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

Message from the Director of the Korean Cultural Centre UK

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

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

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

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

Yonggi Won
Director, Korean Cultural Centre UK

Message from the Director of the Korean Cultural Service New York

Greetings from the Korean Cultural Service of New York!

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

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

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

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

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

Woosung Lee
Director, Korean Cultural Service New York
ARTISTS
GLOBAL FIBER
By Richard Vine (Senior Editor, Art in America)

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

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

The Korean Cultural Service, now with a dozen centers around the world, has long had a mission to present Korea as an artist, be distinctly Korean and yet a citizen of the world? The dilemma stems from at least the beginning of the 20th century, when Western oil painting made its first incursions into Korea, and Korean artists began a new tradition—traveling, studying, and living abroad for extended periods, in order both to carry Korean artistic values into the larger world and to absorb useful new themes and techniques from other societies.

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

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

Je Baak manages to make that heritage altogether modern and vital. He evokes mortality and the pointlessness of material ownership with a serial photo projection showing himself present and absent from the same childhood scenes, while a voiceover intones the names of contextual objects (towel, bear, fridge, etc.), sometimes preceded by “my,” sometimes not (A Towel, 2008). Pleasure and fear are summoned up, like a ribbon.... I have never forgotten it, and from that moment on I believed that physical space has hidden aspects that can only be recognized by the human soul."

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

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

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

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

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

Shin, like all of the artists in “NyLon,” makes it clear that, whether cultural difference lies across the ocean or across the street, interconnectedness and mutually beneficial exchange have been the norm rather than the exception throughout much of world history. Because it is human nature to need others and to benefit, whether we admit it or not, from their challenging otherness, globalization is far from new—and will never grow old.
Je Baak’s practice is his way of translation of Zen Buddhism in a contemporary context. Rather than using traditional oriental visual elements, he is trying to give the audience the chance to have the moment of enlightenment that we are very familiar with. He suggests seeing the truth behind the scene by twisting things or situations using various methods. His pieces are funny but sad, familiar but uncomfortable, spectacular but empty. As a Zen practitioner himself, his process of creating art is a part of his Zen practice. In the structure of, Je Baak creates the creatures which generate Fear and Pleasure, two emotional feeling which people can feel on thrill rides in an amusement park. By doing this, Baak generates the emptiness between them and shows how endless repetition changes thrill into pain. His silence explores the communication beyond language. By editing excluding the words that have meaning, there are only pauses, breathing, moments of thinking, and so on. Baak creates one big silence by gathering all these pauses, and tries to show what we could not see because of obsession to the meaning of the language. He chooses each model from politics, religion and philosophy because language is an essential tool for them.
The Structure Of, 2010, Multi Channel LCD Monitor Installation, about 9min (Looped)
Meekyoung Shin developed the concept of translation when her initial artistic training in Korea was given a new perspective by moving to Europe. By rendering the precious objects in a seemingly fragile and transient material such as soap, Shin questions the authority and originality of the old artefacts.

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

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

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

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

London-based artist Je Baak’s video series the structure of (2010) explores the paradox of extreme displacement, transformation and relativity are commonly acknowledged. The inherent paradox of feelings and everyday existence seems to be the main focus of Je Baak’s practice. What he calls ‘a way of translation of Zen Buddhism in a contemporary context’ is closely bound with his manipulation of seemingly natural and familiar images. The amalgamated rides appear to be freely floating in the screen, resembling organic movements of primitive life forms, while the eerie sound of slowed down background noise increases the sense of the uncanny.

By Dr. Sook-Kyung Lee (Curator, Tate Liverpool)
Through his installations and video presentation, Buhm Hong investigates ways in which physical environments inform and influence the construction of illusion, memory and, ultimately, the self. Using digital video compositing and other narrative strategies, the artist skillfully juxtaposes seemingly disparate elements to awaken the viewer from a “perceptual slumber.” He then articulates another step by taking his videos and translating them into three dimensional sculptures that appear like real illusions. Hong’s installation allures and reminds all who see them of an imaginative, secret place of childhood. A cellar with exposed pipes in an old apartment building in Manhattan transforms into a place of unique tales told by unknown creatures. His detailed and mysterious works beckon viewers into the unfamiliar experience of visiting a familiar space.
Hide & Seek II, 2011, Double channel video projection with sound, mobile with two-way mirror, copper pipes, size variable
JEAN SHIN

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

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

In Key Promises, Shin isolates and transforms ordinary computer command keys to create playful, concrete poetry. Removed from the keyboard and placed onto the wall, the command keys repeat such words as “control”, “pause”, “home”, “escape” and “end.” Viewers are invited to ponder the various meanings and associations of these found words.
Everyday Monuments, 2009 Sports trophies, painted cast and sculpted resins, projections / Floor Installation: Dimensions variable, approximately 7.33 ft h x 5 ft w x 45 ft d / Wall Projection: 9.33 ft h x 42 ft w

Key Promises, 2006/2007, 2105 computer command keycaps: clear, space, enter, backspace, pause/break, control, shift, alt, option, end, return, home, esc, 42 linear ft.
SALUTE TO THE NEW ERA OF GLOBAL KOREAN ART

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

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

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

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

The Economic growth of Korea after the 88 Olympics initiated an active exchange between Seoul and New York and Seoul and Europe. The activities were even more energized by the opening of the Korean Pavilion at the Venice Biennal in 1995 and the opening of the Gwanju Biennal in the same year, both contributing to a better exchange and promotion of art between Korea and other countries. Throughout the 90s, there were many exhibitions in Europe introduced contemporary Korean art, but Korean artists worked more on an individual basis so that it took longer to make an impact. It cannot be ignored that the Chinese artists in the post-Tiananmen Square opening and the British-YBA’s in the early 90s made a huge impact on both international and national art scenes. The diverse styles and subject matters among the members of the groups opened up myriad of interpretation possibilities and artists such as Zhang Xio Gang and Damien Hirst became stars of contemporary art as solo artists despite their initial affiliations with a certain group.

NyLon, then, can be seen as an attempt by the KCSNY and the KCCUK to describe current characteristics of global Korean artists which may differ from those of previous decades. Contrary to the dominant trend in previous decades, depictions of their racial or national identities as ‘the other’ and expressing the difference between the ‘center’ and the ‘fringe’ or ‘us’ and ‘other’ became less pertinent in terms of rendering who they are and what they want to say. This is a result of personal and more subtle but sophisticated expressions resulting from effaced processes of the subject matter. Medium studies became more significant. Integrating personally inherited or acquired experience, knowledge, and belief systems to ruminative conditions and attributes that could be intrinsic and instinctive to all people by embracing the existing differences were deemed more felicitous than merely presenting the differences themselves. In doing so, rather than staying in one country or city, artists moved around the globe to gather sources and practice self-reflection by using the self as a prism. Filtered out of the prism was the product of engagement and communication conceptualized and initiated by the artist, processed by the experience with others, and then culminated in new art forms through repeated reflecting and filtering processes. Je Baak’s work is an attempt to reinterpret the Korean Sun Buddhists’ philosophy of Void or Emptiness in contemporary language. In The Structure of, the mechanical rides at amusement parks are rendered in the night light as beautiful and mysterious organic creatures of the deep ocean. However, his intention is to show not only the formal beauty of the night time spectacle, but also the emptiness between the two artificially generated extreme emotions – fear and pleasure – that people experience after a thrilling ride. What looks so beautiful and pleasurable can also be scary and daunting at the same time.

Meanwhile, Meekyoung Shin recreates historical treasures of the Western and the Eastern cultures with her soaps. Through the copying and remolding steps of the reproduction process, Shin became interested in the notions of authority, originality, and displacement. She challenges her viewers by creating impeccable copies of classic treasures and entices the viewers to ponder upon the notion of fading time – disappearance – in the larger context of time and space. Shin’s intention seems to have a similar undertone as Baak’s interpretation of emptiness but one difference would be that Shin’s is a void that is of time and space combined as one. Buhm Hong’s works address multiple ways of perceiving a single physical space. Hong’s perception of space is concerned with how recognition of an object’s physical appearance or its interactions with its environment is perceived. He believes that perception and memory, lost memories, illusion, and imagination on our perception of space. Hong’s installation works allure and remind us of the familiar places of childhood: it is like stepping into a dream in which both the familiar and the unfamiliar experience take place at the same time. Jean Shin’s works at an immediate glance seem to have art historical affinities or connections to the Duchampian ready-mades or Art Povera’s Junk works with the clear difference being that her works are donated items in mass quantities. Shin’s collective objects represent not only the material existence of the objects per se, but also the history of the past relationships that are attached to them as fragments of time and memory. Each artist in this exhibition employs unique form, style, and content in his or her works. However, their subject matters seem to have connections on a deeper level as they attempt to convey their own positions on issues regarding space and time, relationships between people and objects in memory, society, history, and the exploration of collective meanings through body language, feelings, and silence. The subject matters in Zen Buddhist ideas, perception of a new space based on childhood experiences, translatability of things, and the issue of collective dwelling are the primary interests to these artists. These ideas seem to have arisen from the artists partly because of their Korean heritage.
BIOGRAPHY OF THE ARTISTS AND THE ADVISORY PANELS
JE BAAK

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

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

Solo Exhibitions
2010 - Prelude

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

Group Exhibitions
2011 - Embracing the Void, Albemarle gallery (with HADA contemporary), London, UK
- 4412, Barge House, Oxo Tower, London, UK
- More than Tastes, Art Space Hwe, Seoul, Korea
- point against point, Art et Amicitiae, Amsterdam, The Netherlands
2010 - The Garden which has two roads never meet each other, Museum of Art in Seoul National University, Seoul, Korea
- The Plaza Principle, The Leeds Shopping Plaza, Leeds, UK
- Hinter Room, Selfridges, London, UK
- Jeongpang Fine Arts Prize - Selected Artist Exhibition, Seoul Arts Center, Seoul, Korea
- Degree Show, Royal College of Art, London, UK
- Present from the Past, Korean Cultural Centre, London, UK
- 4412, Barge House, Oxo Tour, London, UK
2009 - Cross Fields, Korean Cultural Centre, London, UK

2009 - 2010 - Solo Exhibitions

MEEKYOUNG SHIN

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

Solo Exhibitions
2011 - Translation, Art Club 1563, Seoul
2009 - Translation, Haunch of Venison Gallery, London
2009 - Translation, Kukje Gallery, Seoul
2008 - Translation, Museum of Art, Seoul National University, Seoul
2002 - Translation, Tokyo Humanite Gallery, Tokyo
1995 - Still, Namu Gallery, Seoul
1994 - Mokjoong Aun, Seokyung Gallery, Seoul

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

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


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2006 - Wunderhammer-Artifical Kingdom, Art and Archaeology in Lincolnshire (curated by Edward Allington)
2005 - Twenty One, New Work by Student, Slade School of Fine Art (curated by Ann Elliott)
2004 - Telltale of Fine Art (curated by Ann Elliott)
2003 - Chemical Art, Gallery Sagan, Seoul
2002 - Christmas of Artist, Ihn Gallery, Seoul
- Eleeon & Eleeon Kora Japen Contemporary Art
2001 - Ashdon, Sungkak Art Museum, Seoul
- Detached House, British Embassy, Seoul
- The 5th Young Sculpture Grand Prix, Moran Museum of Art, Manuk
- The 5th Galerie BHAK Contest of the Young & Remarkable Artists, Galerie BHAK, Seoul
- Soft Outside/Solid Inside - Softness Crossing Over Soldiers, POSCO Art Museum, Seoul
1999 - Fin de Siecle, Riverside Studios Gallery, London
1998 - Addressing the Century-100 Years of Art & Fashion, Hayward Gallery, London
- Summer Show, Slade School of Fine Art, London
1997 - Kasn Young Artist in London, Saciull Gallery, London
- All Change, Harvey Nichols Department Store (Show Window), London
1994 - The Korean Variation and Am, Seokyoung Gallery, Seoul
- Nunu Academy, Nunu Gallery, Seoul
- The Woman & Reality, 21C Gallery, Seoul
1992 - The Korean Variation and Am, Duckson Gallery, Seoul
1990 - The 3rd Space, The 3rd Gallery, Seoul

**Awards**
2001 - The 5th Galerie BHAK Contest of Young & Remarkable Artists, Galerie BAHK, Seoul
1998 - ACAA98, The First Base Award, ACAVA London
1995 - Nunu Academy Competition, Nunu Gallery, Seoul
1994 - Contemporary Sculpture Competition, Seoul Press Center, Seoul
1993 - Korean Grand Annual Competition, Seoul

**Commission**
2009 - Yeonggan Council, Seoul
1999 - Memorial Sculpture for Margaret Powell, Commissioned by Margaret Powell Foundation

**Attended Residence Programs**
2009 - GMOMA, Gyonggi-do
2004 - West Dean College, West Sussex, England
2002-3 - Swansea Artist Residency Program, Swansea

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

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

**Solo Exhibitions**
2011 - Luminosus Links, Aando Fine Art, Berlin, Germany
2010 - Unexpected Drawings 2005-2010, KAIST Business School, Seoul, Korea
2009 - Somewhere is Mind, the room, Total Museum of Contemporary Art, Seoul, Korea
2007 - Last Word, Project Space SARUBIA, Seoul, Korea

**Selected Group Exhibitions**
2011 - Han Art Project, Haerin temple, Korea.
- Glass in all senses, Brattleboro museum & Art center, Brattleboro, Vermont, USA
- Root of imagination, absinthe Gallery, Seoul, Korea
- Taehoe-rieo Eor Art Festival, Ulsan, Korea
- I Was There, DOOSAN Gallery, New York, NY, USA
2010 - Institution, Hakegojie Gallery, Seoul, Korea
- Healing, Seoul Art Space Seongbuk, Seoul, Korea
2009 - Rossumo Green Korea, Climate Change in the Room of Culture, Frederikshoen Town Hall, Copenhagen, Denmark
- Salon des Artistes Independents, Art en Capital, Grand Palais, Paris, France Life in HyperReal, Samsung D'light, Seoul, Korea
- Magische Monomt Kora Express (Magic Moments Kora Express), Made in Korea, Hannover Messe, Former SinnLeffers Department Store, Hannover, Germany
2008 - Empty Area of the Alien II, New York, Hutchins Gallery, C.W. Post Campus, Long Island University, Brookville, NY, USA
2006 - Neuroculture: Visual Art & the Brain, Westport Arts Center, Westport, CT, USA
- Making Time, Gallery Korea, Korean Cultural Service NY, New York, NY, USA
2005 - under TOAE, Mushrooms Arts, New York, NY, USA
JEAN SHIN

Education

1992 - Skowhegan School of Painting and Sculpture, ME
1996 - M.S. in Art History and Criticism, Pratt Institute, Brooklyn, NY
1998 - BFA in Painting, Pratt Institute, Brooklyn, NY

Solo Exhibitions

2010 - Jean Shin and Brian Rippe: Unfolding, Scottsdale Museum of Contemporary Art, AZ, curator Cassandra Cohlerz
- Jean Shin: Pattern Fields, Calvin Klein Collection, New York, Los Angeles and Seoul, Korea
2009 - Jean Shin: Content and Theme, Smithsonian American Art Museum, Washington D.C., curator Joana Marsh
- Jean Shin: Inviting Songs, Museum of Fine Arts, Boston, MA, curator William Stooer
- Dress Codes: Clothing as Metaphor, Katonah Museum of Art, NY, curator Barbara Bloemink
- A 10th Anniversary Exhibition, Mixed Greens, NYC
- Linished, Black & White Gallery, NYC
- New Prints 2009/Winter, International Print Center New York
- InMaterial, Black & White Gallery, NYC
- Contemporary Art and Portraits, Cristina Tierney Fine Art Advisory Services, NYC
- New York 9 + aces, G займ Gallery, Seoul, Korea
- Calvin Klein Collection, Kohei Creative Culture Space, Seoul, Korea
2008 - Second Lives: Remixing the Ordinary, Museum of Arts and Design, New York City
- Hi Intersect Iron pigment, Mills College Art Museum, Oakland, CA, curator Marcia Tanner
- One Way or Another: Asian American Art Now (traveling exhibition), Japanese American National Museum, LA; AX Honolulu Academy of Arts, Hawaii
- Aboment, Smith College Museum of Art, Northampton, MA, curator Linda Muehlig
- New Sculpture, The Fields Sculpture Park at Art Omi International Arts Center, Ghent, NY
- Art Go! (Le Bateau Ivre — The Beautiful Ship), Contrasts Gallery, Shanghai and Beijing China, curator Lilly Wei
- BED HOT/Asian Art Today from the Chayog Family Collection, Museum of Fine Art, Houston, TX
- New View, Brooklyn Academy of Music, Brooklyn, New York City, curator Dan Cameron
- Fine Art: Work by Recent Pratt Alumni, Pratt

2007 - RED HOT/Asian Art Today from the Chayog Family Collection, Museum of Fine Art, Houston, TX
- New View, Brooklyn Academy of Music, Brooklyn, New York City, curator Dan Cameron
- Fine Art: Work by Recent Pratt Alumni, Pratt

2006 - The Whitney Biennial, Whitney Museum of American Art, NYC, curator Christopher Bedford
- On a Slope: Asian American Art Now, Asia Society and Museum, NYC, curators Suette Min, Karin Higa, Melissa Chiu
- A New Interpreted, PKM Gallery, Beijing, China, curator Dan Cameron
- Material Abuse, Careen Golden Fine Art, NYC (traveling exhibition), Clifton Gallery at College of Charleston, South Carolina
- Ensemble, ArtSpace, Untitled Space, ArtSpace, New Haven, CT, curator Denise Markonish
- Consolation, Ambrosiino Gallery, Miami, FL
- Temporarily Built, Museum of Glass, International Center of Contemporary Art, WA

2005 - First Gear, Rooftopping Hall Gallery, New York City, curator Euirdice Arratia
- Material Matters, Johnson Museum of Art, Cornell University, Ithaca, NY, curator Andrea Inselman
- Made in New York: Sculpture as an Expression, Sculpture Center, LIC, NYC, curators Mary Ceruti, Franklin Sirmans, Anthony Huberman
- Helen Piozac, Studio Museum in Harlem, New York City, curator Christine Kim
- Chinatown Is/Plus, Asian Arts Initiative, Philadelphia, PA
- Counter Culture, New Museum of Contemporary Art, New York City, curator Melanie Franklin Cohn
- Open House: Working in Brooklyn, Brooklyn Museum of Art, Brooklyn, NY, curators Charlotte Kortik & Tumelo Masaka
- Toy Story, Hosfelt Gallery, San Francisco, CA
- Up and Coming Showings, ARCO Contemporary Art Fair, Madrid, Spain, curator Lauri Fiestenberg

2003 - Third Anniversary Exhibition, Frederike Taylor Gallery, New York City
- Custom: SMACK Mellon Gallery, New York City, curator Kathleen Gilrain
- Bits ’n Pieces, DUMBO Arts Center, New York City, curator Beth Venn
- Surface/View, Mixed Greens Gallery, New York City
- Thema and Spectrums in New. Asian American Art, CR2 Gallery, Shanghai, China, curator Jean Ke
- The Invented World, Seoul Arts Center, Seoul, Korea
- On Studio: 03, SwanMaze Space, Seoul, Korea

2002 - Multitude, Artists Space, New York City, curator Lauri Fiestenberg and Irene Small
- Nature of the Beast, Careen Golden Fine Art, New York City
- Mixed Greens Selection, Schroeder Romero Gallery, Brooklyn, NY
- Real Interlübe, space ink, Seoul, Korea
- Material Whirlwind, Art in General, New York City
- Mensuo, Trio, 123 Watts Gallery, New York City, curator Jose Birenzwie
- Out of Line & Over the Top, PS1, 122 Gallery, NYC, curator Susan Canning
- Last and Found: Beloved Moments, The Rotunda Gallery, Brooklyn, NY
- Groundsw. 01, 129 Lafay.et, New York City, curator Jenny Moore

2000 - Collector’s Choice, Exit Art /The First World, New York City, curator Paige West
- Apartment 8/16, Asian American Arts Centre, New York City
- Line, ArtSpace, New Haven, CT


Permanent Public Art Commissions

2010 - Settngs, New York City Dept of Cultural Affairs, Percent for Art Commission, PS/IS 276, Battery Park City, NYC
2008 - Колбел Ромноти, MTA, Arts for Transit Commission, LIRR Broadway Station, Queens, NY
- Dress Code, US General Services Administration

2007 - Asian Art in Architecture Award, George Washington Federal Building, Baltimore, MD

Awards

2008 - New York Foundation for the Arts, Fellowship Award in Architecture/ Environmental Structures
2006-07 - Pollock-Krasner Foundation Award Grant

2003 - New York Foundation for the Arts, Fellowship Award in Sculpture
2001 - Louis Comfort Tiffany Foundation Biennial Artist Award
- Asian Cultural Council Grant

1990 - United States Presidential Scholar in the Arts (selected by White House Commissioners)
- National Foundation for the Advancement for the Arts Award

Selected Group Exhibitions

2011 - Epic Units, Gallery Hyundai, Seoul, Korea
- American Chambers, Gyeongnam Art Museum, Korea, curator Jaeha Choi
- Extremo Material 2, Memorial Art Gallery, Rochester, NY, curator Marie Via
- Not the way you remember, Queens Museum of Art, Brooklyn, NY, curator Jamillah James
- Handmade Abstraction, Deau Donne, New York, NY
- Thematic Properties, hirufin gallery, NYC
- Summer Selections at MFI, Art Projects International, NYC
- The Collaborative Print: Works from SOLO Impression, National Museum of Women in the Arts, Washington DC

2009 - Contemporary Onmodel: Seeing Songs, Museum of Fine Arts, Boston, MA, curator William Stooer
- Dress Codes: Clothing as Metaphor, Katonah Museum of Art, NY, curator Barbara Bloemink
- A 10th Anniversary Exhibition, Mixed Greens, NYC
- InMaterial, Black & White Gallery, NYC
- Contemporary Art and Portraits, Cristina Tierney Fine Art Advisory Services, NYC
- New York 9 + aces, G займ Gallery, Seoul, Korea
- Calvin Klein Collection, Kohei Creative Culture Space, Seoul, Korea

2008 - Second Lives: Remixing the Ordinary, Museum of Arts and Design, New York City
- Hi Intersect Iron pigment, Mills College Art Museum, Oakland, CA, curator Marcia Tanner
- One Way or Another: Asian American Art Now (traveling exhibition), Japanese American National Museum, LA; AX Honolulu Academy of Arts, Hawaii
- Aboment, Smith College Museum of Art, Northampton, MA, curator Linda Muehlig
- New Sculpture, The Fields Sculpture Park at Art Omi International Arts Center, Ghent, NY
- Art Go! (Le Bateau Ivre — The Beautiful Ship), Contrasts Gallery, Shanghai and Beijing China, curator Lilly Wei

2007 - RED HOT/Asian Art Today from the Chayog Family Collection, Museum of Fine Art, Houston, TX
- New View, Brooklyn Academy of Music, Brooklyn, New York City, curator Dan Cameron
- Fine Art: Work by Recent Pratt Alumni, Pratt

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

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

Inhee Iris Moon is an independent curator of contemporary art, who has organized many high-profile exhibitions, both in the United States and abroad. Most recently, Ms. Moon curated exhibitions for Gyeongnam Art Museum in Changwon Korea (American Chambers: Post 90s American Art, 2011), Pohang City Museum, Korea (Telepotia: On Nam June Paik, 2010) Tri-Bowl, Song-do International City, Korea (Global man-Glocal City, A special Exhibition on Nam June Paik, 2010). She has also curated for the Central Academy of Fine Arts Museum in Beijing, China (Nam June Paik: vision and television 2009), Korean Cultural Service Beijing (Conditions of Being _ As of Now, group exhibition of art from Korea, China, Mongolia 2008), ARTSINGAPORE the contemporary Asian Art Fair (Nam June Paik An Intimate Retrospective from the Kim Soo Kyoung Collection, October 2008), Art Link (Flooding, A Solo Exhibition of Richard Tsao, April 2008) in Seoul, Korean Cultural Service New York (Nam June Paik: Intimate and Meditative Works by the Master, February 13-March 31, 2008) KBS (Nam June Paik: Rhapsody in Video, July 2007- Dec. 2007) in Seoul Korea, the Hammond Museum in New York (Incarnation, June- Sept, 2007), Dashanzi Art Festival, Space DA in Beijing China (Beauty, Desire and Eranescence, September 22-October 21, 2007), Freewaves Media Biennale in LA (Sept. 2006), Ewha University in Seoul (International Media Exhibition, EMAP May 2006), and the Korean Cultural Service NY (Video Exhibition, Moving Time-Nam June Paik and 30 International Video Artists, January/Febuary 2006). She is currently working on a public performance project with the Times Square Project in New York.

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