

CALL
FOR
PARTISTS
2013

KOREAN CULTURAL SERVICE
NEW YORK

CALL

FOR

ARTISTS

2013

GALLERY KOREA

THIS CATALOGUE IS MADE FOR THE EXHIBITIONS PRESENTED BY
GALLERY KOREA OF THE KOREAN CULTURAL SERVICE NEW YORK

Limited edition, January 2014

Published by

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Director : Woo Sung Lee (New York)

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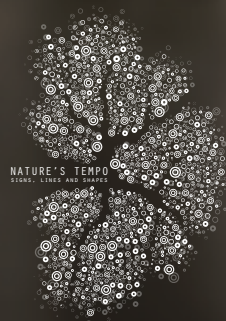
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Korean Cultural Service
New York

Message from the Director



First and foremost, I would like to express my most sincere congratulations to the participating artists of Call for Artists 2013.

Located in New York City, the capital of the contemporary art world, the Korean Cultural Service New York has devoted itself to creating opportunities for all artists to present their diverse range of cultural shows to stimulate the public.

I am delighted to culminate another year by publishing our sixth catalog, representing the annual Call for Artists series at the Korean Cultural Service New York. The results of the juried competition gathered a selection of Korean artists as well as artists of all ethnicities in the United States. During 2013, three group exhibitions were held at the Gallery Korea: 'Take Old Road New Way,' 'Pollination: Overlappings in Time and in Place,' and 'Nature's Tempo: Signs, Lines and Shapes.' In February and March 2013, 'Take Old Road New Way' also participated in the Asian Contemporary Art Week at the Asia Society. 'Pollination: Overlappings in Time and in Place' was initiated by a proposal from artist and curator Jongil Ma, who made it possible to gather artists from Korea and the US in one gallery space in a meaningful collaboration. It is also important to note that 'Nature's Tempo: Signs, Lines and Shapes' had the most digital multimedia components incorporated in the show than any other exhibition that KCSNY has ever attempted. All exhibitions received wide, positive attention from the public and greatly contributed to the contemporary art scene in New York City.

I very much hope that this open call for artists helped the participating artists on their path to international success—something that each greatly deserve. My gratitude goes out to them for bringing a stunning body of work to the Korean Cultural Service, as well as to everyone who has supported this event with their tremendous efforts.

Woosung Lee
Director
Korean Cultural Service New York

Alise Tifentale

Art historian and independent curator

Alise Tifentale is an art historian, editor, writer, and curator whose interests include the history of photography as art and new media aesthetics. In 1996, Tifentale co-founded E-Lab (now called RIXC), the first new media arts activist group in Riga, Latvia. In 2006 she established a photographic arts magazine Foto Kvartals and served as its editor-in-chief until 2011. She is the author of *The Photograph as Art in Latvia, 1960-1969* (Riga: Neputns, 2011), and her articles have appeared in publications like *ARTMargins*, *Russian Art & Culture*, and *Art History & Theory*. Many of her published articles, book chapters, and conference papers are available online at <https://gc-cuny.academia.edu/AliseTifentale>. In 2013, she co-curated *North by North East*, the Latvian Pavilion at the 55th Venice Biennial and *The Aggregate Eye: 13 cities / 312,694 people / 2,353,017 photos*, an exhibition by Nadav Hochman, Lev Manovich, and Jay Chow in the Amelie A. Wallace Gallery, New York. Tifentale holds a B.A. in Communication Studies from the University of Latvia, a M.A. in Art History from the Art Academy of Latvia, and currently she pursues her Ph.D. in Art History at the Graduate Center, CUNY.

The first Call for Artists 2013 exhibition, *Take Old Road New Way* (February 20 – March 29) revisited Korean traditional artistic practices. I would like to assume that the historical references that the artists in this exhibition were making were accessible also for non-Korean audience. For instance, some of the highlights of the rich and unique Korean artistic heritage such as hanging scroll ink paintings and celadon ceramics are on display in the Korean Gallery at the Metropolitan Museum of Art (opened in 1998), and Korean art in general gradually gains visibility in the U.S. art museums within the larger wave of growing interest in East Asian art. In *Take Old Road New Way* several artistic practices of the former Hermit Kingdom were successfully translated into the language of contemporary art. Most of Korean artists participating in this exhibition have immersed themselves in different cultures as international students, artists in residence or immigrants, and these experiences have helped them articulate particular artistic sensibilities oscillating between the traditional and modern, the local and universal. For instance, Seongmin Ahn was trained in Korean traditional painting and teaches it at the Metropolitan Museum of Art. Her works revisit the Minhwa painting tradition in terms of subject matter, style, materials and techniques. Contentwise, however, Ahn subverts and updates the historical meanings of symbols such as peony and tiger, reversing their roles: the fierce tiger embraces its gentle side, hiding among the delicate petals of a giant peony. Kyung Hwa Shon revisits the potential of painting as well as the subject of urban landscape. Defining her art as “contemporary psychogeographic abstract landscape,” Shon represents a subjective perception of diverse urban environments. Painter Shyun Song also explores the possibilities of abstraction. Song emphasizes the meditative aspect of painting. In her series of compositionally similar abstract pieces, sophisticated use of color and shapes convey the

tension in a moment of a fragile balance.

Three artists work in the field of “expanded” painting, merging the traditionally two-dimensional medium with sculpture. Wall sculptures by the American artist Judy Glasser are slightly reminiscent of Louise Nevelson’s wooden structures from the 1950s. Glasser creates compositions whose shapes, according to the artist, are based on pieces of Korean traditional costume. Jeanne Heifetz also presents a version of geometrical abstraction with a twist. Using industrial materials like acid-etched glass rods, coated copper and silver wire, and stainless-steel mesh, Heifetz creates linear structures that activate endless interplay of foreground and background, object and its shadow, illusory picture plane and real space. The artist mentions Korean bojagi cloth as one of her sources of inspiration for these seemingly random but actually carefully organized structures. Her work is a tribute to the legendary Venezuelan artist Gego (Gertrude Goldschmidt) and her *Drawings without Paper*.

The work by Eun Jung Rhee questions the medium of painting differently. Her works from a distance might as well remind some of Sol LeWitt’s wall paintings in color. A closer look, however, reveals unexpected three-dimensionality of Rhee’s intricate compositions of numerous ttakji game tabs made by folding colored paper. By elevating craft of origami to the level of fine art, Rhee celebrates and recuperates a technique that historically has been considered a female handicraft and therefore of lower significance. Moreover, Rhee’s works pose a subtle challenge to the traditional understanding of painting. A comparable challenge can be seen in the German artist Rosemarie Trockel’s recent abstract “paintings” made with yarn, a material signifying knitting, another traditionally female craft. Using an approach inspired by Pop art strategies, Jang Soon Im addresses the level of militarization of Korean society through colorful and playful yet unnerving images of historical and / or fantasy battles. Im admits that while growing up in Korea he “experienced ancient war through TV dramas, movies, video games, and books.” His work, even though seemingly referring to the fantasy world, at the same time can remind of current issues in contemporary Korea such as the compulsory military service or the ever-present North Korea’s military threat. A dialogue between the past and present on a very intimate level materializes in photographs by Jung S Kim. In terms of the formal aspects her work can be reminiscent of the artistic practice of Korean artist Chan Hyo Bae, who in his series of staged self-portraits *Existing in Costume* (2006) impersonated historical female members of the British royalty. Kim’s photographs also challenge the gender perception, as she poses as both male and female figures. However, instead of historical figures Kim has chosen characters from traditional Korean folk tales. The titles of her works often are moving: *A Girl who Sacrificed her Life for Her Blind Father*, or *A Girl who Was Murdered by Her Stepmother*. Her emphasis on the victimized female character reminds of the patriarchal society that had produced these folktales, and the submissive and secondary role of women in such society. By revisiting these folktales, Kim encourages a new interpretation of traditional folklore through a gender-conscious perspective.

The second exhibition *Pollination: Overlappings in Time and Place* (September 11 – October 25) originated as a curatorial proposal by artist and curator Jongil Ma. In

Pollination Ma presented recent work by Korean, Korean – American, and American artists, arguing that “after originating in distant geographical locations and cultures, their works intersect.” Ma has succeeded in building up a subtle and meaningful conversation between the works in the show. For instance, a stereotypical and rhetorical masculinity of an object by American artist Lee Puckett, *Thank You and You’re Welcome* made of wood, concrete, and industrial dust filter is juxtaposed to the no less rhetorical femininity of an installation by Korean artist Juju U, *Getinline* made of newborn dresses. As much as one refers to the mass produced fragments of urban environment as a framework for polite and superficial interaction, the other implies the intimate bond between a mother and a child, its title implying certain tension between an individual will and collectively generated gender roles. Arguably, such a pressure for a woman to “get in line,” i.e. to fulfill the expectations of the community to be a mother, could be seen as a legacy of patriarchal society that the female artist might have experienced while growing up in Korea. U’s work refers to the Western icons of feminist art that often emphasize female bodily functions such as giving birth (as Mary Kelly’s *Post-Partum Document*, 1973-1979). The works that Ma himself has contributed to the exhibition can be seen as a further expansion of the conversation about nature and the natural as well as the use of media in contemporary art. Ma’s works *Object to be Reconfigured* and *Hellebore* combine photography and text in a way that refers to the post-conceptual approach, focusing on documenting found objects (such as a plant) and verbalizing the artist’s intellectual or emotional response to them. Two large scale paintings by the well-known Korean painter Sun Doo Kim, *Slow Scenery* (Winter) (n.d.) and *Slow Scenery* (Autumn) (n.d.) interact with *LEC 12* (2013), a mixed media installation by American artist George Raggett. Raggett’s installation is a part of larger project called *Museum of Commerce* and its lo-tech, do-it-yourself look is supposed to engage viewers in an interaction. Natural materials used to build the structure echo the multiple references to nature in other works in this show. For instance, Kim’s paintings can be seen as an exercise in Western-style abstraction, at the same time they can be viewed as variations on a treatment of landscape in Korean traditional painting, their titles emphasizing the seasons. Kim’s works involve the viewer in another dialogue with Korean traditional art practices, as the artist used ink and hanji paper that was typical for the Chosŏn dynasty ink painting. The natural materials in Raggett’s installation start up a slightly unexpected conversation with the photographic works of two other Korean artists, exhibited right next to it. Gyu Chae La’s *Bamboo Series* makes a subtle transition from the bamboo curtain in Raggett’s installation. Young Tae Kim’s photographs from the series *Shadow of Time* further complicate the dialogue, addressing the question of interpretation of a natural landscape that was initiated by Sun Doo Kim’s paintings and

the no less relevant question of the contemporary artist’s relationship with the tradition, as La’s photographs offer formal reminders of the 18th century Korean literati (scholar-artists) “true view landscape” painting style. After immersing oneself into the calm, timeless, and pictorial landscapes by Young Tae Kim, the viewer was startled and literally woken up from this meditative state by Jae Yong Chun’s installation *Roof*. It can be considered one of the most radical works in this exhibition in terms of challenging the viewer’s expectations. The work leaves that ambiguous sense of uncertainty, of lingering between an awkward failure and victorious gesture that makes contemporary art exciting. Closeness to nature was expressed also by works of Roman M. Hrab and Hein Koh. Both artists create objects using a mixture of manmade and natural materials. Hrab’s sculptures point to the inherent order and symmetry in nature, whereas Koh explores what she calls the “uncanniness of nature” by creating wall sculptures from organic matter (such as quills, eggshells, animal teeth) and manufactured items (such as pantyhose, toilet paper rolls, nails, ropes etc). American artist Elizabeth Winton revisits painting, adding spatial dimension by embedding materials such as paper and feathers. Korean – American artist Kyung Jeon explores the questions of identity and the difficulties of immigrant life. Not being able to communicate efficiently with her parents because of the language barrier, Jeon lacks the family stories passed on from one generation to the next. Instead she creates her own fantasy stories that take place in her own mythological world. Inquiring about one’s identity is also the topic of paintings by Kira Nam Greene. Her works feature different types of food (also typically Korean, like kimchi) depicted on the background of vivid fabric patterns. Greene’s approach is based in gender studies and feminism, as she claims that “the food is the body and the surrogate for the desire to consume and control women.” Her works suggest the signature painting style of another female artist from a different time and culture, namely the Cuban painter Amelia Peláez. In the 1940s she dealt with the feminine identity and women’s confinement in domestic spaces, creating still lifes where the objects were interwoven with the background consisting of the vibrant patterns of baroque iron grillwork and splendid stained glass windows of the creole elite homes in Havana. The last Call for Artists 2013 exhibition, *Nature’s Tempo: Signs, Lines and Shapes* (November 13 – December 18) focused on works dealing with notions of nature and time. Interestingly enough, the artists participating in this exhibition mostly avoided direct use of natural materials, and time appears as an abstract idea. Many artists use digital multimedia to look back at the natural world. For instance, Immi Lee works exclusively in digital media, and her installation, involving an artificial larynx producing eerie sounds, presents results of her artistic research, inspired by neuroscience, linguistics, and anthropology.

Annalisa Vobis’s objects and videos also are based on artistic research. Vobis notes that she is interested in “the strange beauty of environmental degradation” that takes on an abstract yet suggestive visual form expressing the artist’s concern about environmental issues. Similar concern can be seen in the work by Yiji Hong, who in her video and sculpture *Sand Game* explores the balance in nature and the destructive power humans have over this balance. The film installation *Hollow* by Jei Ryung Lee on multiple transparent projection screens creates an illusion of haunting images lingering in mid-air. The artist deals with the image of the child and the loneliness and confusion of growing up. Perhaps growing up never ends, but childhood still is a unique experience that should be cherished. Memories and nostalgia is the subject matter of video installations by Elly Cho. Her video works remotely remind of the idealistic slogan of Parisian students in 1968, “there is a beach under the pavement.” Nature is the center of the works by the well-established documentary photographer Jin Hong Kim who in his current project searches for “emotions” in trees. Assigning a human faculty to nature in the context of our urban-centered culture also can be seen as a nostalgic gesture. One of the internationally recognized Korean photographers, Bien-U Bae is famous for his black and white images of bamboo and pine groves that are said to express Korean national identity. Kim’s works are on the verge of abstraction, reminding extravagant calligraphy or the grand monochrome gestures of the American Abstract Expressionists such as Franz Kline or Robert Motherwell in the 1950s. Different approach to nature can be seen in works by the Japanese artist Yoko Fukushima. She makes a direct connection between the female body and nature, revisiting the long tradition of the Western thought that has seen women as being closer to nature than men and that has justified patriarchal society’s need to domesticate their women and suppress their allegedly wild and uncultured essence. Some parallels can be drawn between Fukushima’s sculptures and work by artists such as Robert Gober. The sixth Call for Artists has rightly put a great emphasis on the dialogue and connections that can be made among particular works exhibited side by side, among diverse artistic practices and traditions, generations, and nations. Exhibitions that resulted from Call for Artists 2013 proved that perfect understanding is possible in the realm of art, based on equality, mutual respect, and artistic integrity, even though each artist may express completely different artistic sensibility and use idiosyncratic artistic vocabulary. All the exhibits included non-Korean artists as well, affirming that such understanding and dialogue is meaningful and beneficial for the participants and gratifying for international audience.

take Old Road nEW wAy

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plane and real space. The artist mentions Korean bojagi and background, object and its shadow, illusory picture cloth as one of her sources of inspiration for these seemingly random but actually carefully organized structures. Her work is a tribute to the legendary Venezuelan artist Gego (Gertrude Goldschmidt) and her Drawings without Paper.

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Seongmin Ahn

My tradition has become a meaningful and direct inspiration to my artwork. I have worked for several museums and cultural institutions in New York, such as the Metropolitan Museum of Art and Korea Society. I believe the main goals of these institutions are to bridge a gap between different eras and cultures, while introducing and educating the audience suggesting a new perspective to view. They also provide a tradition that emphasizes a foundation of the present, which is often neglected in other commercial or alternative gallery spaces in New York. These important roles provided by the institutions clearly are reflected on my own artwork.

The main subjects and images used in my recent paintings are predominantly extracted from 'Minhwa' that is slightly altered for an individual painting. In this show, I focused on 'Peony' painting, which was regarded as the most beautiful flower in Korea. It was a popular subject in Minhwa, which represents wealth and prosperity. It was used as decoration for the wealth, specifically in the women's powder room in the form of a folding screen decorated with extravagant images of peony. In addition, a tiger (king of animals in Korea), has also been depicted in different ways, denoting fierceness, intelligence, wit and compassion.

In Neo-Peony series, I juxtapose Peony flowers with a tiger, which depicts a fragile flower as a gigantic and dominant creature next to a fierce tiger as a tiny and witty character resting on a flower. I like the use of role reversals of different parties and relationships between them in society. The end result emphasizes the character as Yin and Yang, but now the small and fragile flower has elicited a strong and powerful energy somewhere inside. The same is true with a fierce tiger that results in a gentle nature within him.

In Flat file series, I emphasize a reverse perspective, which the painter's perspective exists inside looking out with the vanishing point existing in front of the painting. This technique shows more sides of an object, suggesting to viewers to confront multiple perspectives of an object. In conventional Renaissance perspective, a painter stands outside of a canvas looking at a painting objectively, forcing the viewer to view the painting from the painter's viewpoint.

Materials and techniques from Korean traditional painting are used such as Korean ink, color powder with cow bone glue (rabbit skin glue) on mulberry paper. Multiple thin layers of contrasting and translucent color were applied to create profound depth and saturation. Lin is also one of the most important elements, which redefines a shape and gives another dimension in color combination.

Judy Glasser

I have always been interested in the traditional arts of other cultures. Working with artisans in many countries gave me the opportunity to learn local techniques, which I have incorporated into my work and my teaching.

The three wall sculptures in Take Old Road New Way reference the traditional dress and textiles of Korea. The shapes of my wall sculptures are based on the dopo (traditional Korean overcoat), jeogori (short jacket), and baeja (vest).

Recycled wood is my primary material. I integrate a dimensional surface of random geometry as I build the basic shape.

Jeanne Heifetz

The Geometry of Hope series pays tribute to the group of postwar Latin-American artists whose work was shown together under that title, and in particular to the interplay of object and shadow in Gego's "Drawings without Paper." Where Gego used elaborate wire constructions to "draw" on the wall, here delicate strands of glass cast the shadows that reduce the work's surface image to pure line. Multiple sources of light produce an intricate doubling or tripling of the image in black-and-white form.

My process in this series derives from traditional textile practice, reinterpreted in non-traditional industrial materials: stainless steel, glass, and wire. The linear structures draw on the random geometry of cultivated fields, Korean bojagi cloth, and the cracked-ice motif of traditional Chinese woodwork, as well as the natural geometry of soap bubbles and mineral formations. The two-layered pieces deconstruct an image and challenge the eye to reassemble it; the three-layered pieces give the illusion of peering into the structure of a crystal or a highly magnified cell.

Although I establish geometric rules for each piece, within those rules each piece is an improvisation, starting with a single line of glass and building outward, never sketched in advance. The process of constructing the work, line by line, stands in for the perennial human search – whether a child's inquiry or formal scientific investigation – for comprehensible pattern in the natural world.

Jung S Kim

“Circle II” series is a narrative about some negative emotions originated from the artist’s childhood experience. In this series, those negative sentiments are projected onto various different characters in traditional Korean folk tales based upon a simple dichotomy of good and evil and a clear-cut moral message that the good always win.

Now, these character-roles transformed into self-portraits of the artist herself, bring out the repressed feelings and drastically visualize them. Four different strategies are used for this mapping of the artist’s subjectivity and memory on the fictional characters: first, a direct but exaggerated empathy between the artist and a character, second, an unnatural beatification of an evil character as a psychological attempt to cope with the negative figures and the negativity itself, third, a maximization of extreme fear inside caused by the past objects by amplifying the latter’s vicious and immoral power, and last, a despising caricaturing of moral hypocrisy of the objects. During the process, the heavy memory of the painful relationship that the artist has been reluctant to face is to be vented out as a casual emotional experience, which any one can have in life. This series, in this sense, is a form of self-therapy.

Eun Jung Rhee

Saek Dong: means “to attach colors.” Dong(동) signifies a single box. Thus ‘saek dong’ is the continual linkage of the five cardinal colors (오방색.)

The use of colored paper and tracing paper to fold ttakji (딱지: origami of a square, often used as a toy in a game of slap-match) to create Korea’s traditional ‘saek dong’ portrays harmonious mix of traditional beauty and modernistic regulation. ‘Saek Dong’ also reveals the pursuit of traditional crafts to allude to nature, and its refined and elegant ambience created by the sheen and foldings suggest inlays of ox-horn (화각-hwagak) and mother-of-pearl (자개-jageh).

Kyung Hwa Shon

I describe my work as psychogeographic abstract landscapes – records of effects specifics environments have on me and the memories I associate with them. Exposing myself to different cultures and languages, and inhabiting new architectural spaces, I have explored networks of physical interactions, adaptation strategies, and psychological connections that arise in the spaces we inhabit.

Living and working in Seoul, Paris, Chicago, and London, as well as working with patients at Seoul Municipal Koyang Mental Hospital comprise some of the unique physical and psychological experiences that inform my work. The necessity of speedy adaption to new surroundings heightens my perceptions of spaces and complex systems around me.

More recently, since arriving in London from Chicago, I have concentrated on investigating the method and scope of possible adaptation strategies. In particular, I have become more aware of how accumulated particles of past memories merge with current experiences in my perception and understanding of present environments. Paintings reveal my observations and interpretations of London’s unique architecture and urban environment, more specifically, the varied spaces in the city of Westminster.

I have been concerned with how art might give expression to personal psychological experiences and newly encountered dynamics, and how my paintings can deliver a particular understanding of the present sensory experiences and personal responses.

Shyun Song

My lifelong search for the meaning of human existence eventually led me to paint. I hope to share with others my experience and observations in life in simple yet layered terms. Painting is the best means for me of affirming the sublime beauty of life that I witness. Painting is not merely an aesthetic activity for me, but an existential one. It satisfies me fully, since it demands all of my being. While painting, I find myself going beyond the senses and becoming my true self. The subjects that I care deeply about in life initiate me to paint and I convey them in a way that best fits my nature. My journey in art, as our journey in life, is an evolving process, which follows its due course. My paintings have changed over the years from representational figure painting to semi-abstract naturescape. After a phase of minimal color-field paintings capturing the unbridled vastness of nature, I am now in the phase of purely abstract painting, which renders the inner realm. The subjects reflect my innermost concerns which I have been pondering and contemplating. I let my intuition dictate a geometric composition by applying my own logic. The lines, shapes, angles, and placements are formed and the color scheme ensues. I connect several related subjects together under a theme and make various thematic series. I have realized that each series behaves as a part of the whole, which manifests the shared human experience. It is extremely gratifying to be able to commune with others through painting while finding my true self. I believe that a total rapport through art can enlarge the human soul.



Neo_Peony, 2012
Ink and Color on Mulberry Paper
26 x 40 inch (each)



Seongmin Ahn



Constructed Painting with Beam, 2010
Wood, Acrylic, Graphite
63 x 56 x 4 inch

Judy Glasser



Flared Constructed Painting, 2010
Wood, Acrylic, Graphite
36 x 44 x 6 inch



Geometry of Hope: Cobalt, Turquoise, 2009
Acid-etched Glass Rods, Coated Copper and Silver Wire,
Stainless-steel Mesh
20 x 20 inch



Geometry of Hope: Sky, Amber, 2009
Acid-etched Glass Rods, Coated Copper and Silver Wire,
Stainless-steel Mesh
20 x 20 inch

Jeanne Heifetz



Geometry of Hope: Amber; Coral, 2009
Acid-etched Glass Rods, Coated Copper and Silver Wire,
Stainless-steel Mesh
20 x 20 inch



Circle II #1, 2010
A Girl Who Sacrificed Her Life for Her Blind Father
Printed on Inkjet Fine Art Paper
20 x 24 inch

Jung S Kim



Circle II #11, 2011
A Girl Who Played and Danced for High Society
Printed on Inkjet Fine Art Paper
20 x 24 inch



Saek Dong Il, 2010
Colored Paper
24 x 48 inch

Eun Jung Rhee



Nu Nu, 2011
Colored Paper
45 x 45 inch



Fragments of the London Landscape, 2012
Oil on Canvas
51 x 71 inch

Kyung Hwa Shon





Summer, 2012
Oil on Canvas
48 x 24 inch

Shyun Song



Autumn, 2012
Oil on Canvas
48 x 24 inch

Pollination: Overlappings in Time and in Place

The second exhibition Pollination: Overlappings in Time and Place (September 11 – October 25) originated as a curatorial proposal by artist and curator Jongil Ma. In Pollination Ma presented recent work by Korean, Korean – American, and American artists, arguing that “after originating in distant geographical locations and cultures, their works intersect.” Ma has succeeded in building up a subtle and meaningful conversation between the works in the show. For instance, a stereotypical and rhetorical masculinity of an object by American artist Lee Puckett, Thank You and You’re Welcome made of wood, concrete, and industrial dust filter is juxtaposed to the no less rhetorical femininity of an installation by Korean artist Juju U, Getinline made of newborn dresses. As much as one refers to the mass produced fragments of urban environment as a framework for polite and superficial interaction, the other implies the intimate bond between a mother and a child, its title implying certain tension between an individual will and collectively generated gender roles. Arguably, such a pressure for a woman to “get in line,” i.e. to fulfill the expectations of the community to be a mother, could be seen as a legacy of patriarchal society that the female artist might have experienced while growing up in Korea. U’s work refers to the Western icons of feminist art that often emphasize female bodily functions such as giving birth (as Mary Kelly’s Post-Partum Document, 1973-1979).

The works that Ma himself has contributed to the exhibition can be seen as a further expansion of the conversation about nature and the natural as well as the use of media in contemporary art. Ma’s works Object to be Reconfigured and Hellebore combine photography and text in a way that refers to the post-conceptual approach, focusing on documenting found objects (such as a plant) and verbalizing the artist’s intellectual or emotional response to them. Two large scale paintings by the well-known Korean painter Sun Doo Kim, Slow Scenery (Winter) (n.d.) and Slow Scenery (Autumn) (n.d.) interact with LEC 12 (2013), a mixed media installation by American artist George Raggett. Raggett’s installation is a part of larger project called Museum of Commerce and its lo-tech, do-it-yourself look is supposed to engage viewers in an interaction. Natural materials used to build the structure echo the multiple references to nature in other works in this show. For instance, Kim’s paintings can be seen as an exercise in Western-style abstraction, at the same time they can be viewed as variations on a treatment of landscape in Korean traditional painting, their titles emphasizing the seasons. Kim’s works involve the viewer in another dialogue with Korean traditional art practices, as the artist used ink and hanji paper that was typical for the Chosŏn dynasty ink painting. The natural materials in Raggett’s installation start up a slightly unexpected conversation with the photographic works of two other Korean artists, exhibited right next

to it. Gyu Chae La’s Bamboo Series makes a subtle transition from the bamboo curtain in Raggett’s installation. Young Tae Kim’s photographs from the series Shadow of Time further complicate the dialogue, addressing the question of interpretation of a natural landscape that was initiated by Sun Doo Kim’s paintings and the no less relevant question of the contemporary artist’s relationship with the tradition, as La’s photographs offer formal reminders of the 18th century Korean literati (scholar-artists) “true view landscape” painting style.

After immersing oneself into the calm, timeless, and pictorial landscapes by Young Tae Kim, the viewer was startled and literally woken up from this meditative state by Jae Yong Chun’s installation Roof. It can be considered one of the most radical works in this exhibition in terms of challenging the viewer’s expectations. The work leaves that ambiguous sense of uncertainty, of lingering between an awkward failure and victorious gesture that makes contemporary art exciting.

Closeness to nature was expressed also by works of Roman M. Hrab and Hein Koh. Both artists create objects using a mixture of manmade and natural materials. Hrab’s sculptures point to the inherent order and symmetry in nature, whereas Koh explores what she calls the “uncanniness of nature” by creating wall sculptures from organic matter (such as quills, eggshells, animal teeth) and manufactured items (such as pantyhose, toilet paper rolls, nails, ropes etc). American artist Elizabeth Winton revisits painting, adding spatial dimension by embedding materials such as paper and feathers.

Korean – American artist Kyung Jeon explores the questions of identity and the difficulties of immigrant life. Not being able to communicate efficiently with her parents because of the language barrier, Jeon lacks the family stories passed on from one generation to the next. Instead she creates her own fantasy stories that take place in her own mythological world. Inquiring about one’s identity is also the topic of paintings by Kira Nam Greene. Her works feature different types of food (also typically Korean, like kimchi) depicted on the background of vivid fabric patterns. Greene’s approach is based in gender studies and feminism, as she claims that “the food is the body and the surrogate for the desire to consume and control women.” Her works suggest the signature painting style of another female artist from a different time and culture, namely the Cuban painter Amelia Peláez. In the 1940s she dealt with the feminine identity and women’s confinement in domestic spaces, creating still lifes where the objects were interwoven with the background consisting of the vibrant patterns of baroque iron grillwork and splendid stained glass windows of the creole elite homes in Havana.

Jaeyong Chun

As an art director, filmmaker, photographer, artist and farmer, there is no boundary on his work. Conducting global impression with "Culture". He makes retail space representation of the experimental young artists and interacts with a variety of artistic sensibility. Also he represents farmers, to manage the farmers' Arts and Harvest. And he manages the "Paddy art school" which is a cultural space dealing eco-friendly and eco-theme activities, complete the image.

Kira Nam Greene

My paintings and drawings are self-portraits with painted collages of estheticized food and complex patterns that represent the plurality and the multiplicity of my identity. The patterns are derived from historical fabrics used in women's fashion and domestic interiors, which are symbolic of the roles that women have played in various cultures. The patterns from both eastern and western cultures form architectural platforms that simultaneously showcase and suffocate the food. Elaborately arranged food from glossy coffee table books is symbolic of the idealization of the feminine body, and the surrogate for the desire to consume and control women. The resulting images are self-portraits that represent the plurality and multiplicity of my identity as an Asian-American immigrant woman.

Densely packed and precisely hand-painted patterns simultaneously create and interrupt the space where the still life is presented. The rhythm of the patterns is echoed in the composition of the still life and natural patterns found in the food. A complicated interweaving of foreground and background, created by patterns, icons, and still lifes painted in many different styles and mediums, generates confounding spatial ebb and flow, and increases the spatial tension. The surface of my painting is varied to create the maximum complexity and to enhance the sensuality of the paint while the divergence of styles imbues the image with collage-like dissonance. The result is a work that attracts viewers with overwhelming sensuality and the beauty while simultaneously disorienting and repelling them. While the images of the food are reminiscent of the Dutch still life tradition, the divergent styles, collage-like dissonance and the breaking of the picture planes acknowledge the practice of painting in a post-modern era. At the same time, through a labor-intensive process of hand painting, I cast a critical eye on the mechanical reproduction and proliferation of imagery in our daily lives. In more recent pieces, I am also exploring the ethical and ecological aspects of modern food consumption by juxtaposing mass-produced industrial food with organic, homemade products.

Roman M. Hrab

My art practice is engaged with how certain phenomena and occurrences in nature and our surrounding environs can be perceived as an abstraction or concept, a physical site and as an emotional experience. The complexity of this engagement has led my work to take on a variety of forms and mediums varying from project to project. Recent works have used drawing, painting, photography, printmaking, sculpture and installation, audio and video, and the Internet. The concept behind a project and/or the context of a given venue plays a huge role in determining the selection of form and medium. This freedom to explore new ideas and processes is something invaluable to me as an artist. The attraction with the actual experiences of a place, be it in real life or constructed in my artwork, also incorporates the components that enable this experience. The different aspects that contribute to the experience of a place, such as one's memory, perceptual senses, cultural heritage and history, as well as its climate and geography are all crucial for me as inspirations and remain influential to my practice.

Kyung Jeon

In my work, I tell stories. These stories are loosely based on things my parents have told me about my family in Korea. Since I am not fluent in speaking Korean, and my parents are not fluent in English, much gets lost in translation. Shame, sadness, trauma and guilt are some of the many emotions they feel, which gets translated into my work. By embellishing, exaggerating and fantasizing, I end up creating an entirely new story of my own.

I am most interested in the interaction of the world I create with an audience. The light pastels and sweetness of the characters welcomes and lures the viewer to naively come closer. Once there, the pieces reveal their surprising turbulent and unsettling emotions. Disguised within these childlike settings are bizarre masquerades of violence, sexuality and fantasy. The viewer is captivated by the innocent euphoria, but then is disillusioned and confronted with the deeper dark reality of the work.

Sun Doo Kim

Excerpt from "The Dreams and Songs of the Slowed Lines" by Yoon Dong-hui

The works of painter Kim Sun-doo comes ample and full, like being full without eating any, pacifying the appreciators. His paintings keep warm temperature, if having any, fit to set about strolling along. I would not think twice for selecting his works as a present to my father since I shall be bringing back the hometown of my father to him where he used to go to school across a couple of hills, with the cloth-wrapped schoolbag on his back and wearing black rubber shoes. He will definitely be joyful for 'solidifying' the old memories on his childhood, counted already evaporated. He would recollect with thankfulness his childhood of deadly bitter poverty.

He introduced his own technique of the 'reversal perspective' into his works to incorporate the surrounding environs into his paintings, represented as the 'earth.' The mountains and fields in his paintings reminds us of those of children's, daring to negate the commonly accepted technique of perspective, 'the closer, the bigger, and vice versa,' where the objects vary according to the viewers' points, while rejecting the innate qualities of their own. For him, the significance lies in the invisible distance between the specific objects and their painters, namely the 'distance of mind,' not in the scientific principles of the drawing techniques. Consequently, the natural environs in his paintings were described bigger than the real, while the humans, who have mistakenly been considered to rule the nature, appeared more undersized.

He considers his works as the 'path of the paintings,' groping for the truth of life with the aesthetics of the 'slowed lines.' He belongs to the rare group of artists who could perceive the life's refreshed inspirations in the daily routines. His works leads us to face the life as it is. The dreams and songs of the slowed lines and the love come together along the path to the life. No true fine artist fails to be compelled to work by the mind-rocking inspirations, he uttered. Today, his words come more vividly incised onto our minds.

Young Tai Kim

The earth marks its existence through the shadow, and the shadow reveals its nature through the ground. 'Shadow of Time' defines this mutuality where the shadow longs for the ground, and the ground expresses itself through the shadow. Therefore, 'the shadow' represents 'an emblem of the represented' which the ground creates. In my recent works, I tried reproducing sensory recollections entangled in the subject of mountains. I call the method of this reenactment: 'Shadow of Time.' It is the restoration of the mountain's

shadow that has coexisted with the ground. Photography does not mean 'to take' pictures, rather it is another form of practice 'to draw' a world within an angle. The mountain's non-visible stories, which are hidden behind the overlapping images created by the repetition of 'drawing' and 'erasing,' is represented in the 'Shadow of Time.' The sensory memories that the human body remembers are not presented vividly like a piece of photograph, but at times can be dreamlike and languid. Hence, I tried to portray these memories by forming structures with the overlapping images. The works depict stacked and wrinkled images of the 'Shadow of Time'. Mountains may disappear in time lapse of nature, but its image is everlasting.

Hein Koh

Following a tradition of feminist art, I create soft sculptures that incorporate hard materials, which metaphorically address the complexities of being a woman in contemporary society. Female sexuality is at the forefront of my work, because it is a subject that is not wholly embraced and addressed in our society, except when it serves men. While in culture it is demure, repressed, or "slutty", in nature it is the opposite- bold, pervasive and powerful, without shame or self-consciousness. By referencing natural forms, my intent is to recognize and unleash the power of female sexuality through my work, as well as the strength in vulnerability, with a dose of cheeky humor.

Gyuchae La

When we perceive that we have "seen" something that is not seeing the essence of the subject. "To look" is a voluntary act required to perceive objects, but the information gained through optical cells cannot be described as the essence of an object. It is no more than a simple sensory function that results from the image formed on the retina being delivered to the brain as stimuli through neurons, and the brain analyzing that data and accepting it as the essence of an object. In addition to the rays in the visible spectrum, the sun's rays contain numerous different rays including infrared, ultraviolet, alpha, beta and x-rays. Our retina, however, can only perceive light in the visible spectrum. As such, the nature of objects perceived through the act of "looking" is not the essence of the object but only the exterior appearance of the object made visible by the reflected rays of the visible spectrum. All natural matter existing in the universe does not have substance. This is because at the core of all matter is the void. An endless vibration of that void gives rise to

the visible and invisible worlds, and the perceivable world is created from the rhythm of that vibration.

Therefore, the form is the product of continued vibration, and visible matter is no more than a culmination of miniscule vibrations of the invisible. As such, the essence of all matter and phenomenon found in the universe is not solid substance but waves and vibrations.

All is void, and the void is everything because the waves and vibrations are not unchangeable and eternal but give rise to the visible form according to an organic flow. In this project, I attempted to capture the void, which is the essence of the universe, from the appearing and disappearing of bamboo leaves as a reaction to the wind, which does not have form or mass. As the form of smoke and fog is scattered by wind into the universe, the process through which the bamboo changes means that it is not disappearing into nothingness, but arriving in the world of the void, which is the underlying principle of the nature of the universe.

In addition, it contains concept of metaphysical philosophy in that gaps and empty spaces are not of the visible world of the perceivable world which cannot be recognized through the retina's simplistic cognitive functions.

Jongil Ma

Through the literal pressure, tension and curve of the wood in my large-scale installations alludes to the physical and psychological tension, complexity, fragility, and balance inherent in our world and inside our personal relationships. I see ways to distill, narrow and refocus these ideas to express them more efficiently using new forms. It includes elements like sound, real objects and people. I see the possibility of a reaching more people and of communicating with them more directly this way. I also began with a found concrete object. This piece is constantly changing its character to fit into different situations. The first variation was an inkjet print, loosely formatted like a poster. This introduces the project and describes its original found state. There will be creating the second variation, which is a sculptural piece including the object embedded into it in a precarious state of balance. I am also asking a wide range of people to participate in transforming this piece. Each will take the object and transform it themselves as they see fit. Since my childhood I have been intrigued by the delicate social relationship between friends and inside different social groups. As I observe myself changing in order to survive and to better relate to the particularly sensitivities and subtle forms of communication of this society these ideas become more important to me. I desired a way access or to more directly contact other people's hidden understanding. I believe that this very particular energy creates a unique aesthetic language and evolves out of a practical need.

Lee Puckett

I want to restrict any privilege of human access over the world and put the affairs of human consciousness on exactly the same footing as the relationship between objects. I am using the term "object" here is used to refer to autonomous realities of any kind whether they be inanimate or a collection of entities. A potato, an asteroid, a flood, a cat or a credit card company are all on an equal level as objects as is the production of artwork. Art, I think, needs to function more as a conversation between objects rather than the pontification of one entity. I have also been thinking a lot about Cubism lately and the Dialogue between Picasso and Braque as a model for what I want to do, not only was the work about an object oriented space and a shifting of perception, but I think it was equally about the dialogue between the cubists on what that space was about. a model of production and collaboration that somehow feels very fresh, I feel like these ways of making work with a larger emphasis on the object is the Logical way forward.

George Raggett

He received his BA from the College of Creative Studies at UC Santa Barbara and a Masters from Bard College. Prior to the Museum he has shown at the Hammer Museum and the Happy Lion Gallery in Los Angeles and been included in exhibitions at White Columns and Triple Candie in New York. In addition to curating several exhibitions, and with collaborators, George ran an alternative Gallery called "Crockett Rodeo" in Seattle and launched a bi-coastal sculpture project called "Gone Wild". Recent activity of the Museum of Commerce includes inclusion in exhibitions at Art in General (New York), Soloway (Brooklyn), The Lab (Boston), Romer Young Gallery (San Francisco), Mandrake (Los Angeles) and the Scripps Institute of Oceanography (La Jolla). The Museum of Commerce resides in Brooklyn, NY.

Juju U

It should be mine but never get in...

Elizabeth Winton

This work examines the implied movement in standing still. The focus shifts between embracing the blunt quality of object, unadorned, at times even falling flat, and the contrasting temporality implied by suspension. The use of many types of pigments and mediums, while leaving the surface raised and at time barely attached, causes slight changes in light to alter the color and overall reading of these pieces dramatically.



Ssamzie Nongbu Project-Seoul Farmers Market, 2013
Mixed Media
Various Size

Jae Yong Chun





Nibble, Nibble, Gnaw, 2012
 Watercolor, Pastel, Colored Pencil, Gouache, Flashe, Modeling Clay and Pigment Pen on Paper Mounted on Panel
 40 x 70 inch

Kira Nam Greene



Cool as a Cucumber in a Bowl of Hot Sauce, 2013
Colored Pencil, Gouache, Acrylic and Watercolor on Paper Mounted Panel
36 x 30 inch



Ashokan Mirrored Frack-tal, 2012
Maple, Resin, Mirrored Acrylic
18 x 8 x 22 inch

Roman M. Hrab



Cradleball (blue / gold), 2013
Steel, Maple, Acrylic, Resin, Gold Leaf, Birch Leaf, Beeswax, Hardware
8 x 16 x 11 inch



Parachutes Introverts, 2013
 Watercolor, Acrylic, Colored Pencils, Pencil on Hanji Paper/Canvas
 30 x 32 inch

Kyung Jeon



Waterlilies Parachute, 2012
Watercolor, Gouache, Pencil on Hanji Paper/Canvas on Wooden Panel
24 x 18 inch



A Slow Landscape, 2012
Ink, Power Color on Paper
64 x 51 inch

Sun Doo Kim



A Slow Landscape, 2012
Ink, Power Color on Paper
64 x 51 inch



Shadow of Time - Mountain #5, 2013
Pigmenat Print
70 x 35 inch

Young Tai Kim

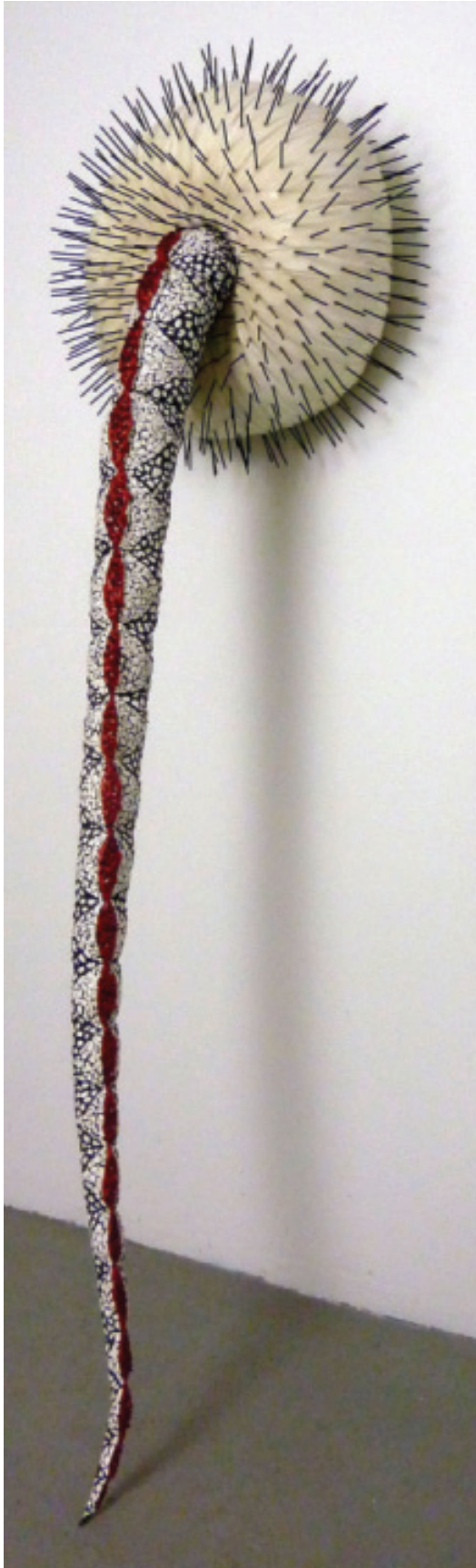


Shadow of Time - Mountain #1, 2013
Pigment Print
70 x 35 inch

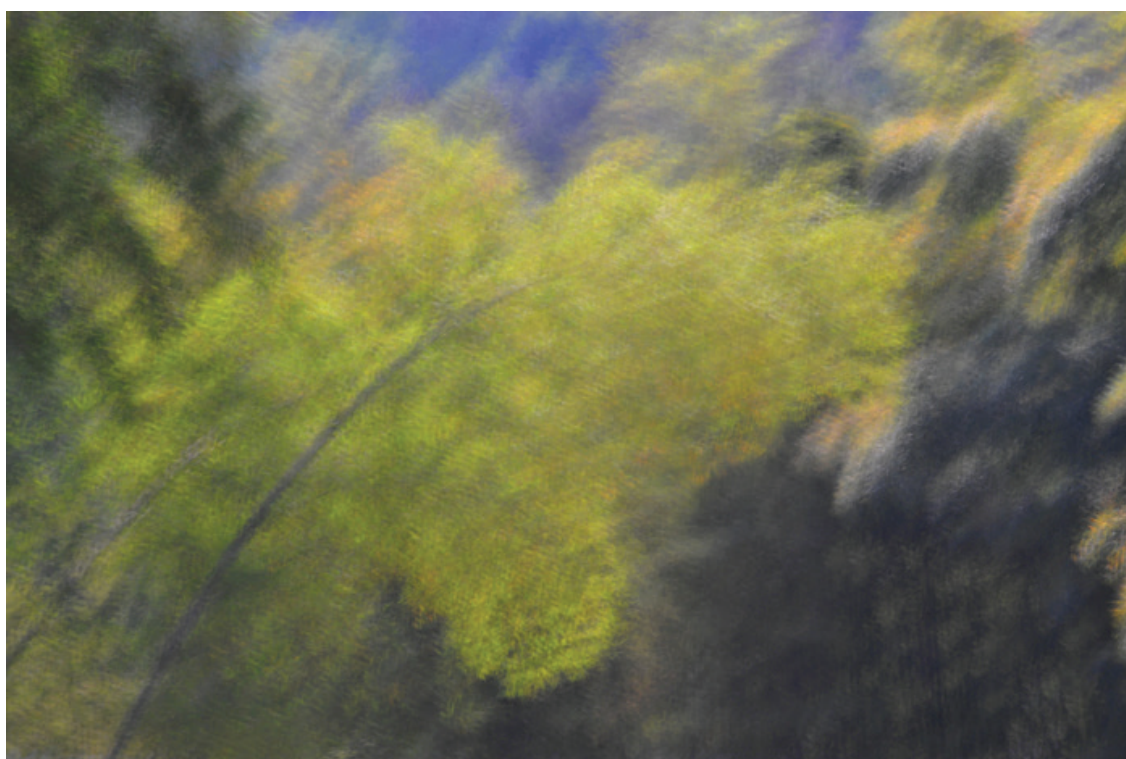


Low-Hanging Fruit, 2012
Fishnet Stockings, Pantyhose, Polyfil and Porcupine Quills
40 x 19 x 10 inch

Hein Koh



Animus/Anima, 2012
Acrylic, Canvas, Eggshells, Epoxy, Fire Glass, nails, Polyfil, Silicone and Spray Paint
74 x 24 x 17 inch



Bamboo #033, 2011
Pigment print
24 x 36 inch

Gyu Chae La





For three months last winter, from early December to March, this plant's warm white flowers bloomed and never dropped. The temperature fell below -15 C (5 F) degrees and the plant continued to bloom. With more than 10" of snow accumulation, the flowers remained. As the snow melted they stayed the same. When the temperature dropped further, the petal edges wilted slightly only to return to a fresh translucent white as soon as the temperature rose. As I visited this plant I found myself becoming vaguely disoriented, the ground beneath me no longer stood firm.

Early spring, even before the time of the first plum blossoms, these flowers slowly turned to a yellow green. Into the dusty chill of early spring they were fully green, as if now part of leaf and stem. Witnessing these flowers extend their existence into a new life form, I felt a peculiar sensation, as if my own limbs transformed into tree trunk or stone.

By the end of March the blooms were green seed pockets. The overall plant body size never changed. At most few new leaves had grown. One night my dog walked around this plant while moonlight shined on its leaves. The plant sat quietly as it had for the last 9 months. My sharp memory of the startling winters bloom became unsettled, began to scatter and dissipated into the creamy moonlit night, as if nothing in my life had ever happened before.

OBJECT TO BE RECONFIGURED



DESCRIPTION

ORIGINATION BACKGROUND

I was found on the sidewalk sometime in June 2013.

Location: 102 Union Street, Brooklyn, NY 11231

Origination: Part of an over purchase for construction materials

Intended Use: Drainage

PHYSICAL PROFILE

Total Height: 12 1/4"

Overall Body Size: Rectangle, 6" width x 6" depth x 9 1/8" height

Internal Cylinder: 4 1/4" diameter, 12 1/4" height

Visible Cylinder Area Top: 1 5/8" height, 3/4" thick wall

Visible Cylinder Area Bottom: 1 1/2" height, 3/4" thick wall

Disclaimer: I am not sure if I have a top and bottom. You will have to decide.

RECONFIGURATION

Unlike most other precast concrete pipes, I was picked up.

I nudge one to revisit and transform the present.

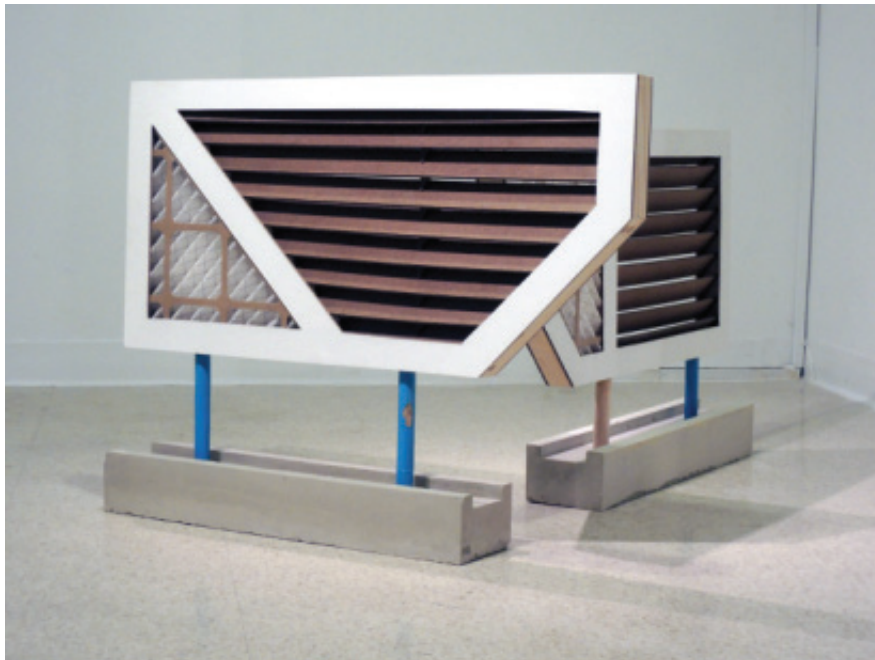
I will be reconfigured from time to time by different people and will be influenced by their tendencies.

I will live in as few or as many configurations as the situation and willing participants support.

Do I like this situation? I have no idea if I like this or not because it is just my destiny and it is not my decision.



Jongil Ma



"Thank You and You're Welcome", 2013
Concrete, Wood, High Performance Dust and Allergen Filter
35 x 40 x 30 inch

Lee Puckett



"Thank You and You're Welcome", 2013
Concrete, Wood, High Performance Dust and Allergen Filter
35 x 40 x 30 inch



Intersection_MOC, 2013
Mixed Media
Various Size

George Raggatt







Juju U



Untitled (#1, R8/9), 2013
Mixed Media on Paper and Wood
38 x 34 inch

Elizabeth Winton



Untitled (Verticle 3, Section Variable), 2013
Mixed Media on Paper; Wood and Wall
64 x 50 inch

Nature's Tempo: Signs, Lines and Shapes

The last Call for Artists 2013 exhibition Nature's Tempo: Signs, Lines and Shapes (November 13 – December 18) focused on works dealing with notions of nature and time. Interestingly enough, the artists participating in this exhibition mostly avoided direct use of natural materials, and time appears as an abstract idea. Many artists use digital multimedia to look back at the natural world. For instance, Inmi Lee works exclusively in digital media, and her installation, involving an artificial larynx producing eerie sounds, presents results of her artistic research, inspired by neuroscience, linguistics, and anthropology. Annalisa Vobis's objects and videos also are based on artistic research. Vobis notes that she is interested in "the strange beauty of environmental degradation" that takes on an abstract yet suggestive visual form expressing the artist's concern about environmental issues. Similar concern can be seen in the work by Yiji Hong, who in her video and sculpture Sand Game explores the balance in nature and the destructive power humans have over this balance. The film installation Hollow by Jei Ryung Lee on multiple transparent projection screens creates an illusion of haunting images lingering in mid-air. The artist deals with the image of the child and the loneliness and confusion of growing up. Perhaps growing up never ends, but childhood still is a unique experience that should be cherished. Memories and nostalgia is the subject matter of video installations by Elly Cho. Her video works remotely remind of the idealistic slogan of Parisian students in 1968, "there is a beach under the pavement."

Nature is the center of the works by the well-established documentary photographer Jin Hong Kim who in his current project searches for "emotions" in trees. Assigning a human faculty to nature in the context of our urban-centered culture also can be seen as a nostalgic gesture. One of the internationally recognized Korean photographers, Bien-U Bae is famous for his black and white images of bamboo and pine groves that are said to express Korean national identity. Kim's works are on the verge of abstraction, reminding extravagant calligraphy or the grand monochrome gestures of the American Abstract Expressionists such as Franz Kline or Robert Motherwell in the 1950s. Different approach to nature can be seen in works by the Japanese artist Yoko Fukushima. She makes a direct connection between the female body and nature, revisiting the long tradition of the Western thought that has seen women as being closer to nature than men and that has justified patriarchal society's need to domesticate their women and suppress their allegedly wild and uncultured essence. Some parallels can be drawn between Fukushima's sculptures and work by artists such as Robert Gober.

Elly Cho

My art attempts to reconcile the past with the present, inspiring viewers to reflect on the cultural landscape of their personal and cultural history. Using various media, I often create installations expressing temporal moments, evoking a fundamental recognition of the nature and environment. I approach the subject matter on cultural landscape in a narrative way. My response to characteristics of the places showcased in my art often relates to my life experiences. In recent video works, I used elegant yet familiar atmospheric landscapes stimulating viewers to engage in an imaginative response. Using a blend of diverse media like spatial and video installations, I wish to transport the viewers into an imaginatively alert and contemporarily aware environment, exploring nature, people, life and current affairs. Through various installation art, I experiment with contact and communication between the art and the viewers.

My art has three elements: "Atmospherics", referring to installations that create an ambience within viewer's perception, "Nature", which refers to surrounding environment, and "Response", which is the response of viewers within this space. Everything occurs in pairs- life & death, happiness & sadness, hope & fear, yin & yang, love & hate. This "duality" and fundamental dichotomy, set before the cultural backdrop of presence and absence, is the lifeblood of my creations. I, therefore, aim to evoke a blended exploration of this theme, to which the environment, viewers and artwork jointly contribute. I wish to instill in the viewer, a highly charged and nostalgic awareness of things long gone, occurring within the atmospherics of my artworks.

Yoko Fukushima

In distracting the form of their employment, YOKO FUKUSHIMA oscillates between the natural and cultural. Organic, minimal, fragile, hybrid, her formal works results a contemplation of the life cycle: contemplation motivated by desire to explore the least fold of being temporal.

By some sober gestications, these works make appear the invariability impression of human being on the nature. < I attach particularly to the observation of relation between the determining 'here and now' and 'immutable': the unfathomable duality of the relation of the body – mind, fluxes between Human and the Earth in the social contemporaneous.

In making of the body like support of expression, my each works are an attempt to placing in form of human experience. It's a question of a conscious effort of objectivity. From each interrogation, I strive myself to extract a semantic code.

Yiji Hong

In a video *Sand Game* (2011), the game the viewer unexpectedly comes to the end. This game originates from a memory of a childhood. If someone causes a twig to fall down, he or she loses the game. The competition between two players to win causes tension. When the twig falls down, the game is over. When some of the sand, which supports the twig, is taken away, the strength of the twig becomes weaker. *Sand Game* the process of dying is short, but comes at an unexpected moment. In a way, the result of such a small particle causes the game to end, *Sand Game* as a sculpture depicts a fraction of the last moment in which the twig is no longer standing, but has not fallen yet.

Jin Hong Kim

As a documentary photographer, the reason I found the interest in the subject of trees is because I felt “emotions” in them. From that emotion, I still do not know whether that feeling came from the trees or from me. By exploring these “emotions”, I have started my project – *Beyond The Tree*.

These pieces do not portray just a tree. To fully illustrate the “emotion”, the tree details were discreet and I have used only the line, point, and plane to capture the essence of my expression. As a result of that, the skill of oriental Sumie was used.

Before starting the project, I did not want to use the style of calligraphy. But as my work progressed through the emotions in trees, it did follow a very similar style. The concept of the core expression shares the same analogy of the form factor.

The works were revised and printed on Somerset Velvet paper or Premium matt paper. Hence, the superficial imagery of the subject has vanished and I was able to enhance the “emotion”. Also, I amplified “my emotions” from the trees by the procedures of cropping and framing.

I hope that you will find an imaginary freedom of “emotions” through *Beyond the Tree*.

Inmi Lee

I am interested in exploring art as research, especially as a form of cultural analysis. My recent work investigates the fabric of language and communication. As a Korean who has lived in Australia and the U.S., I have listened closely to the stories of people and observed how they speak—accents and sound itself—politically and socially defines them. Thus, I became naturally interested in sound and how we understand it. Utilizing technology and combining it with various mediums, I deconstruct and reconstruct sound by studying sound topologically, visually, and semantically. Based on my personal experience, I have realized that the best way to effectively communicate my ideas is through the medium of experience itself. For this reason, I try to create an experience for the viewer in the form of video, installation, interactive, and performance art. Some of my inspiration stems from readings of cultural anthropology, neuroscience, linguistics, and architecture as well as from investigating history and various hypotheses of the formation of interlocking sociopolitical questions. Through my work, I attempt to provoke awareness of the capacity and limits of culture and encourage the viewer to question how and why we assign value and meaning to them.

Jei Ryung Lee

Spatial experience is the focus of my work: where we exist and what we perceive is what marks memory, which itself is the basis of our interpretations of life. To expand this understanding, and thus our humanity, we must see the world in different dimensions. My work comprises designing experiences where I can create a new universe with the audience. I interpret space differently by inventing a new way of exploring, to ultimately reach a new level of freedom for myself and the viewers.

Annalisa Vobis

For my installations the interrelation of organism in ecosystems serves as a starting point for scientific related research and experimentation. The experiments mimic destructive impacts like ocean acidification, pollution, greenhouse effect; the resulting project confronts with the strange beauty of environmental degradation.

I love the transformation of artificial materials into natural constructions that resist artificiality. The final work is drawn in the space between natural and artificial, the synthetic and the organic. The biomorphic-shaped projects explore the process oriented, metamorphic cycles that organisms undergo in endangered ecosystems.



Elly Cho

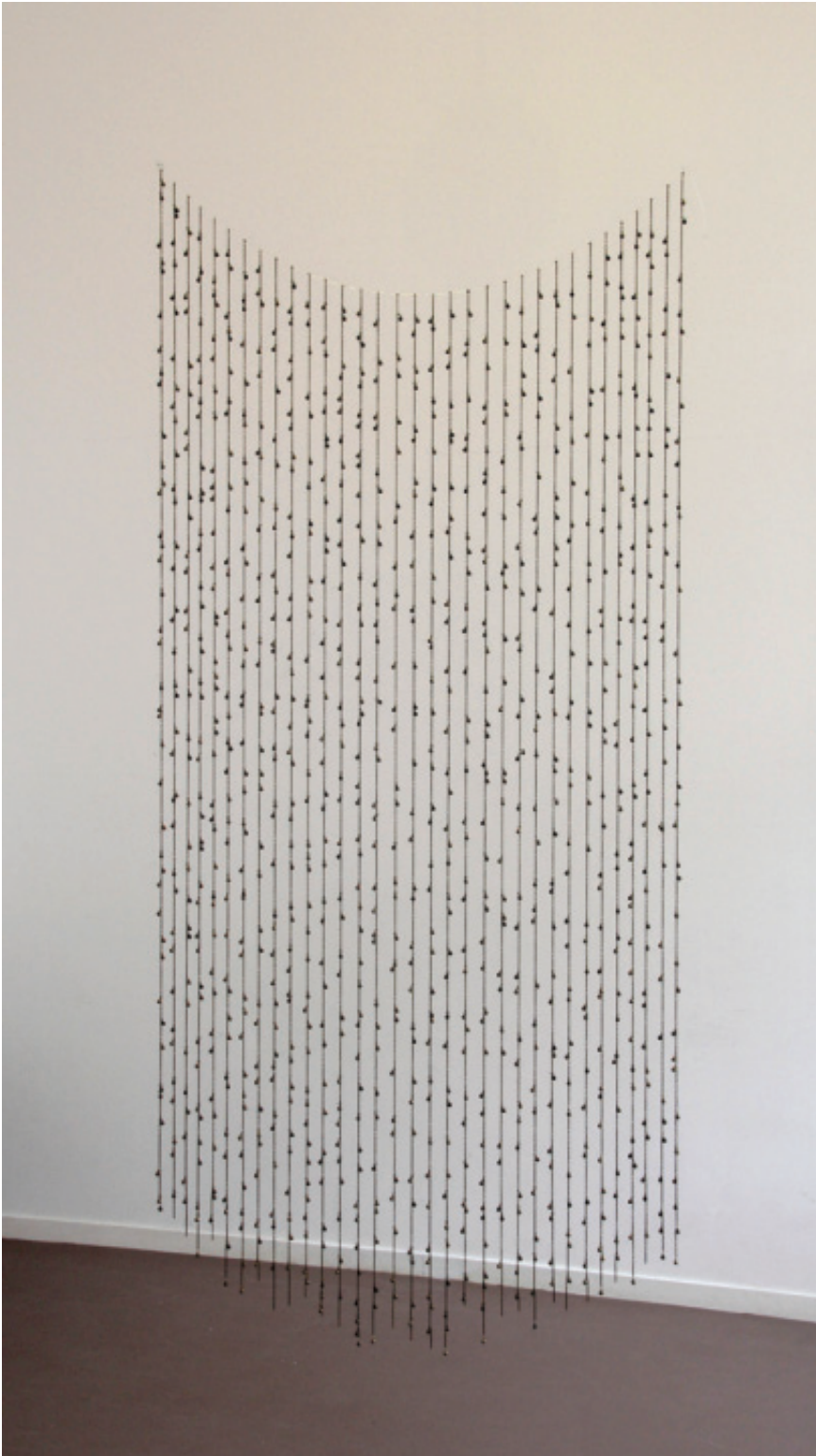


Visual Kinematics: A State of Art (No.10), 2011
Video Still
03' 00"



Sueño Del Niño (Child's Dream), 2011
Baby Bed, Chains, 18knives Suspended in Form of Cross
48 x 24 x 64 inch

Yoko Fukushima

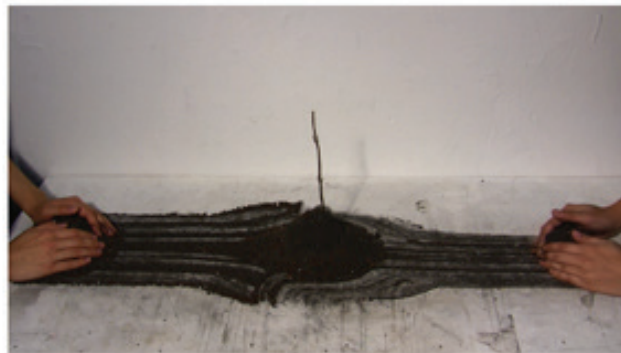


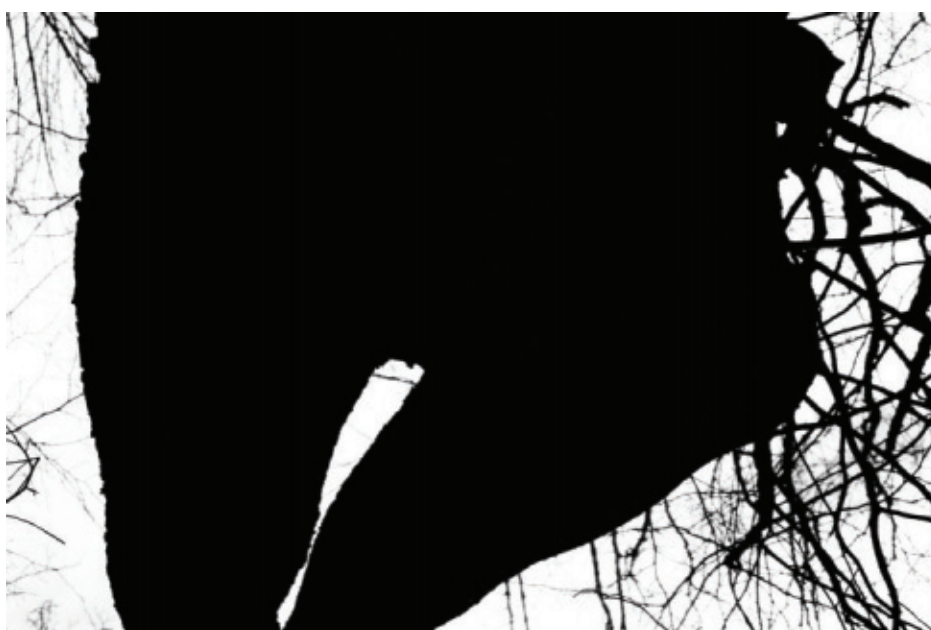
Wind Curtain, 2012
Chains, Bells, Nylon, Threads, Metal Pieces
80 x 40 inch



Sand Game, 2011
Sand, Twig, Pedestal, Video
1' 33"

Yiji Hong

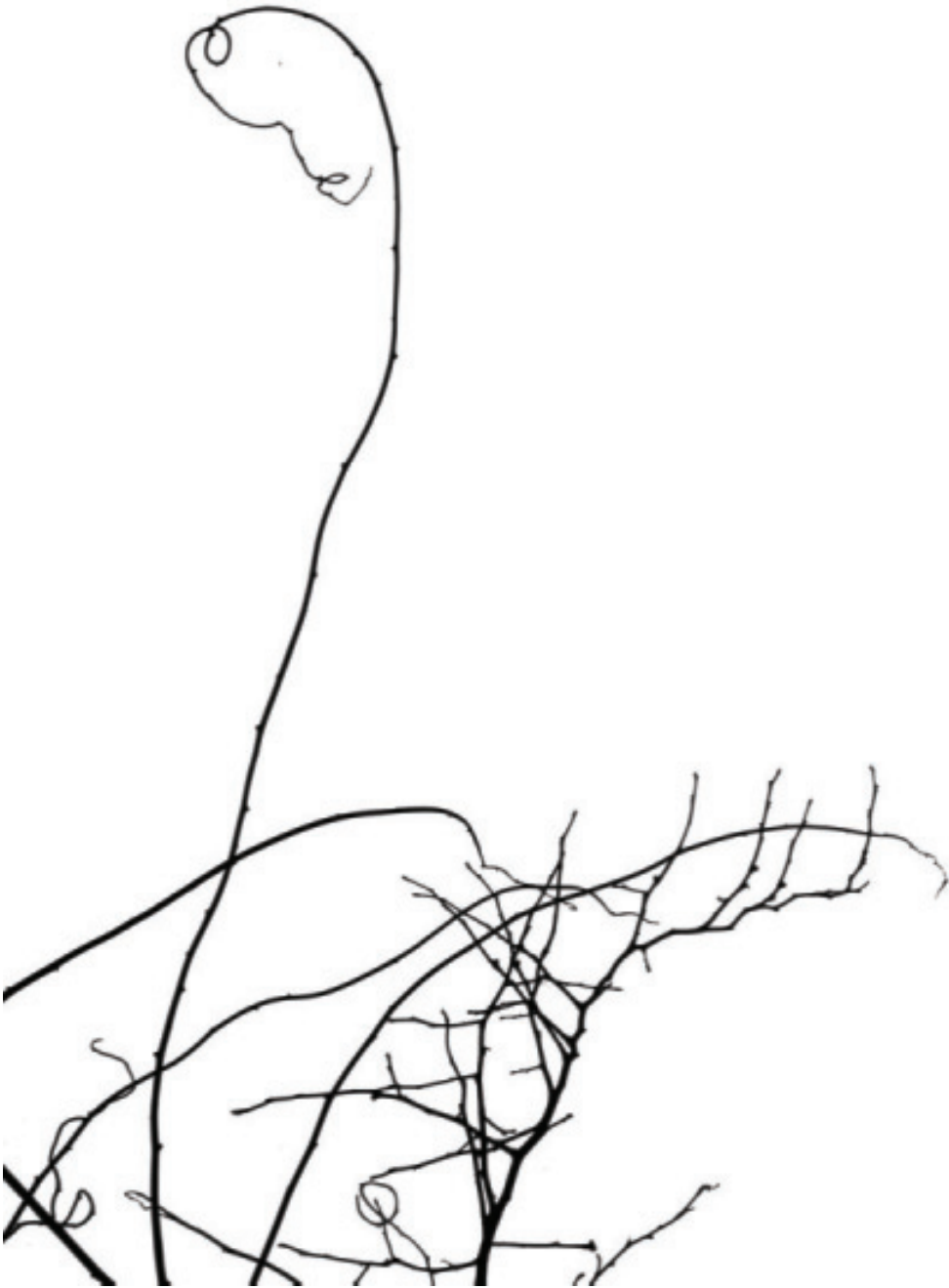




Beyond Tree, 2012
Somerset Velvet Print
13 x 19 inch

Beyond Tree, 2013
Somerset Velvet Print
13 x 19 inch

Jin Hong Kim

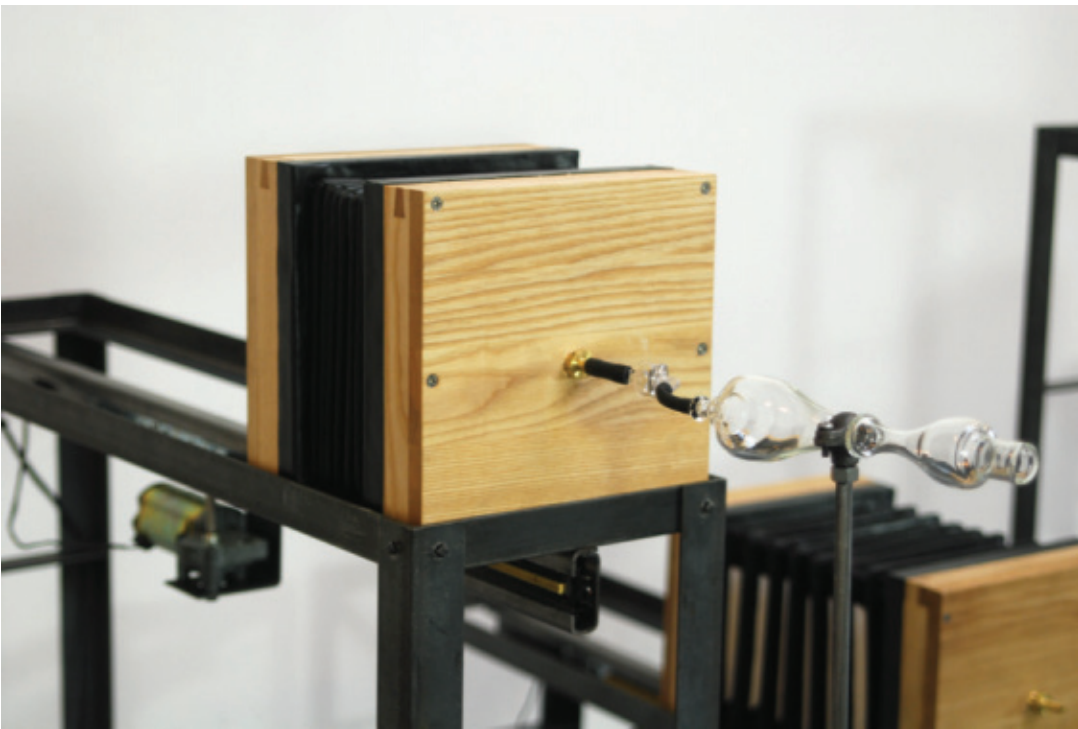


Beyond Tree, 2010
Somerset Velvet Print
20 x 30 inch

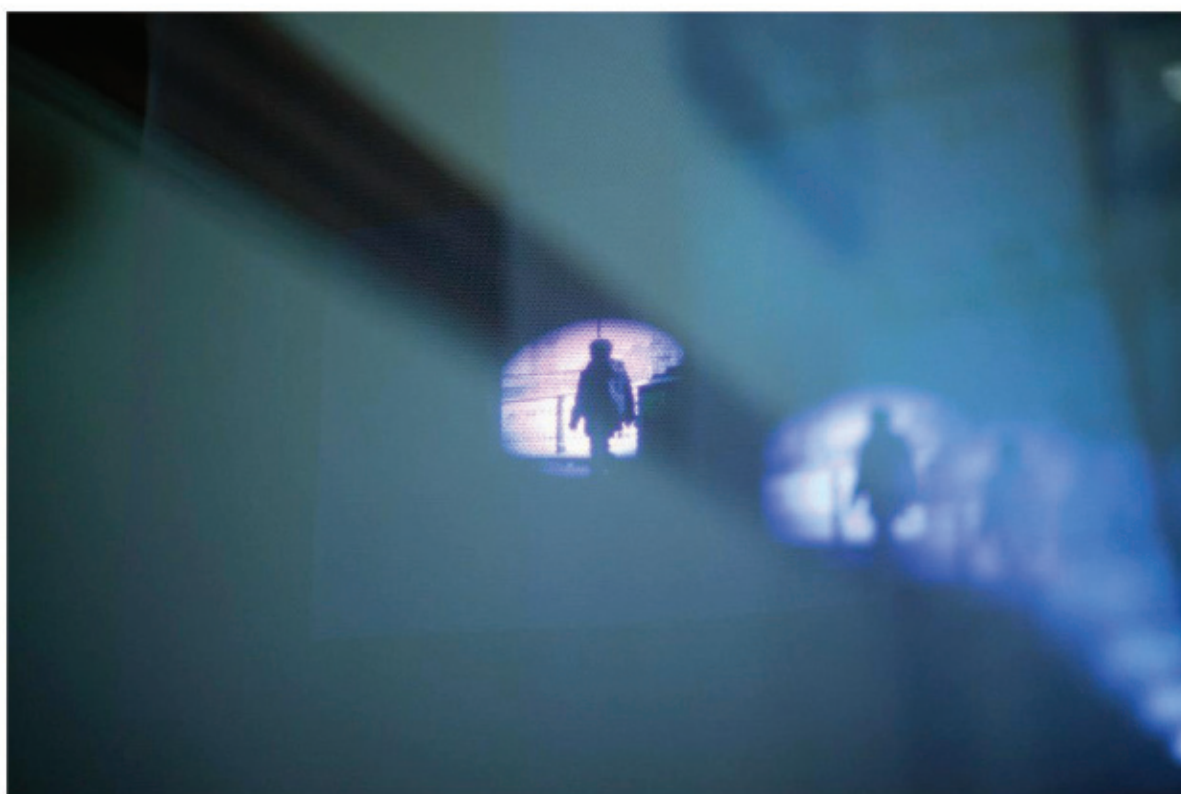


I Love You (Love in the Absence of Intelligence), 2011
Artificial Larynx, Custom-Built Bellow, Glass, Metal, Microcontroller, DC Motor, Pinion, Rack, Rubber
14 x 4.3 x 5.5 inch

Inmi Lee



I Love You (Love in the Absence of Intelligence), 2011
 Artificial Larynx, Custom-Built Bellow, Glass, Metal, Microcontroller, DC Motor; Pinion, Rack, Rubber
 14 x 4.3 x 5.5 inch



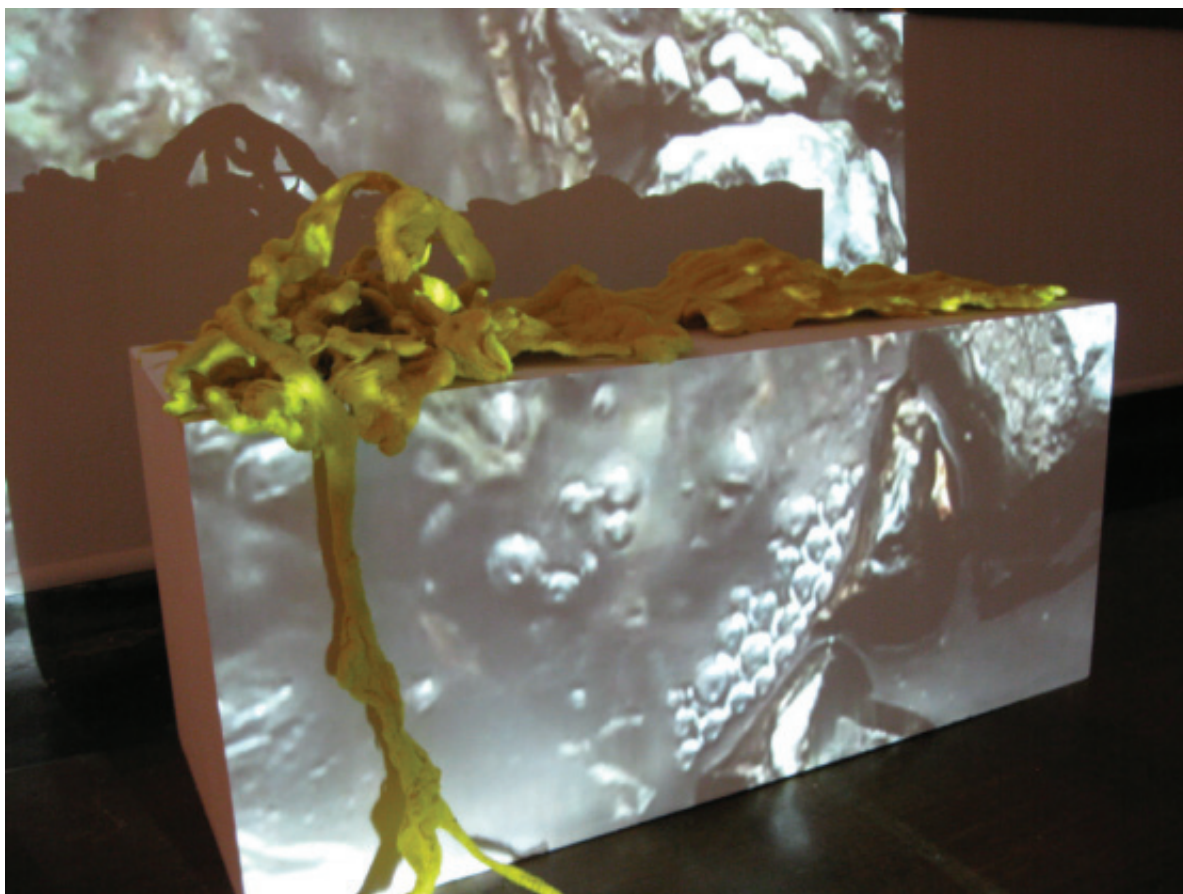
Hollow
Film Installation
79 x 354 x 30 inch, 3' 53"

Jei Ryung Lee



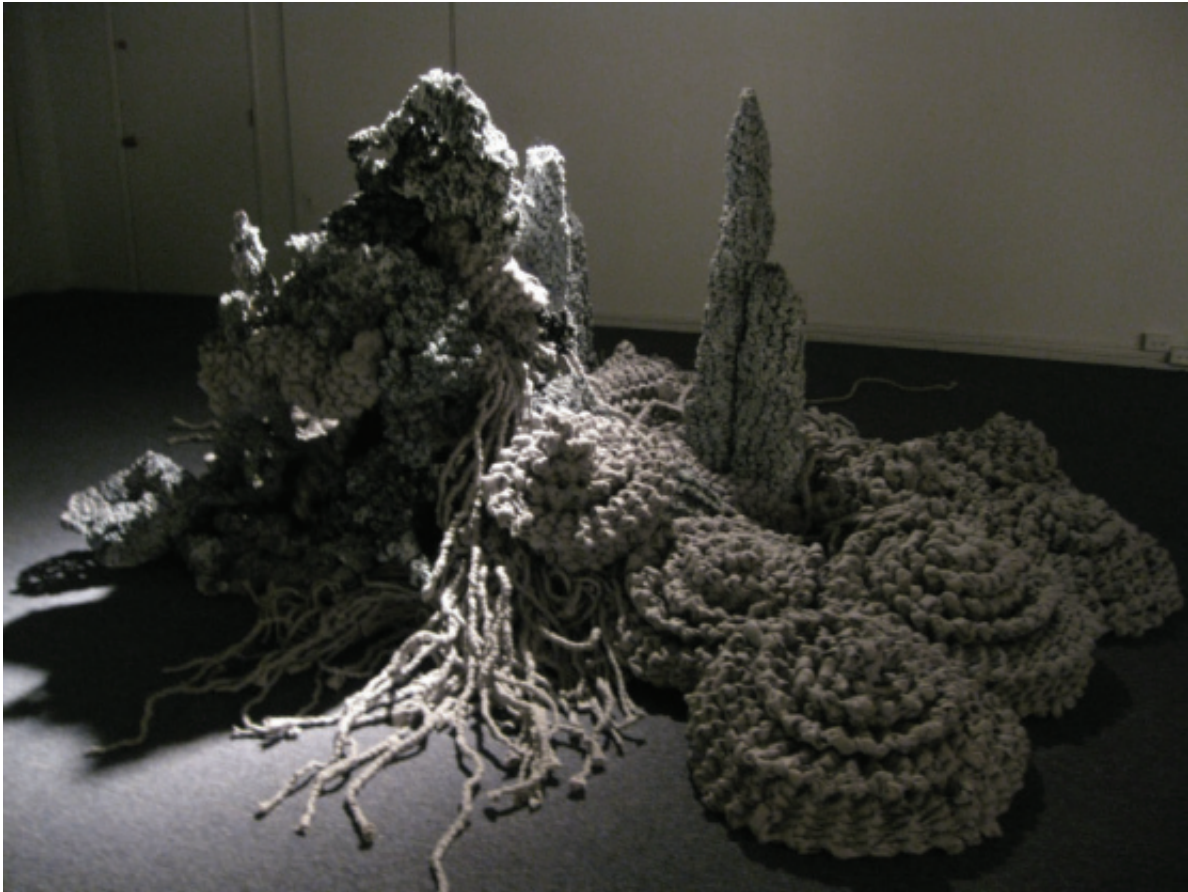
HOLLOW, 2012
Jei Ryung Lee

Hollow
Film Installation
79 x 354 x 30 inch, 3' 53"



Stromatolites, 2012
Digital Video Installation
3' 00"

Annalisa Vobis



Cal-Ci-Fied, 2010
Acrylic Felt
11 x 13 x 5 inch

TAKE
OLD ROAD
NEW WAY

01

SEONGMIN AHN

02

JUDY GLASSER

06

KYUNG HWA SHON

07

SHYUN SONG

POLLINATION:
OVERLAPPIINGS IN
TIME AND
IN PLACE

11

KYUNG JEON

12

SUN DOO KIM

13

YOUNG TAI KIM

17

LEE PUCKETT

18

GEORGE RAGGETT

19

JUJU U

22

YOKO FUKUSHIMA

23

YIJI HONG

24

JIN HONG KIM

03

JEANNE HEIFETZ

04

JUNG S KIM

05

EUN JUNG RHEE

08

JAE YONG CHUN

09

KIRA NAM GREENE

10

ROMAN M. HRAB

14

HEIN KOH

15

GYU CHAE LA

16

JONGIL MA

20

ELIZABETH WINTON

NATURE'S
TEMPO: SIGNS,
LINES AND
SHAPES

21

ELLY CHO

25

INMI LEE

26

JEI RYUNG LEE

27

ANNALISA VOBIS

01 SEONGMIN AHN

Education

- 2001 Mixed Media, Maryland Institute College of Art, Mount Royal Graduate School, MFA
 1997 Asian Traditional Painting, Seoul National University, MFA
 1995 Asian Traditional Painting, Seoul National University, BFA

Solo Exhibitions

- 2012 Neo-Peony, Gallery Ho, New York, NY
 2012 Come and Play at my Minhwa Garden, Yegam Art Space, Flushing, NY
 2011 Storytelling, Voelker Orth Museum, Flushing, NY
 2009 White Square; perspective exercise, Local Project, Long Island City, NY
 2006 Particles Are Also Waves, Delaware Center for the Contemporary Arts, Wilmington, DE
 2005 Mono.logue, Queens College Art Center, Flushing, New York
 2004 New York Report ; Seongmin Ahn, White Wall Gallery, Seoul, Korea
 2004 Weaving Pain, Kerrigan Campbell art + project, New York, NY
 2003 Beyond, Project '03, Carriage House, Islip Art Museum, Islip, NY
 2001 Meditation, Gomez Gallery, Baltimore, MD
 2001 Meditation; M.F.A Thesis Exhibition, Fox Gallery, Maryland Institute College of Art, Baltimore, MD
 1998 Floating, Gallery Boda, Seoul, Korea

Selected Group Exhibitions (Partial List)

- 2012 Hanji Metamorphoses, curated by Yu-Yeon Kim, Various location in Chelsea, New York, NY
 2012 Lin By Ten Artists, Riverside Gallery, Hackensack NJ
 2012 10Women artists, Gallery Chon, Flushing, NY
 2011 Reinterpretation: Seongmin Ahn and Minjoo Kim, Gallery Cha, Seoul, Korea
 2011 Diary Painting and Reading Painting, Hello Museum, Seoul, Korea
 2011 New Reason, Howard county Education Hall, Baltimore, MD
 2011 Art Market, Yegam Art Space, Flushing, NY
 2010 Employee Show, Metropolitan Museum of Art New York, NY
 2010 MICA in New York, Spattered Columns, New York, NY
 2009 Invitation show, KORUS House, Embassy of Korea, Washington DC
 2008 Alumni Show; Seoul National University, NahRah Gallery, Fort Lee, NJ
 2008 50 Edition Project, Local Project, Long Island City, NY
 2006 In Light, Gallery Aferro, Newark, NJ
 2005 Repeating Spaces, Art Gallery, Montclair State University, Montclair, NJ
 2005 No End But Addition, Vox Populi, Philadelphia, PA
 2004 Re.Occurrence, Tasted of Art, New York, NY
 2004 Scen/Unscene, 473 Broadway Gallery, New York, NY
 2004 ArtLink, Sotheby's International Young Art, (traveling show) Tel Aviv, Amsterdam, Moscow
 2004 No End, But Addition, Pierro Gallery South Orange County, NJ
 2004 Meditation in New York, 473Broadway Gallery, New York, NY
 2004 Abstraction Identity, Pelham Art Center, Pelham, NJ
 2004 Juried show, Gallery Korea, Korean Cultrual Service, Embassy of the Republic of Korea, Washington DC.
 2004 In the Face of others; NURTUREart at LMCC, Lower Manhattan Cultural Council, New York, NY

Teaching Experience

- 2008-Present Instructor, Metropolitan Museum of Art, New York, NY,
 Program participated: Community and Workplace Program, Adult
 Paid Class, Class taught: Learning Traditions-Asian Ink Painting

Grants And Awards

- 2003 Pollock-Krasner Grant, Pollock Krasner Foundation. New York, NY
 2003 Carriage House Space Award, IUslip Art Museum, Islip, NY

Selected Bibliography

Phyllis Cohen Stevens, "Korean Artist Seongmin Ahn Explores Asian rituals Through Mono.logue" CUNY Newswire, October 31, 2005

02 JUDY GLASSER

Professional Background

1977- Present Studio Artist, Worked as a ceramic artist for more than thirty years. Currently create sculptural paintings using mixed media

Educational Background

- 2009-present Continuing Education Classes: School of Visual Arts; Museum of Modern Art; 3rd Ward; Art Students League; R & F Encaustics; Dieu Donne Paper; New York Foundation of the Arts, Arrowmont School of Crafts
 2007-2010 Mixed Media and Painting, Art Students League
 1970 Bachelor of Arts in Regional Planning, SUNY at Stony Brook
 1973 Masters in Fine Arts Education, Teachers College, Columbia University, NYC

Studies Abroad

I have always been interested in the traditional arts of other cultures. I lived and worked with artists in West Africa, Japan, the former Yugoslavia, Mexico, and South America. These experiences have had a strong impact on my work.

Exhibitions

- 2013 Take Old Road New Way, Gallery Korea, NY
 2013 Diptychs, Triptychs, and Multiples, City Without Walls, NJ
 2010 Grant Show, Phyllis Harriman Mason Gallery, NY
 2010 Red Dot Show, Phyllis Harriman Mason Gallery, NY
 2002 Solo Show, Snyderman/Works Gallery, PA

03 JEANNE HEIFETZ

Solo and Two-Person Shows

- 2014 Solo show, Lane Community College, Eugene, OR
 2014 Two-person show (with Orna Feinstein), ArtspaceNC, Raleigh, NC
 2013 Solo show, Durham Arts Council, Durham, NC
 2013 Solo show, Earlville Opera House, Earlville, NY
 2013 "Inside Armature" (with Cara Tomlinson), Idaho Falls Arts Center, ID
 2012 "Substance and Shadow" (with Krista Svalbonas), Monterey Peninsula College, Monterey, CA

Selected Group Shows

- 2014 Seton Art Gallery, University of New Haven, New Haven, CT
 2014 "Slate as Muse" Slate Valley Museum, Granville, NY
 2014 "9x9x3: New Visions" Dubuque Art Museum, Dubuque, IA
 2014 "Cell Mates" Walsh Gallery, Seton Hall University, South Orange, NJ
 2013 Juried Exhibition, Center for Contemporary Art, Bedminster, NJ
 2013 "New Acquisitions" Fresh Paint Gallery, Los Angeles, CA
 2013 "Take Old Road New Way" Korean Cultural Center, New York, NY
 2013 "Fractured Light and Color" Kirkland Art Center, Clinton, NY
 2013 "9x9x3: New Visions" Holter Museum of Art, Helena, MT
 2012 "Edges and Grids" McLean Project for the Arts, McLean, VA
 2012 "9x9x3: New Visions" Marywood University Art Gallery, Scranton, PA; and Flinn Gallery, Greenwich, CT
 2012 "ViewPoints 2012" Ben Shahn Galleries, Wm. Paterson University, NJ
 2012 "Walk the Line" School 33 Gallery, Baltimore, MD
 2012 "Chromophilia" Trestle Gallery, Brooklyn, NY
 2012 "Botanic/Organic" Union Street Gallery, Chicago, IL
 2011 "Glass & Thread" Williamsburg Art and Historical Center, Brooklyn, NY
 2011 "Small Works" Windsor Whip Works Art Center, Windsor, NY
 2011 "Small Wonders" Maryland Federation of Art, Annapolis, MD
 2011 "The Art of Fiber" Workhouse Art Center, Lorton, VA
 2011 "Bare Essentials: Minimalism in the 21st Century" WomanMade Gallery, Chicago, IL
 2011 "Geometric Strands", Gallery 61, NYIT, New York, NY
 2011 8th Annual Int'l Juried Show, Shore Institute of Contemporary Arts, NJ
 2011 "Intimate: Small Works," Trestle Gallery, Brooklyn, NY
 2011 "Derivatives: Origins in Geometry," Museum of Geometric and MADI Art, Dallas, TX

Curated Registries

Viewing Program, The Drawing Center, New York, NY
CurateNYC 2013, curated by Florence Neal, Mahnaz Fancy, and Lauren Ross

Selected Press

- 2013 "Cell Mates" catalogue, with essays by Jeanne Brasile and Lisbeth Murray
- 2013 Painter's Progress blog, "Have You Met . . . Jeanne Heifetz?"
- 2013 Art Orbiter blog, "Jeanne Heifetz"
- 2012 Monterey County Weekly, "Substance and Shadow Reverberates with Urban Electricity"
- 2012 Joanne Mattera Art Blog, "50 Shades of Gray"
- 2012 Baltimore City Paper, "Walk the Line"
- 2011 Glass Quarterly Blog, "Brooklyn Exhibition Challenges Artists to Merge Textiles and Glass"
- 2011 Joanne Mattera Art Blog, "Rhomboid Rhumba"

Publications

When Blue Meant Yellow: How Colors Got Their Names (Henry Holt, 1994)

Education

M.A. New York University
A.B. Harvard University

04 JUNG S KIM

Solo Exhibition

- 2012 "Circle II" 312 Gallery, NYC, USA
- 2004 "Circle" Fusion, NYC, USA

Selected Group Exhibition

- 2013 "Animamus Art Salon: A Living Gallery, Apiary Studio, London, UK
- 2013 "Imago Mundi: Luciano Benetton Collection" Fondazione Querini
- 2013 Stampalia, Collateral Event of the 55th Venice Biennale, Venice, Italy
- 2013 "Variation on the Canon" Coohaus Art, NYC, USA
- 2013 "For Which It Stands" The Lodge Gallery, NYC, USA
- 2013 "14th DMZ International Art Festival 2013" Korea
- 2013 "Animamus Art Salon: A Living Gallery, La Luz, Bushwick Open Studio, Brooklyn, NY, USA
- 2013 "The Color Wheel" HERE Arts Center, NYC, USA
- 2013 "Animamus Art Salon: A Living Gallery" Rivington Design House, NYC
- 2013 "Take Old Road New Way" Gallery Korea, Korean Cultural Service NY, USA
- 2013 "Animamus Art Salon: A Living Gallery" Culture Fix, NYC, USA
- 2013 "The Focal Point" Circle Gallery, Maryland Federation of Art, Annapolis, Maryland, USA
- 2012 "Ahl Stars 2012" Dean Project, NYC, USA
- 2012 "Hope & Wish" Trinity Episcopal Church in New Jersey, USA
- 2012 "OverWrap" Muji Gallery, NYC, USA
- 2012 "Unspoken Messages" Elga Wimmer PCC, NYC, USA
- 2012 "Let's Play" Space Radio M, Seoul, Korea
- 2012 "Fill The Space" Space Womb Gallery, Long Island City, NY, USA
- 2012 "Fountain Art Fair 2012" Fine Art International, NYC, USA
- 2011 "Winter Salon Show 2011" Greenpoint Gallery, Brooklyn, NY, USA
- 2011 "POINTfeed Project" Art Center Boda, Seoul, Korea
- 2011 "First Fall Salon Show 2011" Greenpoint Gallery, Brooklyn, NY, USA,
- 2000 "Figures Et Paysages" Korean Cultural Center, Paris, France
- 2000 "The Current Artistic Scene in Asia" Hanlim Museum, Daejeon, Korea
- 2000 "The Sun Rise in the East" Arles Photo Festival, Arles, France
- 2000 "Man Beings & Gender" Kwangju Biennale, Kwangju, Korea
- 1999 "The Photograph Looks At Us" '99 Seoul Grand Exhibition, Seoul Metropolitan Museum, Seoul, Korea
- 1999 "Works on Body" Doui Art Center, Seoul, Korea
- 1999 "Breaking the Silent" Boda Gallery, Seoul, Korea
- 1998 "City & Sex" Workshop 9, Seoul, Korea, curated
- 1995 "Bone" Instant Gallery, Seoul, Korea
- 1995 "Body & Sex" Nun gallery, Seoul, Korea

Awards and Residency

- 2014 Samtan Art Mine Museum Artists Residency, Gangwon-do, Korea
- 2013 "The 2013 Grand Prix Juror Award of Merit Winners" Grand Prix de Découverte: International Fine Art Photography Award

05 EUN JUNG RHEE

Solo Show

- 2012 The K Gallery

Group Show

- 1984,85,86,93 Nan Woo Oriental Painting Exhibition
- 1984-1993 Do Gok Cramic Art Exhibition
- 1993-1994 Il So Fine Art Exhibition (93' 94')

Prize

- 2008 Korea Paper Culture Art Contest Special Prize
- 2009, 2010 Korea Paper Culture Art Contest a Prize
- 2011 Korea Paper Culture Art Contest Bronze Prize

06 KYUNG HWA SHON

Education

- Current Research Program, Painting, Royal College of Art, London, UK
- 2011 MFA. Painting and Drawing, SAIC, Chicago, USA
- 2008 BFA. UPainting, Hong-Ik University, Seoul, Korea
- 2007 École Nationale Supérieure des Beaux-Arts, Paris, France

Artist Residence

- 2014 Sacatar Foundation, Salvador, Brazil
- 2012 The Starr Scholar, Royal Academy Schools, London, UK

Solo Exhibition

- 2013 Into Drawing 22, Psychogeographic Contemporary Abstract Landscapes, SOMA Drawing Center, Korea
- 2012 Psychogeographic Abstract Landscapes In London, Royal Academy of Arts, London, UK
- 2012 Silhouette of the London Landscape, Royal Academy Schools, London, UK
- 2010 Fragments of the Chicago City Maze Project, SAIC, Chicago, USA
- 2007 Soul, Find, Space, École Nationale Supérieure des Beaux-Arts, Paris, France

Group Exhibition

- 2013 Take Old Road New Way, Gallery Korea, Korean Cultural Service NY, USA
- 2012 NOW X HERE, Korean Cultural Centre UK, London, UK
- 2011 300 S. Riverside Plaza Building, King Art Collective, Chicago, USA
- 2011 Union League Civic & Arts Foundation Visual Arts Competition for finalists, Union League Civic & Arts Foundation, Chicago, USA
- 2011 Nippon 18th Exhibition Show 2, Nippon Steel U.S.A, Inc. Chicago, USA
- 2011 MFA Thesis Exhibition, Wabash Gallery, Chicago, USA
- 2010 Nippon 18th Exhibition Show 1, Nippon Steel U.S.A, Inc. Chicago, USA
- 2010 Art Loop Open, Block 37, Chicago, USA
- 2010 Green Showcase, Harold Washington College, Chicago, USA
- 2010 Interiority-Exteriority, 18S. Wabash Pop-Up Art Loop Gallery, Chicago, USA
- 2010 A Live Exhibition, Jewish Community Center, Chicago, USA.
- 2008 Euljiro Yeonga 345 sponsored by Hanwha, Seoul, Korea
- 2007 BFA Thesis Exhibition, Hong-Ik Museum of Art, Hong-Ik University, Korea
- 2007 Exhibitionist, Dukwon Gallery, Seoul, Korea

Bibliography

- 2009 "Artists with New Concepts," 2009 Incheon Women Artists' Biennale International Symposium 'Post-Feminism' Era panel

Awards & Scholarship (Partial List)

- 2013 Finalist for 100 Painters of Tomorrow
- 2012 The Starr Foundation Scholarship, Royal Academy Schools, London, UK
- 2011 Carrie Ellen Tuttle Fellowship, SAIC, Chicago, USA
- 2011 Finalist for The Clare Rosen and Samuel Edes Foundation Prize, SAIC, Chicago, USA
- 2011 Finalist for the 2011 Union League Civic & Arts Foundation Visual Arts Competition, USA
- 2011 Artavita Art Competition (12th place, Painting), USA
- 2007 Painting Department Special Scholarship, Hong-Ik University, Seoul, Korea

07 SHYUN SONG

Born and educated in Korea, I moved to the United States in 1989 with my family. I hold a B.A. and M.A. in Education from Ewha Woman's University, Seoul, Korea. My work experience includes 15 years as a banker in Korea and 3 years teaching in Los Angeles. Since moving to New York in 2000, I have been pursuing painting full-time at the Art Students League of New York and at my studio.

My oil paintings have been exhibited mainly in the New York area, including Saint Peter's Church, The Interchurch Center, Gallery Korea, Ogilvy and Mather, Mamaroneck Artists Guild Gallery, and the Harrison Library Gallery to name a few.

Exhibitions (Selected)

- 2013 Juried exhibition: Take Old Road New Way, Gallery Korea, NYC
- 2012 Juried exhibition: Art Society of Old Greenwich, Greenwich, CT
- 2011 Juried exhibition: Beautiful Exhibition, Beautiful Foundation USA & Greeum Art Foundation, NJ
- 2010 Solo exhibition: sky.land.water, Wainwright House, Rye, NY
- 2010 Solo exhibition: Genesis, Saint Peter's Church, NYC
- 2008 Group exhibition: Contemporary Landscapes, Ogilvy & Mather, NYC
- 2007 Solo exhibition: Open Sanctuary, The Shelter Rock Art Gallery, Manhasset, NY
- 2007 Solo exhibition: Tracing Eden, The Interchurch Center, NYC
- 2007 Solo exhibition: Panorama, Saint Peter's Church, NYC
- 2007 Group exhibition: Views from the Other Side, Gallery Korea, NYC
- 2006 Two-Person exhibition: Beyond Reality, Mamaroneck Artists Guild Gallery, NY
- 2005 Solo exhibition: Skyscape, Harrison Library Gallery, NY
- 2005 Group exhibition: Mamaroneck Artists Guild Gallery, NY
- 2004 Juried exhibition: Organization of Independent Artists, NYC
- 2004 Solo exhibition: Us, Through My Eyes, Harrison Library Gallery
- 2003 Group exhibition: Mamaroneck Artists Guild Gallery, NY

08 JAE YONG CHUN

1977 Born in Seoul, Korea. 1999 BFA School of Visual Arts, New York, NY. As an art director, filmmaker, photographer, artist and farmer, there is no boundary in his work. He conducts global impression with "Culture". He makes retail space representations of the experimental young artists and interacts with a variety of artistic sensibility. Also he represents farmers, to manage the farmers' "Arts and Harvest". And he manages the Paddy Art School" which is a cultural space providing eco-friendly and eco-theme activities.

09 KIRA NAM GREENE

Solo Exhibitions

- 2013 Blue Plate Special, Accola Griefen Gallery, New York, NY
- 2010 feastiality, A.I.R. Gallery, New York, NY
- 2002 New Drawings, Diego Rivera Gallery, San Francisco, CA
- 2001 New Paintings, Diego Rivera Gallery, San Francisco, CA

Selected Group Exhibitions

- 2013 Pollination: Overlappings in Time and in Place, Gallery Korea, Korean Cultural Service, New York, NY
- 2013 6 was 9, Projekt722, Brooklyn, New York, NY
- 2013 For Which It Stands, The Lodge Gallery, New York, NY
- 2013 Wheaton Biennial: Drawing Out of Bounds, curated by Judith Tannenbaum, Beard & Weil Galleries, Wheaton College, Norton, MA
- 2013 40/40: A Double Vision, curated by Lilly Wei, A.I.R. Gallery, New York, NY
- 2013 Pleasant View Art Fest, 2013: Outback, Sharon Springs, NY
- 2012 Feast for the Eye: The Art of Food, Noyes Museum of Art, Oceanville, NJ
- 2012 SCOPE Miami, Accola Griefen Gallery, Miami, FL
- 2012 Visual Feast: A Pattern and Decoration Exhibition, Accola Griefen Gallery, New York, NY
- 2012 I Am in Love: Re-working the Clichés of Love, MichaelKate Gallery, Santa Barbara, CA
- 2011 Bronx Calling: the First AIM Biennial, Bronx Museum of Art, Bronx, NY
- 2011 Poetical Fire: Three Centuries of American Still-Lives, Sheldon Museum of Art, Lincoln, NE
- 2011 Still Life: Breaking New Ground, The Flinn Gallery at the Greenwich Library, Greenwich, CT
- 2011 Cross Currents, Togonon Gallery, San Francisco, CA
- 2011 A Sensory Feast, Kearny Street Workshop, SOMArts Cultural Center, San Francisco, CA
- 2011 A Map of the World, Campbell-Soady Gallery at LGBT Community Center, New York, NY
- 2011 Intersecting Identities: Women Artists of New York, Campbell-Soady Gallery at LGBT Community Center, New York, NY
- 2011 Try2.1 Art Show & Silent Auction, Jen Bekman Gallery, New York, NY
- 2010 Making the Leap: Crossing Borders, curator, A.I.R. Gallery, New York, NY
- 2010 Provisions, Nathan Cummings Foundations, New York, NY
- 2010 Radial Patterning, Cheryl McGinnis Gallery, New York, NY
- 2010 Memento Mori: Contemporary Vanitas, Ann Street Gallery, Newburgh, NY
- 2010 re:Form, Sikkema Jenkins & Co., New York, NY
- 2010 Show Untitled, Thaddeus Kwiat Projects, Saugerties, NY
- 2010 Art Hamptons, Cheryl McGinnis Gallery, Bridgehampton, NY
- 2010 25th Anniversary Salon, Lehman College Art Gallery, New York, NY
- 2010 Fountain Miami, Thaddeus Kwiat Projects, Miami, FL
- 2009 Redux, Posie Kwiat Gallery, Hudson, NY
- 2009 Graphic Content, Posie Kwiat Gallery, Hudson, NY
- 2006 Circle Takes Square, curator, PS II Gallery, New York, NY
- 2006 IV Juried Show, Galeria Galou, New York, NY
- 2006 Pattern and Process, PS II Gallery, New York, NY
- 2006 CMC Consultants and Management Exhibition, Sar House, Kowloon, Hong Kong
- 2004 NYC: Emerge, Pool Art Center, Drury University, Springfield, MO
- 2004 In A Bind, Westside Gallery, New York, NY
- 2004 The World in Everything/Everything in the World, curated by Michele Maccarone, Visual Arts Gallery, New York, NY

Education

- 2002-2004 School of Visual Arts, MFA in Painting, New York, NY
- 1999-2002 San Francisco Art Institute, BFA in Painting, San Francisco, CA
- 1989-1997 Stanford University, Ph.D in Political Science, Stanford, CA
- 1984-1988 Seoul National University, Seoul, Korea, BA in International Relations. Graduated cum laude

Selected Awards & Grants

- 2010 Residency, AIM, Bronx Museum of Art, New York, NY
- 2009 Fellowship, A.I.R. Gallery, New York, NY
- 2004 Paula Rhodes Memorial Award



ROMAN M. HRAB

Selected Exhibitions

- 2013 5x7, Kleinart Center for the Arts, Woodstock, NY
- 2013 The House We Live In, Faculty & Staff Exhibition, Studio Arts Department, Bard College, Annandale-on-Hudson, NY
- 2013 Pollinations, Gallery Korea, Korean Cultural Service New York, NY
- 2013 Our Backyard, Roos Arts, Rosendale, NY
- 2013 NYFA "MARK" Alumni Exhibition, Islip Art Museum, Islip, NY
- 2013 Cut & Paste, Muroff Kotler Visual Arts Gallery, SUNY Ulster, Stone Ridge, NY
- 2013 Műhely, Zsolnay Kulturális Negyed- m21 Galéria, Pécs, Hungary
- 2012 Everything Small, Roos Arts, Rosendale, NY
- 2012 5x7, Kleinart Center for the Arts, Woodstock, NY
- 2012 Reconfigured Geographies, Columbia-Greene Community College, Hudson, NY (Solo Exhibition)
- 2011 5x7, Kleinart Center for the Arts, Woodstock, NY
- 2011 Ornamental Too, Roos Arts, Rosendale, NY
- 2011 Mailbox Trophy, Lauterbach/ Zimpel, Germantown, NY
- 2011 Exercises in Unnecessary Beauty, Samuel Dorsky Museum, SUNY New Paltz, New Paltz, NY
- 2010 Ornamental, Roos Arts, Rosendale, NY
- 2010 5x7, Kleinart Center for the Arts, Woodstock, NY
- 2010 Chandelier for Ernst Haeckel, John Davis Gallery, Hudson, NY
- 2010 POSTMARK, Columbia-Greene Community College, Hudson, NY
- 2010 C.A. 2010, Ukrainian Institute of America, New York, NY
- 2010 Yara Arts 20th Anniversary Festival, Ukrainian Institute of America, New York, NY
- 2009 Octet, Pera Art Museum, Istanbul, Turkey
- 2009 To Let, The Downtown Ithaca Alliance and The Working Relationship, Ithaca, NY
- 2008 Winter Sun, Ukrainian Institute of America, New York, NY
- 2008 Flux Factory Benefit, Hungarian Cultural Center, New York, NY
- 2008 The Medium Is The Message, Samuel Dorsky Museum, SUNY New Paltz, New Paltz, N.Y.
- 2008 Selected by Denise Markonish, curator, Mass MOCA.
- 2008 Focus The Nation, Fisher Studio Arts Center, Bard College, Annandale-On-Hudson, NY
- 2008 In a Different Light, Ukrainian Institute of America, New York, NY
- 2007 Flux Factory Benefit, Hungarian Cultural Center, New York, NY
- 2007 10x10x10, Ellenville, NY
- 2007 Uncanny Valley, Samuel Dorsky Museum, SUNY New Paltz, NY
- 2007 Paths: Real & Imagined, Byrdcliffe Colony for the Arts, Woodstock, NY
- 2007 Märkt, Galleri Olsson, Stockholm, Sweden
- 2006 In a Different Light, Ukrainian Institute of America, New York, NY
- 2006 Pearl Arts Gallery, Stone Ridge, NY
- 2006 Flux Factory Benefit, Lennon, Weinberg, New York, NY
- 2005 Katrina Benefit, Time & Space, Ltd., Hudson, NY
- 2005 This Is Not An Archive, Center For Curatorial Studies, Bard College, Annandale-On-Hudson, NY
- 2004 Out of Their Studios, Samuel Dorsky Museum, SUNY New Paltz, NY
- 2002 Off the Wall Benefit, Jersey City Museum, Jersey City, NJ
- 2002 Ben-Addiction, Goliath Visual Space, Brooklyn, NY
- 2002 Reactions, Exit Art, New York, NY
- 1999 Measure for measure, Artspace 128, New York, NY

Awards, Fellowships, & Residencies

- 2009 NYFA MARK Award, Women's Studio Workshop, Rosendale, NY
- 2006 Residency Fellowship, Constance Saltonstall Foundation For The Arts, Ithaca, NY
- 2006 Strategic Opportunities Stipend, New York State Council Of The Arts
- 1996 Residency Award, Contemporary Artists Center, North Adams, MA. Juried by Walter Hopps, Founding Director, Menil Collection, and Thomas Krens, Director, Guggenheim Museum
- 1995 Silver Award, UNESCO International Workshop, Bucharest, Romania
- 1990 President's Award, School of Visual Arts, New York, NY

Education

- 1995 Janus Pannonius University, Pécs, Hungary, Graduate Studies in Painting
- 1990 School of Visual Arts, New York, NY, BFA in Sculpture, with Honors



KYUNG JEON

Education

- 2005 School of Visual Arts, M.F.A. Fine Arts, NY, NY
- 1997 Boston College, B.A., Double major in Studio Art & Philosophy, Chestnut Hill, MA

Awards & Residences

- 2009 Pollock-Krasner Foundation Grant, Associate Artist in Residence at the Atlantic Center for the Arts, funded by the Joan Mitchell Foundation, New Smyrna Beach, FL
- 2005 Scope Emerging Artist Prize
- 2003 Skowhegan School of Painting and Sculpture Residency and Fellowship

Solo Exhibitions

- 2010 Belle Rascal, Tina Kim Gallery, NY, NY
- 2010 It's a big, pretty world, Sabina Lee Gallery, Los Angeles, CA
- 2009 Mischief and Melancholy, Pinnacle Gallery, Savannah College of Art and Design, Savannah, GA
- 2009 Trois Gallery, Savannah College of Art and Design, Atlanta, GA
- 2008 A story, Tina Kim Gallery, NY, NY
- 2007 Delicate Division, Teo+Namfah Gallery, Bangkok, Thailand
- 2006 The Impulse Garden, The Proposition, NY, NY
- 2005 Kyung Jeon: Paintings/Drawings, Joyce Goldstein Gallery, Chatham, NY
- 2004 Chang-nan Minor, The Proposition, NY, NY

Two Person Exhibitions

- 2012 Kyung Jeon & Eemyun Kang, Kukje Gallery, Seoul, Korea
- 2008 Kyung Jeon & Negar Ahkami, A Precious Passing, Miki Wick Kim Contemporary Art, Zurich, Switzerland
- 2004 Kyung Jeon Paintings and Drawings & Cara Lea Cole Photographs, DUST Gallery, Las Vegas, NV

Group Exhibitions (Partial List)

- 2013 Pollination: Overlappings in Time and in Place, Gallery Korea, Korean Cultural Service NY, NY
- 2013 The Art of the Obsessions Collective, Zebrastreet Art & Cultural Center, Ghent, Belgium
- 2012 Reenacting Sense, Yace Gallery, Long Island City, NY
- 2011 John Zorn presents The Obsessions Collection: Works by Artists of Extreme Interest, Cavin Morris Gallery, NY, NY
- 2011 The Big Show, Silas Marder Gallery, Bridgehampton, NY
- 2009 Faces & Facts: Korean Contemporary Art in New York: Into the Life, Sylvia Wald & Po Kim Art Gallery, NY, NY
- 2009 Two Degrees of Separation, Gallery SATORI, NY, NY
- 2009 Pretty Tough: Contemporary Storytelling, Curated by Monica Ramirez-Montagut, The Aldrich Museum of Contemporary Art, Ridgefield, CT
- 2009 Team Painting: Stimulus Package, Curated by James Siena, Mark and Margerie Pabst Gallery, Atlantic Center for the Arts, New Smyrna Beach, FL
- 2009 New York 9+one, Cais Gallery, Seoul, Korea
- 2009 I Stepped Into the Room, Tina Kim Gallery, NY, NY
- 2009 Obsessions, Curated by John Zorn, MEM, Osaka Japan
- 2009 Lost and Found, Curated by Jiyoung Lee, Rokeby Gallery, London, UK
- 2009 Delineations, Ad Hoc Art, Brooklyn, NY
- 2008 Ces Étranges Enfants (Those Strange Children), Curated by Douglas Ferrari, The Shore Institute of the Contemporary Arts, Long Branch, NJ
- 2008 A Peopled Vision, art sites gallery, Riverhead, NY
- 2007 Inner Child: Good and Evil in the Garden of Memories, Curated by Kristen Accola, Hunterdon Museum of Art, Clinton, NJ
- 2007 Floating Worlds: Kyung Jeon, Taiyo Kimura, Kozyndan, Andre Yi, Branch Gallery, Durham, NC
- 2007 Hye-Rim Lee, Kyung Jeon, Hideaki Kawashima, YP: Group Show Part II, Kukje Gallery, Seoul, Korea
- 2006 Who Are You, Kumho Museum of Art, Seoul, Korea
- 2006 ArtSpectrum 2006, Leeum Samsung Museum of Art, Seoul, Korea
- 2006 Body: The Facets of the Human Body, Asian Fusion Gallery, NY, NY
- 2005 "Mas Isto Tambem e?", Léo Bahia Arte Contemporanea, Santa Lúcia, Brazil
- 2005 Desenhos, Theodor Lindner Galeria de Arte, Rio de Janeiro, Brazil

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12 SUN DOO KIM

Education

B.F.A. in Fine Art, Chung-Ang University
M.F.A. College of Fine Art, Chung-Ang University
Professor, College of Fine Art, Chung-Ang University, Seoul

Selected Solo Exhibitions

- 2012 Dreams and Song of Slow Lines, Galerie Uhn, Frankfurt, Germany
- 2011 The Eyes of Painter, Space Emu, Seoul
- 2010 Chihwasun-Flowing Dreams and Paintings, Embassy of the Republic of Korean Cultural Center, Washington D.C., USA
- 2010 Hang a U-turn to you, Lee C Gallery, Seoul
- 2007 Song were presented on the every road, Galerie Gaia, Seoul
- 2005 Exhibition for The 3rd Bu-il Art Prize, Bu-il Gallery, Busan
- 2004 Hometown inside the reading which will live, Hakgojae Gallery, Seoul
- 2000 Going, Hakgojae Gallery, Seoul
- 1998 Missing weeds, DongSanBang Gallery, Seoul
- 1993 Exhibition for Seok-Nam Art Prize, Parkryusook Gallery, Seoul
- 1992 Namdo, KumHo Museum of Art, Seoul

Selected Group Exhibitions

- 2012 The Essence of Korean Paintings, Gong ART Space, Seoul
- 2012 The Beatles enthusiasts in South Korea, Lotte Gallery, Seoul/Gwangju
- 2012 Manner in Korean Paintings, Hite Collection, Seoul
- 2012 Drawing Diary, Shinsegae Gallery, Seoul/gwangju/incheon
- Animal Farm, Spacek, Gwangju
- 2011 KIAF, COEX, Seoul
- 2011 Reinterpretation of Tradition, Gallery Gaga, Seoul
- 2011 The Painting of Beauty, Korean Culture Service Center, Washington D.C., USA
- 2011 Slow Landscape, Small Fable, Gallery-IK, Seoul
- 2010 21 & Their Times, KumHo Museum of Art, Seoul
- 2010 Autumn Sea, Gallery Seorim, Seoul
- 2010 Slow Landscape in October, N Gallery, Seoul
- 2010 Celadon Art Project 2010, Ganglin Celadon Museum, Ganglin
- 2009 KIAF, COEX, Seoul
- 2009 Contemporary Transformation In Korean Painting, Seoul Arts Center, Seoul
- 2008 KIAF, COEX, Seoul
- 2007 ARCO, Madrid, Spain
- 2006 Chicago Art Fair, Chicago, USA
- 2005 Köln Art Fair, Köln, Germany
- 2003 A Meeting thru Paintings, KumHo Museum of Art, Seoul
- 2003 Realization Dok-do Islandscape, Seoul National University Museum, Seoul
- 1996 The Silk Road, Dong-ah Gallery, Seoul
- 1993 The Face of 40 Years of Modern Fine Arts, Ho-am Art Gallery, Seoul
- 1990 Young Search 90 Exhibitions for New Korean Water Color Painting, National Museum of Contemporary Art, Gwacheon

Awards

- 2009 The 2nd Kim Heung Soo Art Prize (Prizewinner)
- 2004 3rd Bu-il Art Prize (Prizewinner)
- 1993 12th Annual Seok-nam Art Foundation Prize (Prizewinner)
- 1984 The 7th Joongang Fine Arts Prize (Prizewinner)

Collections

National Museum of Contemporary Art, Seoul Museum of Art, Sungkok Art Museum, Ho-Am Art Museum, KumHo Museum of Art, Constitutional Court of Korea and so on.

13 YOUNG TAE KIM

Education

- 2010 MFA, Chonnam National University, Gwangju
- 1998 BFA in Western Painting, Chonnam National University, Gwangju

Solo Exhibitions

- 2013 The Shade of Time, Lotte Gallery, Gwangju
- 2010 Shade Earth, Shinsegae Gallery, Gwangju
- 2002 Breath, Shinsegae Gallery, Gwangju / Incheon

Selected Group Exhibitions

- 2013 Pollination, Korean Cultural Service, NY, USA
- 2013 You may not taste it any longer, Shinsegae Gallery, Gwangju
- 2013 The 6th Jeonju Photo Festival, Pungnammun Square, Jeonju
- 2012 Ascending Mudeung, Asia Culture Maroo, Gwangju
- 2012 Whose history? Which stories?, New Delhi, India
- 2012 Festival Oh! Gwangju Media Art 2012, Old Jeonnam Provincial Office Building, Gwangju
- 2011 Mudeungsan, Mudeung Museum of Contemporary Art, Gwangju
- 2011 Asia Young Artist Festival, Art Space Mete-Ugro, Gwangju
- 2011 The Earth, Blooming, Gwangju Museum of Art Sangrok Exhibition Hall, Gwangju
- 2010 Light from Mudeung, Gwangju Museum of Art Beijing Residency in China, 798 Art District, Beijing, China
- 2010 From Trauma to Compassion, Gallery Ark, Gwangju
- 2009 Paris Gardens, Majorelle Garden, Paris, France
- 2009 For a Sustainable Life, Environment thematic exhibition, Shinsegae Gallery, Gwangju
- 2008 Meet the Sea, Shinsegae Gallery, Gwangju
- 2008 Prelude of May, Gwangju Museum of Art, Gwangju
- 2007 The Breath of Our Earth and People, Gwangju Folk Museum, Gwangju
- 2007 The Light of Hope Project, Yang-dong Tongsaem Village, Gwangju
- 2006 In Search of the Source of Southern Culture-The Island, Shinsegae Gallery, Gwangju
- 2006 Humanity in Angles, Contemporary photo exhibition, Gwangju 2006 Museum of Art Geumnamro Gallery, Gwangju
- 2005 The Tales of 15 Villages, Village living history video archive exhibition, Old Jeollanam-do Office Building, Gwangju
- 2005 The Past and Present of Korean Photography, Exhibition celebrating the 50th anniversary of Korea's independence, Gwanghwamun Gallery, Seoul
- 2004 A Grain of Dust, a Drop of Water, The 5th Gwangju Biennale, Gallery 3, Gwangju
- 2004 Landscapes by 10 Artists in Our Age, Uijae Museum of Korean Art, Gwangju
- 2003 Tricks, Dongduk Art Gallery, Seoul
- 2003 Surprising Things Occur in Gwangju Stream, Lotte Gallery, Gwangju
- 2002 The Eye and the Gaze, Shinsegae Gallery, Gwangju
- 2002 Urban Silence, International contemporary art exhibition, Gwangju Museum of Art, Gwangju

Awards & Residencies

- 2010 Artist in residence, Gwangju Museum of Art Beijing Residency in China
- 2001 Shinsegae Art Award

4 HEIN KOH

Education

- 2004 Yale University School of Art, New Haven, CT, MFA in Painting / Printmaking
1998 Dartmouth College, Hanover, NH, BA in Studio Art, Concentration in Painting, BA in Psychology

Selected Exhibitions

- 2012 Idle Hands, curated by Ben Bunch, The Proposition, New York, NY
2012 Invitational Dartmouth Alumni Exhibition, Dartmouth College, Hanover, NH
2012 If You Think I'm Sexy, curated by Diana Buckley and Irena Jurek, Chashama 461 Gallery, New York, NY
2012 First Contact, curated by Jacob Rhodes, Field Projects Gallery, New York, NY
2012 I Choo Choo Choose You, Wayfarers Brooklyn, Brooklyn, NY
2011 Bronx Calling, The 1st AIM Biennial, curated by Wayne Northcross and Jose Ruiz, The Bronx Museum of the Arts and Wave Hill, Bronx, New York (catalogue)
2011 Try 2 Art Show and Auction, Jen Bekman Gallery, New York, NY
2011 :), curated by Fran Holstrom and Carolyn Salas, Casita Maria Center for the Arts and Education, Bronx, NY
2010 GLAAD OUTauction, Metropolitan Pavilion, New York, NY
2010 Fragments, curated by Meenakshi Thirukode, Parlour No. 17, Staten Island, NY
2010 Irrelevant: Local Emerging Asian Artists Who Don't Make Work About Being Asian, Arario Gallery, New York, NY
2010 Urban Shaman, Fun Times Gallery, Brooklyn, NY
2009 Lucullan Feast, curated by Andrea Hill, Gallery MC, New York, NY
2009 Life Goes On, curated by Colleen Asper and Ted Mineo, Parlour No. 5, Brooklyn, NY
2008 Art Taipei, Taipei, Taiwan (catalogue)
2008 Grandma, curated by Ann Toebbe, Aftermodern Gallery, San Francisco, CA; traveled to Brooklyn Fire Proof, Brooklyn, NY
2004 Junto, curated by Brendan Greaves, William Pym, and Jina Valentine, Fleisher/Ollman Gallery, Philadelphia, PA
2004 Laying Doggo, curated by Ann Toebbe, Brooklyn Fire Proof, Brooklyn, NY
2004 MFA Thesis Exhibition, Yale University School of Art Gallery, New Haven, CT

Curatorial Projects

- 2012 Sunday Paintings for a Rainy Day, Field Projects Gallery, New York, NY

Awards/ Grants/ Residencies

- 2011 Artists in the Marketplace, Bronx Museum of the Arts, Bronx, NY
2006 Artists and Communities Grant, Mid-Atlantic Arts Foundation
2004 Carol Schlosberg Memorial Prize, Yale University School of Art
1998 Wolfenden Fine Arts Prize, Dartmouth College

Teaching/ Lectures/ Panels

- 2011 Then Again, Ad Hoc Vox, Cue Art Foundation, New York, NY
2010 Maryland Institute College of Art, Visiting Artist, Young Artist Lecture Series
2009 Dartmouth College, Hanover, NH, Visiting Artist, Alumni Lecture Series
2006-2011 The Creative Center, New York, NY, Artist-in-Residence at NewYork-Presbyterian Hospital, Oncology Unit
2005-2010 92nd Street Y, Art Center, New York, NY, Instructor
2005 Tyler School of Art, Temple University, Elkins Park, PA, Adjunct Professor

Bibliography

"Art," The Philadelphia Inquirer, December 31, 2004, p. W25, one-third page photo of painting and caption Finkel, Jori
"Tales From the Crit: For Art Students, May Is the Cruellest Month," The New York Times, April 30, 2006, p. AR 34, half page photo of painting and caption Neyenesch, Cassandra,
"Grandma," The Brooklyn Rail, September, 2008, p. 67 Rosof, Libby, "Junto," Artblog, December 18, 2004, <http://www.fallonandrosos.com/2004/12/junto.html> Russeth, Andrew, "don't miss it!", GalleristNY.com, September 17, 2012 <http://galleristny.com/2012/09/ann-toebbes-cut-paper-piece-at-field-projects/> (curatorial) Sozanski, Edward J, "Young and Talented,"

5 GYU CHAE LA

Education

Graduate Dept of Photography Gwangju university, Graduate school

Private Exhibitions

- 2012 Bamboo, fall in emptiness- Lotus Gallery, Gwangju
2012 Bamboo- Gallery Now, Seoul
2011 Bamboo- Damyang Bamboo exhibition, Damyang
2011 Emptiness, And ?- Lotus Gallery, Gwangju
2009 The Bamboo Grove is Empty- Gallery Is, Seoul
2007 Breath of the Sea- Gallery Now, Seoul
2005 Blue Scent of the Millennium- Nine Gallery, Gwangju
2003 Mt. Mudeung Wild Flowers Exhibition by Invitation-Ilgok Gallery, Buk-Gu Office Gallery, Gwangju
2001 Wild Flowers in a Bamboo Village- Korea Gasa Museum, Damyang

Group Exhibitions

- 2012 Seoul open Art Fair- Coex, Seoul
2011 Landscape Timbre IV- Gallery D, Gwangju
2011 Gwangju International Art Fair- Kimdaejung Convention Center, Gwangju
2011 The outside of time- Sian Gallery, Gwangju
2011 Bamboo, Walking along the Greenwood- Seoul Samil Gallery, Gwangju Lotus Gallery
2010 Traditional Liquor on Nam-do, make sketching the story- Gwangju Shinsegae Gallery, Damyang Gallery Daedam
2010 Dream of Maitreya Pure Land- Hwasun Gallery
2010 Landscape Timbre III- Seoul Gallery Light, Gwangju Gallery Jariart
2009 Relax while walking through the green- Gallery Light, Seoul
2009 Snow- Hold the summer- Shinsegae Gallery, Gwangju
2009 Walk in Film- Sian Gallery, Gwangju
2009 Treasure of hometown of art, Gwangju and Jeollanam-Do Museum and Art Gallery Exhibition- Gwangju National Museum, Gwangju
2008 Light and Woman- Kimdaejung Convention Center, Gwangju
2008 First village under the sky, Simwon and Munsugot Story- Myeongji Art Gallery, Damyang
2008 Love Country and Art- Municipal Art Gallery, Gwangju
2007 Our Land and Our People's Breath Exhibition by Invitation- Municipal Folk Museum, Gwangju
2007 Korean Garden II Exhibition by Invitation- Myeongji Art Gallery, Damyang
2006 Exhibition by Invitation to Celebrate the Opening of Dalmoe Art Gallery- Dalmoe Art Gallery, Damyang
2006 Bamboo, Find its Blue Spirit- Daedong Gallery, Gwangju
2006 Korean Garden I Exhibition by Invitation- Myeongji Art Gallery, Damyang
2006 Oh, Daemado' Finding Our Lost Land- Municipal Art Gallery, Gwangju
2005 Beauty of Korea, "Our Taste and Our Spirit" Exhibition by Invitation Gwangju National Museum, Gwangju
2005 Aesthetics of Photography "Beauty of Korea" Exhibition by Invitation Jinju National Museum, Jinju
2005 Eastern, Western, Southern and Northern Tips of Korean Peninsula Namdo Art Center, Gwangju
2005 Photography Culture Exchange Exhibition between Korea and Japan Osaka and Kobe in Japan

Award and Publication

- 2012 Photo Collection 'Bamboo'
2010 Photography, Today's Photographer Award
2010 Photo Collection 'Bamboo valley Pavilions'
2010 Photo Essay 'The birds flying to the sky Empty everything even inside of their bone'
2003 Photo Collection 'Nam-do Wild Flower, looking from Photography
2001 Photo Collection 'Bamboo valley, Wild Flower

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16 JONGIL MA

Solo Exhibition

- 2011 Lab Gallery, New York, NY
- 2010 LMCC Governors Island Gallery, Governors Island, New York, NY
- 2009 Lab Gallery, New York, NY
- 2005 Brooklyn Art Lot, Brooklyn, NY

Group Exhibition

- 2014 Institute of Fine Arts, NYU, NY, NY
- 2013 Pollination Overlappings in Time and in Place, Curated and Participated, Gallery Korea, Korean Cultural Service New York, NY
- 2013 Community Art Project 2013, Yegam Gallery, Flushing, NY
- 2013 Brimming on the Edge, Andrew Freedman House, The Bronx, NY
- 2012 Thick & Thin, Brooklyn Fireproof, Brooklyn, NY
- 2012 Yegam Art Market 2012, Yegam Gallery, Flushing, NY
- 2012 Terra-fic Garden: Eco Friendly Art Project, Yegam Gallery, Flushing, NY
- 2011 Drawing Party, 'Tell Me More', Gwangju, Korea
- 2011 'Wind, Wind, Wind' at Space K, Gwa Cheon, Korea
- 2011 FLOW.11 at Randall's Island, New York, NY
- 2011 AIM BIENNIAL, The Bronx Museum of Art, The Bronx, NY
- 2011 Islip Museum of Art, Carriage House, Islip, NY
- 2011 1&9 Gallery, Ridgefield, NJ
- 2010 Taller Boricua Gallery, New York, NY
- 2010 Lodz Biennale 2010, Lodz, Poland
- 2010 Tenri Gallery, Two Persons Show, New York, NY
- 2010 YeGam Gallery, Bayside, Flushing, NY
- 2010 Jamaica Flux, Jamaica, NY
- 2009 Sylvia Wald and Po Kim Gallery, Korean Cultural Service, 30th Anniversary Exhibition, New York, NY
- 2009 International Incheon Women Artist's Biennale, Incheon, South Korea
- 2009 Armory 2009, Socrates Sculpture Park, Long Island City, NY
- 2008 AHL Foundation Visual Art Competition Winners Exhibition 2008, Gana Art Gallery, New York, NY
- 2008 Emerging Artist Fellowship Exhibition 2008, Socrates Sculpture Park, Long Island City, NY
- 2007 Art in The City, Public Art Project in Damyang, Korea; One of the Ten Public Art Projects Sponsored by Ministry of Culture & Tourism of Korea
- 2006 Art in The City, Public Art Project in Gwangju, Korea; One of the Ten Public Art Projects Sponsored by Ministry of Culture & Tourism of Korea
- 2006 Gwangju Museum of Art, Open Studio Exhibition, Gwangju Korea
- 2006 Art For Healing, A Multi Art Festival of 100 Emerging Artists, Mushroom Arts Gallery, Flushing, NY
- 2005 Nobody Sculpt, Nobody Works, Brooklyn, NY
- 2005 Cross Puzzle, Two Persons Show, ACC Gallery, Fort Lee, NJ
- 2005 Hi, Betsy, You Know My Friend Chris, ACC Gallery, Fort Lee, NJ

Curating

- 2013 Pollination Overlappings in Time and in Place, Gallery Korea, Korean Cultural Service NY, NY

Education and Residency Program

- 2010 AIM Program, The Bronx Museum of Arts, New York
- 2008-2009 Socrates Sculpture Park, New York
- 2006 Summer Residency Program, Kwangju Art Museum, Korea
- 2002 School of Visual Arts, New York, NY With Honors BFA in Fine Arts

Selected Award, Grant and Honors

- 2011 Fiscal Year 2011-2012 Grant, Pollack Krasner, New York
- 2010 Grant, Arts Council, Seoul, Korea
- 2009 Artist of Year, Hanyang Mart Award, New York
- 2008 AHL Foundation, INC Visual Arts Award Winner, New York
- 2008 Socrates Sculpture Park Fellowship, New York
- 2007 Art In City Project, Korea
- 2006 Art In City Project, Korea

Selected Reviews

- 2010 Hankyoreh Shinmun, Money Today
- 2010 New York Times, 'Exotic Isle for Artists, Right in City'
- 2008 AM New York, Emily Ngo, 'An Artist's rollercoaster in Queens'
- 2006 Epoque, Gwangju Art Museum Studio, Byeon, Gilhyon
- 2006 NY Art Magazine, 'Nobody Sculpt', Leslie Wright

17 LEE PUCKETT

Education

- 2011 Milton Avery Graduate School of Art At Bard College Red Hook, NY, MFA
- 2008 School of Visual Arts New York, NY, BFA

Selected Exhibitions

- 2012 "Exogenesis" Group show, C.C.C.P. Gallery, Brooklyn, NY
- 2011 "Proposal for a Floor" Group show, Jack Chiles Gallery, New York, NY
- 2010 "How to Change a Tire" Bard College Red Hook, NY

18 GEORGE RAGGETT

The Museum of Commerce was started by artist George Raggett in 2005. The Museum of Commerce can currently be viewed at museumofcommerce.com. George Raggett received his BA from the College of Creative Studies at UC Santa Barbara and a Masters from Bard College. Prior to the Museum he has shown at the Hammer Museum and the Happy Lion Gallery in Los Angeles and been included in exhibitions at White Columns and Triple Candie in New York. In addition to curating several exhibitions, and with collaborators, George ran an alternative Gallery called "Crockett Rodeo" in Seattle and launched a bi-coastal sculpture project called "Gone Wild". Recent activity of the Museum of Commerce includes inclusion in exhibitions at Art in General (NY), Soloway (Brooklyn), The Lab (Boston), Romer Young Gallery (San Francisco), Mandrake (Los Angeles) and the Scripps Institute of Oceanography (La Jolla). The Museum of Commerce resides in Brooklyn NY.

19 JUJU U

Selected Exhibitions

- 2013 Zone D residency program, Bangkok, Thailand
- 2013 The Salon, Choi and Lager gallery, Paris, France
- 2013 Pollination, New York, Korean cultural service NY
- 2012 Kinari art fair, London, United Kingdom
- 2011 Solo exhibition, Farming is art Gallery, Hairy, Korea
- 2010 INDAF, Tomorrow City, Incheon, Korea
- 2009 left right international art festival, Inspace Gallery, Beijing, China
- 2008 Ssamzie Art residency program, Seoul, Korea
- 2007 Truth, REDCAT, Walt Disney Concert Hall, Los Angeles, USA
- 2006 Believe or not, Ilmin Museum, Seoul, Korea
- 2006 Welcome, Wolverhampton Art Gallery, Wolverhampton, UK

Education

- 2011 MFA Art practice, Goldsmiths University, London, UK
- 2001 BA Craft, Konkuk University, Seoul, Korea

20 ELIZABETH WINTON

Exhibitions (Partial List)

- 2012 Thick & Thin, Brooklyn Fire Proof, Brooklyn, New York
- 2011 Elizabeth Winton: Curated by Douglas Dunn* CUE Art Foundation, NY
- 2011 Passing a Bunch of Beetles Preparing Their Gracious Dinner Party* Collaborative Installation Elizabeth Winton & Jongil Ma, The Lab Gallery, NY
- 2009 New Work by Artist in Residence: Winter 09 Exhibition, Curated by Fabienne Lasserre, Lower East Side Printshop, New York, New York
- 2007 Stir, Draw, Pitch: New Abstractions*, Elizabeth Winton and Jean Noel Chazelle Kolok Gallery, North Adams, Massachusetts
- 2006 Inaugural Exhibition, Kolok Gallery, North Adams, Massachusetts
- 2003 Slip & Suspension, Alabama Song*, Elizabeth Winton and Joseph Whitt
- Ruby Green Contemporary Art Foundation, Nashville, Tennessee
- 2002 The Atlanta/New York Connection, Swan Coach House Gallery, Atlanta, Georgia

* solo or two person exhibitions

21 ELLY CHO

Education

- 2011 Columbia University, Teachers College, New York, Master of Arts
- 2001 University College London, The Slade School of fine Art, London, UK, MFA
- 1999 University College London, The Slade School of fine Art, London, UK, BFA
- 1995 University of The Arts London, Chelsea College of Art and Design, London, UK, BETEC

Awards / Collections

- 2013 Finalist to show at the Korean Cultural Services of New York
- 2013 'Visual Kinematics' Permanent collection at Musée Cantonale des Beaux-Arts du Valais, Switzerland, CH
- 2012 Times Square Midnight Moment July viewing program award, Times Square billboards, New York, NY
- 2012 3D Sculpture Park artist residency program award, Verbier, Switzerland, CH
- 2012 Finalist in Going Green II, Annual juried exhibition in conjunction with Queens Art express, Crossing Art Gallery, NY
- 2012 Artist Residency program New York, long Island City, NY
- 2010 Myers Community Art Project Award, Columbia University
- 2008 'Rise of Cheonggye Stream.' included as a permanent collection in Seoul Municipal Museum
- 2005 Produced the 'Rise of Cheonggye Stream,' a huge eco-art project, sponsored by Seoul Metropolitan City Government
- 2003 Chosen by the committee of the centennial anniversary of Korean immigration to the United States

Professional Activities

- 2010 Artist residency in public art, School of Visual Art
- 1996-1998 International School of Painting, Drawing and Sculpture, Umbria

Solo Exhibitions

- 2013 Landscape, Memory, and Desire, Elga Wimmer Gallery, New York
- 2009 Journey of Hope, Art side Gallery, Seoul
- 2008 Lucid Dreams, Shinsang Gallery, Seoul
- 2003 Reflection- Game- Reflection, French Cultural Center, Seoul
- 2002 Symphony for Salvation, Insa Art Center, Seoul
- 2001 Universal Apparition Paintings, Hampstead Museum, London

Selected Group Exhibitions

- 2013 'Nature's Tempo: Signs, Lines and Shapes', Korean Cultural Services NY
- 2012 Going Green II, Annual juried exhibition in conjunction with Queens Art express, Crossing Art Gallery, New York
- 2010 'Studio practice', Macy Art Gallery, New York
- 2010 International Youth festival, Mediterranean University, Antalya
- 2009 'Vision in New York City', Art Basel Miami, Miami
- 2009 Macy Art Gallery, Columbia University- Teachers College, New York
- 2008 'Secret Garden', Moon gallery, Hong Kong
- 2005 Korea Art Festival of 2005, Sejong Center, Seoul
- 2002 'Acordia in the City' (2002): Marble Hill House project, London

Selected Bibliography

- 2012 Art in America, online magazine, <http://www.artinamericamagazine.com/news-opinion/finer-things/2012-07-19/the-lookout-07182012/>
- 2012 International Contemporary Artists, art book, volume IV
- 2009 Seoul Municipal Museum: Permanent Collection Book
- 2005 Contemporary Korean artists to commemorate its 20th anniversary collection book
- 2005 WOLGANMISOOL, Interview, Monthly art magazine
- 2005 TV interviews and presentation of 'Rise of Cheonggye Stream', a huge eco-art project, Interview presented in the morning documentary program, SBS TV, afternoon news, YTN and evening news, KBS TV
- 2005 Review of 'Rise of Cheonggye Stream', Chosun Ilbo, Hankyoreh, Donga Ilbo News paper, Seoul, Korea
- 2003 MISULSEGA, Interview, Monthly art magazine

22 YOKO FUKUSHIMA

Grants

- 2013-2014 Artist residency, Contemporary art center RURART
- 2012 Artist residency: Program Parkinprogress
- 2012 Moving house foundation, Pannonhalma monastery, Hungary
- 2012 Artist residency: International cast iron Symposium
- 2012 Workshop and residency center SERDE, Aizpute, Lettonia
- 2012 Artist residency: Urban theater center Usine, France
- 2011 Artist residency: 'Casa del Poeta' (house of poete) Trasmoz, Spain

Exhibition & Screenings

- 2013 'Nature's tempo : Signs, lines and shape' Groupe exhibition, Gallery Korea, Korean Cultural Service New York, US
- 2013 Projection 'Making Circles' Human Frames program La Nuit Blanche, La Perle Paris
- 2013 Performance 'blue lines- yellow lines' and co-curating, Event HUMAN FRAMES edition Lowave, Sociétés de Curisotés Paris, France
- 2013 Collaboration Haute Couture show, Maison Oscar Carvallo Collection automne-winter 2013 Paris, France
- 2013 Collaboration performance 'Between Islands', Grüntaler9 Berlin, Allemagne
- 2013 Projection Alwan 3338 Contemporary Art Festival, Al Riwaq Art Space Adliya, Bahrain
- 2012 Video projection and speech : Symposium 'New visions, anthropology, art and experimental film', CNRS & French-Norwegian Cooperation Center, Quai Branly Museum Paris, France
- 2012 Danse performance 'Des coups portés à l'impoture' La société de Curiosité Paris, France
- 2012 Group show, Festival 'Arcus Temporum' Pannonhalma, Hungary
- 2012 Group show 'Chambre des merveilles' Galerie Da-End, Paris
- 2012 Projection Festival and Symposium Werkstatt der Kulturen Berlin, Germany
- 2012 Projection Image Mouvement Berlin, Germany
- 2012 Group show, festival « Les Nuits Euphoriques » Tournefeuille, France
- 2012 Projection Librairie Flammarion of Museum Centre Pompidou
- 2012 'Making Circles' edition DVD compilation 'Human Frames' Film and curator label Lowave Paris, France
- 2011 Solo show 'Songes Errés', Monasterio de Veruela (Museo del Vino) Vera de Moncayo, Spain
- 2011 Trio show 'Mirabilia' Galerie Galerija Galženica Velika Gorica - Croatia
- 2011 Group video show 'Human Frames' KIT Kunst In Tnnel Museum, Germany
- 2011 Projection The Substation, Singapoer, Werkstatt der Kulturen Berlin, Werkstattkino Munich, Filmhaus Koeln, Germany
- 2011 Cologne OFF Video Festival 'Far West/Far East' ARAD Art Museum, Roumania, City Art Gallery Kharkiv, Ukraina
- 2011 Group show Studio des Amandiers Paris, France
- 2011 Performance 'Obeja Perdida' Ruta de Becqer, X Festival Internacional de Poesia Moncayo, Spain
- 2011 Projection Confluencias11 Torrellas, Spain
- 2011 Projection Innova arte jornadas Fundación Campo de Daroca, Spain
- 2010 Projection Festival Asian Hot shots Berlin, Germany
- 2010 Projection BBC London Big Screens, UK
- 2010 Projection Curatorial Rebound Project 'Video-Salon 3' Galerija10m2 Sarajevo, Bosnia, Herzegovina
- 2010 Group show Gallery Grand Eterna Paris, France
- 2010 Group show 'Body Language' The Workshop Gallery Bialystok, Poland
- 2010 Group show 'Urban Jalousie' International Roaming Biennial of Tehlan, Istanbul, Belgrade, Berlin
- 2010 Projection 'Hight Rise Cinema' The Park Gallery, Community Centre, UK
- 2010 Art Video Screening, Örebro, Sweden
- 2010 Projection Glastonbury Festival, 'Shangri-La', UK
- 2010 Solo show Gallery Lacen, Paris
- 2009 Projection 'At Home, in Public' BBC London Big Screens, UK
- 2009 Projection 'The far near' Kuensterlerhaus sootboern Hamburg, Germany
- 2009 Video Art festival Miden Programme '17continent' Kalamata, Greece
- 2009 'TRAMUNTANA'9 Video Art Festival ACVEC Barcelona, Spain
- 2009 Projection Festival Image contre Nature Marseille, France
- 2009 LOOP Video Art Barcelona, Spain
- 2009 Crosstalk video art festival Budapest, Hungary
- 2009 Projection 'Know Your Place: From Body to Site and Beyond' [FAT] , Canada
- 2009 Projection 'Body Space Time' Galerie Station im Künstlerhaus Mousonturm Frankfurt, Germany
- 2009 'Asian Hot shots festival Berlin' Short competition, Berlin, Germany

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23 YIJI HONG

Education

2012 Pratt Institute, New York, Master of Fine Arts

Grants & Awards

2010 Grant for entering graduate student, Pratt Institute, New York

Residencies

2013 Vermont Studio Center, VT
2013 Contemporary Art Center, NY

Exhibitions

2013 Nature's Tempo: Signs, Line and Shapes, Gallery Korea, Korean Cultural Service NY, New York
2013 Nurture Art Benefit 2013, Nurture Art, New York
2013 Nars Foundation Open Studio, Nars Foundation, New York
2013 Sand Game, Back Pack Gallery, Philadelphia
2012 Desired Sync, [Global] Crisis & Design ver. 1.5, Korean Cultural Service NY, New York
2012 Moment, Solo Exhibition, Pratt Studio Gallery, New York
2011 Something between Nothing, Solo Exhibition, Fish Bowl Gallery, New York
2011 No Trend, Group Exhibition, Steuben South Gallery, New York
2011 Layers, Group Exhibition, Dekalb Gallery, New York

Professional Experience

Performance Space 122, New York, Video Intern
MoMA PS1, New York, Volunteer
Art Gate Gallery, New York, Intern
Art & Exhibition, Seoul, Group Organizer & Student Leader

Teaching Experiences

2012-2013 Cooper Art, New York, Part time Teacher

24 JIN HONG KIM

Documentary photographer, Jin Hong Kim, produced human life in photography through the social and natural landscapes. In Korea, he went from photographing a small island called Jeju Island and documenting a famous Circus all in the 1970s. In the United States, he continued documenting the lives of African Americans in Harlem, New York and in Memphis, Tennessee. During his journey in photography, his style often changed from taking pictures of people to photographing statues on a remote island. Even though he encountered many styles of photography, he never gave up on his dream of inspiring the world with his photography. God was the master of his life and a teacher/inspiration of his photography.

One day, a dramatic photo shoot with a severe storm in Long island created a new pathway for his photography. In spite of the difficult situation of the storm, an unknown force led him relentlessly to click the button of his camera. While taking pictures of the reeds of the ocean he targeted some trees in the wind that fascinated him. Then he decided that the 'tree' should be his representative the main theme of his work. After four years of constantly taking pictures of trees around the suburban areas (where he abides), he realized the human-like emotions from the trees. He feels he never stopped documenting humans. Currently, he expresses his artwork in a refined manner as if he produced the form of margin of abstraction. His eyes began to focus on a formative element, including the lines, angles and plane from the natural beauty of trees. It is often said that the photographs of his trees remind people of oriental ink and wash paint.

25 INMI LEE

Education

2005 Rhode Island School of Design, Providence, RI,
MFA in Digital Media
2001 The School of the Art Institute of Chicago, Chicago, IL,
BFA in Visual Communication

Exhibition

2014 Berlin Literary Musings on Art, Rosalux, Berlin, Germany
2013 Inversion/Narration, Coohaus Gallery, New York, NY
2013 Nature's Tempo: Signs, Line and Shapes, Gallery Korea, Korean Cultural Service NY, New York
2012 UNESCO A.poRT Community Fair_Art Fehur, Incheon, Korea
2012 Gwangju International Media and Performance Festival, Gwangju, Korea
2011 The Marlin and Regina Miller Gallery, Kutztown, PA
2009 OPEN international Performance Art Festival, 798 Zone, Beijing, China
2008 Madrid Abierto, 'La guerra es nuestra.' Madrid, Spain
2006 Dual Realities, The 4th Seoul International Media Art Biennale
2006 Seoul Museum of Art, Seoul, Korea
2006 Fragmented Show, ViaFiarini, Milan, Italy
2006 Aperto, ex Ticosa, Fondazione Antonio Ratti, Como
2006 Entrapment, Amelle Wallace Gallery, NY

Residency

2006 Fondazione Antonio Ratti, Advanced Course in Visual Arts, Como, Italy

Conference

2010 Articulations, Amsterdam School for Cultural Analysis (ASCA) Amsterdam, The Netherlands, Paper presentation on Migratory Aesthetics Through Digital Media and Performance

Grants And Awards

2013 The 9th Contemporary Visual Art Competition, AHL Foundation, New York, NY, 2nd place (\$1,500)
2008 Madrid Abierto competition award (approx. \$29,383), Madrid, Spain
2005 RISD Museum, Rhode Island School of Design Grant Awarded in Juried Competition, Sitings "d i s p l a c e" Selected for Installation Exhibition at the RISD Museum Installation Proposal
"Exercise in Futility Interactive Wallpaper" Selected as Finalist
2004 Presidential Scholarship, Rhode Island School of Design, RI

Teaching Experience

2010-Current Kutztown University, PA, Associate Professor of Digital Media
2005-2009 Kutztown University, Assistant Professor of Digital Media

26 JEI RYUNG LEE

Education

- 2008 Industrial Design at Kookmin University, Seoul, Korea
- 2012 Interior & Spatial Design at Chelsea College of Art and Design, London, UK, Bachelor of Arts, Honours Degree
- 2013 Design Interactions at Royal College of Arts, London, UK, Postgraduate

Exhibition

- 2014 Group 'Cusp of Time' at Testbed1, London, UK
- 2013 Group 'Hollow' Nature's Tempo at Gallery Korea in Korean Cultural Service NY, New York, US
- 2013 Online gallery 'Cusp of Time' digital drawing, The Lumen Gallery, UK
- 2013 Group 'The Longest Night' photographic sculpture in exposure at Ceres Gallery, New York, US
- 2012 Solo 'Hollow' film Installation and digital drawing at Casa Zerilli Marimo, New York, US
- 2010 Public 'Framing City' interactive project in urban environment at Southbank, London, UK

Awards

- 2013 Selected, The Lumen Prize, Digital Art Prize
- 2013 Selecte, Calling for Artist, Korean Cultural Service NY
- 2012 Honourly mentioned, Highly commended artists, Sculpture Shock, Royal British Society of Sculptors
- 2012 Award, One Hundred Days, International contest for emerging artists by Contaminate NYC, Winner of Social track in Sustainability

Artist Assistance

- 2012 'A Second on the Severn Sea' by Robin Jenkins at TESTBED1, London, UK

Publication

- 2013 Contaminate NYC presents exhibition 'Hollow'- i-Italy, Oct
- 2013 Emptiness- Eunji Jung, The Living- Art and Culture, Feb edition
- 2013 Cusp of Time by Jei Ryung Lee- Art.I:Curate, Aug
- 2012 Spatial Design artist- Myung Hoon Jung, Breaknews_Living and Culture
- 2012 Hollow- Eunji Jung, The Living- Art and Culture, July edition
- 2012 One Hundred Days- Taejin Park, Etoday, May

27 ANNALISA VOBIS

Education

- MFA California College of the Arts, San Francisco, CA
- BA Sonoma State University, Rohnert Park, CA

Solo Exhibitions / Self-Curated Projects

- 2013 Residency with The Rooms Corporation, Terra Nova National Park, St. 2013 John's, Newfoundland, Canada
- 2013 Transcience, Art Gallery of St. Albert, Alberta, Canada
- 2012 Biomimicry, Era Art Bar, Oakland, CA
- 2012 Harwood Art Center, Albuquerque, New Mexico
- 2012 Biomimicry, Rogue College, Grants Pass, Oregon
- 2011 Synthesia Natura, Thoreau Center For Sustainability, San Francisco, CA
- 2011 Transience, Monterrey Peninsula College, Monterrey, CA
- 2010 Calcified II, ARC Gallery, Chicago, Illinois
- 2010 Calcified, Phantom Gallery, Santa Rosa, CA
- 2010 Hybrid Organisms, McLanahan Gallery, Penn State University, PA
- 2009 Proliferation, Phantom Gallery, Santa Rosa, CA
- 2009 USNEA (patterns in nature), YWCA, Berkeley, CA
- 2009 Species Science Lab, Art Space 404, Santa Rosa, CA
- 2009 I-Park Residency, East Haddam, CT
- 2008 Proliferation II
- 2008 Drift Denim Boutique, Oakland, CA
- 2008 Proliferation (solo exhibition)
- 2008 FIVEten Studio, Oakland, CA
- 2007 LOCI-Architecture Of The Memory Palace
University of Iowa Art Gallery, Iowa City, Iowa

Korean Cultural Service New York



Korean Cultural Service New York
460 Park Avenue 6th Floor, New York, NY 10022
Library Hours: Monday-Friday, 9AM-5PM
Gallery Hours: Monday-Friday, 10AM-5PM
Phone: (212) 759 9550
Fax: (212) 688 8640
Email: info@koreanculture.org



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.

