

Chun
Kwang
Young

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Foreword

Chun Kwang Young's Aggregations are an invitation to embark upon a journey through the landscapes of mulberry paper, navigating past voices to seek an unknown destination.

Traveling to Chun's studio has an evocative resonance with this poetic journey. Beginning in Seoul, I was treated to the sights and sounds of an increasingly rural Korean landscape as the drive led me to his studio, where upon arrival I met Chun in his office. His youthful energy and passion was a joy to behold as we sat and drank tea in the company of sculptures by Bernar Venet and Fernando Botero, a wall relief of Frank Stella, and a beautiful painting from the 1970s by Chun himself. Our dialogue was situated by these curated landmarks, an international arena which set the scene for our discussion of his life and career.

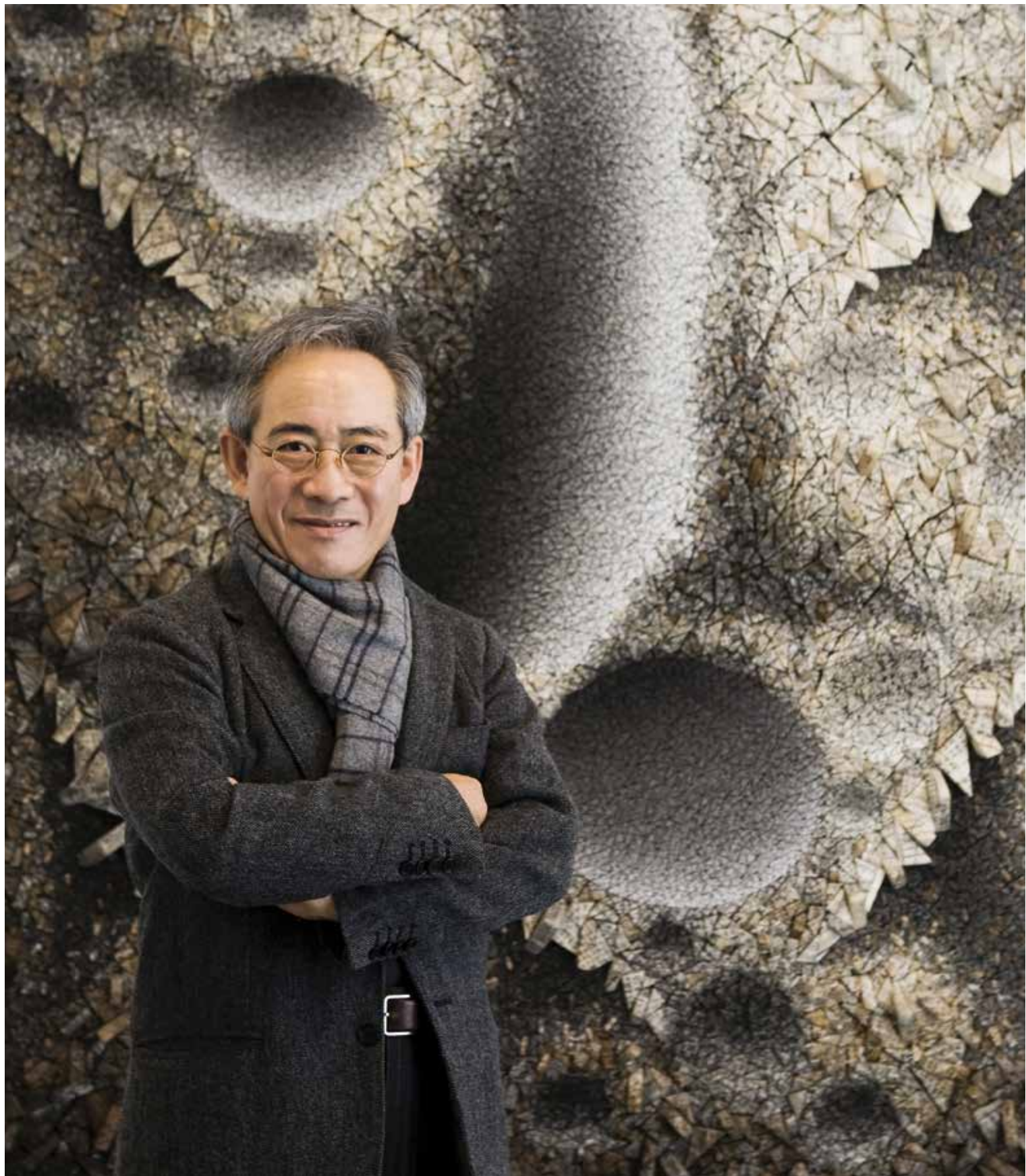
After lunch, the next step on our voyage was a visit to the ongoing construction of his new museum foundation project, a testament to Chun's prominence in the world of contemporary Korean art. From there we returned to the studio, on a carefully curated path that navigated the boundaries between the artist's public and private spaces. I was given tantalizing glimpses of unfinished works: a flash of canvas sometimes already adorned with preliminary drawings, nourishing my curiosity as I walked through the showrooms.

Then began the selection process that would culminate in this exhibition. Each piece created for this show demonstrates the dexterity, patience and vision of the artist. Chun fills his canvases with individual components wrapped in a Korean mulberry paper called *hanji*, arranged to reinforce the three-dimensional texture. Every triangular segment represents a unit of information, while each dividing border represents a confrontation of conflicting viewpoints.

One could say that in curating this exhibition, I have created my own Aggregation of sorts. In attempting to assemble individual units by Chun into a complete collection, the viewer will face a conflict between standing back and taking in the exhibition as a whole – interpreting the new message I have created, or examining each individual piece up close, searching for meaning from the artist himself.

It is my great pleasure to present this selection of recent works by Chun Kwang Young at Art Plural Gallery. First and foremost, I would like to thank the artist for his generosity and support in putting this exhibition together; his skills are undoubtedly embodied in this group of works. I also extend my appreciation to Singapore Tyler Print Institute and in particular Mrs Emi Eu, who were the first to introduce Chun to Singapore. This catalogue has been made possible by the dedication and hard work of the Chun Kwang Young Art Centre, the creativity of Nicole Studer at Mostra Design, and our team at Art Plural Gallery: Vijaya Krishnan, Surinna Lai, Lara Sedbon, Cornelia Tang, and Marilyn Umboh. Lastly, my gratitude goes to Caroline Ward for her commitment to the writing of this publication; she has truly managed to capture the essence of Chun's artistic talent.

Frédéric de Senarclens



Aggregations
Accumulations
Assemblages

“Every piece of information is the end product of a struggle for hegemony.”
Chun Kwang Young

The history of art is filled with examples of artists experiencing a defining stage in their career when they find their individual voice. The search for true originality is a rite of passage that, once achieved, enables an artist to leave behind a lasting legacy. For Chun Kwang Young, that pivotal moment was 1995 with the birth of his Aggregations. At the simplest level is a network of triangles, each wrapped in mulberry paper and embodying a distinct and independent semantic component or entity of information. Through the accumulation of tensions in his work, Chun produces new meanings from the resulting conflicts of information. Every boundary formed by two neighbouring units represents a confrontation, a meeting of two perspectives that cannot be resolved. The true resonance of his art lies in the number of these encounters, found not just in the physical manifestation of his creations, but the methodology, ideology and context behind them. The artist’s extraordinarily intricate and defining style is formed by each contradiction seeking resolution.

The most significant dichotomy underlying Chun’s work is perhaps also the most obvious; a traditional upbringing in rural Korea offset against the United States. Born in 1944, a year before the Japanese occupation ended and led to the division of North and South Korea, Chun grew up in the countryside of Hong-Choen, in the province of Gangwon-do. His childhood was filled with images of traditional Korean culture, particularly mulberry paper. Known as *hanji*, it was used for a multitude of household objects, ranging from wallpaper to window shades and carpeting to books, and the proofing qualities extended its use to the wrapping of perishable goods such as food, herbs or medicines. Relocating to Philadelphia to pursue his Masters of Fine Arts, the cultural shift was enormous; Chun’s humanistic views and ideas based on traditional Asian values were put to the test in a country rampant with capitalism, materialism and scientism. The painful disparities of 1970s America and the chaotic backdrop of the Vietnam War left him in despair, filled with a need to express his disappointment over the loss of idealism in the face of modern reality.

Rather than retreating to a familiar set of cultural aesthetics, Chun’s first response was to embrace Abstract Expressionism, a style he felt was able to demonstrate the strain of contradiction: *“The juxtaposition of conflicting colours that were tabooed in traditional paintings were encouraged, the brushstrokes themselves proudly emerged on the surface, creating a tension between abstract forms, colours and the canvas.”* Yet the abandonment of his own culture was a void that led Chun to discover the ultimate artistic language of his Aggregations; a culmination of Western aesthetics inherited from Abstract Expressionism, with the traditional Korean *hanji* paper of his childhood.



Dualities are found in the artist's work on several levels. Due to their apparent simplicity, the Aggregations from a distance give the impression of belonging to the realm of Minimalism. Indeed, the artwork does not appear to be clearly related to Korean aesthetics. When approached more closely, the sensation of unity is shattered by the sight of hundreds of small triangles, forcing the mind to struggle between illusion and reality. Furthermore, his body of work has been compared to scenes ranging from a tranquil landscape to an aerial view of an urban scene; visual opposites born of the simpler conflict between whether the patterns are random or meticulously planned. The surface is therefore able to appear simultaneously urban and natural; the perspective of the viewer dictates the interpretation. One has to choose whether to accept the work at face value, or seek a deeper significance.

Scrutinizing the relationship between the individual units reveals more uncertainty. By sewing triangles together on a two-dimensional plane, Chun develops a map of relations; a labyrinth created by the dichotomy of choice. The scattered Korean and Chinese characters bend and twist, prohibiting any grasp of the original narratives and providing only mere glimpses of individual words. From this, a new and incomprehensible message emerges out of the voices of authors from the most eclectic literary sources, as the artist experiments with fate, luck and coincidence by placing ideas next to each other and analysing the results. The simplicity of these units of information coexisting next to each other leads the viewer towards a new level of aggregations that create, at each scale, more opportunity for interpretation. The canvas becomes a network saturated with contradictory meanings; a postmodernist deconstruction of language. Far beyond the modernist movements of Abstract Expressionism and Minimalism, Chun's work embodies the deconstructive ideas of Jacques Derrida as his entire oeuvre is based on opposing concepts.

A further postmodernist element lies in the juxtaposition of the *hanji* triangles. While the paper is sourced from past literature, it houses not traditional content but instead small triangles of Styrofoam, a material used for modern-day items such as disposable coffee cups and packaging. The meaning of the text printed on the mulberry paper bears no connection to its contents, perhaps highlighting Chun's recognition of an empty void masked by language, and a cynical commentary of the seemingly global wave of nostalgia for traditions of the past ruined by today's consumerist culture.

With the text rendered obsolete, the strongest message of the Aggregations lies in the borders and divisions between each component. More than just interactions to be found on a landscape, these lines are scars left behind by the conflict of missing or hidden information. Chun's assemblages contain a micro history of human relationships, as the artist offers to re-interpret social and political events on mulberry paper. The individual units of text become a singular yet unintelligible historical voice, exacerbated by the contemporary context.

Later Aggregations present more dramatic colour and texture contrasts than the previous monochromatic and fully abstract pieces. These desert landscapes are manifestations of the artist's plight against environmental destruction. The round and oval shaped hemispheres resemble craters; marks that tell of past collisions. Chun compares these wounds to confidential documents exchanged by governments where information is partially obscured, separating those who are eligible to read the full message from those who are left in the dark.

The craters also act as symbols of physical conflict for the artist: *"the scars of our bodies, conflicts between society members, wars between nations, man's exploitation of nature and nature's suffering from it."* The manipulation of individual units, void of lucid content, can only result in permanent scarring of the greater whole. To conclude with the words of Derrida, *"we are not dealing with the peaceful coexistence of a vis-a-vis, but rather with a violent hierarchy."* The clash of historical voices found on the mulberry paper, mimicking the collision between different thoughts and ideas of individuals and societies, can only result in an unstable surface.

Caroline Ward



Recent works



Aggregation 07 D111B 2007
Mixed media with Korean mulberry paper
200 x 200 cm

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07 D111B
07 A135
07 D142
07 D132
07 DE146
08 JL018 Blue
09 OC060 Blue and Red
10 AU028
10 AU029
10 SE031 Blue
10 OC034 Red
10 MY016 Blue and Red
11 OC077 Red
12 JA003 Blue
12 JA005 Blue and Red
12 MY019 Blue
12 JU038
12 OC045
12 OC046 Red
12 NV051 Red
13 MA003
13 MA006 Blue
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Aggregation 07 A135 2007
Mixed media with Korean mulberry paper
171 x 139 cm

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07 A135

07 D142

07 D132

07 DE146

08 JL018 Blue

09 OC060 Blue and Red

10 AU028

10 AU029

10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

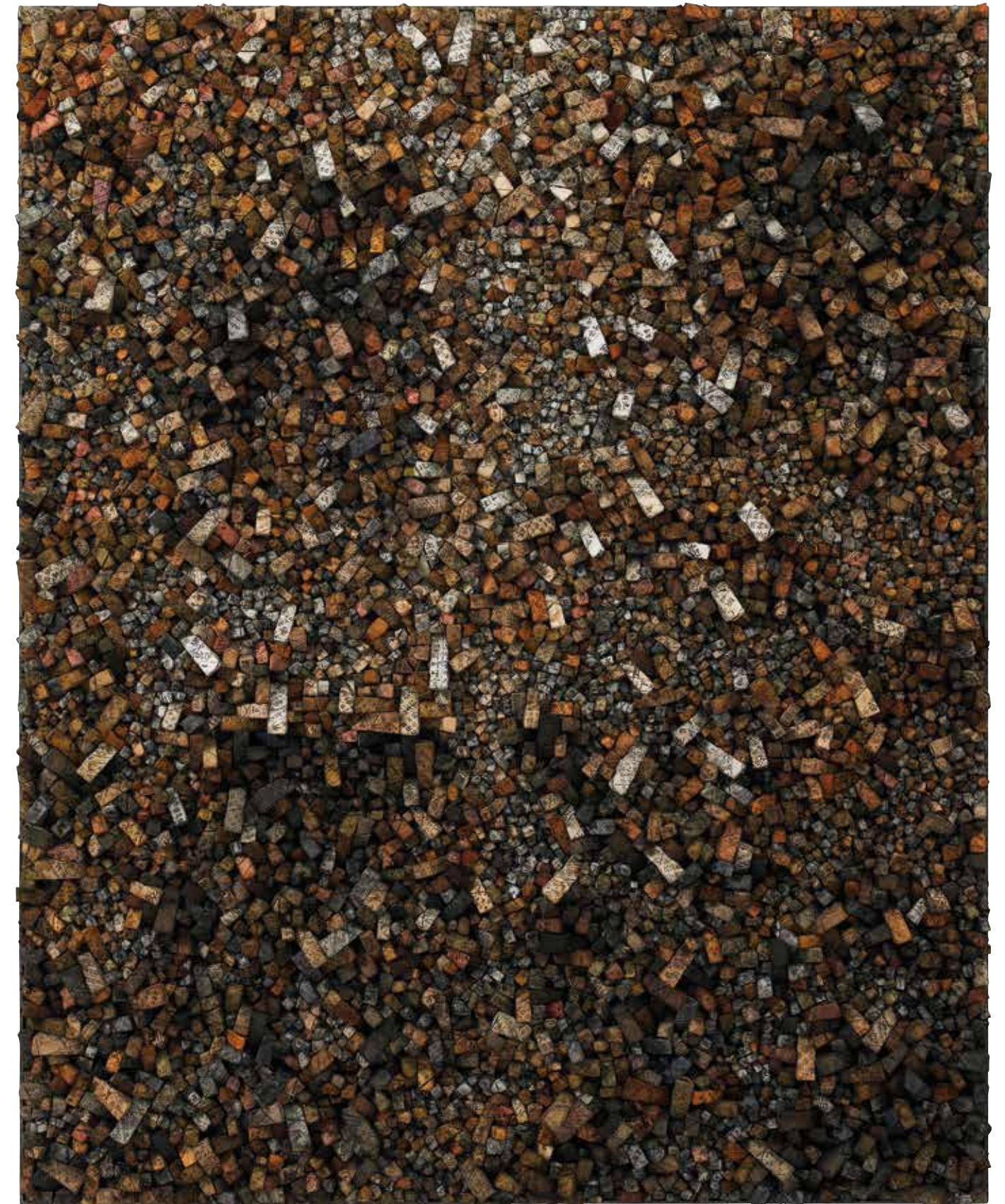
12 NV051 Red

13 MA003

13 MA006 Blue

Curriculum Vitae

Acknowledgements

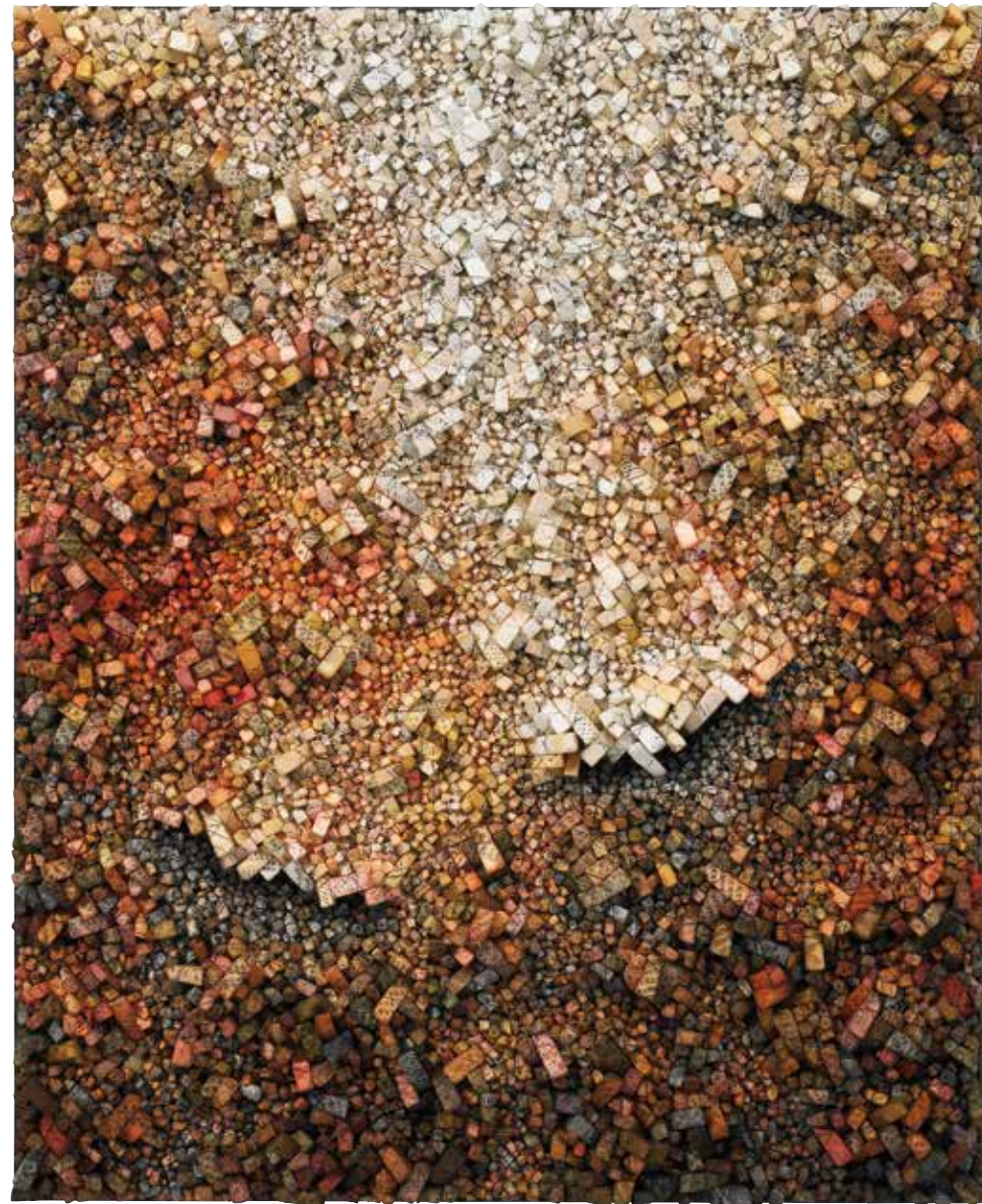


Aggregation 07 D142 2007
Mixed media with Korean mulberry paper
163 x 131 cm

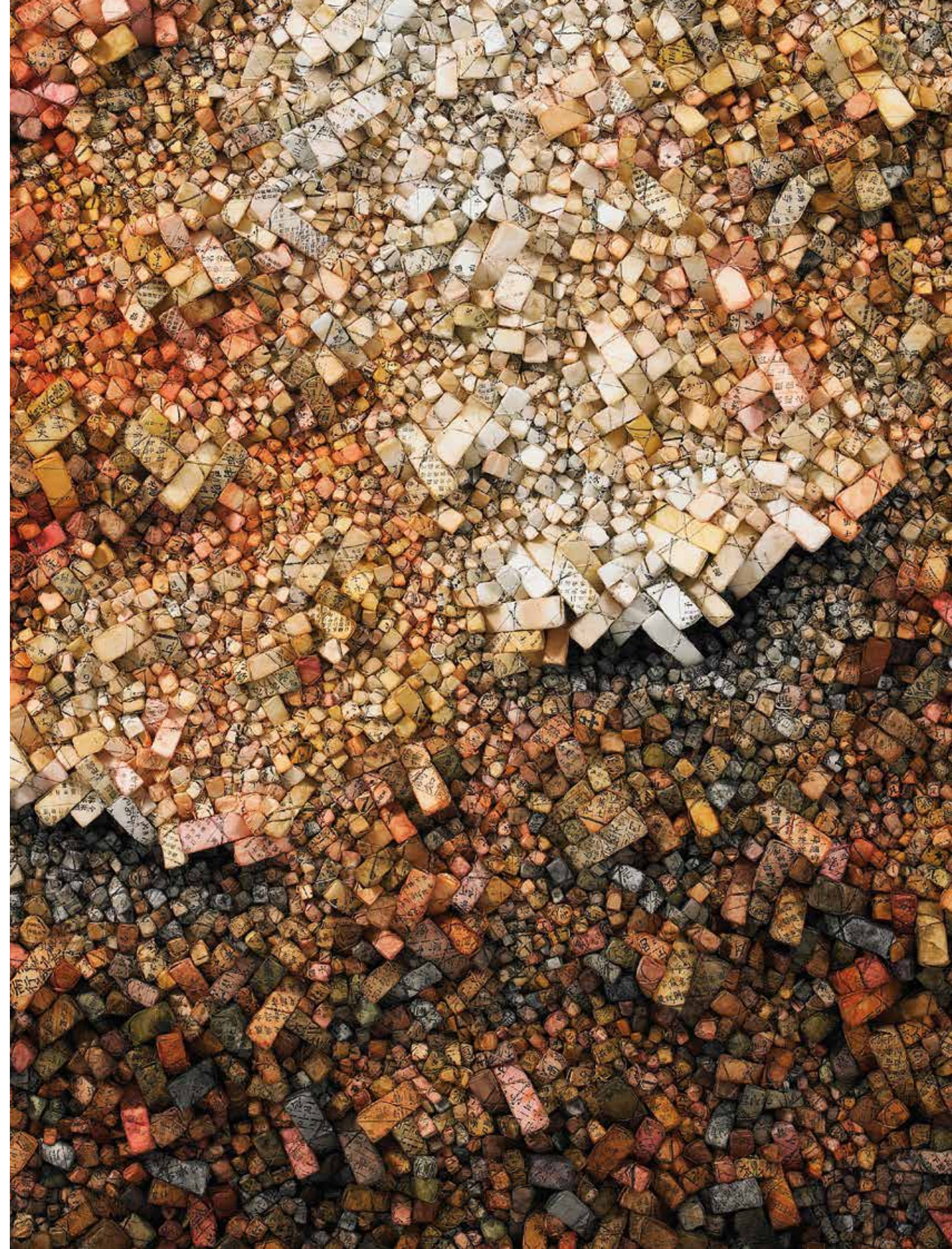
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- 07 D142
- 07 D132**
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- 10 AU028
- 10 AU029
- 10 SE031 Blue
- 10 OC034 Red
- 10 MY016 Blue and Red
- 11 OC077 Red
- 12 JA003 Blue
- 12 JA005 Blue and Red
- 12 MY019 Blue
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Aggregation 07 D132 2007
Mixed media with Korean mulberry paper
163 x 131 cm



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08 JL018 Blue
09 OC060 Blue and Red
10 AU028
10 AU029
10 SE031 Blue
10 OC034 Red
10 MY016 Blue and Red
11 OC077 Red
12 JA003 Blue
12 JA005 Blue and Red
12 MY019 Blue
12 JU038
12 OC045
12 OC046 Red
12 NV051 Red
13 MA003
13 MA006 Blue
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Aggregation 07 DE146 2007
Mixed media with Korean mulberry paper
250 x 205 cm

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08 JL018 Blue

09 OC060 Blue and Red

10 AU028

10 AU029

10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

12 NV051 Red

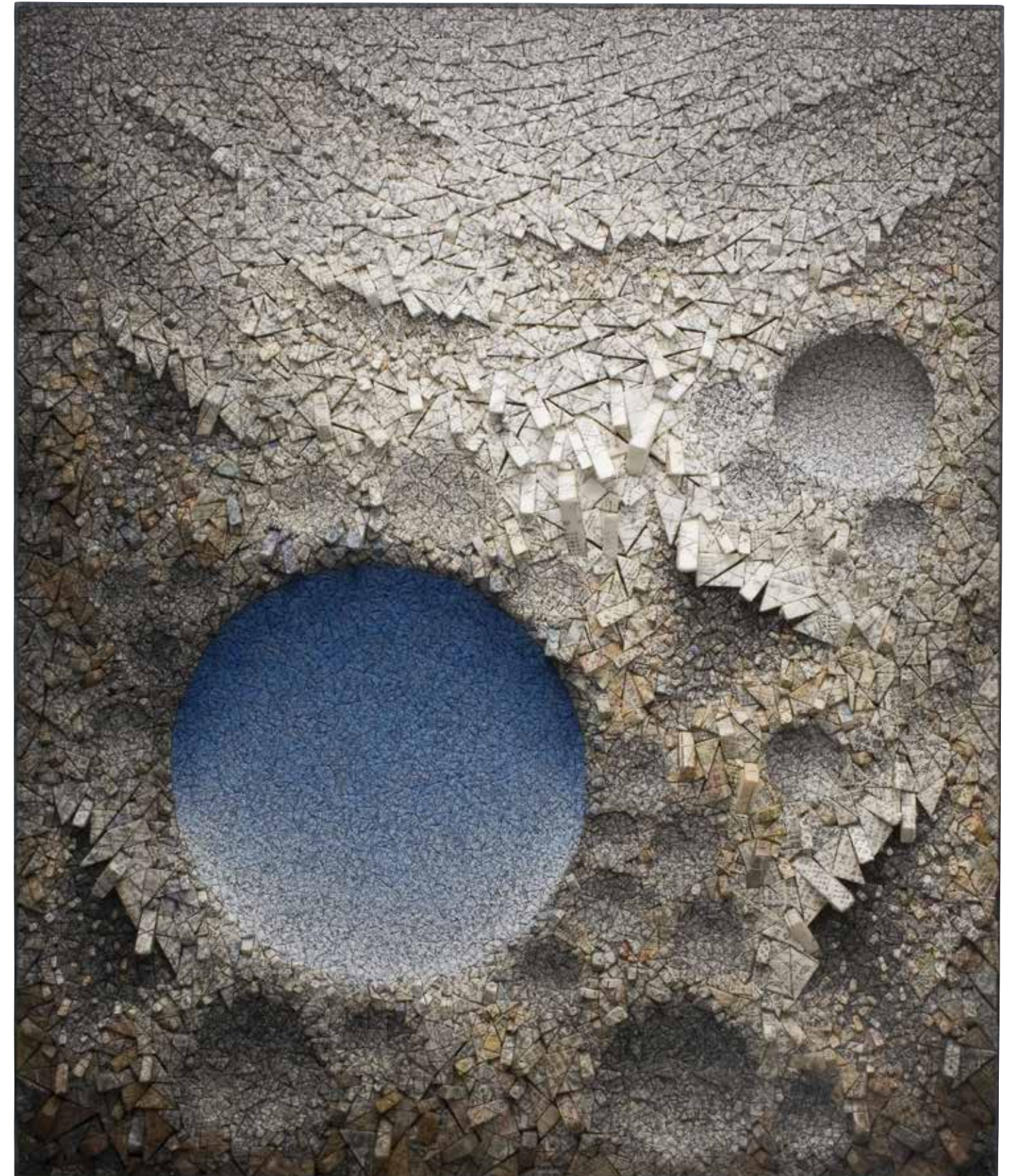
13 MA003

13 MA006 Blue

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Acknowledgements

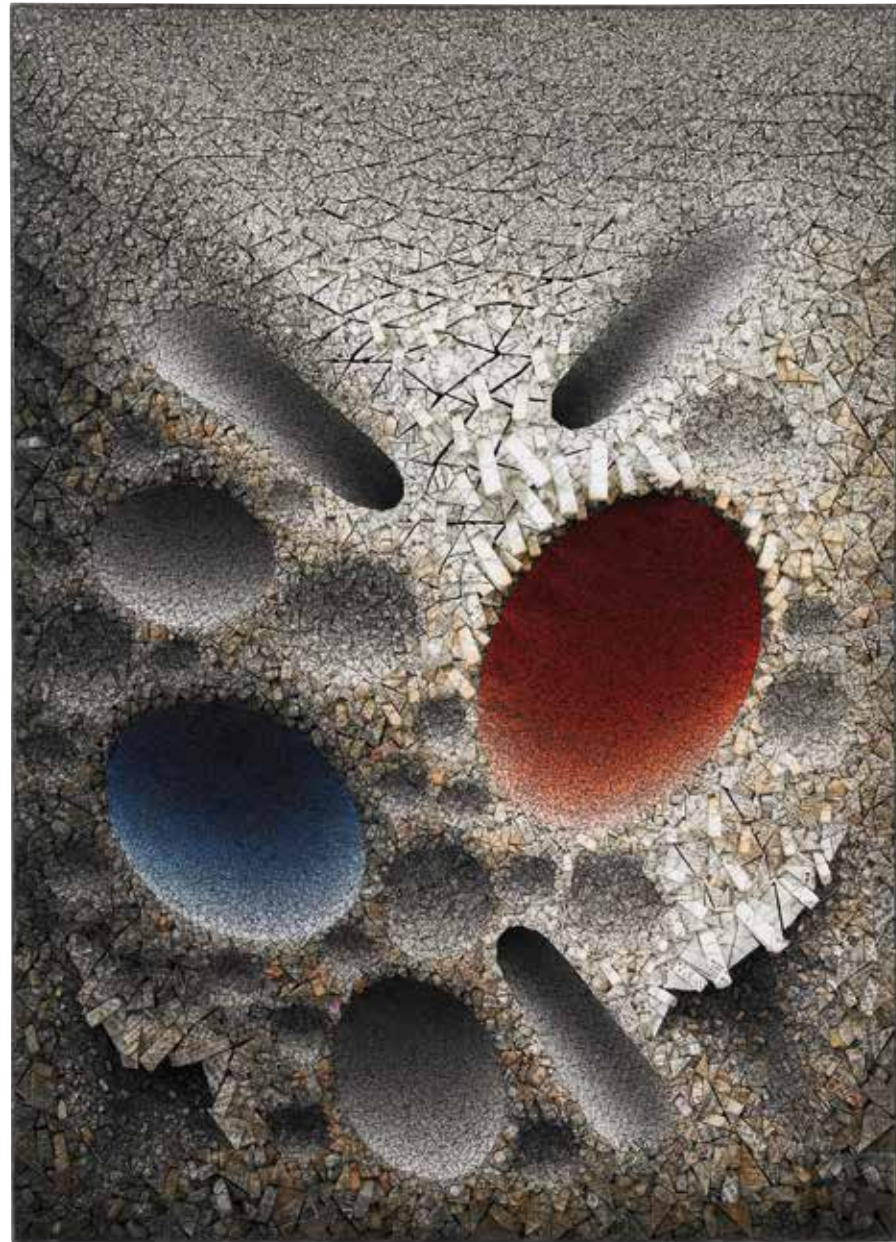
Aggregation 08 JL018 Blue 2008
Mixed media with Korean mulberry paper
195 x 161 cm



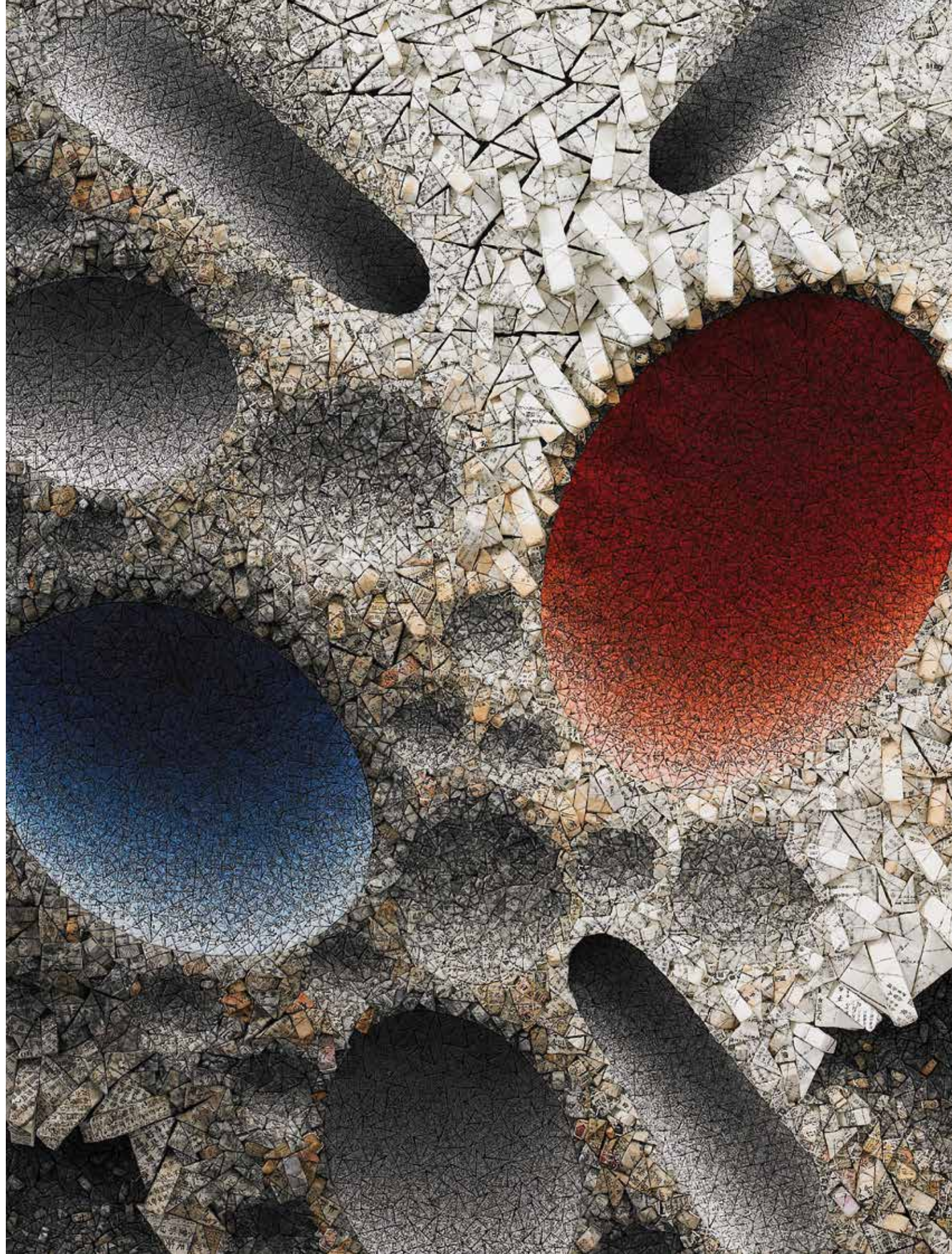
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- 08 JL018 Blue
- 09 OC060 Blue and Red**
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- 10 AU029
- 10 SE031 Blue
- 10 OC034 Red
- 10 MY016 Blue and Red
- 11 OC077 Red
- 12 JA003 Blue
- 12 JA005 Blue and Red
- 12 MY019 Blue
- 12 JU038
- 12 OC045
- 12 OC046 Red
- 12 NV051 Red
- 13 MA003
- 13 MA006 Blue
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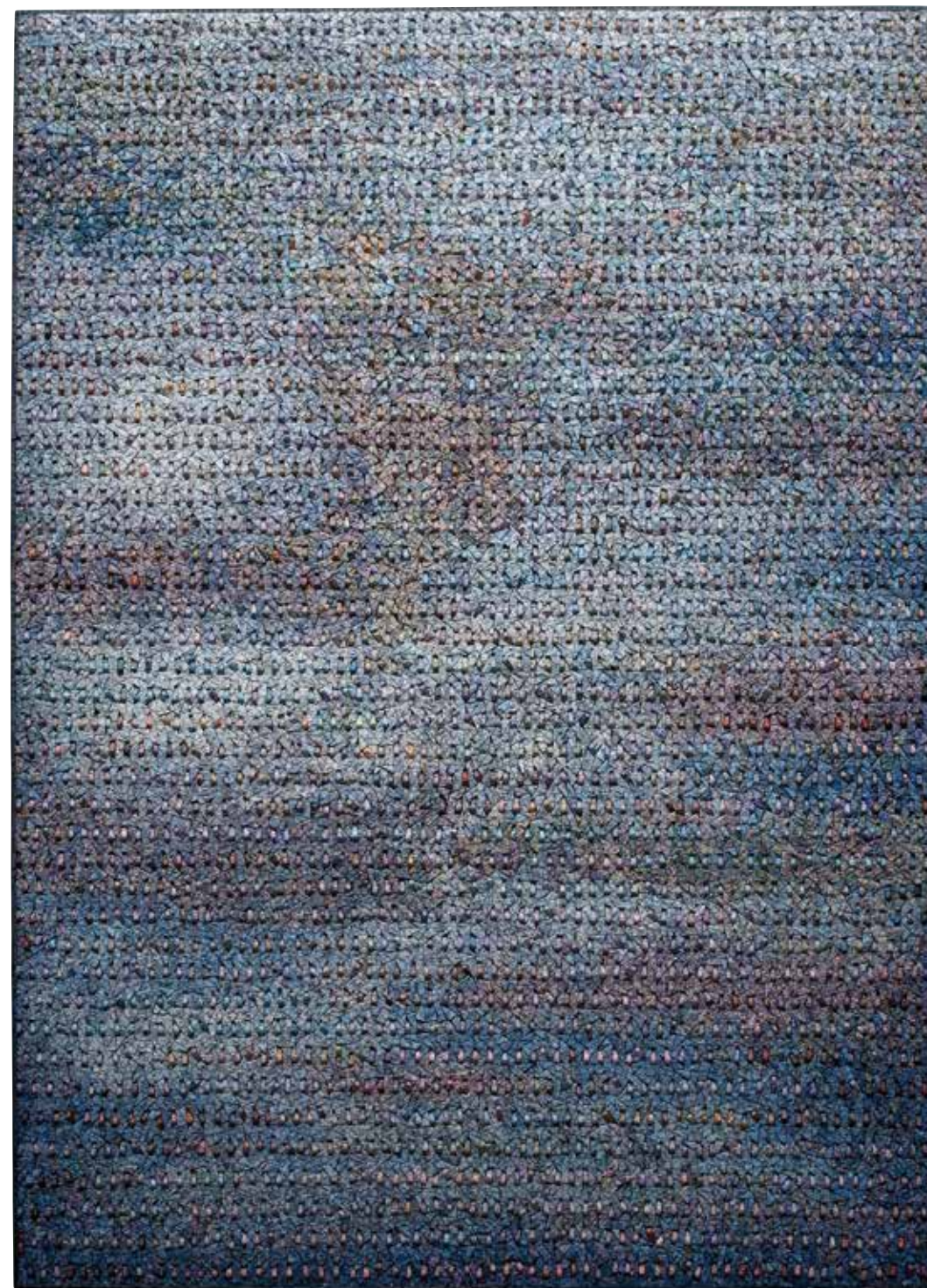
Aggregation 09 OC060 Blue and Red 2009
Mixed media with Korean mulberry paper
229 x 165 cm



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10 AU029
 10 SE031 Blue
 10 OC034 Red
 10 MY016 Blue and Red
 11 OC077 Red
 12 JA003 Blue
 12 JA005 Blue and Red
 12 MY019 Blue
 12 JU038
 12 OC045
 12 OC046 Red
 12 NV051 Red
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Aggregation 10 AU028 2010
 Mixed media with Korean mulberry paper
 229 x 164 cm



Aggregation 10 AU029 2010
 Mixed media with Korean mulberry paper
 230 x 166 cm

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07 D111B

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08 JL018 Blue

09 OC060 Blue and Red

10 AU028

10 AU029

10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

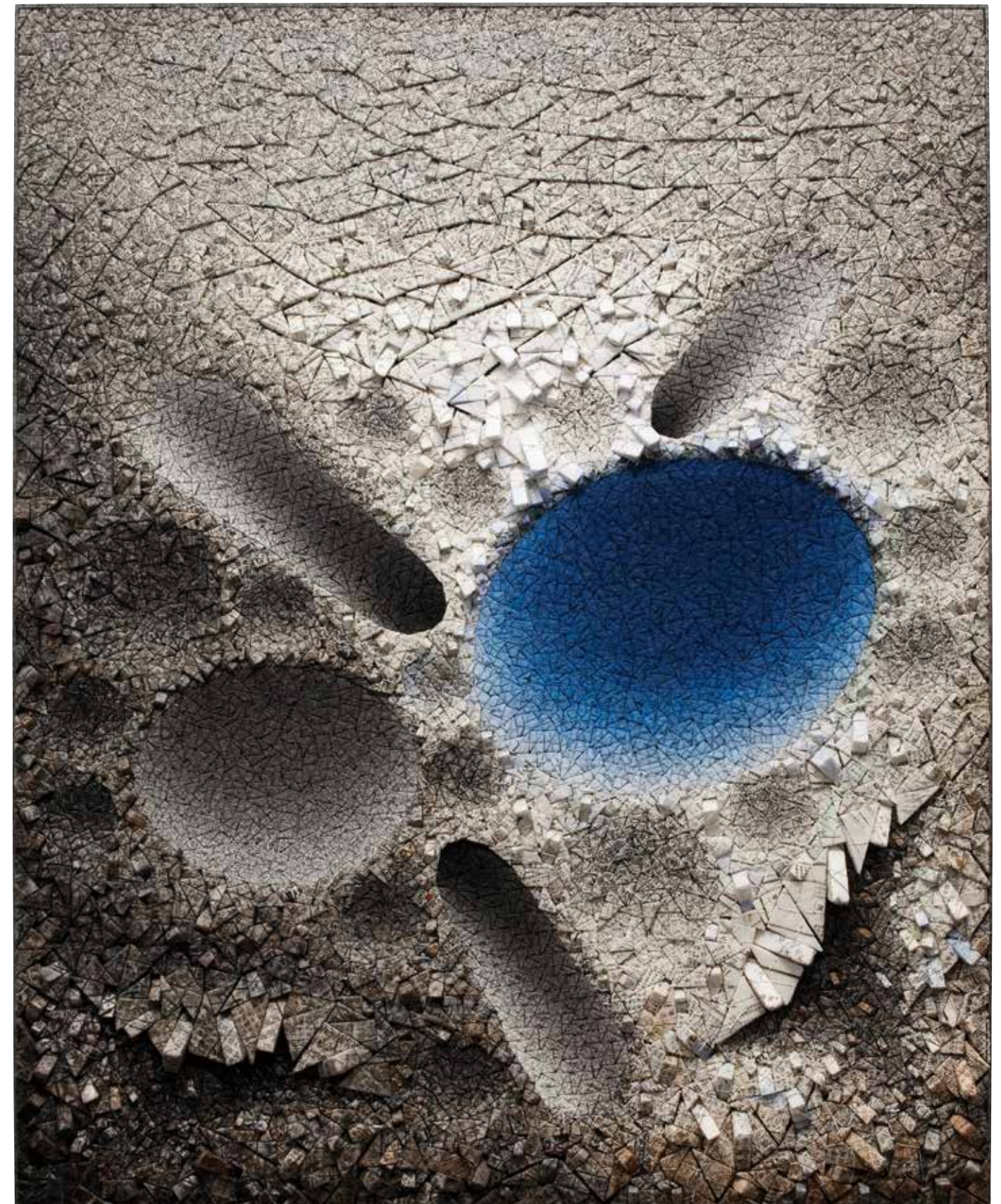
12 NV051 Red

13 MA003

13 MA006 Blue

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Aggregation 10 SE031 Blue 2010
Mixed media with Korean mulberry paper
163 x 131 cm

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- 10 SE031 Blue
- 10 OC034 Red**
- 10 MY016 Blue and Red
- 11 OC077 Red
- 12 JA003 Blue
- 12 JA005 Blue and Red
- 12 MY019 Blue
- 12 JU038
- 12 OC045
- 12 OC046 Red
- 12 NV051 Red
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Aggregation 10 OC034 Red 2010
 Mixed media with Korean mulberry paper
 212 x 404 cm

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09 OC060 Blue and Red
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10 OC034 Red
10 MY016 Blue and Red
11 OC077 Red
12 JA003 Blue
12 JA005 Blue and Red
12 MY019 Blue
12 JU038
12 OC045
12 OC046 Red
12 NV051 Red
13 MA003
13 MA006 Blue
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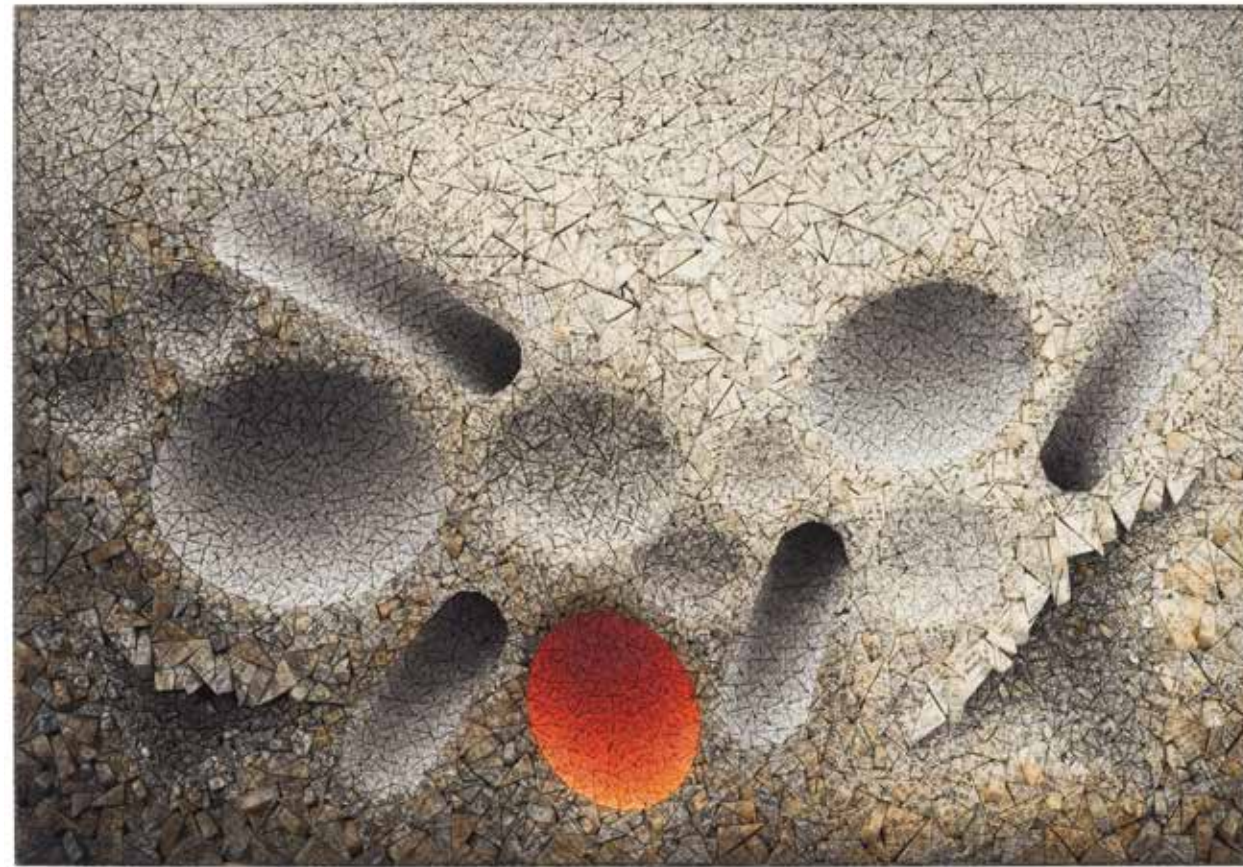


Aggregation 10 MY016 Blue and Red 2010
Mixed media with Korean mulberry paper
131 x 195 cm

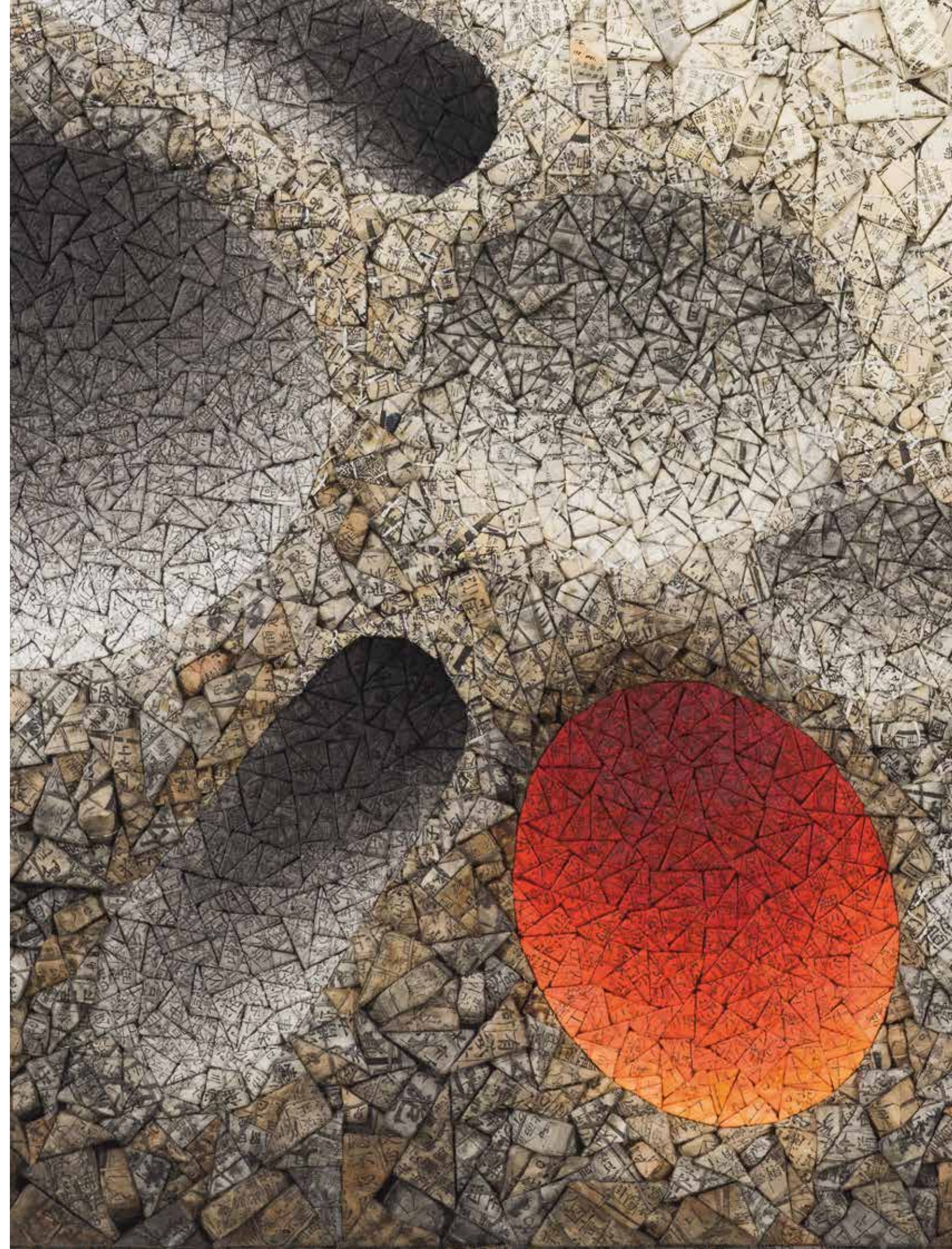
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- 08 JL018 Blue
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- 10 MY016 Blue and Red
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Aggregation 11 OC077 Red 2011
Mixed media with Korean mulberry paper
113 x 163 cm



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10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

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12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

12 NV051 Red

13 MA003

13 MA006 Blue

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Aggregation 12 JA003 Blue 2012
Mixed media with Korean mulberry paper
131 x 163 cm

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- 11 OC077 Red
- 12 JA003 Blue
- 12 JA005 Blue and Red**
- 12 MY019 Blue
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Aggregation 12 JA005 Blue and Red 2012
Mixed media with Korean mulberry paper
131 x 163 cm

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08 JL018 Blue

09 OC060 Blue and Red

10 AU028

10 AU029

10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

12 NV051 Red

13 MA003

13 MA006 Blue

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Aggregation 12 MY019 Blue 2012
Mixed media with Korean mulberry paper
131 x 163 cm

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08 JL018 Blue

09 OC060 Blue and Red

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10 AU029

10 SE031 Blue

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11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

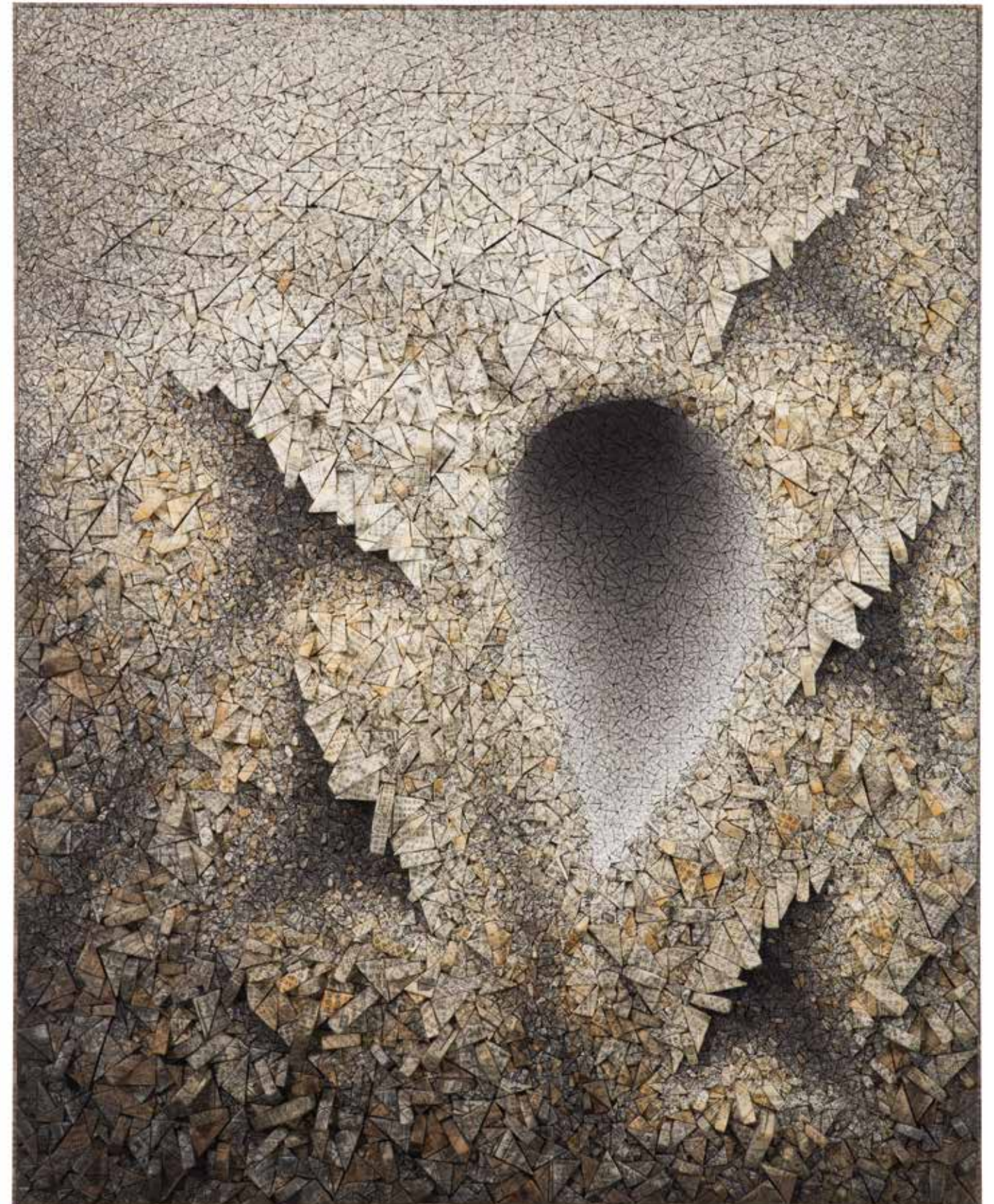
12 NV051 Red

13 MA003

13 MA006 Blue

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Aggregation 12 JU038 2012
Mixed media with Korean mulberry paper
229 x 185 cm

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10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

12 NV051 Red

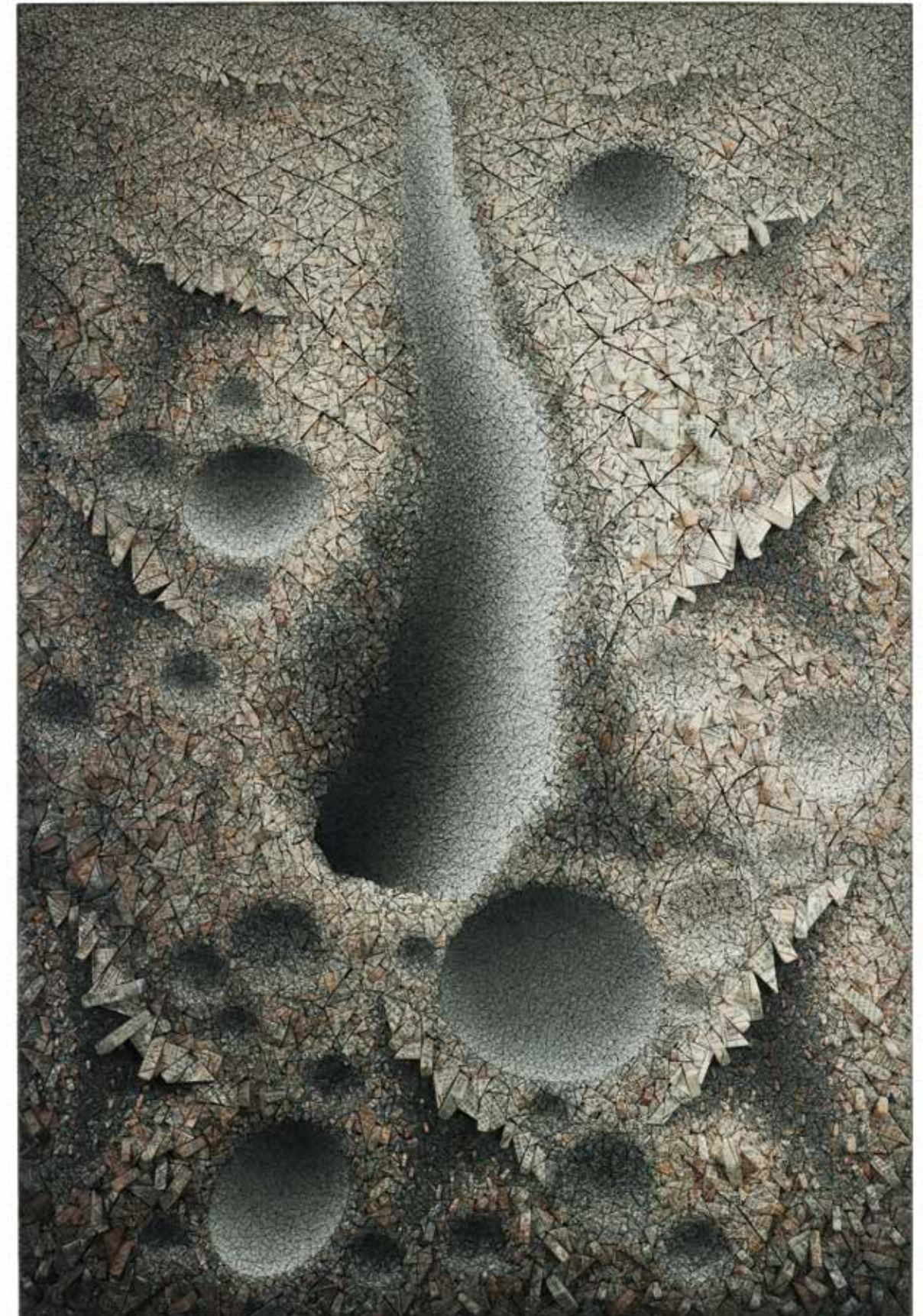
13 MA003

13 MA006 Blue

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Aggregation 12 OC045 2012
Mixed media with Korean mulberry paper
292 x 199 cm



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08 JL018 Blue

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10 AU029

10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

12 NV051 Red

13 MA003

13 MA006 Blue

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Aggregation 12 OC046 Red 2012
Mixed media with Korean mulberry paper
183 x 260 cm

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08 JL018 Blue

09 OC060 Blue and Red

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10 AU029

10 SE031 Blue

10 OC034 Red

10 MY016 Blue and Red

11 OC077 Red

12 JA003 Blue

12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

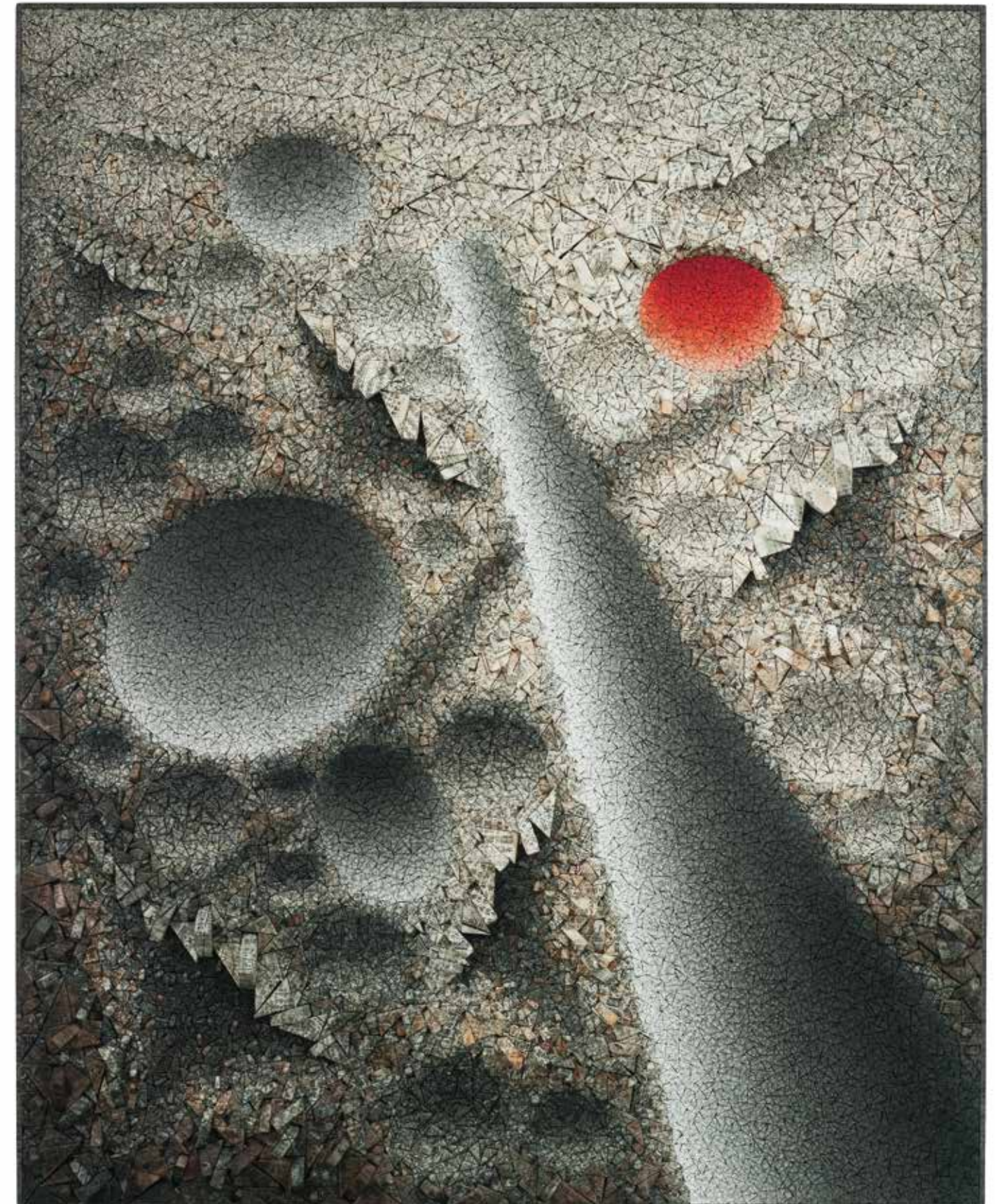
12 NV051 Red

13 MA003

13 MA006 Blue

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Aggregation 12 NV051 Red 2012
Mixed media with Korean mulberry paper
230 x 184 cm

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10 AU028
10 AU029
10 SE031 Blue
10 OC034 Red
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11 OC077 Red
12 JA003 Blue
12 JA005 Blue and Red
12 MY019 Blue
12 JU038
12 OC045
12 OC046 Red
12 NV051 Red
13 MA003
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Aggregation 13 MA003 2013
Mixed media with Korean mulberry paper
151 x 151 cm

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09 OC060 Blue and Red

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10 SE031 Blue

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12 JA005 Blue and Red

12 MY019 Blue

12 JU038

12 OC045

12 OC046 Red

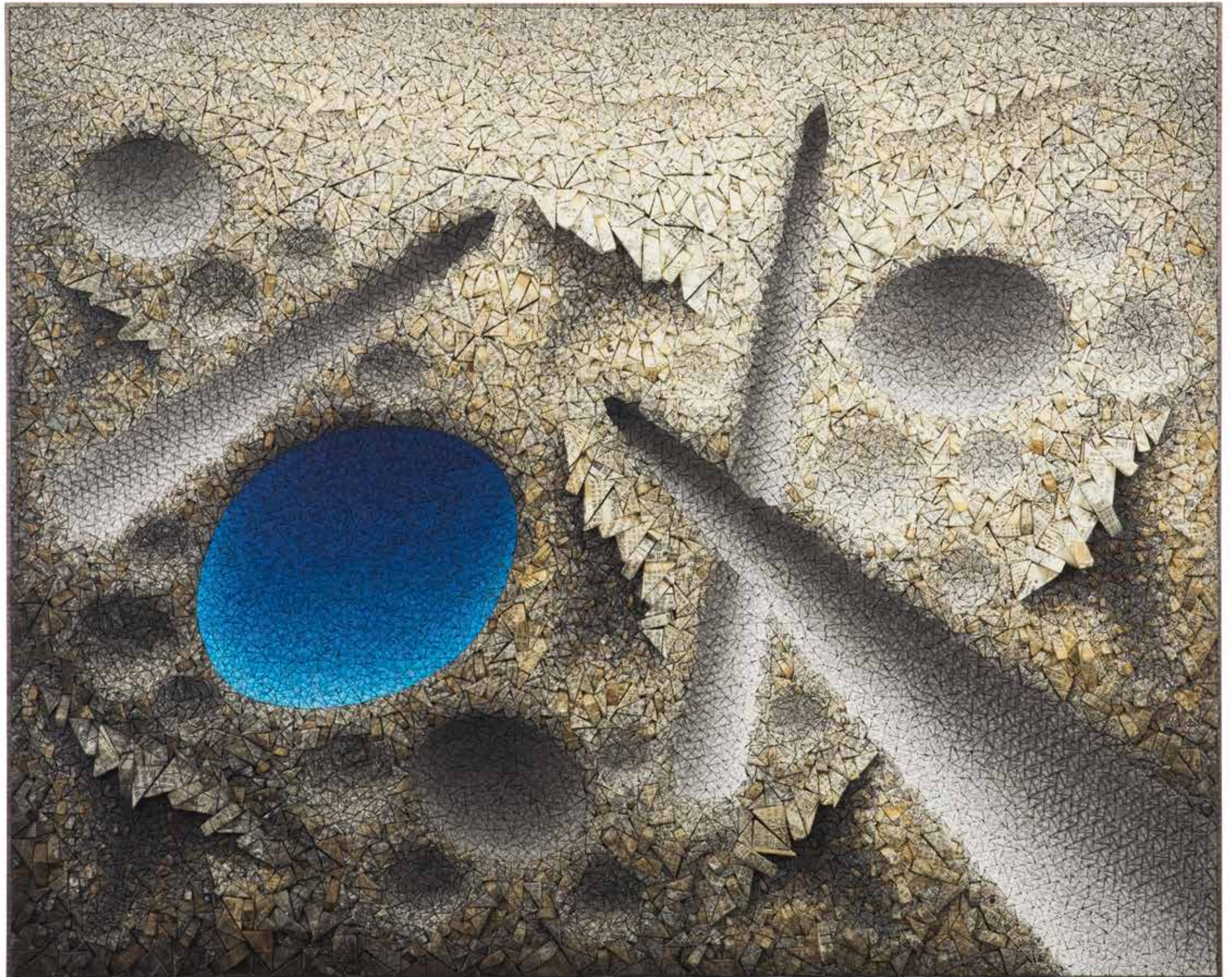
12 NV051 Red

13 MA003

13 MA006 Blue

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Aggregation 13 MA006 Blue 2013
Mixed media with Korean mulberry paper
184 x 230 cm



Curriculum Vitae

CHUN Kwang Young (Born in 1944)

Education

B.F.A., Hong-Ik University, Korea
M.F.A., Philadelphia College of Art, USA

Awards

- 2009 Presidential Prize in the 41st Korean Culture and Art Prize, the Ministry of Culture, Sports and Tourism, Seoul
- 2001 Chun Kwang Young; Artist of the Year 2001, National Museum of Contemporary Art, Seoul
- 1974 Silver Prize in the 27th Cheltenham Art Center Exhibition sponsored by Cheltenham Art Center
- 1973 Special Prize in the Earth Art II sponsored by Civic Center Museum, Philadelphia
- 1969 Special Prize in the 18th Korean National Art's Exhibition sponsored by the Korean Culture and Arts Foundation, Seoul
- 1967 Korean Contemporary Artist's Invited Exhibition Special Prize, held by Chosun Press Group, National Museum of Modern Art, Seoul
- 1967-66 Special Prize in the 5th, 6th Shin Sang Group Exhibition, held by Shin Sang Group, National Museum of Modern Art, Seoul

Solo Exhibitions

- 2013 Art Plural Gallery, Singapore
Museum of Seoul National University, Seoul
Gallery Hyundai, Seoul
- 2012 Hasted Kraeutler Gallery, New York
Towson University Asian Art Center, Maryland
Lynchburg College Daura Gallery, Virginia
- 2011 Knoxville Museum of Art, Tennessee
Gallery Hyundai, Seoul
Conny Dietzschold Gallery, Sydney
- 2009 Mori Arts Center, Tokyo
University of Wyoming Art Museum, Laramie, Wyoming
Singapore Tyler Print Institute, Singapore

Foreword	2008	The Aldrich Contemporary Art Museum, Ridgefield, CT
Aggregations		Robert Miller Gallery, New York
Accumulations	2006	Kim Foster Gallery, New York
Assemblages		Michelle Rosenfeld Gallery, New York
Recent works		Singapore Tyler Print Institute, Singapore
Curriculum Vitae		Annely Juda Fine Art, London
Acknowledgements	2005	Kukje Gallery, Seoul
	2004	Kim Foster Gallery, New York
		Michelle Rosenfeld Gallery, New York
	2003	Conny Dietzschold Gallery, Sydney
		Newcontemporaries, Sydney
	2002	Columbus Museum, Columbus, Georgia
		Kim Foster Gallery, New York
		Michelle Rosenfeld Gallery, New York
		Kukje Gallery, Seoul
	2001	'2001 The Artist of this year', The National Museum of Contemporary Art, Seoul
	2000	Michelle Rosenfeld Gallery, New York
		Comemenoz Gallery, Key Biscayne, FL
		Kim Foster Gallery, New York
	1999	Park Ryu-Sook Gallery, Seoul
		Kim Foster Gallery, New York
	1998	Gallery SiKong, Taegu
	1997	Gallery Bhak, Seoul
	1995	Gallery Bhak, Seoul
	1994	Jong Ro Gallery, Seoul
	1992	Gallery Hyundai, Seoul
	1990	Gallery Dong Sung Arts Center, Seoul
	1989	Gallery Yoon, Seoul
	1988	Gallery Hyundai, Seoul
	1987	Kwan Hoon Gallery
	1986	Sirota Gallery, Tokyo
	1985	Kamakura Gallery, Tokyo
		Muramatsu Gallery, Tokyo
	1984	Kwan Hoon Gallery, Seoul
	1980	American Cultural Center Gallery, Seoul
	1979	Malta National Museum, Saint Julian, Malta
		Lotus Gallery, New York
	1977	Shin Sea Gea Gallery, Seoul
	1976	Fifth St. Gallery, Wilmington, Delaware
		Fine Art Center, Seoul
	1975	Lotus Gallery, New York
	1971	International House Gallery, Philadelphia
	1968	Seoul Cultural Center Gallery, Seoul

Selected Group Exhibitions

2012	'Design Futurology', Museum of Art Seoul National University, Seoul
	Museum KUNSTWERK I Sammlung Alison und Peter W. Klein, Eberdingen-Nussdorf, Germany
2011	Impression Gallery, Taipei
2010	'I'm the Cosmos', New Jersey State Museum, New Jersey
	'Aldrich Undercover 2010', The Aldrich Contemporary Art Museum, Connecticut
2009	Conny Dietzchold Gallery, Sydney
	'Urban Archeology', Kim Foster Gallery Summer Group Shows
	Landau Fine Art, Montreal



Foreword	2008	'Midnight Full of Stars', Visual Art Center, New Jersey
Aggregations		'Undercover Project', The Aldrich Contemporary Art Museum
Accumulations	2007	'Addicted to Paper', Gallery Lelong, Zurich
Assemblages	2006	'Holland Paper Biennial', CODA Museum, Apeldoorn, The Netherlands (concurrently viewed at the Museum Rijswijk)
Recent works		
Curriculum Vitae	2005	'2005 Seoul Art Exhibition', Seoul Museum of Art, Seoul
Acknowledgements	2004	'The Art Scene in New York', Albright-Knox Art Gallery, Buffalo, New York Commemorative Exhibition of South Branch opening, Seoul Museum of Art, Seoul
	2003	'Crossings 2003, Korea/Hawaii', The Contemporary Museum, Honolulu 'Art Unlimited', Art 34 Basel, Basel, Switzerland
	2001	'Compelled', Hunterdon Museum of Art, New Jersey
	2000	'Dealer's Choice', Robert Kidd Gallery, Michigan San Francisco Art Exhibition, Park Ryu-Sook Gallery, San Francisco Gwenda Jay/ Addington Gallery, Chicago
	1999	Galerie Die Weisse, Cologne
	1998	Galerie Dorothea van Der Koelen, Mainz 'Crossing Boundaries', Gallery V, Columbus, Ohio
	1997	'Korean Paper Artist', Walker Hill Museum, Seoul
	1996	'Anthology of Contemporary Painting Artists', Da Do Gallery, Seoul 'Korean Paper-The Origin Esthetics', Da Do Gallery, Seoul
	1995	L.A. International Biennale Invitation, Gallery Bhak-Remba Gallery, L.A. 'Exhibition of Paper-Korea and Japan Contemporary Artists', Chong Ro Gallery, Seoul Seoul International Art Festival, National Museum of Contemporary Art, Kwachon
	1994	'Korean Paper Works of 3 Artists', Chong Ro Gallery, Seoul
	1993	Asian Art Biennale Bangladesh Shilpakala Academy, Dhaka, Bangladesh
	1987	Seoul-Yokohama Contemporary Artists Exhibition, Gallery of Art Cosmo Center, Yokohama
	1986	Yokohama Contemporary Artists Exhibition, The Museum of Yokohama, Yokohama
	1985	ISPPA, Walker Hill Museum, Seoul
	1984	'84 ISPPA-HHUKUOKA, The Museum of Fukuoka, Fukuoka
	1982	'Ecole de Seoul', The National Museum of Modern Art, Seoul Korea Today's Artists Exhibition, Kwang Hoon Gallery, Seoul
	1977	The Invited Show 2 Contemporary Artists, Fifth St. Gallery, Wilmington, Delaware
	1976	The Invited Exhibition Contemporary Artists, University of Delaware Museum, Delaware The Invited Exhibition Lotus 10 Artists, Lotus Gallery, New York The Invited Exhibition Contemporary Artists, Baulchie Institute Museum, Philadelphia
	1975	Woodmare Gallery, Philadelphia Wanamker Gallery, Philadelphia William Penn Memorial Museum, Harrisburg
	1974	The 24th Cheltenham Art Exhibition, Cheltenham Art Center, Cheltenham Derexel University Museum, Philadelphia
	1973	Civic Center Museum, Philadelphia Earth Art Modern II Art Exhibition, Philadelphia Civic Center Museum, Philadelphia
	1971-8	National Forum of Professional Artists Show, Philadelphia Civic Center Museum, Philadelphia
	1966-8	Korean Contemporary Artists Invited Exhibition, The Chosun Il-Bo Press Group, Seoul
	1966-7	The Shin Sang Group Show, National Museum of Modern Art, Seoul

Public Collections

Victoria & Albert Museum, UK
The Seoul National University Museum of Art, Seoul
University of Virginia Art Museum, Charlottesville, Virginia
Woodrow Wilson International Center, Washington DC
Busan Metropolitan Art Museum, Busan
National Museum of Contemporary Art, Seoul
Hansol Foundation of Culture, Seoul
National Gallery of Australia at Canberra, Canberra
Fidelity Investments Boston, Boston
International Finance Corp., Washington DC
The National Military Academy, Seoul
Pak Young Sa Publishing Co, Seoul
Woong-Jin Group, Seoul
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Han Wha Corp., Seoul
Il Shin Spinning Co., Seoul
Syn Key Group, Seoul
Sa Jo Corp., Seoul
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Neiman Marcus Department Store, Dallas
Oracle Corporation, New York
Rosewood Stone Group, Mill Valley, CA
Tita and Gene Zeffren, Chicago
Museum KUNSTWERK, Peter W. Klein, Germany
United Nations Headquarters, New York
Seoul Museum of Art, Seoul
Malta National Museum, Saint Julian, Malta
The Leeum, Samsung Museum, Seoul
The Museum of Hong-Ik University, Seoul
Columbia University of Law, New York
Chase Manhattan Bank, New York
Rockefeller Foundation, New York
Philadelphia Society Building, Philadelphia
Seoul 63 Building, Seoul
LG Group, Seoul
Sea Ah Group, Seoul
Chosun Hotel, Gyeongju
Lake Hills Country Club, Su Won
Yu Yu Ind. Ltd., Seoul
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