Six Shows
Finalists from the
Call for Artists 2009

GALLERY KOREA

2009
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Attributes
Jeremiah Teipen
Joo Yeon Woo
Jungsun Park
Hyun Kyung Ryu
Tai Hwa Goh
Yoonhye Park

Form/norm
Hyun Kyung Yoon
Jung-su Han
Kakyoung Lee
Michelle Eunsil Lee
Tae-Young Chang
Ujin Lee

Contemporary Mythology
Brian Novatny
Greg Kessler
Jennifer Nuss
Tomas Vu

Haunting Memories
Baishian Bae
Christine Sun Kim
Eva Jung
Ke-Sook Lee
Young Min Moon
Young Rong Bae

Soul Idéologie
Chung Shil Shim
Giustina Surbone
Jung Yul Park
Kim Tae Soon
Lee Kyu Hwan
Lorene Taurerewa

Living Ink
Chantal Robillard
Eunkyung Won
Eunnim Ro
Inkyung Park
Lin Yan
Masako Inkyo
Sungsook Setton

Essays by Soo Keun Song, Heng-Gil Han, Yu Jin Hwang (Attributes, Form/Norm, Haunting Memories, Soul Idéologie), Greg Kessler (Contemporary Mythology), and Sungsook Setton (Living Ink)
Co-edited by Heng-Gil Han and Christopher K. Ho
It is my pleasure to publish the catalogue Gallery Korea 2009: Finalists from the Call for Artists. This is the second annual publication of the year-round exhibition series at Gallery Korea of the Korean Cultural Service New York (KCSNY). The catalogue documents the exhibitions mounted at Gallery Korea throughout 2009. It is a record of the creative activities of the artists selected through our Call For Artists (CAF), an annual solicitation that increasingly draws artists from different regions. The exhibition series has been a crucial part of KCSNY’s cultural activities since the institution’s 1979 founding. Now numbering more than three hundred and fifty, KCSNY’s shows continue to function as the central vehicle of cultural exchange of artistic ideas.

CAF has developed into an effective program to invite artists and to showcase diverse contemporary art exhibitions. In late 2008, KCSNY invited three jurors to select the 2009 program: Heng-Gill Han, Curator of Jamaica Center for Art and Learning; Barbara London, Curator of the Museum of Modern Art; and Felicity Hogan, Independent Curator, Critic and Art Advisor. The jurors selected 24 individual applicants and 2 group proposals out of almost one hundred applications. These six exhibitions, which took place over 2009, are presented here in chronological order.

2009 marked KCSNY’s 30th anniversary, a milestone that we celebrated throughout the year. We are extremely happy to share some of our joy with our audience through this catalogue. I wish to thank you, all those who joined our events, or have taken an interest in them, for supporting our programming. I also wish to express my sincere thanks to the artists who participated in the 2009 CAF, and to the jurors who shared their professional vision with KCSNY.

Sincerely,

Soo Keun Song
Director, Korean Cultural Service New York
Dear Readers,

The Korean Cultural Service New York (KCSNY) annually conducts an open call for proposals from artists in New York and Korea for its year-round program of new exhibitions. The program promotes the selected artists on the one hand, and the cultural exchange between Korea and the US on the other. By participating in an exhibition, Korean artists and international artists meet and share their knowledge and experiences. The program provides the opportunity for individuals to expand their international network of social and professional relations. This cultural bridge on the level of people-to-people strengthens both countries’ understanding of the other in a fundamental way; its effects cannot be ignored.

In late 2008, Barbara London, Felicity Hogan, and myself met with Yu Jin Hwang, the curator of KCSNY to select exhibition proposals from a pool of about 100 applications for the 2009 annual exhibition series. The submissions were remarkably diverse in all possible senses of the term, thereby displaying a striking sense of no-boundary. The qualitative variety of the submissions challenged us on the panel in terms of what to select. It also suggested that KCSNY might be latently pursuing the utopian idea of an open network between artists from different countries and places at a time of globalization.

The submissions, in many respects, exposed the all-inclusive characteristics of the program. They came from all over the place, including Korea, the New York metropolitan area, and the West coast, as well as from Canada and some cities in the Southern United States. The submissions exemplified almost all mediums, genres, and styles of art, from ancient East Asian brushwork to work employing the latest digital technology and video. There was fine art (Eastern and Western paintings, sculpture, and installation art), applied art (such as graphic design, fashion design, and computer design, as well as architectural design) and outsider art (such as graffiti art, craft and folk arts). The conceptual territories explored were equally diverse; they at times seemed to measure the magnitude of the universe itself. There also were all kinds of approaches deployed—process art, conceptual art, object art, symbolism, semantic or semiotic approaches, representational art and performative actions. The artists who applied were of all ages and in all career stages. Their nationalities were surprisingly not bilateral, but multilateral, which reflected the ethnic diversity of New York City and other major cities in the US. In conclusion, the submissions presented a wide range of artistic freedom and creativity, which recalled the typical Korean dinner table full of small plates offering unlimited ways of combining tastes.
The challenge for us on the panel was to keep the artistic quality of the exhibitions high and, simultaneously, to capture the utopian idea of the program to build an open network that equally accepts all arts with no particular ideology or bias. The panel proceeded in three steps. First, we reviewed individual artists’ proposals and selected twenty-four artists. Then, we reviewed curatorial proposals submitted by a few groups of artists for group exhibitions, from which we selected two. Finally, we revisited our selections and ensured that they would appropriately represent the program’s diversity. Once the final selections were made, the materials of the selected artists were left to Yu Jin to further group together and program.

Over a few weeks, Yu Jin came up with four groups out of the twenty-four individual artists. She also gave each group a name that later became the title of the exhibition featuring the concerned artists. The four groups were: Attributes, Form/Norm, Haunting Memories, and Soul Idéologie. The two groups of artists that proposed exhibitions were Contemporary Mythology and Living Ink. So the programming of the 2009 annual exhibition series was completed and it was executed as planned over the course of the year. The present catalogue retrospectively documents all six exhibitions, providing an overview of the exhibition series and the program as a whole.

The exhibition Attributes showed inventive ways that artists experiment with various mediums to create their own artistic subjectivity and identity. The artists were linked by their subject matter, which concerned nature, the environment, and the artists’ surroundings. They were developing a unique worldview through art. Form/Norm offered works of art employing a formal language to produce a calm and serene space. Haunting Memories was a charming and electric exhibition that included performances, video, and sculpture as well as installation. While Form/Norm produced a sober and solemn atmosphere with a sense of maturity, Haunting Memories was a vital, playful, and noisy exhibition filled with satires, puns, and wits. Soul Idéologie was a truly multicultural exhibition displaying the clash between Korean and Western cultures. The artists were related by their similar concerns of exploring the conditions of human existence. The exhibition offered different ways of looking at human beings, from a figurative representational mode to an abstract or indexical mode. Striking were the cultural references, by which the idea of human was conceived in such a diverse manner with different sensual and emotional effects that I became skeptical if the traditional definition of human as a rational animal would still have any operational value today.

Contemporary Mythology, one of the two group proposals, was curated by Greg Kessler. The exhibition collected works by four artists who make symbols and narrate fictitious stories to create their own mythologies
alluding to the reality and concerns of our contemporary society. *Living Ink* was the remaining group proposal and curated by Sungsook Setton. The group was composed of seven women artists living in different countries and coming from different cultural backgrounds. The artists in the show examined the possibilities and limits of the East Asian traditional medium of ink and paper to explore the world in their own unique ways.

I would like to close this letter by lauding and congratulating the KCSNY and Yu Jin Hwang for successfully concluding the exhibition series of the year 2009. Although there appear no immediate tangible effects of the program on the surface, the program’s invisible impacts on the public and the art communities in both the US and Korea are immense and immeasurable. Both countries will garner its fruitful results in upcoming years. I sincerely appreciate KCSNY’s generous commitment to supporting artists and the arts.

I hope you, the readers, enjoy the ensuing images of artworks and exhibitions along with some interpretative comments on the artworks in this catalogue.

With warm regards,

Heng-Gil Han, Curator at Jamaica Center for Arts & Learning

New York, January 2010
Six Shows
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Call for Artists 2009
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Working with installation, painting, printmaking, and video, the six artists comment on nature or environments from their personal perspectives. The works on view employ a variety of formal languages to represent mixed visions of the private and universal worlds, which in effect produce a mythical atmosphere. The exhibition’s title, Attributes, references various aspects of the works, such as medium, provenance, ideas associated with the works and many other meanings emerging from various contexts.

Jeremiah Teipen’s sculptures Fullerene and Other Natural Phenomena emulate natural forms such as plants and forests. The whole image can be read as carbon molecules, nerve cells, human figures, or architectural or even geographical formations. The construction is made of industrial materials, such as light-emitting diodes, electric wire and microcontrollers, and conveys the organic relationship between growth and destruction, expansion and contraction. Teipen states, “This synthesis of the spatiotemporal attributes of nature creates a form resembling an inverted flora or suspended root system….creating a constellation of energy that artificially transcends the boundaries of the natural world.”
In *Suspicious Seeds*, Tai Hwa Goh’s layers different printing methods—intaglio and silkscreen, for instance—on thin Korean paper (Soon-ji). The waxed papers both efface and transmit the images beneath, thus “mimicking the translucent, impenetrable, and vulnerability of the body (i.e. skin) but at the same time [recalling a] recoverable and rather strong selfness” according to the artist. Each work contains both seeds and flowers floating on the unidentifiable background, which can be perceived as the earthly bed or the abyss. For Goh, the process of making art is finding her own identity. The layers signify a psychological process of her body, the accumulation of her memories and experiences.

Joo Yeon Woo’s 1.2 feet high and 5 feet wide photo installation *Drinking Your Surroundings* was inspired by the environment with which the artist interacts. Forty five digital photographs on the wall represent places she lived in the past six years. She collected small photos of buildings and placed them in glasses filled with water. The collection became her private archive. The work “embod[ies] my desire to come to terms with my origins and to create an artistic archive of my nomadic life style,” says Woo.

Hyun Kyung Ryu’s *Without Trace* is comprised of 50 mixed media paintings, each measuring 7 7/8 x 7 7/8 inches. Born in Gyeongju, South Korea, Ryu grew up in a region abundant with relics from the old Shilla dynasty. Ryu’s childhood experience of playing at a museum and near ancient tombs inspired her painterly style. For instance, the rustic surface of the paintings resembles the inside of the royal tombs. Ryu was also inspired by the book, Zen Life written by Jung Sung Bon. The title of Ryu’s work indicates the essential idea of Zen life that all living creatures in nature do not leave traces behind, and following, that human beings should do their best to focus on the present rather than on honor, authority, or fame.

Two videos touch upon the materialistic and psychological relationship between the self and the environment. Yoonhye Park’s spare single channel video, *Untitled (Working Girl Series)*, features the artist in uniform, trying to wipe away the horizon line. The body, interacting with the space, becomes a metaphor for the society. Fittingly, the artist is interested in the complexities of human conditions in contemporary society. Jungsun Park’s videos, *Breathe and Chewing Gum* focus on mundane substances found in her daily surroundings. In the respective videos, she endlessly repeats taking in air and chewing gum. The act of altering or adding new materials expresses her psychological and emotional reaction to a given space.

Yu Jin Hwang, Curator
**Hyun Kyung Ryu**, *Without Trace*, 2005, mixed media on canvas, 35 pieces, each 8x8 inches

**Jeremiah Teipen**, *Fullerenes and Other Natural Phenomena*, 2008, reflective mylar, light-emitting diodes, electric wire and microcontrollers, size variable

Tai Hwa Goh, *Momentary Lull*, 2008, mixed media print on hand-waxed paper, size variable

Joo Yeon Woo, Drinking Your Surroundings, 2004-2009, digital photography, each 11x8¼ inches
Form/Norm is the second show from the finalists of Call For Artists 2009, and features Hyun Kyung Yoon (ceramic), Junsu Han (sculpture), Kakyoung Lee (video), Michelle Eunsil Lee (installation), Tae-Young Chang (photography) and Ujin Lee (mixed media). These six artists deal with various mediums, exploring formal relations and different spatial dimensions.
Hyun Kyung Yoon and Michelle Eunsil Lee use ceramic sculptures as compositional forms within a larger context. Hyun Kyung Yoon, who used to make big egg shape ceramic sculptures to symbolize the creation of life, shows her recent series, *Indeterminate Lines*, which is informed by the cursive brush strokes of East Asian calligraphy. The artist’s impression of nature is manifest in ceramic sculptures mounted on the wall that resemble spontaneous strokes of ink brush on paper. Michelle Eunsil Lee’s *Unspeakable* also relates to ceramics. By putting pieces of ceramic sculpture randomly throughout her 7 feet high wooden frame construction (inspired by a Korean traditional wooden door), Lee transforms her memory and the lost sense of place into an abstract image of rectangular framework with circular parts. The objects and the negative space outlined make a rhythmic dialog.

Jungsu Han and Ujin Lee make use of the surface of materials to explore the nature of representation and the dynamic relationship between two-dimensional surfaces and three-dimensional objects. Jungsu Han presents the *Meniscus* series he has been engaged with for many years. He defines the series as a “sculptural installation painting (and drawing).” In this formal combination of painting and sculpture, Han tries to retain all aspects of his different mediums as well as to combine illusion with reality. Ujin Lee likewise plays on the different realities that the artwork can create, such as the real shadows the vinyl material casts on the wall and the illusory forms the works’ curved surface produces. Her mixed media works comment on the role of representational forms and the relationship between objects. In the recent works, 25 and *Geum Kang mountain*, on view in the show, audiences will see how drawn objects and real material respond to each other, changing from different viewpoints and making a constant motion in a given space.

Tae-Young Chang and Kakyoung Lee take the forms of ordinary objects or motions and re-create them. Tae-Young Chang comments on consumerism and advertising. Chang noticed that the brand, along with its image, of a product overshadows its function. His work is an attempt to nullify all the powerful codes provoking meaningless consumption, such as logos and packaging. On the other hand, Kakyoung Lee presents a digital animation made from hundreds of images based on the stories of her daily life. Her *Day* series and *Climbing Up* reconstruct forms of moving images of human life, focusing on its repetitive cycle and life as journey. The work is the combination of drawings, printmaking, photography and digitalizing.

Yu Jin Hwang, Curator
Hyun Kyung Yoon, Indeterminate Lines, 2008, ceramic, size variable
Kakyoung Lee, Stills from animation Day Series 2007-4, 2007, drypoint prints

Tae-Young Chang, Untitled, 2006, inkjet print, 32x44 inches
Ujin Lee, Geum Kang Mountain, 2008, acrylic and matte medium on acetate, 49 1/4x32 1/4 inches

Michelle Eunsil Lee, Unspeakable, 2009, wood, ceramic, and acryl, 32x78x19 inches

Jungsu Han, Squares and Rectangles, 2007, water and mixed media, 15 1/2x15 1/2x15 1/2 inches
The group show centers around contemporary mythology. Participating artists use figurative elements, animals and repeated forms. In doing so, the artists create their distinct worlds and convey their personal mythologies through loose narratives. The exhibit will fuel a dialogue between artists and viewers about contemporary art. Visitors will be able to study personal expressions and symbols in paintings. They will reflect upon the connections between mythological symbols and modern society and culture.
Jennifer Nuss is a Yale graduate and Guggenheim Fellow who has shown extensively. Her work deals with women in organic settings, transforming and interacting with beasts and each other. She works on large sheets of thin paper, using gouache. Tomas Vu is a professor at Columbia University. His work deals with reflections of growing up in Vietnam as well as the state of contemporary ecology. He uses a vast array of materials and techniques to create a dense variety of imagery.

Brian Novatny is a Yale graduate who shows in Germany and the U.S. His work is figurative and abstract, incorporating patterns and techniques. Greg Kessler is a Yale graduate who has shown across the US. His works are part of private and corporate collections. Kessler uses figurative and abstract elements to create imagery. His works show an extensive exploration of painting as a process, with layered elements and exaggerated form.

Greg Kessler, Artist

view from the opening reception
Brian Novatny, Untitled, 2009, mixed media on panel, 13 3/5 x 13 3/5 inches
Greg Kessler, Woman and Centaur, 2008, oil on canvas, 30x40 inches
Jennifer Nuss, Chasing Her Tail (from the Black Dog Series), 2007, gouache on rice paper, 88 1/2 x 87 inches
Tomas Vu, Flatland, 2009, silkscreen and collage on paper, 35x46 inches
Haunting Memories is the fourth show from the finalists of Gallery Korea’s “Call For Artists 2009.” The exhibiting artists explore various sensations from their personal memories associated with identity, feeling, gender and culture.

May 13 - June 5, 2009

ARTISTS
Baishian Bae
Christine Sun Kim
Eva Jung
Ke-Sook Lee
Young Min Moon
Young Rong Bae
Christine Sun Kim bases her drawings and paintings on memories of her early period as a deaf person. She creates spontaneous drawings and images in acrylic and ink to convey to the audience how other people reacted to her, and to describe their efforts to cure her. Eva Jung presents a video recording of her site-specific installation-performance. The Samples of Emotion and The Samples of Emerging and Established Artists, both ‘street interventions,’ show the artist inventing her own barter system in a public urban environment. The video associates bygone feelings with daily objects.

Ke-Sook Lee’s installation Window cojoins the artist’s memory of living in a traditional Korean house as a child and her present identity as an immigrant and a woman. The installation’s components collectively recreate an imaginary scene in which a child pokes a hole through the mulberry paper to view the other side and, simultaneously, references doing laundry—an activity often coded female. Lee’s respect for a humble and everyday material led her to create a construction following the natural flow and texture of the material. Bridging drawing and installation, the work presents a lifelike situation, a moment at once isolated and assimilated.

Baishian Bai’s contribution, Planet, is composed of various objects and toys. It conveys a special feeling she had for a relationship between a person and an object; nature and a human; and a dream and reality. Young Min Moon’s mixed media works explore the poetic and political power of language. Informed by Korean-American literature such as Hak Kyung Cha’s Dictee and Chang-Rae Lee’s Native Speaker, Moon’s fluorescent light boxes Layers of Forgetting and Half Blind Romance with the Land reconstruct the meaning of the narrative language associated with memories. Young Rong Bae presents her Good Game series, which references her legal and linguistic status as a Korean immigrant. The series is sarcastic in tone and features bright, contrasting colors.

This exhibition is a program of Asian Contemporary Art Week (ACAW) 2009.

Yu Jin Hwang, Curator
**Youth Min Moon**, Untitled, *Half Blind Romance with the Land*, 2007, wood, fluorescent light, and vinyl, 8 1/2 x 49 1/2 x 9 1/2 inches

**Ke-Sook Lee**, *Window*, detail, 2009, hand embroidered thread, acrylic and mulberry paper, 18 x 24 inches

**Young Min Moon**, Untitled, *Half Blind Romance with the Land*, 2007, wood, fluorescent light, and vinyl, 8 1/2 x 49 1/2 x 9 1/2 inches
Baishian Bae, Planet 3+, 2008, toys, motor, hoses, plastic container, and fish, size variable
hauntings memories

Eva Jung, The Samples of Emerging and Established Artists, 2007, Union Square Park, NY, documentation of street intervention (right) and Artist Breath Print, 11 1/2 x 14 1/4 inches (left)
Young Rong Bae, Good Game series, 2007, screen print and painting, 38x39 inches

Christine Sun Kim, The Q-Tip Myth, 2007, acrylic and ink on both sides of mylar, 28x22 inches, 11½x14¼ inches
The exhibition’s title is drawn from a term used by Russ Long to describe a subculture in which individuals conduct themselves in such a way that strips away superficiality and that allows them to get down to the core of their existence. The works of the six artists reflect Long’s concept. Kim Tae Soon, Lee Kyu Hwan, Jung Yul Park and Chung Shil Shim’s work is driven by a traditional Korean sensibility, while the works of Giustina Surbone and Lorene Taurerewa explore the human condition. The latter two artists incorporate figures in an attempt to capture the physicality and individuality of human identity, and are fueled by their individual experiences within their own cultures.

Kim Tae Soon honors both cultural and spiritual heritages. He creates an assemblage of real and constructed Korean traditions: old book pages and representations of traditional Korean dress made out of Korean mulberry paper. Kim explores multiple dimensions of individual identity seen from cultural and historical viewpoints. The features of old books, such as fading letters, tainted color surface, and worn-out rims, signify a broad cultural lineage from whence he came. It becomes the background of the newly fabricated cloth, symbolizing the nature of the self. Chung Shil Shim also uses Korean dress as a main motif to explore the meaning of self and gender identity. Often painting herself in Korean traditional dress, the artist expresses the link to and the separation from the culture she came from.
Lee Kyu Hwan and Jung Yul Park succeed in modernizing traditional, formal Korean motifs. Lee Kyu Hwan transforms the ‘Saek Dong’ motif, a combination of pure colors in five or six tiers, into a variety of installations that promote what it stands for: harmony, happiness and peace. Her work ranges from a painting to a large-scale installation that was featured in the Chong-Gae-Chon wall project in Seoul, Korea, 2005. Jung Yul Park is an expert of the traditional technique of Korean embroidery and needle art. “Kyu Bang” (women’s quarters) art originated from ladies who made various household objects to wish prosperity and longevity upon families. Park’s unique interpretation of tradition combines needlework, embroidery and quilt techniques.

Lorene Taurerewa and Giustina Surbone’s drawings and paintings incorporate archetypal human figures. Against an empty background, the figures occupy the center of composition, embodying a human existence of dignity and majesty as well as of loneliness and isolation. New Zealand-born Taurerewa explores her identity and spiritual heritage through monotonous drawings, inspired by the Asian portrait tradition. Surbone, a postmodern portrait painter, works exclusively with isolated figures against indefinite backgrounds. Her subjects create an imposing presence simultaneously perfect and imperfect, beautiful and grotesque, in all their varied color, texture, and translucency.

The exhibition is accompanied by a special workshop on “Saek Dong” at 4:00 pm on Wednesday, July 1st, along with the artist’s lecture by Lee Kyu Hwan. The workshop and lecture are free of charge and for all ages.

Yu Jin Hwang, Curator

Chung Shil Shim, I was Born to Bear a Son, 2003, egg tempera, 15x37 1/2 inches
Jung Yul Park, Korean Needle Work from the Past and Present, 2008, cloth and a variety of silk, 75x80 inches
Lee Kyu Hwan, A Rainbow-Striped Light series, mixed media, 42x11 inches each
Giustina Surbone, Mighty, Mighty, 2009, oil on canvas, 60x60 inches

Lorene Taurerewa, Journey of 1000 Miles, 2006, charcoal on paper, 50x100 inches
living ink

September 30 – October 23, 2009

ARTISTS
Chantal Robillard
Eunkyung Won
Eunnim Ro
Inkyung Park
Lin Yan
Masako Inkyo
Sungsook Setton
The Korean Cultural Service New York (KCSNY) is pleased to present *Living Ink*, an exhibition of seven established women artists who have been exploring contemporary ways using the traditional East Asian media of ink and paper. Inkyung Park and Chantal Robillard work in France, Eunnim Ro in Germany, Eunkyung Won in Korea, and Lin Yan, Masako Inkyo and Sungsook Setton (curator) are based in New York. Although these artists come from different parts of the world with different cultural background, they are all passionate about employing traditional East Asian media. Influenced by a broad mix of cultures, these artists bring to us their unique perspective to seeing the world.

Calligrapher, Masako Inkyo is most inspired by nature, particularly the feelings of peacefulness and harmony that she communicate within her work. Inkyung Park uses the Korean phonetic alphabet, Hangeul, as a tool to create images which synthesize linguistic and pictorial elements. Chantal Robillard expresses the diverse bodily gestures and facial aspects of cosmopolitan crowds and simultaneously the various emotions of her own inner crowds.

Infusing German Expressionism with a sense of Asian introspection, Eunnim Ro uses her childhood memories as the medium to depict her inner journeys. Sungsook Setton's workplaces emphasis on ki, that mysterious element of vitality treasured by East Asian artists, which is evoked by the rhythm, simplicity and spontaneity of the brush. Eunkyung Won reinterprets traditional Korean landscapes in a uniquely minimalistic fashion. Lin Yan utilizes traditional Chinese handmade paper and ink in sculptural form, creating new aesthetic possibilities.

Sungsook Setton, Artist
Chantal Robillard, Young People, 2007, ink on paper, 47x32 inches

Lin Yan, Untitled, 2003, ink, Xuan paper on wood, 68x13x16 inches
**Eunnim Ro**, Riding Bird, 2009, acrylic on paper, 18.5x25.5 inches

**Inkyung Park**, Untitled (detail), 2006, ink on paper, 53x40 inches
Eunkyung Won, Desire VI, 2009, ink on paper, 18x21 inches

Masako Inkyo, Silver Rain, 2009, silver ink on brown paper, 12x48 inches

Sungsook Setton, Colors in Snow, 2009, ink on paper, 38.5x19 inches