network of multiplicity like fission. It is said that we are living in the crisis era, as we are confronted with crises of all kinds: environmental crisis, energy crisis, financial crisis, agricultural crisis, ideological crisis in capitalism, crisis in the third world, housing crisis. The list goes on. These crises are impacting our lives on various levels, whether it be the threat to an individual life or to great achievements in human civilization. While anxiety about the crisis can lead to a grim outlook to the future, it also inspires passion to overcome these challenges at hand and motivate visionary solutions for our future. Such is the crisis's dichotomy (or paradox): it provokes both the anxiety and the desire to create a productive and positive future. However, a question remains: what is substance of the crisis? Without being aware of the essence of the crisis, we would be just satisfied with being the Absurd Hero due to our ambivalence to the crisis. We are standing at the brink of an unstable reality and impending changes that we are yet to realize. How can architects and designers respond to those imperatives with a profound insight? How are we able to look squarely at substance of the problems in the world with Deleuzian Desiring Machines beyond subjectivity?



The works featured in the exhibition start to examine the substance of global crises and envision various solutions to these challenges. Proposed by design professionals in urban planning, architecture, landscape architecture, fashion, graphic, and interactive technology design, each project offers a unique perspective on today's global concerns, and furthers a debate on definition of the crisis, from human issues to the built environment. These projects as a collection of ideas and provocations aim not necessarily to arrive at an ultimate definition or solution to the issues, but rather to create a network of idea exchange and new models of interactive, synergistic thinking. Ideas from diverse disciplines provide different approaches and proposals, conceptual or practical, natural or artificial, matter or non-matter, physical or psychological. Interdisciplinary connection begins and at last, a new thought could be conceptualized beyond these multiplicities. The result will always be open-ended and continue to foster productive dialogues. This reciprocal way of exploration initiates interaction between phenomena and thought, object and definition, theory and practice, and result and effect.

Living in a crisis era calls for new ways of thinking.

Changhak Choi & K-Chan Zoh
Curator

Organized by Korean Cultural Service NY, Call for Artist 2012 Program
Presented by I:M, The Institute of Multidisciplinarity for Art, Architecture and Design
Commissioning Curator: Changhak Choi / Project Curator: K-Chan Zoh
Creative Director: Hangman Zo
Team Project Coordinator: Dongil Kim

DESIRED SYNC
May 10, 2012 – June 15, 2012

Taewook Cha

Mapping the Crisis
: Perception & Reality Reality, 2011
2in x 2in x 2in, Mixed Media
Courtesy of I:M



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DESIRED SYNC
May 10, 2012 – June 15, 2012

Yuyeon Cho

Pitcairan / Norfolk Language
(2008 org., 2012 rev.)
9in X 7in x 2.5in, Mixed Media
Courtesy of I:M

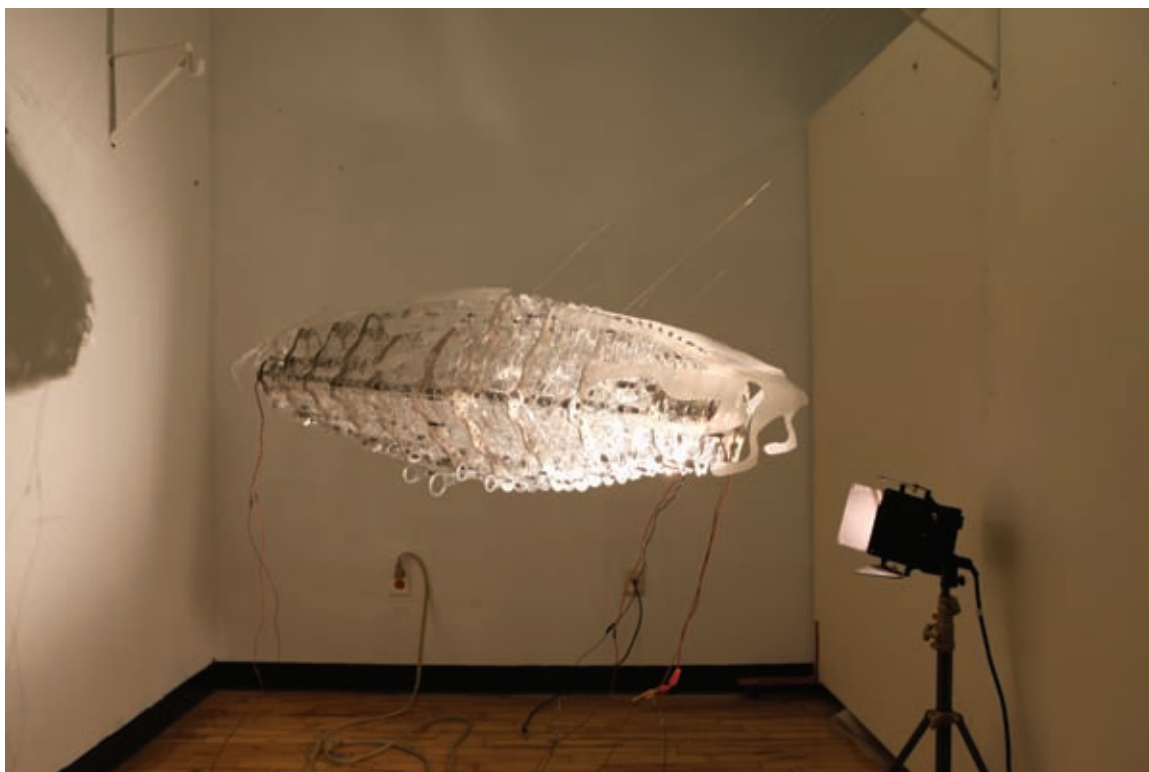




DESIRED SYNC
May 10, 2012 — June 15, 2012

Hwayong Jung

Voyage, 2011
60in x 16in x 16in, Mixed Media
Courtesy of I:M



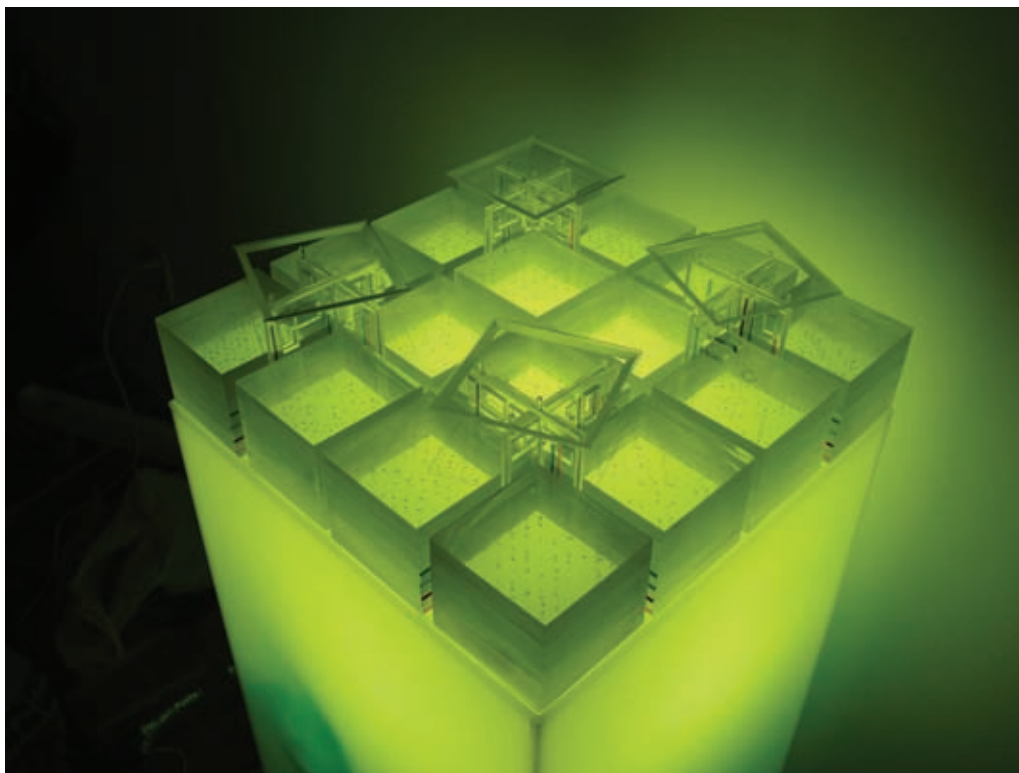
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DESIRED SYNC
May 10, 2012 — June 15, 2012

Manifesto Architecture
Jeeyong An + Sang Hwa Lee

Bike Hanger, 2011
(org.Steel Structure 22.8in x 5.6in x 51.6in)
Multimedia Wall Projection
Courtesy of I:M





DESIRED SYNC
May 10, 2012 – June 15, 2012

Hangman Zo + Jeeyoung Seo

D.I.Y Fallout Shelter
: Fear 40, 2011
3.4in x 3.4in, Mixed Media
Courtesy of I:M



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DESIRED SYNC
May 10, 2012 – June 15, 2012

Sue G. Syn

Immortal Dreams 1.5, 2011
Wall Projection, Mixed Media
Courtesy of I:M



DESIRED SYNC
May 10, 2012 – June 15, 2012

Team-13 (TEAM PROJECT)
Sanghee An, Yuyeon Cho, Hyojin Choi, Gahee
Ha, Biyoung Heo, Gyujin Hwang, Da Yeon Kim,
Jeewon Kim, Seojoo Lee, Hyeyon Park, Sue
Gyeong Syn, Keunhyung Yook, Yiji Hong),
Dongil Kim (Project Coordinator)

6+13+21, 2012
Mixed Media
12.6in x 12.6in x 6.6in
Courtesy of I:M



Changhak Choi

As part of the economy crisis in recent years, we are witnessing a housing crisis in the contemporary city. Foreclosure rate remains near record high and deprives many of the basic right to shelter. Ironically, desire of housing ownership continues to be one cause of this problem. What if the contemporary metropolis could be considered as a nomadic field? The definition of housing ownership could be reconsidered, and we can re-imagine a housing typology for temporary ownership or occupation. According to the U.S. Census Bureau, an estimated 48.8 million tourists, both international and domestic, have visited NYC in 2010. In other words, NYC had almost 6 times the number of visitor than its residents*. In addition, 2009 U.S. Census Bureau reported around 20% of entire NYC's population is alien who didn't hold US citizenship or permanent residency; it means that 1/5 of population is in the city temporarily. New York City is, in many ways, a city of the nomads and the transient.

The project is a work of experimental architecture based on the idea of 'Reciprocal Architecture.' An alternative design methodology and a progressive architectural language begin to emerge from this project, which develops out of the various reciprocal relationships found in the city (of surfaces, spaces, and structures) and from the influence of natural phenomena, and from the various metaphysical routines that abound our daily life. Reciprocal Architecture focuses on phenomena and progress rather than completion. Most importantly, Reciprocal Architecture concentrates on bringing about the possibility of communication with its environments. Through a non-linear design process and subject research on the micro and macro-scale, one can identify the existing and sometimes contradictory elements and to (re)define rules of communication among these elements. The new communication and connection will help inform (or produce) an alternative system of creating form, space and construction.

The scheme explores Manhattan as a temporal residence for millions of students, artists, and tourists. It analyzes their short-term needs and creates a new type of construction system around a single geometric unit to provide a more intimate living environment. The combination of multiple units provides a structural, programmatic, and formal solution for new prototype of temporary residence. It reveals a possibility of a reciprocal verticality responding to tourism, nomadism and pluralism in Manhattan. The scheme commences with developing two intricate systems, the Open-end system and the Closed-end system, with a technique of repetition and multiplication. This develops not only reciprocity of structure but also enables a mass-producing system. The Open-end system is developed for a public program and exterior, while the Closed-end system is considered as a private cell. The dual systems conjugate each other and integrate into a single system, a reciprocal system.

This reciprocal system multiplies horizontally to comprise a programmatic requirement. Such an extension creates a structural and spatial network and completes the entire structure both vertically and horizontally. The structure fuses into the site along with the High Line. The green of the High Line entwines along the trajectory of the Open-end structure and goes through individual cells. The heterogeneous fabric provides a poly-dimensional landscape and responds to its surroundings. Finally, the project creates a dialogue between the building, the environment, and its inhabitants, as well as addresses sustainability to their social, cultural, and ecological environment.

* 2009 population of NYC: 8,122,642, U.S. Census Bureau / 2010 population of NYC: 8,214,426, NYC Statics

Reciprocal Architecture II
(2006 org., 2011 rev.)
32in x 24in, Print on Paper
Courtesy of I:M

Yuyeon Cho

Language has stimulated mankind to achieve modern technologies to support their ability to memorize, to expand their range of communication, to control their social conduct, and to create numerous words for their linguistic compositions. If language were not written down, people would not have had access to laws, literature, and ideas that have developed throughout the history of mankind.

Although languages are a major part of human heritage, many of them are either endangered or obsolete due to the absence of proper writing systems or small populations of speakers. A language's extinction is a great loss of resources, as languages define one of the unique human communication methods in most cultures. The distinction also deprives linguists and scholars from further inquiry into the particular culture.

Designers have a particularly close relationship with language through typography, an intrinsic element of graphic design. Typography varies under diverse cultural contexts, as language is usually unique in every culture. This project started with a curiosity of typography in various cultures, and ended with a chance to think about the importance of language, the issue of language extinction, and the task that could possibly involve graphic designers. If there is a need for documenting a spoken language, graphic designers may have a role in language conservation because they are trained as visual translators, able to render the indescribable to something visual. As a literate person and a designer who constantly works with typography, more attention is needed in preventing language extinction. This project incorporates a newly designed writing system for the Pitcairn/Norfolk language for language conservation.

Pitcairn/Norfolk language is one of the numerous endangered languages due to the small population of speakers and the influence of the neighboring English Speaking islands. The convenience of using the existing Roman alphabet outweighed the feasibility of developing a new alphabet. However, with the intent of creating a new alphabet that corresponds to their history and culture of Pitcairn/Norfolk, the new alphabet is developed in a short time, open to potential future modification.

The new set of alphabet contains two major components, a sound and an image implying a cultural aspect of Pitcairn/Norfolk. An image representing the culture, a traditional tattoo, was first defined. A sound related to the tattoo image was subsequently recorded. The recorded sound was mathematically applied to the chosen image using Processing to generate a combination of sound and image, a base for a new alphabet. The generated results were manually simplified to properly fit in the new writing system.

Pitcairan/ Norfolk Language
(2008 org., 2012 rev.)
9in x 7in x 2.5in, Mixed Media
Courtesy of I:M

Taewook Cha

Mapping the Crisis: Perception & Reality is a personal journey through the international design practice of landscape architect Taewook Cha. The project examines and interprets the various types of crisis as we face them every day in different regions, cultures and climates across the globe. In each case, the reality of crisis is hard to grasp and the perception of crisis is often strikingly different. The project identifies six key types of crisis: existence, fear, habitat, system, heritage and pleasure. Instead of making generalizations about the nature of crisis, the project attempts to capture and document particular moments in each case, and apply these towards more site-specific solutions.

Existence addresses the duality of responsible development and ecological conservation in the master plan of an agrarian eco-city for organic farmers in Brazil's Cerrado region, where levels of critical bio-diversity match those of the Amazonian rainforest. Fear considers a waterfront park master plan in Seoul, Korea, where flooding of river is perceived as a terrifying natural disaster, even though it is really part of a healthy river ecosystem. Habitat proposes a flexible, man-made ecosystem that emulates the regional ecology of the midwestern prairie on the surface of an underground parking structure in Chicago's North Grant Park. System examines the possibility of sustainable development through the overlay of a building-based hard system and a landscape-based soft system in a master plan for a new art institute campus in Beijing, China. Heritage attempts to reinterpret the identity of Middle Eastern culture that was already ubiquitous in the massive developments in that region through the courtyard design of the National Courthouse proposal in Makkah, Saudi Arabia. Finally, pleasure questions the conventional boundary between "exciting but artificial" theme parks and "ecological but boring" zoos and botanical gardens in an attempt to combine them into a new hybrid prototype for the master plan of Seoul Grand Park in Gwacheon, Korea.

Mapping the Crisis
: Perception & Reality Reality, 2011
2in x 2in x 2in, Mixed Media
Courtesy of I:M

Dongil Kim

Seojoo Lee

According to the HUD, United States Department of Housing and Urban Development, the human population worldwide had doubled during the period of 1800 to 1900, from 1 to 2 billion. Today, the world population has reached 7 billion. This rapid growth in population has reached a critical point and contributed to the significant shortage on proper housing. As a proposed solution, this project suggests new prototype of housing by using minimal elements of Furniture, Architecture, Infrastructure and City.

The Furniture as a tool : The furniture in this house not only serves as functional equipment, but also divides the house into different spaces. These furniture-divided spaces can determine the boundary of house and also shape the building form. Since the furniture functions as wall and structure for the house, people can hold smaller area for their home activity than regular house.

The Architecture as a form : In this project, the private space fluidly connects to the public space. While traditional architecture uses wall enclosure to define various program spaces, this house emphasizes the connection between public space and private space as the architecture system promotes people's activity to the outside. By overlapping public area to the semi-private area, people are able to occupy more space in general in this housing type.

The Infrastructure as a structure : The infrastructure is the only wall in this building, and it is only located on the grid in the site. It also supports the location of furniture that serves as wall and structure. As the infrastructure is put on the systematic grid, it can generate the maximum usable space, thus improving space efficiency.

The City as a conception : It is human nature to desire more than what one actually needs. People tend to want to live in a bigger space than what's necessary, and this is one of the causes of housing shortage in an overpopulated city. The proposed housing prototype, which builds with minimal elements of furniture, architecture, infrastructure, and city, can begin to address this issue.

Less House
(2009 org., 2011 rev.)
1.2in x 1.2in x 7in, Mixed Media
Courtesy of I:M

Jeeyong An

Sang Hwa Lee

Manifesto Architecture

As cities around the world turn to bicycles as a more sustainable mode of transportation, the issue of parking and its shortage has become a new challenge. Bike Hanger is a high-density bicycle storage facility designed for dense urban areas seeking to increase bicycle-friendliness. Existing systems of high-density bicycle storage facilities often take up large amounts of space, or if in the form of a vertical tower, rely heavily on electricity and computerization for operation, resulting in high operational costs and unnecessary energy consumption.

Bike Hanger, with a storage capacity of 6 to 40 bicycles, offers a low-maintenance and environmentally friendly solution to high-density bicycle storage by featuring a control station that functions like a geared stationary bicycle where the pedaling of the user operates and rotates the storage area. Furthermore, rather than taking up valuable public space in plazas and pedestrians passageways, the "Bike Hanger" takes on the form of a tower and can be installed on vertical surfaces such as buildings or retaining walls, thus further reducing its footprint. This creates opportunities for the Bike Hanger to reclaim underutilized spaces that exist around the city and allows for minimal interference with the pedestrian traffic. Where no wall is present and where space permits, a standing version of the Bike Hanger can also be installed on the ground. Multiple units of the standing version can be connected in series to infinitely increase its storage capacity.

Bike Hanger, 2011
(org. Steel Structure 22.8in x 5.6in x 51.6in)
Multimedia wall Projection
Courtesy of I:M

Gahee

Ha

I believe that I was inspired to create my artistic projects not by accident or mistake, but by an aspect in life that happens everyday in our society. If I had not experienced the old woman's death, then I would have never realized how an individual's emotional and inner conscious functions actively. My emotions of sorrow, loving, caring and theory of respecting life proved to being a huge asset in life, which should never be neglected.

As the old woman's belongings were being tossed away, I began to pick them up as if they were found treasures. I could not bear to watch her things being tossed out like trash, when I knew and I felt her emotional experiences and the presence of her life still lingering amongst her belongings. I knew too well that her clothing, accessories, and lifestyle belongings represented a lonely story of her life. As an artist, I suddenly realized there really wasn't much I could do to stand up and speak out for her, or to present her story. I wasn't able to turn back the clock or undo what was already done.

I once heard that beauty calms and brings a sense of content to those who feel hopeless and vulnerable. People in this world worship beauty and at times change the perception on what might have been considered embarrassing traits into new types of beauty. The ability to change the definition and paradigms of beauty lie in the hands of a strong artist and designer. Having this belief and having felt such strong emotions for old women, I set a goal to create the most precious, elaborate, colorful and peaceful flower. From the lonesome smothered blankets and clothes, which belonged to old women, I decided to create such a flower. In a way this flower project might represent the life we long to never experience and see but this is the truth of life we often deny. In an approach for repenting and cleansing and working my way to forgiveness I kept creating.

Life is getting harder, our society is becoming more competitive and more of the younger generations are having a hard time finding jobs. More people are beginning to live in fear and not hope. This may happen to us or to our loved ones. If we can open our hearts and accept the world I believe we won't need to be lonely or live in fear of our own death physically and mentally. Just as the old woman's garment evolved into such a beautiful creation, the old woman herself had a beautiful life as someone's beloved wife, mother, and daughter. Who would have known such a beautiful woman would end her last years so lonely and neglected. By dedicating this flower project to her, I hope the lonesome icy winter in not only old women's heart but to all those who view this creation melt away and may there be blossoms of springtime filled with warmth to come.

Flower for Old Woman
(2008 org., 2011 rev.)
3.4in x 3.4in, Mixed Media
Courtesy of I:M

Jiwon Park

1/2 PROJECT is a social venture that aims to help consumers perceive giving to charity differently. We redefine donation from the stereotype considering it a special event to the act of sharing the little things from our daily lives in hopes of engendering a new donation culture.

1/2 PROJECT is a medium for connecting people to existing business enterprises and NGOs for charity works. When consumers purchase our half-cut designed product, the monetary value converted from the empty half is used for various social services to help the needy through NGOs.

1/2 PROJECT was initiated by graphic designer Jiwon Park and industrial designer Sungjoon Kim in 2009 in South Korea, after winning several world-best design awards including IDEA, Reddot, iF and Spark Awards. Starting last year, 1/2 PROJECT have expand into the US market, and have been actively working on product development process based on several prototype tests with business enterprises and NGOs.

1/2 Project, 2011
Mixed Media and Multimedia
Courtesy of I:M

Hangman Zo Jeeyoung Seo

One of the most important issues facing many countries around the world today is the effort to safely procure energy resource. Some countries rely on military power to secure cheaper oil supply, while others continue to build nuclear power plants, despite the devastating potentials of a sudden disaster. The answer to the question "Can these actions of securing power resources really be providing us security?" has been exemplified through wars for oil and examples of several historical nuclear disasters such as Chernobyl in 1986.

The Fukushima Daiichi nuclear disaster earlier this year has revived worldwide attention to the risk of nuclear power, but this is not new to us. From the first atomic bombs of WWII to the threat of nuclear warfare during the Cold War era, fallout shelters have been in use since the 1960's. After the event of September 11, it is not usual to see advertisement for fallout shelters in recent years.

However, could we truly be protected in these fallout shelters? Does it really provide a means of survival, or a mere grace period till the inevitable? Would we ever be faced with the dilemma of watching neighbors die while hiding in radioactive fallouts? In a capitalistic society, more wealth allows people access to better goods and services. In the movie "2012", a ticket to the escape ship Noah's Ark on doomsday has a price tag of 1 billion dollars. Stories about "gun thy neighbor" in the 1960's, where people were willing to install machine guns to defend their fallout shelters for their own safety, is not a far-fetched notion for us in today's more individualistic society.

The ultimate crisis in the contemporary era is a loss of faith in humanity, where people stop trusting each other in the face of survival. An even worse thing than the sudden extermination of mankind through nuclear explosions and natural catastrophe is the situation we have today. We can be charged with the decision to eliminate others for a sip of water, in a world where government agencies control critical information and work against public trust for the safety and interest of a particular group at a moment of disaster.

Fear of radiation leaks and the quest for the perpetuation of life in its midst, is essential to human being's continuous survival.

Fear 400 – D.I.Y. Fallout Shelter – reveals primal anxiety of helpless human beings desperately trying to make a humble shield against indefensible catastrophe, through transformation of valuable belongings that used to define one's identity into mere tools of survival. Items such as luxury bags and designer clothes and other objects of desire, teddy bears that hold childhood memories, well-worn books, and photo albums, become meaningful only by their index of Protective Factor, and not by their personal values or memories.

In contrast, Fear 400,000 – Five Star Fallout Shelter – is an interpretation of anxiety in today's complex society. It satirizes the hierarchy of safety that the wealthy could buy more safety in situations of crisis. Similar to the penthouse of a luxury high-rise that offer wider views, larger floor area, and better services, deeper shelter in the ground will provide a higher PF index, more uncontaminated water, air, and better amenities, as well as longer survival. This would show a bitter truth of the biggest contemporary crisis; the collapse of humanity.

D.I.Y. Fallout Shelter
: Fear 40, 2011
3.4in x 3.4in, Mixed Media
Courtesy of I:M

Sue G. Syn

Humankind would stop evolving if human were no longer able to dream. Human beings have desires when they dream, and to satisfy the desires, they think, create, work, and produce. Dreams vitalize mankind, and human is an animal that evolves with dreams. There were times in history when the society did not allow people to dream. Although the current era is not the case many of the current generation still experience frustration due to the gaps between their dreams and compromise their dreams with reality. The society of lost dreams brings us the incorporeal and invisible disaster silently and slowly without notice. However, mankind had overcome dark ages of dreams because we never gave up dreaming and kept moving forward. Dreaming is the power of human that makes mankind keep evolving.

This interactive project is based on the commiseration to our generation living with lost dreams. It sends a message to keep our dreams alive in order to make our future better. The project uses a wings as a main theme, with illuminated wing-patterns that interact with audiences. It detects the vertical movements of person's arms and the illuminated wings flap along with the movements of the arms. This interactive projection evokes the fantasy of having wings to fly to one's dreams. Messages, collected via a search with the key word "dream" from Twitter in real time, are projected around the exhibition space, moving in sync with the wing flutters - this interaction represents that the movement that people make to fly to their dreams will propel their dreams one step closer to reality. This interactive project, titled as 'Immortal Dreams', is dedicated to people who lost freedom to dream and people with clipped wings

Don't give up dreams.

To have desire.

To live real life.

To keep moving forward.

Therefore, not to stand still.

Immortal Dreams 1.5, 2011
Wall Projection, Mixed Media
Courtesy of I:M

DESIRED SYNC

May 10, 2012 – June 15, 2012

Gallery Korea

Four Korean artists who work in Korea and America, Seok Hyun Han, Sang Wook Lee, Hye Yeon Nam, and Ji Yeon Shin are participating in the exhibition *Reverse & Rebirth* at Gallery Korea in Korean Cultural Service of New York (Director Woo Sung Lee). Each artist redefines mundane materials, objects, and behaviors, and then reinvents them through their individual styles and media such as painting, sculpture, video, and robotic installation. Due to their diverse backgrounds working in different fields, each has a unique perspective towards common subjects from everyday life to politics and from commercial products to environmental relationships.

Seok Hyun Han is a multimedia installation artist and sculptor based in Seoul, Korea. He explores the relationship between humanity and nature. His work *Simply Fresh!* is composed of plastic lettuce leaves formed from different media. Through *Simply Fresh!*, Han questions the definition and meaning of freshness. The fresh look of the lettuce belies its plastic nature. In this show his recent work *The Tree*, *Reverse-Rebirth* and *The Branch* also convey a similar message to his previous work *Simply Fresh!* concerning the relationship between humanity and nature. To construct these projects, he found wooden branches and sticks from the wilderness and from them built a tree-shaped sculpture in the gallery with an accompanying video that demonstrates the process. However, the trees are not the same as other trees in nature. Trees are revived and transformed from the wilderness into an art form. Through this process, he emphasizes the importance of developing a co-existing relationship between nature and humanity.

Sang Wook Lee is a sculptor working in the state of Georgia. He uses dried ramen noodles as his artistic medium to represent the dynamic relationship between culture, food and people. Ramen noodles are a common food in Korea and America. It was his favorite food in Korea and he is still able to find it in a new country. Ramen noodles also undergo a physical transformation when they cook. The form of entangled dried noodles forms soft lines. He creates a round mountain-like sculpture with hundreds of unwrapped ramen noodles. Without using adhesive materials, he places each square of ramen noodles at roughly 45-degrees propped up against each other. He conveys his journey from one country to another in the transformation of edible food.

REVERSE & REBIRTH

Hye Yeon Nam is a digital media artist working on interactive installations and performance video. She lives and works in Georgia, America. She foregrounds the complexity of social relationships by making the familiar strange, and interpreting everyday behaviors in performative ways. She explores feeling out-of-place in her installation *Self-Portrait*, which consists of four video compilations. In each video she performs simple, everyday tasks, such as eating, drinking, and walking; however, in each situation, she has difficulty completing these tasks. Her performance compares living in different culture to using awkward tools. The robotic installation *Please Smile* changes gestures depending on the audience's facial expressions. Ordinarily, the five skeleton arms that compose the piece point at a target viewer. However, when the viewer smiles in front of *Please Smile*, the arms wave at them. *Please Smile* conveys the importance of being nice and friendly to others. In her performances and interactive installations, she works to exhibit everyday behaviors apart from their cultural and social norms.

Ji Yeon Shin is a painter and photographer working in Seoul, Korea. In *Illusion*, she works to turn disposable paper cups into transcendent objects. She cut the cups in half and took pictures in various lighting situations at different times. Soft monochromatic tones and various directions of shadows provide a surrealistic atmosphere. She transforms the cup to hold light and time. She aesthetically shows poetic daylight and time changes in the ordinary paper cup. The cups captured in the canvas become the mediated material holding their own history with traces of lights and time.

In *Reverse & Rebirth*, audiences reflect, process, and reconsider their own lives through the transformation of everyday behaviors, objects, and materials.

Hye Yeon Nam, Artist









Ji Yeon Shin

All things exist within the flow of time.
They carve out their own history in the flow of time.
Light, also, creates its own history through the passage of time.
Light of yesterday, of today, of tomorrow...
How can this history of light be captured?
Being thrown away after serving its simple function of holding something, the disposable paper cup is one of the most frequently used yet disregarded everyday items. The moment a paper cup is cut vertically, its singular practical function of holding liquid is forever annihilated. However, a new function is bestowed to the severed paper cup when it is attached to a canvas and light penetrates through it. The severed cup completes the form of a whole cup on the canvas through the diffused light, reclaiming its function of capturing light this time, rather than simply holding liquid. The canvas is photographed in the same place and under same physical condition at regular intervals of time, but the reflected image of the cup is different each time. The transformation of light according to the passage of time, precisely this history of light, is recorded with the variation of form and color of the cup projected on the canvas. 'Time' comes to exist and history of light is documented as the transformation of light in the cup is recorded and perceived. As such, all things come to write their own history through the passing of time, and I also exist within that history.

Illusion_at Noon, 2011
9.4in x 13in(364ea), Pigment Print
Illusion_Memory of 2010, 2010
63in x 31.5in, Pigment Print

Hye Yeon Nam

My work expresses social issues related to my own cultural identity, relationships, and responsibilities. The first category of my work is about the status of women in Korea and America and how my identity was caught in-between the two cultures. As a woman and Korean immigrant artist in America, I have struggled to adjust to my new culture. Every situation summons different roles, customs, and habits, which bring different mental challenges. I attempt to illustrate my resistance against the conformities of society and of American and Korean culture by showing variable perspectives and physical dissonance.
Another category of my work involves relationships. As my family and most of my friends live far away in Korea, I try to reflect on the importance of caring for one another in my work. In the social game device "Kiss Controller" users manipulate a video game through kissing. However, the concept of the 'social' in my work is not limited to people, but is open to non-human beings such as nature, everyday objects, or robots. This approach broadens the target of affection universally. In my work, people hug trees, interact with imaginary sociable creatures on tabletop interfaces and get robotic skeleton arms to react to their smile.
The last category of my work deals with the designer's role in society. I often question how design and technology can improve our society. I have developed several design research oriented workshops in the community. For example, I conducted a public workshop "Huggable Nature" in which participants create wearable interfaces using simple arts and crafts materials to express playful affection towards nature. Specifically, participants design and construct tangible interfaces, which enable them to leave voice messages that play back when they hug trees wrapped with fabric interfaces. For the future, I plan to widen the target of my designs to marginalized groups such as the homeless or refugees and suggest ways to physically and emotionally connect them to society. Even though art usually does not solve social issues directly, I believe it can reveal problems and persuade people to act. To me, art should not merely be aesthetics; instead, art can be a question, an argument, a proposal, a resolution or a reflection of the various problems that we encounter in our world. My greatest hope is for my audience to learn more about themselves, be confident and acknowledge our society's issues as I have through my work.

PleaseSmile, 2011
87in x 21in, Mixed Media

Sang Wook Lee

In Korean culture, eating noodles is believed to contribute to longevity. Whether it is fact or fiction, this widely held belief speaks to their cultural significance and explains how they have become not only a staple in the majority of the population's diet, but an institution. Conceptually, the idea of using ramen noodles as a material was appealing due to their cultural unambiguity. For many Koreans they trigger memories of family, gatherings, ceremonies, and place. Reflections on their formal, transformative, and innate ability to conjure up visions of my homeland inspired me to implement them as a narrative device in a new series of works. Formally, the noodles are contained chaos. Within each square block lies a seemingly controlled universe composed of a matrix of edible, soft, organic lines. Once cooked however, they are unbound and transform into a whirling composition of soft, lyrical lines. Several different techniques and mediums were used in this series. Some works were constructed out of actual ramen noodles whereas others were composed of similarly looking yarn. In the latter, white glue was used to harden the cotton material, and through a process of casting, ramen noodle-like blocks were constructed. Stacked in rows like bricks in a wall, some structures were made hard and orderly, while the other were left soft and chaotic.

Ramen Noodle 2012, 2012
Size Variable, Ramen

Seok-Hyun Han

Among commonly-used base materials, wood alone has the properties that can directly feed back into the re-birth of other living organisms without arduous recycling processes. And yet, scrap wood tends to get burnt or buried. Through "Reverse-Rebirth", the artist intends to build a large tree from scrap wood with proper irrigation system upon which to grow small plant organisms. This production contemplates upon the typical tree-to-wood lifecycle by overturning it. Meanwhile, the concept of a man-made tree echoes the presence of man-made sceneries in many urban environments, posing the question as to what "nature" came to mean to contemporary city dwellers. Artist plans to engage local communities to collect wood and to construct the sculpture so that the work carries their stories. As an extension of the sculpture, there will be an interactive Web-based platform documenting anecdotes behind donated materials and snapshots of how the sculpture gradually integrates into its surrounding nature.

Reverse-Rebirth, 2012
"Turning Wood to Tree"
Wood, Plant, Screw

REVERSE & REBIRTH

Sept 5, 2012 – Oct 12, 2012
Gallery Korea

<Unbreakable> features five artists selected from the juried competition Call for Artists 2012, annually sponsored by the Korean Cultural Service New York. Ina Jang, Sun Choi, Hyewon Park, Flora Choi and Goseong Choi are young and unique Korean artists actively involved in both Korea and New York.

UNBREAKABLE

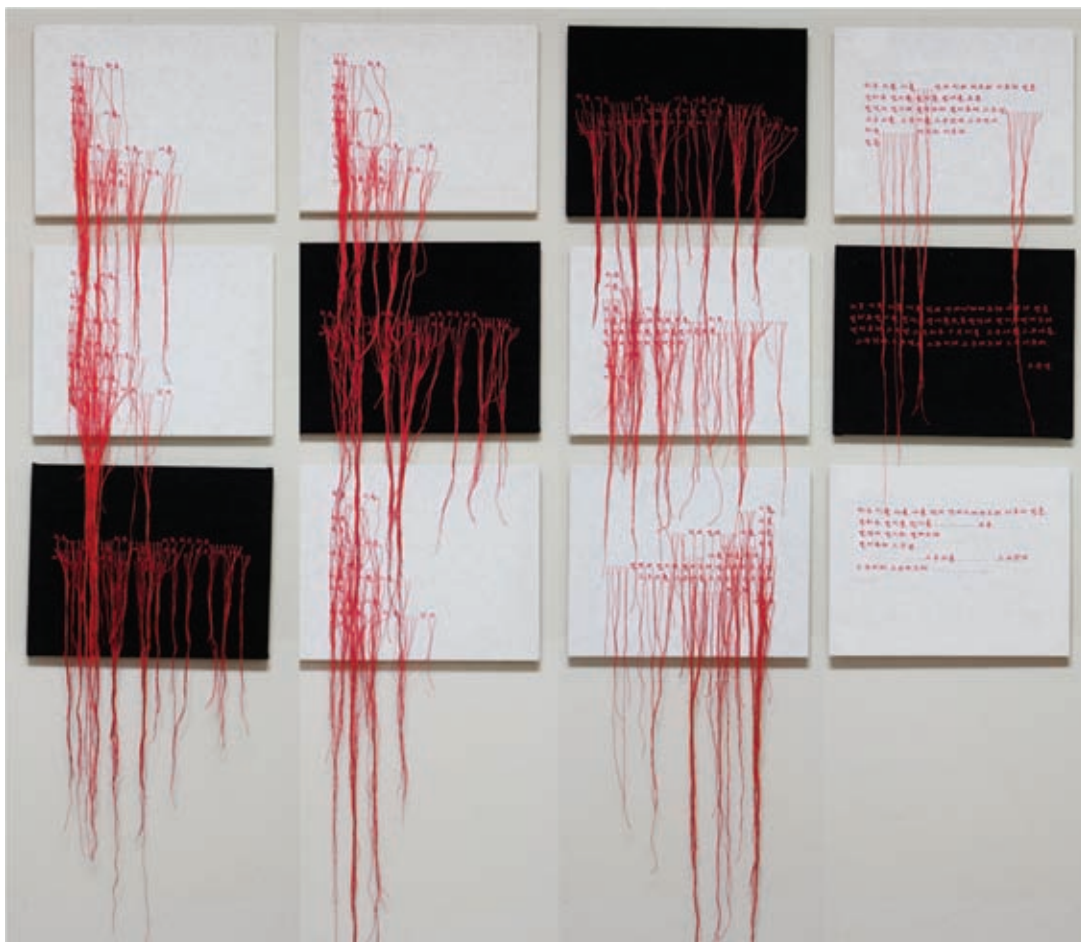
The group exhibition comprises works that are concerned with cultural identity issues that artists unceasingly face. Whether it was intentional or not, the tangled notion of deeply rooted Korean traditional cultures and values in the artists' lives are represented in their works through various mediums such as collages, drawings, performance art, photography and video installations. They capture the tradition from the artists' experience with diverse perspectives and social commentary.











Flora Choi

Daeng'gi Kimchi Factory, is a performance/ installation piece that represents the role of women within Korean society by combining two different cultural aspects; Daeng'gi Meori braid and Kimchi. Daeng'gi Meori, a braided hairstyle that was regularly worn in Korea during the Jeoson Period till the late 1930s was worn by both young males and females. Although it was worn by both sexes, my work explores the feminine views of this particular hairstyle. In the past, for a young female to wear this braid, signified her purity and availability to be courted by Korean men. It also implied that she was still a virgin, vulnerable and available for marriage.

Kimchi has been around since the late 1600s in Korea and is an important part of Korea's food culture. It takes about fifteen different steps to complete its process from a raw cabbage to its richly spiced fermented dish. Due to the many steps, the process of making Kimchi is almost ritualistic and methodological. Making kimchi has always been a social event in Korea. Until the late 1960s, women in the neighborhood gathered together at one's home and made bundles of kimchi for their family to eat throughout the season. Because women were expected to perform all domestic duties, for many generations, kimchi was only produced by women. For this exhibition, instead of using cabbages to make Kimchi, chopped Daeng'gi braids were used as an alternative. The hair was processed, pickled and fermented the same way Kimchi is made. Two female factory workers and myself processed the Daeng'gi Kimchi by salting the braid into a brine, then marinating the braid with spices and other ingredients. Each Daeng'gi Kimchi braid was placed in a glass jar during its time of fermentation, and labeled with the name of the owner of the chopped braid. The process of fermentation in this piece symbolizes the young girl's process of changing or maturing into womanhood.

Daeng'gi Kimchi Factory, 2012
Video Installation
Size variable

Goseong Choi



"Umma", Korean for "Mom," is a recent series of photographs witnessing a dramatic family event, my grandmother passing. When I was in Korea photographing in January 2011, I was taking intimate domestic pictures of my family in their daily lives. Then I went to a small village where my father is from and was photographing the rural life there when I got word that my grandmother has had a stroke.

She was in a coma for three weeks, and at the end of the third week, she passed way. She is my maternal grandmother, and during the funeral and its anticipation and aftermath, I was particularly aware of my mother's grief and emotion. I felt her deep sorrow and fear. And I photographed this sense of loss.

The work that I had already been doing about her daily routine prepared us both for my role as a photographer during this momentous time.

Cup, 2011
26 x 38 inch, Archival Pigment Print
Her Mirror, 2011
26 x 38 inch, Archival Pigment Print

Sun Choi

Provocative questioning by progressive contemporary artists has fundamentally shaken the form of our consciousness. Standing in the midst of modern art history, I've come to grips with the limitations of occidental belief systems; we now, I believe, need to re-invent a modern-day lexicon, a language at once immaterialistic and yet transformative. Starting with Korea, I am convinced that it is possible to find such a mode of expression within traditional Asian values.

I can't do anything without help from others. And though constantly rejected and hurt by them, I'm nonetheless motivated to create in the midst of this maelstrom. As such, it is only thanks to contact with them that I am able to complete my works in the first place. I am like someone unable to see ahead of me, like a blind person demanding breast milk from an unknown woman, like someone without limbs clinging onto to a stranger, like someone shamelessly asking family members for the ashes of the deceased at a crematorium.

Even with my impossible demands, with all those essential things I need to convey, I am constantly seeking to go beyond the conventional notions of ugliness and beauty. Owing to this sense of mutual assistance, I and others reconsider the true significance of art, and continue to put my beliefs into practice.

You breathe when I stop breathing, 2011
247 x 43 inch, breath + ink on paper

Hyewon Park

People live in relationships that are made up of many ties. These ties entangle us from the moment we are born, and new ties are continually formed not just between people, but also between people and objects, animals, dreams, reality, and even our souls. I am interested in these invisible ties and the power that they possess over us. I treat Shil, which is an all-encompassing Korean term for yarn, strings, etc., as a metaphor for our invisible ties made visible.

Eastern philosophy gives a great deal of importance to the idea of relationships or connections, be it between a person and an object, an individual to other individuals, or groups of people towards other groups. Sometimes people treat an object that has special memories for them as if it were a human being. When I was a child, everything was animistic to me; each object seemed to breathe and 'talk.' Everything seemed interconnected with invisible ties.

Our ancestors also believed that every object was not only "human," but also had a soul. As these traditions are now regarded as superstitions in our modern era, my art is about keeping these traditions alive. When I make my work, the physical act of knitting, knotting, and rolling the thread mimics these ideas about human life and relationships. In my artistic practice, I act as an artist shaman and use my spiritual energy to point towards another world.

Gone, 2011
26in x 38in, Archival Pigment Print

Her Mirror, 2011
26in x 38in, Archival Pigment Print

Ina Jang



I make images that are minimal and two-dimensional by layering people, places and things to precisely execute ideas, but with the intention of discarding information.

As I want the ideas to be tangible, the process becomes rigorously physical and related to my personal experience in terms of making photographs; it often contains cutting, gluing and pasting mundane objects from real life, such as paper and cotton balls.

The photographs are often figurative and unidentified, casting a suspicion upon the photograph's agenda. I allow the viewers to question whether they are truly subjects or merely objects. I strive to depict an image that remains pristine and foreign to the viewers.

A Room, 2010
8in x 10.5in, Digital-C Print

Crln, 2011
8in x 10.5in, Digital-C Print

A Leaf, 2010
8in x 10.5in, Digital-C Print

A Blue Paper, 2010
20in x 26in, Digital-C Print

Onigiri, 2009
20in x 24in, Digital-C Print

Unbreakable

Dec 12, 2012 - Jan 18, 2013
Gallery Korea

Hyun Joo Choi

Education

Master's degree of Fine Art, Strasbourg University
Exhibition I Solo Exhibition
2012 «Tems Dual», Galerie 89, Paris
2006 - 2005 Art KARLSRUHE, international trade fair for modern art, Germany
Exhibition I Group Exhibition
2012 «SONAMOU from Paris», Korean Cultural Centre, New York
2011 « Temps, Temps d'après », Galerie 89, Paris
2010 «Becoming», Korean cultural Centre, Varsovia, Poland
2009 «LA-NY-Paris», Korean cultural Centre, Los Angeles, US
2008 Salon NOVART, Villevèque, France
2007 Hutchins Gallery, New-Yorkm «Strates», Korean cultural Centre, Paris
Space World Gallery, New-York.
2006 «Si-Tsha», Korea Press Center, Séoul.
«Ori-Occi», Cité Internationale des Arts, Paris
«Quatre Artistes de Corée», White Elephant Art Gallery, Paris
2005 «Jeunes Artistes Coréens» exhibition, Korean cultural Centre, Paris
2004 2sd Rencontres Internationales d'art Contemporain de Chizé, France
4th internationales kunstfestival, Magdeburg, Germany
2003«Autoportrait» exhibition, Cultural show-room of minister of Finance, Paris
«Male et Femelle» exhibition, Espace Tristan Bernard, Paris

Hong Su Han

Education

1996-1998 Gastthor an der Kunstakademie Düsseldorf bei Professor A.R. Penck, Germany
1993-94 Ateliers de spécialités Ecole des Beaux Arts de Versailles
1992 Arrived in Paris, France
Exhibition I Solo Exhibition
2010 Galerie 89, Paris, France
2000 Kulturforum willich, Allemagne
1999 Espace Paul Delouvrier FIAP, Paris, France
Exhibition I Group Exhibition
2009 Korea Culture Center, Los Angeles, USA
2004 50th celebration of Korean catholic community foundation in Paris, France
2003 100 years of history of Korean artists in France, Paris
2000 Galerie Gana-Beaubourg, Paris, France
1999 Grosse Kunst ausstellung, Düsseldorf, Germany
1995 1st festival of Korean arts in France, Fondation Eugène Napoléon, Paris, France
1987-1988 Salon du Chang-Ang, Hoam Museum, Seoul, South Korea
1986 9painters, Keong-In, Seoul, South Korea

Jung Hi Han

Education

2005 Long Island University, M.F.A. New York, USA
1986 Stockholm University, Art History, B.F.A Stockholm, Sweden
1983 Stockholm University, Swedish, B.F.A. Stockholm, Sweden
1981 Grand Chaumier Academy, Paris, France
1979 Permyb's Fine Art College, Stockholm, Sweden
1978 Sung Shin University, M.A. Seoul, Korea
1977 Sung Shin University, B.F.A. Seoul, Korea
Exhibition I Solo Exhibition
2012 Vision Gallery, Los Angeles, USA
2012 Taipei International Art Fair, Taipei, Taiwan
2011 Pleiades Gallery, New York, USA
2010 Han Byck Kwan Gallery, Seoul, Korea
2008 Pleiades Gallery, New York, USA
2006 Pleiades Gallery, New York, USA
2005 Artside Gallery, Seoul, Korea
2004 Philosophy Box, New York, USA
2004 Pleiades Gallery, New York, USA
2002 Pleiades Gallery, New York, USA
2002 Back Sang Gallery, Seoul, Korea
Chung Ang Gallery, Los Angeles, USA
2000 Eamew Gallery, Los Angeles, USA
Exhibition I Group Exhibition
2012 Taipei International Art Fair, Taipei, Taiwan
2012 Maum Gallery, New York, USA
2011 Taipei International Art Fair, Taipei, Taiwan
2011 Suckran Gallery, Seoul, Korea
2011 Kips Gallery, New York, USA
2011 Scope New York, Int'l Art Fair, NY, USA
2011 Scope Miami, Int'l Art Fair, Miami, USA
2011 Pleiades Gallery, New York, USA
2010 Insa Art Gallery, Seoul, Korea / Art Hamptons, Int'l Art Fair New York, USA / Maum Gallery, New York, USA / Pleiades Gallery, New York, USA
2009 Arto Art Fair Busan, Busan, Korea / NahRah Gallery, Fort Lee, USA / Art Gate Gallery, New York, USA / Pleiades Gallery, New York, USA / Korea Gallery, Los Angeles, USA
2008 Pleiades Gallery, New York, USA / Pleiades Gallery, New York, USA / AAWAA Gallery, Brooklyn, USA
2007 2 x 13 Gallery, New York, USA / Pleiades Gallery, New York, USA / Manhasset Art Gallery, Manhasset, USA

Hyeon Suk Kim

Education

2007 Ph.D.in Aesthetics, Science and Technology of Arts, University Paris 8, France
1999 D.E.A. of Aesthetics, Technology and creations artistic, University Paris 8, France
1998 Master of Arts, University Paris 8, France
1994 License Degree of Arts, University Paris 8, France
1993 Post Diploma, Ecole Nationale Supérieure des Beaux-arts of Paris, France
1992 Diploma of National Superior of Expression Plastique, Ecole des Beaux-Arts of Lyon, France
1990 Diploma National Arts Plastiques, Ecole des Beaux-Arts of Lyon, France
1986 License Degree of Arts, Kyung-Hee University in Seoul, Korea
Exhibition I Solo Exhibition
2007 Gana-Beaubourg Gallery, at the time of the defense of Doctorate, Paris, France
2005 Tristan Bernard Space, Paris, France
2003 Tristan Bernard Space, Paris, France
2002 CROUS Gallery, Paris, France
1999 Raymond Lawrence Gallery, Atlanta, USA
1991 Exposition avec Musicade, Bondy Palace, Lyon, France
Exhibition I Group Exhibition
2012 Sonamou from Paris, Gallery Korea of the Korean Cultural Service NY, New York, USA
2012 Sonamou 20thParis-Seoul, Gallery Ara, Seoul, Korea
2012 The water world, 89 Gallery, Paris, France
2011 Habiter l'image, Korean Cultural Center, Paris, France
2010 Plein et vide, 89 Gallery, Paris, France
Artistes Contemporains-Becoming, Korean Cultural Center, Warsaw, Poland
Parcours des Arches, Issy-les-Moulineaux
11, 89 Gallery, Paris, France
Salon d'art contemporain, Palm Beach, Cannes, France
2009 Festival d'arts, Space Cinq Etoile, Paris, France
200449th Salon de Montrouge, Centre Cultural, Montrouge, France
2003 Auto portraits, Ministry of the Economic of Finances et of the Industrial, Paris, France
2002 6th Salon d'art contemporain, Cultural Center, Chelles, France
Prix de Peinture « Novembre à Vitry » municipal Gallery of Vitry sur Seine, France
Iconography of Betterfly, Art Foundation Center of Korean Culture

Hyeong -Jun Kim

Education

M.F.A. in Arts Plastiques, University Paris VIII. Paris, France (2002)
B.F.A. in Painting (1993) and B.F.A. in Industrial Design (1990) Seoul National University, Seoul, Korea
Exhibition I Solo Exhibition
2012 'De-marger', Gallery 89, Paris, France
2007 'Horizon', Gallery Christine Park, Paris, France
2004 'Entre', Gallery HEDAES SEVIRA, Paris, France
Exhibition I Group Exhibition
2012 'Paris-Seoul, 20 years Sonamou', Araart Gallery, Seoul
2012 'Sonamou from Paris', Gallery Korea, Korean Cultural Service, New York
2010 'The Korean Contemporary Artists in France', Korean Cultural Center, Warsaw
2010 'Korean Artists in Paris', Space Santa Fe, Las Vegas
2009 'Paris L.A. N.Y.', Korean Cultural Center, Los Angeles
2007 'Association of Artists Sonamou', Korean Cultural Center, Paris
2006 'Borders', Meuse, Bar-le-Duc
2006 'Borders', Montparnasse Museum, Paris
2005 'Paris-Seoul', Korea Foundation Cultural Center, Seoul
2005 'works and words', Korean Cultural Center, Paris
2005 'Young Artists Koreans', Korean Cultural Center, Paris
2004 'Sonamou', Korean Cultural Center, Paris
2004 'Time Geographic', 2nd Chize Biennale, Chize 2ème rencontres internationales d'Art Contemporain de Chizé à Chizé
2004 'Young Artists Koreans', Korean Cultural Center, Paris
2003 'Exposure', Korean Cultural Center, Paris
2003 'Male & Female', Space Tristan Bernard, Paris
2003 'Selfportraits', DPMA center, Paris
2003 'Young Artists Koreans', Korean Cultural Center, Paris
2002 'Association of Artists Sonamou', Korean Cultural Center, Paris
2002 'Gates of Morning', Henry Dunant Hospital, Paris
2002 'Young Painters Koreans', Korean Cultural Center, Paris
2002 'Identities Nomadic', Cultural Centre, Chelles
2001 'Young Painters Koreans', Korean Cultural Center, Paris
2001 'Seasons', Space Arsenal SONAMOU, Issy
2000 'Young Painters Koreans', Korean Cultural Center, Paris

Young -Hee Kim

Education

1995_7 Ecole Des Beux Art Versaille (Versaille, France)
1973 Chung-ang University/Fine Arts (Seoul, Korea)
Exhibition I Solo Exhibition
1992- 2011 : 11 Exhibitions
Exhibition I Group Exhibition
1985-2011 : Multiple Exhibitions (Seoul, New York, Paris, Tokyo)

Sibo Kim

Education

1991 Fine Arts at the University, South Korea.

Exhibition | Solo Exhibition

1987 Tae baek Gallery, Daegu, South Korea

1987 Dong seo, Gallery, Masan, South Korea

Exhibition | Group Exhibition

2012 "Association des Artistes SONAMOU" Gallery Korea of Cultural Service NY, U.S.A

'Projet X' Museum of the Playing Card, Issy-les-Moulineaux, France

2011 "Temps, temps d'après" 89 Gallery, Paris

2010 'Contemporary Art' Korea Cultural Center, Warsaw, Poland

" Korean artists in Paris - Sonamou" Espace Santa Fe, Las Vegas, U.S.A

2009 PARIS – L.A – N.Y , Artists Association of SONAMOU, Korea Cultural Center, Los Angles, U.S.A

2007 "Sonamou artists" Korea Cultural Center, Paris

2006 "Frontière" General advice of the Museum, Bar-le-Duc, France

"Frontière" Montparnasse Museum, Paris.

2005 "Paris-Seoul" Korea Foundation Cultural Center, Seoul

2004 "Sonamou artists" Korea Cultural Center, Paris.

2003 "Mise à Nu" Korea Cultural Center, Paris.

2002 "Sonamou artists" Korea Cultural Center, Paris.

2001 "Les Voisins" Korea Cultural Center, Paris.

"Saisons" Espace Artsenal, Issy-les-Moulineaux, France

"Nos Traces" Gana Beaubourg Gallery, Paris.

Young Suk Kum

Education

2008 Doctorate of Arts, University of Paris VIII, France

2002 Master II of Arts, University of Paris VIII, France

2001 Master I of Arts, University of Paris VIII, France

1998 Bachelor of Arts, University of Paris VIII, France

1993 Bachelor of Arts, University KEI-MYUNG (South Korea)

Experiences

2012 Exhibition of group 'ACIM', at Church of Romainville, France

2012 Exhibition of group 'Sounamou', at Gallery ARA, Seoul

2012 Exhibition of group 'Sounamou', at Cultural center in NY

2011 Exhibition of group 'ACIM', installation of balls 'Je t'aime Paris' Trocadéro, Paris / Exhibition of group 'ACIM' "Weaving the Light", at Church of St Etienne

2010 Exhibition at Art Fair "Salon comparaison", at Grand Palais, Paris / Exhibition at Art Fair "Salon d'automne", at Espace Champerret, Paris / Exhibition at Protestant Church of St Gervais, France / Exhibition of group 'Sounamou', at Korean cultural center in Varsovie, Poland / Exhibition of group 'Sounamou', at Gallery 89, Paris / Exhibition at Art Fair "New Realities 2010", Paris

2009 Solo exhibition at 'EPED' (Protestant Church of La Defence), France / Exhibition "Hansung Bekjé art", obtained the third prize, Seoul / Solo exhibitions, "08 09 New work", Moonshin Museum, at Sook Myung University, Séoul

2008 Solo exhibition for the doctoral degree at the gallery 'Itinerance', Paris / "World art Federation Membership Exhibition", Séoul

2007 Exhibition of ACIM, "Passage of light" at the gallery 'Impression', Paris / Exhibition of ACIM "Let there be light", at 'France Mission', Paris

2006 Exhibition "Drawing and Watercolor", at 'Grand Palais', Paris

2005 Exhibition of Contemporary Art, Lecco, Italy

2004 Solo exhibition at the gallery 'Espace Tristan Bernard', Paris

2002 Solo exhibition at the 'Evangelical Church Paris-Villiers', Paris

2002 Solo exhibition at the gallery 'CROUS. BEAUX-ARTS', Paris

Soo Young Kwak

Education

1980 B.F.A Hong ik University, Seoul, Korea

1987 M.F.Q University of Paris VIII, Paris, France

Exhibition | Solo Exhibition

2009 Gallery 89, Paris / Gallery JMD, Paris

2006 Korean Cultur Center, Paris

2005 Insa Art Center, Seoul / Gallery Seojong, Pohang, Korea

2001 Gallery Artside, Séoul, Korea

2000 Gallery Gana-Beaubourg, Paris

Group Exhibations (selection)

Exhibition | Group Exhibition

2012 'humanism' gallery wormb, New York/ 'arbre et vent' mediatheque chartroux, Issy 'Seoul- Paris', gallery Ara, seoul

2010 'les femmes au pays du matin calme', Gallery Lipao-Huang, paris Gallery Lumen, Paris / "Polyptique" Musée Français de la Carte à Jouer, Issy les moulineaux

'2009 'Correspondance de l'âme', OECD Korea, Paris

2008 Gallery Prise de la tête , Roman / Gallery 89 , Paris

Daegu Art Fair, Galerie Machyang, Daegu, Korea

'Paris' Centre Art Séoul ,Hangaram, Séoul

2007 ' Triptique' Centre d'Art de Ville de Angers, France

ACAF NY, New York / Art Fair 21, Cologne, Allemand

Art Paris, Gallery Gana, Grand Palais, Paris

'Portaits Croisés', Musée nationale carte à Jouer, Issy les Moulineaux

KIAF, -Korea international Art Fair, COEX, Séoul

Korea Print,photo Art fair, Seoul Art Center

2006 'Face', Gallery 2x13, NY, USA / Art Paris, Grand palais, Paris

La Seine, Teheran, Iran / " L'ombre", Galerie Mille plateaux, Paris

"Frontière", Musée momtparnasse, Paris, Centre d'art municipal,

Bar-le Duc, France

2005 Exposition 4 artistes , galerie Envedart, Paris

Salon d'Art, Mairie de 8eme, Paris

' Home comming', Centre d'art municipal, Daegu, Corée

Daegu, Home Coming 2005, Centre Culturel Daegu

Toronto Art Fair, Gallery Um, Canada

Les artistes des Arches, Kurogu, Seoul

Les Artistes Sonamou, Korea foundation Art Center, Séoul

' Les Traces', exposition 2 artistes, Galerie Wooson, Daegu, Corée

Sun Cheol Kwun

2004« La Paix », Musée nationale d'art contemporain, Corée

« Art Paris », Carrousel de Louvre, Paris

Exposition Sonamou , Centre culturel coréen, Paris

CoréeGraphie, Musée français de la carte à jouer, Issy les

Moulineaux / « Les ateliers », Galerie Gana-Beaubourg, Paris

2003 « Sol, Mur, Temps », Centre culturel coréen, Paris

« 100ans d'Histoire des artistes coréens en France », Galerie Gana-Beaubourg, Paris

« Famille », Gana art center, Séoul

« Séoul Print Art Fair », galerie Musim, Séoul

« Mis à nu », Centre Culturel Coréen, Paris

« Art Paris », Carrousel de Louvre, Paris

Education

M.F.A., Seoul National University, Seoul

B.F.A., Seoul National University, Seoul

Exhibition | Solo Exhibition

2012 Gana Art Center, Seoul

2010 Gana Art New York, New York

2007 Gana Art Busan, Busan

2004 Gana Art Center, Seoul

2003 Doosan Gallery, Daegu

Museum of Contemporary Art, Troyes, France

2001 Galerie Gana Beaubourg, Paris

2000 Galerie Gana Beaubourg, Paris / Insa Art Center, Seoul

Exhibition | Group Exhibition

2010 Cross over the Yellow Line, Kyunghyang Gallery, Seoul

My Room My Atelier, Gana Art Center, Seoul

Polyptyque, Musee francais de la carte a jouer, Issy les Moulineaux, France

Pine Tree Artists, Korean Cultural Center, Warsaw, Poland

2009 The Flame of the Holy Spirit, Galerie Lumen, Paris

Nostalgia, Conference Center Rio Rancho, Rio Rancho, USA.

Paris-LA-NY, Korean Cultural Center, L.A.

Art Paris, Grand Palais, Paris

Lee Joong Sub Award Artists, Chosun Ilbo Museum, Seoul

Hyungsunghoe, Seoul

2008 Gana Art 25th Anniversary Exhibition: The Bridge, Gana Art Center, Seoul

2007 Les Passages NY, Hutchins Gallery, New York

Kwon Sun-Cheol & Bae Bien-U, Galerie Gana Beaubourg, Paris

2006 Kwun Sun-Cheol & Gwak Soo Young, 2x13 Gallery, NY

Boundary Line-Pine Tree Association, Montparnasse Museum, Paris

2004 Declaration for Peace: 100 Artists from Korea and Overseas,

National Museum of Contemporary Art, Gwacheon, Korea

Invitational Exhibition for the Opening of Gyeongnam Art Museum,

Gyeongnam Art Museum, Changwon, Korea

Contemporary Art's Eyes, Sejong Arts Center, Seoul

2003 Face Expression, Daejeon Museum of Art, Daejeon, Korea

Beijing Biennale, Beijing

Art Paris, Grand Palais, Paris

2002 30 Artists of Korea and China, Seoul Arts Center, Seoul

2001 Odyssey, Korean Cultural Center, Washington D.C.

2000 Our Image, Sejong Arts Center, Seoul

Education

1979 M.F.A. Fine Arts, Hongik University, Graduate School of Art, Seoul, Korea

Exhibition | Solo Exhibition

2011 Saint Etienne Modern Art Museum, Saint Etienne, France

RX Gallery, Paris, France / Nicholas Robinson Gallery, New York, USA

IBU Gallery, Paris, France / Winter Gallery, Wiesbaden, Germany

2010 Andrew shire Gallery, Los Angeles, USA / 604 Gallery, Busan, Korea

2009 Today Art Museum , Beijing , China / White Box Gallery, New York, USA / Seok Gallery, Daegu, Korea

2008 Artist of the year, Korean cultural center, Paris, France

Hakgojae, Seoul, Korea / RX Gallery, Paris, France

2007 Hakgojae, Seoul, Korea

2006 RX Gallery, Paris, France

2005 IBU Gallery, Paris, France / Cigong Gallery, Daegu, Korea

Gallery M, Daegu, Korea / Kawafune Gallery, Tokyo, Japan

2004 FIAC (Cigong Gallery), Paris, France

2003 Johyun Gallery, Busan, Korea / Cigong Gallery, Daegu, Korea

2000 Artist of the Year, National Museum of Contemporary Art,

Gwacheon, Korea

Exhibition | Group Exhibition

2011 Artist of the Year 1995-2010, National Museum of Contemporary Art, Gwacheon, Korea

2010 International architectural ceramic Exhibition, Clayarch Gimhae Museum, Gimhae, Korea

2009 Emptiness and fullness, Espace Communes, Paris, France

2008 Paris, Seoul Art Center Hangaram Museum, Seoul. Korea

International textile and art documenta, Daegu Culture and Arts Center, Daegu, Korea

2006 Look on Korean Contemporary Art, Gallery Jean Fournier, Paris, France

Christianity in Contemporary Art, Lumen Gallery, Paris, France

Frontier, Montparnasse Museum, Paris, France

Jongwang Lee

Jongwang Lee is an artist who currently lives and works in the New York City area. He has spent his early career as an artist in South Korea and Japan. These places had a great influence on his subject matter both stylistically and developmentally. The paintings here are a reasonable exploration of our nature and imaginative space that is beyond the realm of a materialistic environment. The sculptural effect of his paintings are obtained by the paint underneath that peers through layers of resin and creates an intact view of depth. This senses a feeling of space and separate existence of his framed paintings. In a way, it suggests a contemplation about where we come from and how we console ourselves in the materialistic world.

Chang Dawn Moon

Education

1987 Degree of fine Arts of University Young Nam, South Korea.
1989-1992 Study Ecole Nationale supérieure des beaux-arts de Paris, France
Exhibition
PROJECT COSMOS 1985~
1985~1992 NUCLEAR
1993~1998 CHAOS
1999~2003 DNA
2004~ DESTINY

Min Soon Moon

Education

Ph.D. Candidate in University Sorbonne Paris1, Plastics Arts, Paris, France
Master 2 of Fine Arts, University Sorbonne Paris1, Plastics Arts, Paris, France
DNAP Ecole Nationale des Beaux Arts de Lyon, Sculpture, Lyon, France
Bachelor of Fine Arts, University Hong-Ik, Seoul, Korea
Exhibition I Solo Exhibition
1999 Installation, Cultural Center, Daejeon, Korea
1998 Installation, NC Gallery, Pusan, Korea
Exhibition I Group Exhibition
2012 Unexpected fall 3, Performance, Patrimonial day-Underground. La Fonderie, Fontenay S-Bois, France
Point-virgule, Unexpected fall 2, Galerie 89, Paris, France
Unexpected fall1, Performance La Fonderie, France
Days-euro_péennes- of the metiers of Art. Paris, France
Trace, Sonamou, Performance, Korean Cultural Center, New York
2011 Cas de Reves Exquis, Nuit Blanche 2011, Val-De-Marne, France,
Night and Day, installation(sound), Fontenay-Sous-Bois,
Salon of Art approachable, Le Carrousel du Louvre, Paris,
2010 Becoming, Korean Cultural Center, Varsovia, Poland
Emptiness and Fullness, Paris, France
Sonamou11. 89 Gallery, Paris, France
2001 Our beautiful village, Installation, Cheju. Korea
Terre-Cuite, NC Gallery. Korea
Fusion-Ceramic, Mokpo international Ceramic pre-expo2000, Mokpo, Korea
Exhibition of the Spring, Gallery Lotte, Pusan Korea
Ceramic Contemporary of Korea, UBC Gallery, Canada

Sang Hee An

Sang Hee An was born in daejeon, Korea in 1984. She completed her bachelor degree in the Department of Architectural Engineering at Chungnam National University in Korea in 2006, and received her Master of Interior Architecture in 2011 from the Rhode Island School of Design. During her graduate years at RISD, she was designated three times as an honor student in recognition of excellent performance by professors, the department head and the Academic Standing Committee. Sang Hee An has exhibited her work several times in the US and Korea, titled "Looking Inward at Sol Koffler Gallery, Providence 2012, Exposé! At A Fine Art and Design Gallery, Providence 2010, Re-Newal at Providence Public Library, Providence 2010 and others. Sang Hee An worked at Z-A studio, a New York based architecture firm, and also at Joong Ang interior design company in Seoul. She is an allied member of American Society of Interior designers and she is currently working as a vice director at the Sustainable design and research laboratory affiliated with Jeong Yang Company in Korea.

Taewook Cha

Supermass Studio is a critical, creative and collaborative design practice based in New York City with its roots grounded in landscape architecture, urbanism and ecology. Founded by Taewook Cha after leading some of the world's largest A/E corporations and the most innovative design studios such as AECOM Design + Planning, Field Operations and Hargreaves Associates, Supermass Studio was formed in 2011 to provide innovative and imaginative solutions of super massive impacts to the otherwise normative and undistinguished urban spaces ubiquitous in today's urban environment. Taewook Cha is a registered landscape architect and founder and principal of Supermass Studio where he oversees the process of all design projects in the office. He brings exceptional design and management leadership as well as an extensive construction expertise with his 17 years of experience both in the United States and internationally. His primary interest lies on the intersection of landscape, urbanism and ecology with a focus on what he describes as "opportunistic diversity" and "unorthodox creativity" with conscious efforts on "socio/environmental responsibility." He sees opportunities in every project, large or small, commercial or public, residential or institutional, and brings out the best of each opportunity in an innovative and unconventional design approach that elevates the act of design into the act of what matters. Cha received Master of Landscape Architecture degree from Harvard University Graduate School Design and Seoul National University. He is a registered landscape architect in New York, Massachusetts and Nevada, and a LEED Accredited Professional with specialty in Building Design and Construction.

Yuyeon Cho

Yuyeon was born in Pittsburgh, Pennsylvania in 1982 and raised in Daejeon, Korea. She developed a keen interest in drawing in her youth, and enrolled in the fine arts division at the Seoul Woman's University in 2002, where she studied painting with a focus on exploring different media. During college, she audited a life changing typography class taught by professor. Jaejun Han, and decided to pursue in graphic design. She applied to schools in the United States and graduated with a BFA in Graphic Design at Rhode Island School of Design in 2008. Yuyeon started her career working with branding firms in New York, such as Landor and Lippincott, and later joined Siegel+Gale as a Designer. She was involved in projects for Science Applications International Corporation(SAIC), Tata Sontology Services(TCS), Sony, and AMEX working on various branding materials until she switched to interactive design. She is currently a senior designer at Human IG, and manages mobile, web, and digital product design projects. Her recent clients include Gogo Air, Pricewaterhousecoopers (PWC), and AMEX.

Changhak Choi

Born in Seoul, Changhak Choi is a New York-based independent curator and architect. He received Masters of Architecture degree from Columbia University's GSAPP. He also completed Bachelor's and Master Program in Architectural Engineering at Kyunghee University in 1996 and 1998. He is a fellow at Bric, Art, Media, Bklyn and is appointed for 2012-13 Lori Ledis Emerging Curator program. He has been organized interdisciplinary projects and concurrent exhibitions that have been exhibited throughout New York City. He is currently the design principal of Siaplan & Associates and the founder of Xenogenesis, an experimental design lab exploring social and urban issues in architecture and art. His work exhibited at 2012 Hanji Project, Korean Cultural Service of New York, ArtGate Gallery in New York; 2012 Seoul Architecture Festival, and PicassoMiro Gallery in Madrid and Barcelona. He received the Matthew W. Del Gaudio Memorial Award from the New York Society of Architects, nominated as Next Generation Design Leaders by the Korea Institute of Design Promotion at the Ministry of Knowledge & Economy of Korea, selected as one of the ten emerging Korean architects from Architecture and Culture, and the recipient of the 2006 SOM Prize and Traveling Fellowship. His works have been published extensively in leading architecture books and magazines worldwide. He is also the founder and curatorial director of the Institute of Multidisciplinarity for Art, Architecture and Design (I:M) in New York City.

SONAMOU

Mar 28, 2012 – Apr 27, 2012
Gallery Korea

Hyojin Choi

As a student of metal craft at Kookmin University, College of Design in Korea, Hyojin Choi also had an interest in accessories, especially in footwear design. During her studies in Korea, Choi decided to continue her pursuit in design by entering the footwear industry. Her love and passion for shoes urged her to not only be a footwear consumer, but a creator. She studied Accessories Design at the Fashion Institute of Technology in New York, and completed internships at Marc Jacobs and 3.1 Phillip Lim. While at FIT, Ms Choi participated in the well-known FN Shoe Star competition with Brown Shoe, which eventually led her to her current position as a shoe designer at Camuto Group. She is always seeking new idea in shape and material that can form an architectural, structural, geometric experience in shoe design. Ms Choi is currently preparing to showcase her work through gallery exhibitions.

Gahee HA

Born in 1984 to a family of artists, Gahee Ha was raised to appreciate art in the eyes of an artist. At age nineteen, she enrolled in the Korea National University of Arts, School of Fine Arts. During her third year in the university, Ha began studying fashion design, and subsequently spent a year at the Graduate School of Ehwa Womans University. Along with other colleagues, She continued working and preparing at the Cho-ah Salong Residency. Ha wanted both the title of artist and fashion designer. In result, in a year and a half Gahee moved to America, then enrolled at Parsons School of Design. Ha has graduated from the fashion design program at Parsons, and is inventing a way to become a fashion designer and an artist. She wishes and sets goals to present the modernized concept of art combined with the artistic values in fashion and overall to present the unification of the two to the world.

Biyoung Heo

Biyoung Heo is a landscape designer and architectural engineer. He works for JCFO in NYC, which is known for the design firm of High Line Park. His practice covers a broad range of Urban and Waterfront Development inside and outside the county. He previously designed for the Halletts Point Waterfront Development in New York, the Atlanta Beltline schematic Design, and the Qianhai Water City Master Plan in Shenzhen, China.

Heo received a Bachelor of Engineering from Inha University in South Korea, where he was a licensed engineer, and has a MLA from the University of Pennsylvania. Prior to practice in NYC, Heo worked at Lee+Papa and Associates, Washington D.C. on the International Magok Waterfront Competition which won a Merit Award in the competition, and at Garim Landscape Architecture in Jeonju, South Korea, where he worked as a construction manager assistant. Heo's project was exhibited at the 2010 European Biennial of Landscape Architecture in Barcelona with other members from Penn Design. He has received several awards for his work researching sustainable practices and building. His practice focuses on post-industrial landscape and materiality in contemporary landscape architecture.

Yiji Hong

Yiji Hong is a New York-based visual artist. She received her MFA from Pratt Institute in 2012 with a grant for entering graduate students in 2010. She has participated in several collaborative projects such as *Desired Sync*, *[Global] Crisis & Design* at Korean Cultural Service of New York and Collective Ourselves, Public Art Project 2009 in Seoul. She had her solo shows, *Moment* at Pratt Studio Gallery and *Something between Nothing* in New York. Recent group shows include *Layers*, Dekalb Gallery; *No Trend*, Steuben Gallery NY. She has been selected by CAC residency program and will be in March 2013. Her work will be shown at Korean Cultural Service NY in December 2013.

Gyujin Hwang

Born and raised in Seoul, Gyujin Hwang received her Bachelor's degree from the Department of Architecture at Kyung Hee University along with studying aboard at Waseda University in Tokyo, Japan. Hwang then relocated to New York in 2006 to study at Pratt Institute for her Master's degree. Since then she has participated in many exhibits, including *Desired Sync* presented in the Korean Cultural Service New York in 2012.

Hwang is currently working at one of the leading architectural design firms in the world; Kohn Pedersen Fox (KPF) Architects in the New York Branch. Hwang's involvement in designs at KPF has been diverse ranging from projects of "Lotte Tower" a 123 story tower in the heart of Seoul, South Korea and "Dongdaegu Mixed" a used transportation hub project located in Daegu also situated in South Korea. She is currently working on the "Z3 Project" in the Beijing Central Business District (CBD).

Hwayong Jung

Hwayong Jung grew up in Seoul, South Korea, and now currently lives and works in Brooklyn, New York. He has been involved in digital media design and digital art for more seven years focusing on interactive multimedia, experimental visual image and interactive installation. He recently received a Master of Fine Arts in Computer Art from the School of Visual Arts in 2011. His undergraduate study in engineering and mechanic, but he graduated in design and art. Further, His work has been exhibited at the *Desired Sync*, Korean Cultural Service of New York, 2012 and BRIC Rotunda Gallery, New York. Jung is the recipient of honors. He holds Selected works from School of Visual Arts in 2011 and honor selection Digital Works, The Long Beach Island Foundation of the Arts and Sciences in 2012 and BRIC Arts and Media in 2013.

Da Yeon Kim

Born in Seoul, Da Yeon Kim is an architectural designer based in New York City. She received her Bachelor of Science in architectural engineering from Dankook University via Jeong-Su Scholarship and subsequently spent a year at Stanford University towards a Masters' Degree in structural engineering. Kim earned her Master of Architecture degree from the Graduate School of Architecture, Planning, and Preservation at Columbia University in the City of New York in 2011. Since graduation, she has worked for Michael Bell of Visible Weather on a project that will be part of the exhibition entitled *Foreclosed: Rehousing the American Dream*, on view at New York City's Museum of Modern Art in 2012.

Kim's work is known for its particular structural qualities as well as her bold sophisticated of color compositions. She has proven though her work that she does not only give up her own aesthetic goal against structural limit, but also make them in real and create a various space that she wants to make by her instinct. She does finite element analysis modeling and testing of structural ideas using the Oasys GSA Analysis program. She engaged the analysis to a design process.

Jeewon Kim

Born and raised in Korea, Jeewon Kim studied art at Kaywon High School of Art in Sungnam, Korea. Her mind of a liberal artist was formed during her education at Kaywon, training on how to render oriental painting, drawing, sculpture and design. It expanded her knowledge into the idea of "Total Art" that considers the many different art forms. With enthusiasm for art, she graduated from the Ewha Womans University in Seoul. She initially studied Fiber art (a focus on fiber materials) by analyzing texture and color through fabrics. Then, her interest broadened to fashion. She was always adventurous to try new material that crossed the border between fiber art and fashion. This led her to receive a Bachelor's in Fine Art in both Fiber Art and Fashion Design. She started to participate in exhibitions with her original fabrics; like Kyunghyang Art Festival in Seoul 2005/2007, Art to Wear sponsored by VOGUE Magazine in Seoul 2009, and PRADA Transformer Korea-Waist Down hosted by PRADA in Seoul 2009. Moreover, she worked diversely in the fashion field for example: fashion illustrator and fashion reporter.

To integrate herself into the world, Jeewon moved to New York. She achieved Associate in Applied Science in fashion design at Fashion Institute of Technology in New York. Also, she put her name on the finalist for Scottish Fashion Contest 2010 sponsored by Scottish Development International. Through this competition her work has been exhibited in New York and Scotland. Jeewon started her career from Tahari ASL as a fashion designer.

Jeeyong An & Sang Hwa Lee

Manifesto Architecture

MANIFESTO Architecture P.C. is an award-winning architectural design firm based in New York City led by principals Jeeyong An and Sang Hwa Lee. Founded in 2009, the firm is united in the belief that even everyday materials and conditions can be transformed into products of exceptional value if approached with a unique and innovative concept.

This philosophy along with the firm itself was first born with their first project, the Beacon, a proposal for the renovation of Chicago's Union Station, which, through elevating the building and exposing the complex structural network of the building below, gave a symbolic glimpse into the vast development of the region's new High-Speed Rail network. In 2010, MANIFESTO Architecture was honored with the AIA New York Design Award for their project, Open Paradox for KAIST University in Daejeon, Korea. That year MANIFESTO was awarded finalist in the international Stratford Kiosks competition for the 2012 London Olympic Games with their project, INFOstructure, being the only US-based firm to compete against four UK offices. Recently their design for the Bike Hanger, a high-density bicycle storage facility that occupies small and underutilized urban spaces and operates purely with human pedaling power has received international acclaim. The project is scheduled to be manufactured and installed in various locations in 2011.

Dongil Kim
& Sejoon Lee

"KL'IP" associate is based in New York and Seoul, lead by Dongil Kim and Sejoon Lee. The firm approaches design as Hyper Modernism, which means Architecture equals conception, form, structure and function. His firm process strives to aim for interdisciplinary synergy, instead of separating architecture, landscape, urban context and history. The firm's work ranges from furniture to urban design that deals with social and environmental issues.

Dongil Kim received a bachelor degree with distinction from Department of Architecture in Kyung Hee University in Korea and studied of E'cole d'Architecture de Paris-Belleville. He has lectured and exhibited at many universities and conferences about urban planning and design in Kyung Hee and Chung-Ang University and taught at urban design studio in Department of Architecture in Chung Ang University. Along with numerous on-line and print press and publications such as CNN international, Design Boom, Concept magazine and Architecture & Culture magazine, he has received many prestigious design awards including several first and second prizes in International Urban Design competition, second award from Korea Institute of Architects and distinctive prizes throughout professional organizations from Seoul city, Pusan city and Incheon city. The firm has participated in invited exhibition in Namjun Paik Museum and Zien Art Center as well.

Sejoon Lee received a bachelor degree from the Department of Architecture at Kyung Hee University in Korea and has studied at the E'cole d'Architecture de Paris-Belleville. In addition to architecture design, Lee has also been a space planner and design consultant to BCWP, a pharmaceutical company in Korea. She also has lectured in urban design at Kyung Hee University. Lee is the recipient of many design awards, including the grand prize of the Incheon International Urban Design Competition, and has participated in the invited exhibition at Namjune Paik museum and several other design competition exhibitions. Her project has been selected by the publication titled "Vertical City of Paris" as well.

Jiwon Park

Jiwon Park is currently pursuing an MFA in Graphic Design at RISD as a Fulbright Scholar, sponsored by the US Department of State. She graduated from Ewha Women's University in Seoul, Korea with a degree in Visual Communication Design. She spent two years working as a graphic designer at Samsung Electronics Design Membership. In 2008, she founded DAREZ Inc., which grew to a considerably large design consultancy with over twenty employers at present. In 2009, she founded a non-profit social enterprise, 1/2 Project, a new type of donation system using half-cut products. She recently erected Design Can Do, a social design organization set up with a can-do attitude to tackle current social issues around the world with an interdisciplinary and international team of professionals. Her works have been selected for 15 international design awards, and shown in over 20 international publications and exhibitions. Recently, she was selected as the Next Generation Design Leaders, a national grant funded by the Korean Ministry of Knowledge Economy. (\$100K for the year 2011-12) Park believes that graphic design is a powerful means of social communication, connecting the society with people.

Sue G. Syn

Sue G. Syn currently lives and works in Brooklyn. She received MPS in Interactive Telecommunication Program (ITP) from New York University; completed Master's Program in Interactive Arts at Pratt Institute; also received BFA from Korea National University of Arts. Sue G. Syn's works exhibited in prominent institutions around the world, including the SIGGRAPH conferences at Los Angeles and Singapore, the premier international conferences for interactive media and technology; 2012 Governors Island Art Fair Artist Selection, 2012 Hanji Metamorphosis Art Project, Korean Cultural Service New York, Artgate gallery in New York; Bric-Art, Media, Bklyn and Seo Art Gallery in Brooklyn. She participated in the most experimental interactive media art shows; Big Screens Show at the IAC Building in New York, Dumbo Arts Festival, and Inter Spectacle Exhibition in Brooklyn. A number of her works were selected for ACM SIGGRAPH conferences. Sue G. Syn is currently Art & Technology Director at the Institute of Multidisciplinarity for Art, Architecture and Design (I:M) and involved in interdisciplinary art and design projects that have been exhibited throughout New York City.

Sue G. Syn's approach to interactive media marries a deep understanding of technology with a sophisticated aesthetic sensibility and an exciting vision. Her works explore the fertile connections between individuals and the media and between physical and virtual spaces. Her artistic view is founded on a strong base of expertise in the media relevant to her field, including web, mobile, physical installation, multidimensional graphic environments, video and painting. With projects that most often extend into several of those environments simultaneously, Sue G. Syn's body of work stands as a substantial contribution to her field and a new approach to interactive media art.

Hangman Zo
& Jiyoung Seo

As founding member and the Principal at H Architecture, Hangman Zo has been directing the design studio since 2006, leading a wide variety of projects of different scales and types encompassing urban design, master planning and building design. His cross-cultural background in both the academia and his professional practice has equipped him with distinctive and versatile design initiative, enabling him to secure a number of award-winning projects for the firm including Master Plan of Public Administration Town in Korea. His progressive and boundary-blurring approach to all design challenges are complemented by a commitment to creating cohesive solutions both for the individual client and the public. He is also co-founder of TAAL, Inc., progressive design lab of New York since 2004.

Zo received his Master's degree in Advanced Architectural Design from Columbia University, and his Master's and Bachelor's degree in Architecture from Seoul National University in Korea. A registered architect in Korea, he has over 15 years' experience in architectural design and master planning in Korea and the US, and has been regularly invited as a lecturer and guest critic to architectural studios and workshops in both countries.

Jiyoung Seo is the co-founder and principal designer of TAAL since 2004. She has been continuing her experiment to combine various architectural elements and spatial qualities of eastern and western cultures through projects and writings in both Korea and the US.

Early in Seo's career, her interest was placed on interior design, especially the spatial ambience achieved through light and color. Later, she turned her attention to architectural design, fascinated by design approaches encompassing a wider spectrum of time and its public-ness. After receiving her bachelor's degree in architecture at Hanyang University in 2000, she had 3 years of professional experience at corporate and atelier offices in Seoul, Kunwon and A.rum. She moved to New York City in 2003 and completed her Master Degree from the Graduate school of Architecture, Planning and Preservation of Columbia University in 2006. During her master's at Columbia, she focused on how to combine socio-economic issues and architectural methodology through research and design. After GSAPP, she went to Perkins Eastman where she has learned how to create urban character by finding the balance between old and new through several projects in New York City and overseas.

Keunhyung Yook

Keunhyung Yook is an architect, urban designer and Director of Design Research at Hyper-polis. Yook has an Associate degree from Pratt Institute for Sustainable Design. His process focuses on the synergy of design, urban studies, and ecological science. Yook's investigations are based on assessing the opportunities as the crucial theoretical basis for developing a socio-ecological framework. He received his post-professional degree a Master of Science Architecture and Urban design from Pratt Institute for the Advancement of Science and Art with a focus on the history, theory, and criticism of architecture and urban studies. Prior to Pratt Institute, Yook received Master of Architecture from Korea National University of Arts 2006. He was trained and worked as an architect and urban designer in Korea and New York City, with a focus on municipal buildings and master planning.

K-Chan Zoh

Kyung Chan Zoh is a New York-based architect. He is a project architect at Rafael Viñoly Architects in New York, one of the leading architectural design firm in the world. He has over seven years experience in architectural profession both in Seoul and New York City. His education includes Master of Architecture from Columbia University's Graduate School of Architecture, Planning and Preservation (2006), Bachelor of Architecture from Korea National University of Arts in Seoul(2002) and Bachelor of Arts in Sociology from Korea University in Seoul(1999).

He worked as Curator in Slide and Video Library in Columbia Graduate School of Architecture, Planning and Preservation in 2005-06 and Assistant Curator in 2004-05 at same facility. The Architecture Slide Library is a student run facility providing graduate student and faculty with more than 200,000 images in digital, 35mm slide, and lantern slide formats. As architect, his work have been invited for exhibition: *Beyond Limits*, organized by London Metropolitan University and Palast der Republik - 'Cold War Museum' and 'Steel and Freedom' at Galerie Aedes, Berlin.

DESIRED SYNC

May 10, 2012 – June 15, 2012
Gallery Korea

Seok Hyun Han

Artist Seok-Hyun Han kick started his career winning the Grand Award at the 11th New- Frontier Award organized by Art Magazine 'Misulsegae' at Seoul Museum of Art in 2001. For the past decade, Han has been exhibiting actively both locally and internationally. His most recent solo exhibition in the United States was in 2010, titled 'Simply FRESH,' at the notable Chicago-based Walsh Gallery. Han conceived Reverse-Rebirth in early 2012, and has since attracted numerous supporters and collaborators with his infectious passion for the project.

Sang Wook Lee

Sang-Wook Lee grew up and was educated in South Korea where he received both a BFA and an MFA from Dong-A University in Busan. Subsequently, he came to the US and earned an MFA from University of Georgia in textiles. He came to the Skidmore College in 2009 where he established a fabric design program in the Art Department. Prof. Lee has exhibited in numerous solo and group exhibitions in the U.S. and Asia. He recently had the exhibition, "The Mass Killing of pigs 2012", Kyoto, Japan, Ramen noodle 2012, Korean culture center, NY, NY, "VI International World Textile Art Biennial of Contemporary Textile Art, Mexico city, Mexico, "Noodle Noodle" at Emory University, Atlanta, GA, "Ramen Noodle 2008" at MOCA, Jacksonville, FL and invitational group show "Pojagi-2007 Cheongju International Craft Biennale" at Cheongju Craft Museum, Cheongju City, South Korea. His work was reviewed in "The art of noodling around with a food staple" by Catherine Fox, The Atlanta Journal-Constitution, "Amazing Noodle Art!" by Vickie Whitlock, CNN, "Ramen Noodle 2008" by Rami Kim, The Korea Daily, and "Ramen: Cheap Food or High Art?" by Frances Allitt, The Emory Wheel. These instant noodles (which he has loved to eat since childhood) installation works are a symbol of his Korean popular culture within cross-cultural expression.

Hye Yeon Nam

Education

Georgia Institute of Technology, Atlanta, Georgia
Ph.D student, School of Literature, Communication and Culture
Rhode Island School of Design, Providence, Rhode Island
MFA in Digital Media (May 2006)
Ewha Woman's University, Seoul, Korea
BFA in Information Design (March 2002)
Exhibition I Solo Exhibition
Telfair Museums, Savannah, Georgia
"Touching Anomaly", 3rd Ward, Brooklyn, New York
"Somewhere In-Between", Buffalo Arts Studio, Buffalo, New York
Exhibition I Group Exhibition
2013 "Asian-American Portraits of Encounter" Travel Show, Japanese American National Museum
"Asian-American Portraits of Encounter" Travel Show, Asia Society Texas Center, Houston, TX
2012 "Asian-American Portraits of Encounter", Smithsonian, National Portrait Gallery, Washington DC
"Reverse, Rebirth" Korean Cultural Center, New York, New York
FILE festival, Rio, Brazil
2011 "Evolution/Revolution", Buffalo Arts Studio, Buffalo, New York / ISEA, Istanbul, Turkey / FILE festival, Sao Paulo, Brazil
"Push/Pop", Open Space screening, Seattle, WA
2010 Conflux Festival, New York, New York
"Please Touch", ACM Siggraph 2010 Art Gallery, Los Angeles, California
"Stand Clear of the Closing Doors", Williamsburg, New York
2009 Times Square, New York, New York
Future Places Festival, Future Places, Porto, Plato
theLab, San Francisco, California
Dumbo Art under the Bridge Festival, Brooklyn, New York

Ji Yeon Shin

Education

2007 B.F.A., in Korean Painting, Chugye University For The Arts, Seoul
Exhibition I Solo Exhibition
2011 illusion_captured light , cyartgallery, seoul, KOR
Exhibition I Group Exhibition
2012 Reverse & Rebirth , Gallery Korea of the Korean Cultural Service NY, US
2012 Group exhibition, Namsong Art Museum, KOR
2011 Art&Collector Award 2011 , Gallery Palais de Seoul, KOR
2011 The Marylou Hillyer 25th International Juried Show, Visual Art Center of New Jersey, US

Flora Choi

Installation and Performance artist, Flora Choi is currently working on a body of work that challenges the past and the present societal constructs of Korea by investigating the traditional state of women within the culture. She has recently shown her works at Art In Odd Places, CUCHIFRITOS Gallery and Project Space, Nomad Gallery, Josée Bienvenu gallery and Korean Cultural Service New York. She holds a B.F.A from Maryland Institute College of Art and currently lives and works in New York.

Go seong Choi

Goseong Choi (b.1984, S.Korea) is a New York based photographer. He received his MFA from Pratt Institute in 2012. His work has been shown internationally such as Arle Photo Festival in France, Guatamala Photo Festival in Guatemala, and ChinaHouse in Malaysia, and won competitions including Photography Book Now by Blurb, National Photography Competition by Camera Club of New York, and Chelsea International Fine Art Competition by Agora Gallery. In 2012, Choi received International Photography Awards Honorable Mention by Lucie Foundation, and was awarded the New Artist Feature at Culturehall. Choi's work has been published online by LENS CRATCH and shown at Cleveland Museum of Art, John Michael Kohler Arts Center and The Center of Fine Art Photography, and will be shown at Weatherspoon Art Museum, Addison Gallery of American Art in 2013.

Sun Choi

Education

1998-2003 Bachelor of Fine Arts in Painting, Hong-Ik Univ, Seoul, Korea
Exhibition I Solo Exhibition
2011 "Breath in an instant"- Cake Gallery, Seoul, Korea
"Silbaram", BankART LIFE3 related program on the Yokohama Triennale, Yokohama, Japan
2010 "Gasping breath"- Corner Gallery, Seoul, Korea
2004 "Naked Painting"- MIA (Museum for the Independents & Alternatives), Seoul, Korea
Exhibition I Group Exhibition
2012 "12th Song-Eun Art Award", Song-Eun Artspace, Seoul, Korea
"the project <Re-Chosun tongshinsa>" of BankART1929, Yokohama city & Echigo tsumari triennale, Japan
2011 "the Reporting Exhibition for international artist exchange program"
Geum-Cheon Art factory, Seoul, Korea "Heated snowball"- Gallery IS, Seoul, Korea
2010 "Documents of year" - Gallery Zein Xeno, Seoul, Korea
2008 "Muk-Uem(the Silent Sound)"-space-Zip, Seoul, Korea
2006 "the Surface and the Inside of Art, and the Reality"- Insa Gallery, Seoul, Korea
2004 project "the Samsuni Museum": an alternative the Samsung Museum on the web

Ina Jang

Ina Jang graduated with a BFA in Photography in 2010 and recently completed her studies in the MPS, Fashion Photography Program from the School of Visual Arts.

Her works have been shown in numerous galleries and festivals internationally, including the Empty Quarter in Dubai, New York Photo Festival and Tokyo Photo 2011. Over the past two years she has been nominated for seven different awards, including Print Magazine's 20 Under 30 and Flash Forward 2011. She was a Foam Talent and a finalist at the Hyères Festival 2011 where she returned to exhibit commissioned fashion assignment in 2012. Her works have been published in The New York Times Magazine, Dear, Dave Magazine, British Journal of Photography and Time Magazine's Light Box. Jang currently resides in Brooklyn, New York.

REVERSE & REBIRTH

Sept 5, 2012 – Oct 12, 2012
Gallery Korea

Hyewon
Park

Education

2007 MA Fine Art. Chelsea College of Art and Design. London
2006 Postgraduate Diploma Fine Art. Chelsea College of Art and Design. London
2006 Fashion Illustration. Central St. Martins College of Art & Design. London
1998 - 2003 Bachelor of Fine Art. Kyunghee Univ. Seoul, Korea

Exhibition | Solo Exhibition

2013 Gallery Space, Artist Village, AIR Taipei, Taipei, Taiwan
2012 MANIF 18! 2012 Seoul International Art Fair (invited artist) Seoul Art Center, Seoul Korea
2011 Red [Shi:l] , Red Mill Gallery, Vermont, USA
2011 [shi:l] , Moonshin Museum, Seoul, Korea
2009 'Moments of the passing', 491 Gallery, London, England

Exhibition | Group Exhibition

2012 Call for Artist 2012, Korean Cultural Centre, Gallery Korea, New York, USA
2012 Project 'Jungle', KEPC Art Center, Seoul, Korea
2012 Beihang Gallery, Beihang University, Beijing, China
2012 '47 Rendezvous' Kyounghee Art Museum, Seoul, Korea
2012 View of Emerging Artist, 'Gwangwhamoon International Art Festival', Sejon Center, Seoul, Korea
2011 'Zodiac', Babara White, Vermont, USA
2011 Home and Belongings 'Home is women', GongreungDong House, Seoul, Korea
2010 'Artist Cluster ' Kunst Doc Gallery, Seoul, Korea
2010 'Doppelganger in Feminity' Kunst Doc Gallery, Seoul, Korea
2010 Korea Selected Artist Exhibition, Seoul Museum of Art, Seoul, Korea
2009 Art & Style Art Fair, St. Gallen , Switzerland
2008 NSIDE OUT' Link Gallery, Winchester, England
2007 MA DEGREE SHOW ' Chelsea College of Art and Design, London, England

Unbreakable

Dec 12, 2012 - Jan 18, 2013
Gallery Korea



About KCSNY

The Korean Cultural Service of New York is a non-profit government institution inaugurated in December of 1979 to establish and promote Korean culture and aesthetics in New York. KCSNY provides diverse cultural and artistic activities including gallery exhibitions, performing arts concerts, film festivals, and educational programs.

Fine art exhibitions are organized by Gallery Korea, utilizing its gallery space for various Korean, Korean-American, and international artists. Each year, more than ten exhibitions are held with 100 or more participants to showcase new and renowned artists.

KCSNY also engages in other performing arts events that introduce traditional Korean music, dance, cuisine, and fashion. In particular, KCSNY sponsors the Korea Music Foundation, and hosts concerts and recitals every month, attracting annual audience of over 1,500 people.

Not only that, the Film division is a dynamic part of KCSNY with increasing attention and support from the public. Korean Movie Nights were successfully held every month by introducing new Korean films at TriBeCa Cinemas. The Film division also sponsored various international and local film festivals including NYAFF, New York Film Festival, and TriBeCa Film Festival.

Furthermore, KCSNY manages its own library providing accessible information on Korean films and in depth information on Korean culture. The library contains more than 18,000 books, magazines, and video materials, and also publishes brochures and articles to advertise Korean culture..

By utilizing these ample resources and capabilities, the ultimate role of KCSNY is to reinforce Korea- U.S. relation by promoting Korean culture and values through diverse mediums.