

KOREAN ARTISTS' GROUP EXHIBITION

기억으로부터의 풍경

A
SCENE
FROM
A
MEMOIR

ODETOART

A
SCENE
FROM
A
MUSEUM

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Ode To Art Contemporary,
Singapore

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한국 작가 전시에 대한 서문

Ode To Art Contemporary는 <기억으로부터의 풍경> 그룹전을 개최하게 된 것을 기쁘게 생각합니다. 생동감 있고 매혹적인 한국 현대 미술 작품들을 선보이는 이번 그룹 전시는 한국 작가들이 개개인의 방식으로 묘사한 일련의 풍경작을 선보입니다. 작품들은 자연 관찰을 통해 주변일상을 격조 높은 예술로 변형시키며, 이들의 다면적이고 다양한 관점을 보여줍니다.

저는 수 년간 급부상하는 한국 작가들을 접하면서, 그들의 독창적이고 완벽한 주변 세계 묘사에 영감을 받았습니다. Ode To Art는 최근 몇 년간의 전시를 통해 저명한 한국 작가들을 소개하는 영광을 가졌고 그들 작품 뒤에 숨겨진 의미심장한 개념으로 주목 받아왔습니다. 이러한 드라마틱한 조각에서 볼 수 있듯이 예술가의 철학, 신념 그리고 기술적 완벽성 추구는 아시아 현대 미술에서 큰 인정을 받고 있습니다.

박선기의 대표적인 숲 조각은 관객의 시선에서 분해되어 보이지만, 각각의 숲은 보잘것없는 삶을 지탱하고 있는 의지를 표현합니다. 그는 일상적인 사물들을 재해석함으로써, 작품에서 인간과 자연의 관계를 탐구합니다. 박승모는 겹겹이 자른 철망을 지능적으로 사용하여 다차원 풍경을 표현한 작품으로 널리 각광을 받고 있습니다. 박승모의 작품들은 미국, 아랍에미리트 연합국, 이스라엘, 중국 및 인도를 비롯하여 전 세계에서 전시되고 있습니다. 이어서 관람객들은 나무와 못으로 구성된 조형물의 완벽함을 보여주는 이재효의 작품으로 시선을 이끌리게 됩니다. 그의 작품들은 작품 하나하나가 오랜 시간에 걸쳐 정교하게 만들어졌다는 사실만으로도 깜짝 놀랍습니다. 현재 이재효의 작품은 한국의 국립현대미술관, 스위스의 MGM 호텔을 비롯하여 독일의 그랜드 하얏트 호텔에 소장되어 있습니다. 전시에 참가한 또 다른 획기적인 작가는 정광식입니다. 그는 화강암에 풍경을 새기고 깎아냄으로써 회화와 조소를 융합하는 마술과 같은 마력으로 유명하며 그의 작품은 인간과 세상관계의 보편적인 변화의 흐름을 담아냅니다.

<기억으로부터의 풍경>은 우리 주변 자연에 대한 많은 해석들을 보여주며, 한국 작가를 통해 예술적 풍경을 재발견합니다. 이러한 작품들은 저에게도 무수한 추상적 표현 안에서 자연을 재해석하고 자연과의 관계를 다시 맺을 수 있도록 격려해 주었습니다. 저는 이번 전시가 여러분에게 한국 작가들의 작품 뒤에 숨겨진 의미와 영감을 이해할 수 있는 기회가 되길 바라며, 전시에 참여하신 작가분들께 감사를 표합니다.

Ode to Art Contemporary 대표
Jazz Chong

Foreword for Korean Artist Exhibition

It is with great pleasure for Ode To Art to present *A Scene from a Memory*, a group exhibition that showcases a vibrant and captivating selection of contemporary Korean art. The exhibition displays a series of scenery works which have been depicted by different Korean artists in their own style. The works exhibited in this show present multi-faceted and diverse interests in their observation of nature, transforming everyday surrounding into elegant expressions of art.

After years of encountering the rising Korean artists, I have been inspired with each encounter by their perfection and originality in their depiction of their surrounding world. Ode To Art has had the honour to hold a number of exhibitions showcasing prominent Korean artists these years and they have been very well-received due to the profound concepts behind the works. Their idealism and resolute pursuit of technical perfection along with their determination as seen in many of their dramatic sculptures have achieved great recognition in the contemporary art field of Asia.

Seonghi Pahk brings us his signature charcoal sculptures which seem to be disintegrating right before the viewer's eyes, yet each one of his works have a tenuous hold on life. Pahk explores the relationship between man and nature in his works as he re-interprets mundane objects and presents them to us in a context disassociated from their real environment. Another note-worthy artist is Seungmo Park, who is widely celebrated for his intelligent use of steel mesh, cut layer by layer, to create multi-dimensional landscapes. His works have been exhibited worldwide including the USA, UAE, Israel, China, India, Korea, and many others. The audiences are also bound to be struck by the art of Jaehyo Lee, who epitomizes perfection in his range of sculptures made of wood and nails that one wonders how long it must have taken to complete each work. His works are in the collection of National Museum of Contemporary Art, Korea, MGM Hotel, Switzerland and Grand Hyatt Hotel Berlin, Germany. Another ground-breaking artist in this roster is Kwangsik Jung who is recognized for his alchemical-like wizardry of fusing painting and sculpting where he chisels, carves, and scratches away a landscape on granite. His works capture the flow of the universal rhythm of relationship between man and our world.

A Scene from a Memory demonstrates the many interpretations to our surrounding nature and through the Korean artists' reinvention of scenery art which has encouraged me to re-establish my own relationship with nature to reinterpret them in a multitude of abstract presentation. I hope that this exhibition will bring you opportunities to understand the concepts and inspirations behind the works of these Korean artists and I would like to thank the artists for their participation in this show.

Jazz Chong
Director, Ode to Art Contemporary

인사말

2013년 3월, 성북동에 문을 연 아트 스페이스 벤은 예술과 소통하는 복합 문화공간으로 해외 유수 갤러리들과의 교류를 통해 국내 작가들의 해외 진출에 적극적으로 힘쓸 것입니다. 또한 회화, 조각, 영상뿐 아니라 사진, 건축, 가구, 공예 등 다양한 작품들을 전시하며 저희 공간을 방문하는 이들은 전시, 퍼포먼스, 교육 프로그램, 파티가 어우러진 다양한 예술 문화 콘텐츠를 즐길 수 있습니다.

아트 스페이스 벤은 한국 미술이 가진 가능성과 가치발견을 위한 새로운 소통의 장으로 탄생하여, 국가의 경계를 넘어서 공간을 아우르며 협력하는 한국 싱가포르 순회전을 주최하게 되었습니다. 우리의 예술도 세계무대에서 주연으로서 제시할 수 있는 때인 것 같습니다. 이에 맞추어 작으나마 그 역할을 해내고자 하는 바램입니다.

이번 <기억으로부터의 풍경> 개관전은 싱가포르 오데 투 아트 컴템포러리 찰즈 청 대표와 함께 주최하고 제이엔에스 인터내셔널 아트 프로젝트 임지현 대표가 기획하였습니다. 이들과의 교류와 협력으로 더 다양한 시각을 가지고 수준 높은 한국 작가의 작품을 알리게 되어 기쁩니다. 이번 전시에 애정 어린 조언과 보다 나은 성장을 위한 응원을 부탁드립니다.

아트 스페이스 벤 대표

박은숙

Greeting

Having opened its door in Seongbuk-dong in March 2013, Art Space Ben is the premier venue for special exhibitions, invitation exhibitions, and rental. Art Space Ben represents a new hub, promoting the exposure of Korean artists through cultural exchanges with leading overseas galleries. All spectrums of artworks are showcased at Art Space Ben – painting, sculpture, video, photography, architecture, furniture, and crafts. Visitors can enjoy the arts and cultures through a variety of exhibitions, performances, educational programs, and parties.

As a platform to show the potential and value of Korean art and find new communication space internationally, we are starting a Korean artist group exhibition in Korea and Singapore. It is the time to plan ahead and prepare the international show that Korea is being recognized by the world art community. Art Space Ben aims to contribute to the further recognition of our nation's art work. Opening Exhibition *A Scene from a Memory*, as a collaboration, is organized with Jazz Chong in Ode to Art Gallery and directed by Joanne Lim in J&S International Art Project. We are appreciated to introduce high leveled Korean artists with in various viewpoints by international interchange and cooperation. We hope your kind words and support for better development as starting from this exhibition.

Laura Pak
Director, Art Space Ben

기억으로부터의 풍경

〈기억으로부터의 풍경〉은 16명의 한국 작가 김종학, 김준, 공성훈, 박선기, 박성태, 박승모, 손봉채, 이이남, 이재삼, 이재호, 이희중, 유봉상, 유승호, 정광식, 정광호, 지용호, 최영욱의 작업을 보이는 그룹 전시이다. 2013년 3월 14일 부터 3월 27일까지 서울 아트스페이스 벤에서, 그리고 5월 2일부터 5월 8일까지 싱가포르 Ode to Art 갤러리에서 이어 열리게 되는 이번 전시는 '풍경'에 대해 이야기한다.

이 전시는 '나(기획자)'의 1인칭 관찰자 시점에서 이야기가 시작되었다. 나는 어느 날 우연히 한 컬렉터의 소장 작품들을 보게 되었고, 그 중 한국작가의 작업들이 '풍경'이라는 하나의 공통된 소재로 연결되는 것을 발견하게 되면서 기억으로부터의 풍경에 대한 이야기가 시작된다. 이는 마르셀 프루스트의 「잃어버린 시간을 찾아서」에서 영향을 받았는데, 기억이 감각의 자극을 유발한다는 점에서 이번 전시 참여 작가들이 작업을 통해 표현하는 방식과 프루스트가 말하는 의도적이지 않은 '기억'과 일치한다는 점이다. '기억'은 주관적인 시간의 인지이다. 이것은 철학자 아이 베르그송이 직선적이지 않은 주관적 시간의 인지를 직선적이고 측정할 수 있는 시간의 연대기와 구별한 것과도 같다. 베르그송은 의식의 고유한 시간을 더 이상 분리할 수 없는 시간의 느낌으로 이해했고, 그것을 순수한 지속이라 불렀다. 순수한 지속에서는 과거는 간단히 사라지지 않으며 연대기적 시간처럼 상실되는 것도 아니다. 오히려 자신을 풍성하게 하기 위해 끊임없이 현재로 흘러든다.

작가들의 자발적인(의도적이지 않은) 기억이 화폭에 혹은 설치 작업을 통해 재현된다. 작가들의 재현의 방식은 각기 다양한 방식으로 재현되는데, 이를 통해 우리는 작가들의 감각과 기억을 통해 환기되는 각기 다른 잠재의식의 영역을 들여다 볼 수 있게 된다.

김종학은 자신의 회화 작품을 사각화면의 화폭에 가두려하지 않는다. 그는 스스로 그의 작품을 '부조회화'라 칭한다. 작가의 운필은 그 이미지를 보고 느끼게 되는 모든 감정을 그대로 담아내고 있는데, 그 느낌을 자동차 우레탄이라는 특수한 재료가 증폭 시킨다.

김준은 직접 사람의 몸(살)을 만들어 그 위에 각종 기호나 그림을 그려 마치 문신과 같이 표현한다. 작품 속 몸은 다국적 기업의 로고나 유명 도자기 제품디자인을 피부에 문신한 것처럼 표현하는 매개체이다. 그리고 도자기와 인체들이 의도적으로 배치됨으로써 완성된 그의 작업은 마치 한 폭의 정물화를 보는 듯하다. 다소 익살스럽기도, 혐오스럽기도 한 이 모습들은 신 자본주의 시스템에 자발적으로 투항해 살고 있는 현대인들의 삶을 날카롭게 표현한다. 테이블에 차려진 분절된 몸의 일부분은 스스로 상품이 되어버린 현대인의 삶 속 알레고리로 표현된다.

공성훈의 작업은 사진인지 그림인지 구별할 수 없을 정도로 그의 묘사력은 뛰어나다. 그리고 그의 작품을 자세히 들여다보면 가상 속 현실임이 드러난다. 그가 회화 작업을 통해 표현하는 풍경 속에서 작가의 주관적인 생각에서 드러나는 에너지가 강하게 느껴진다. 실제일 수 있다는 혼돈을 불러오는 작품을 통

해 그가 표현하고자 하는 것은 예술적인 삶은커녕, 평범한 삶을 살기에도 힘든 어두운 시대의 정서를 읽는 작가의 관점이다.

박선기는 그에게 작업이란 “끝없는 고행의 연속이고 고민의 연속이다. 무엇보다 어려운 건 머릿속 생각을 시각적으로 표출시키는 방법적 문제가 가장 큰 고통의 순간이다. 하지만 그렇게 나온 작품은 또 다른 창작 발전의 에너지 이다.”라고 말한다. 수백에서 수천 개의 숯을 낚시 줄에 연결하여 보이는 그의 작업은 매우 섬세하다. 그가 작업에 사용하는 숯은 재료 본질의 철학적 사고에서 출발한 것이 아니라 작가의 어린 시절 산골 고향마을에서 자라면서 접했던 숯에 대한 기억에서부터 시작된다. 숯을 통해 작가는 인생에 대해 생각하게 되었다고 한다. 그리고 그가 갖는 삶과 죽음에 대한 고민을 나무와 숯과의 관계 속에서 찾는다.

박성태는 그의 작품에 등장하는 질주하는 말들을 통해 굳건한 기상과 상승하고 비상하는 무한한 자유 이미지 표현하며, 때로는 그것을 통해 욕망을 표현한다. 작품의 재료로 사용되는 철망의 굴곡은 화선지 위에 먹의 농담 조절을 훌륭하게 표현한 폭의 수묵화 같다.

박승모 작가는 작품의 형상에서 본질을 탐구한다. 작품을 보는 이들은 스테인리스 스틸의 얇은 선이 연속적으로 겹쳐지면서 만들어내는 인물의 환영에 동요하게 되고 이미지의 동적인 움직임을 느끼며 평면과 입체, 미디어 사이의 간극을 체험하게 된다. 철망을 여러 번 겹쳐 작업한 작품 몽환(夢幻), 환상(幻想), 환멸(幻滅) 등 실재하는 것처럼 느껴지는 관념적 이미지를 관통하는 ‘환(幻)’에 대해 이야기하는 박승모는 이러한 ‘환’의 이미지를 시각적 환영(illusion)의 이미지로 풀어낸다. 작가는 “나에게 중요한 것은 실재와 허상의 경계가 무너지는 순간의 찰나를 관객에게 보여주는 것”이라고 말한다.

손봉채의 작업은 인생에 대한 강한 연민과 공감에서 시작된다. 작가는 스스로 산업화 시대의 희생자라고 생각하고 개발에 밀려 이리저리 떠도는 부평초 같은 인생에 대한 강한 연민과 공감이 그의 작품을 만들어 냈다고 말한다. 그는 투명한 폴리카보네이트(polycarbonate)에 유성 물감과 가는 붓을 사용하여 직접 이미지를 그려 넣는다. 작가는 처음에 사진의 이미지를 이용 하였으나 약 4년 전부터 직접 그리는 방식을 취하고 있다고 한다. 그는 먼저 최종적으로 완성 될 작품의 밑그림을 그린 다음, 5장에 이르는 폴리카보네이트에 서로 중첩되지 않도록 그릴 나무의 일련번호를 매겨 가는 붓으로 그려나간다. 하지만 최종적으로 관람객은 과정이 드러나지 않은 이 다섯 장의 폴리카보네이트가 합쳐져 완성된 작품을 보게 되는 것이다. 그리고 LED가 뿜어내는 백색의 투명한 빛에 의해 모습을 드러낸 풍경은 마치 한 폭의 아름다운 산수화를 보는 것처럼 몽환적인 느낌을 가져다준다.

유봉상 작가의 작품은 13만개의 스테인리스 핀 못이 박힌 수십 키로 무게의 판으로 이루어져 있는 유봉상의 작업은 한 치의 오차도 허용하지 않는 묵직함이 주도한다. 대자연 속에서 발견되는 순간적인 빛의 찰랑거림을 못으로 하나하나 고정시켜 풍경에 내재된 우연성을 영원성으로 고정시킨다. 십 삼 만

여 개의 스테인리스 타커용 핀 못(15mm)을 이미지에 따라 밀도를 조절해가며 화면에 박고 그 위에 색을 입힌 후 못의 머리 부분만 그라인더로 갈아내어 점점이 반짝이는 메탈의 속성을 드러내면서 원시림의 이미지를 만들어 낸다. 화면 전체는 어두운 톤으로 못 하나하나의 밝은 점들이 되어 있어 멀리서 작품을 보게 되면 섬세하고 감각적인 풍경의 모습이 된다. 멀리서 볼 때는 이미지로부터 전해지는 부드러움이 작품에 가까이 다가갈수록 재료의 물성이 드러나면서 단단하고 견고함을 느끼게 된다. 작품을 보는 시각에 따라 시점이 움직이면서 빛이 변화에 의해 출렁이는데 재료가 주는 또 다른 매력이면서 작품을 보는 재미중의 하나가 된다.

유승호 작가의 작품을 멀리서 감상하면 마치 멋진 한 폭의 산수화와도 같아 보인다. 하지만 작품에 가까이 다가가면 단어의 무수한 반복으로 만들어진 이미지임을 발견하게 된다. 작품 속 형상이나 이미지는 안개 연기처럼 시간이 지나면 사라져 버릴 것만 같다. 하지만 이미지에서 오는 가벼움 안에 깨알같이 새겨진 문자나 점으로 이루어진 작품에는 말하기와 덧붙이기라는 방식, 즉 구술성이 포함 되어있어 그 무게가 더해진다. 엄청난 노동력과 고통처럼 보이는 이 높은 밀도에는 만화에서나 나올 법한 익살스런 내용들로 채워져 역설적지만, 문자로 상징되는 의미를 무한 반복하여 이를 통해 비워내고 다시 표현된다.

이이남의 작품은 고전과 현대의 만남이란 독특한 상황 속에서 빛을 발한다. 그가 선택하고 있는 고전이나 현대의 작품이란 이미 완성 되어진 것들인데, 고전과 현대문명, 정지와 움직임, 공간과 시간, 평면과 입체 등 대립적인 구도에서 오는 긴장감을 작품 속에서 드러낸다. 그럼에도 액자 틀이나 병풍으로 위장된 LCD 모니터 속에서 고대의 명화, 현대의 걸작이 차용되어 그의 작품은 우리에게 친근하게 다가온다. 과거 속 정지되어 있던 작품에 생명을 가함으로써 고전이나 현대의 걸작을 재해석하고 있다는 변주의 미학에서 그의 창작의 요체를 발견할 수 있다.

이재삼 작가는 작품을 통해 단순히 대나무, 소나무, 바위, 폭포, 섬을 표현하려는 것이 아니다. 그가 표현하고자 하는 것은 어두운 밤 보이지 않는 달빛을 통해 변경되거나 혹은 더 그럴싸하게 보이는 대상을 그리고자 한다. 이것은 대상의 재현이라기 보다는 보이지 않는 달빛, 음기를 가득 품고 있는 자연계의 비의적인 상황, 그 오묘하고 신비스러운 기운으로 자욱한 긴장된 순간을 시각화하려는 시도이다. 작품은 밝은 부분은 하얀 바탕 그대로 남겨져 있고, 어두운 부분은 덧칠하는 기법으로 구사되었다. 이렇게 ‘비움’과 ‘채움’으로 대상을 감추는 수법은 빛의 역설적인 존재방식이지만, 달빛의 표현방식이다. 이재삼의 작품의 치밀한 묘사, 그림의 전면을 덮은 흑백의 콘트라스트는 작가의 개성이요 화풍이다. 그는 그림에서의 재현은 “있는 그대로의 사실적인 재현이 아니라 마음속에 비친 사물의 이미지이다.”라고 말한다.

이재효는 그의 작가 노트에서 “돌을 보기를 황금같이 하라. 나무나 못 등은 마치 누드모델처럼 자신의 속살을 드러내 놓은 채 나는 나무다, 나는 못이다.”라고 말한다. 여기서도 드러나듯 못을 더 아름다운 못으로, 나무를 더 행복한 나무로 만드는 것

이 그가 작품을 통해 드러내고자 하는 것임을 알 수 있다. 모두에게 잊히거나 버려진 것, 사소한 것에서 가치를 찾는 이재호 작가는 불품없어 외면되고, 어디서나 볼 수 있는 흔한 것들을 이용하여 작품으로 변형시켜 가치를 부여하고 그것들의 조합을 통해 하모니를 만들어 낸다.

이희중의 작품 속에는 한국의 전통적인 상징들이 재해석되어 화면을 촘촘하게 메워져있는데, 그의 작업에는 익숙함과 낯설이 공존되어 있는데, 익숙함은 우리들의 마음속에 숨어있는 고향 혹은 이야기로 전해들은 풍경에 대한 기억들이기 때문이고, 낯설은 우리들이 다시 돌아갈 수 없는 고향 혹은 이야기 속에만 존재하는 풍경에 대한 희미한 잔영이기 때문이다. 작가는 이 낯설과 익숙함의 연결고리를 화면에 독특한 배치를 통해 구성한다. 마치 한국 전래동화 속 이야기를 압축하여 한 화폭에 이미지로 옮겨 놓은 것 같다. 이야기가 전개되는 순서로 하나씩 하나씩 연결되는 형태와 색 면들은 화면의 중심과 부분들을 연결시킨다. 한국적 상징에 대한 작가의 재해석은 이제 상징의 근원인 존재로 향한다. 단순히 존재를 구성하는 작업을 넘어 존재의 의미에 대한 근원적인 물음을 던지는 것이다.

정광식은 “돌은 자연이 만들어준 캔버스다.”라고 말한다. 돌을 그라인더로 깎거나, 그리기와 같은 행위로 표현하는 작가는 돌은 그에게 캔버스이다. 작가는 돌에 시점, 관점을 부여하여 현대의 삶속에 널려있는 상하구조나 관계를 좀 더 거시적 안목으로, 평등한 시선으로, 순수한 마음으로 보길 바라는 마음을 갖는다. (정광식 작가노트 발췌)

정광호 작가는 철사를 이용하여 이차원의 표면을 따라 가느다란 선을 그려간다. 이는 회화의 확장처럼 여겨지기도 하지만 그 선들이 공간 속에서 움직인다는 면에서는 조각처럼 보이기도 한다. 속이 비어있을 뿐만 아니라 속이 환히 들여다보이는, 안과 박이 뚜렷이 구별되지 않는다. 이것은 새로운 형태의 조각, 정확히 말하자면 단순한 물체(일상 사물 혹은 회화)와 기존의 조각의 틈새에 자리한다.

최영욱 작가에게 그의 작업은 ‘소통’을 위한 매개체이다. 소통은 단순한 현재의 언어만으로 이루어지는 것은 아니다. 과거와 현재, 나와 너를 잇는 소통의 매개체가 바로 내가 표현한 기억의 이미지들이다. 작가의 그림에 보이는 달 항아리는 단순한 그릇이 아니다. 작가는 달 항아리라는 이미지를 소통의 매개체로 선택했다. 꾸밈없고 단순한 형태와 색감은 우리 마음 밑바닥의 측은지심 같다. (최영욱 작가 노트 발췌)

이번 전시 <기억으로부터의 풍경>은 작품들이 갖는 각각의 이야기들을 1인칭 작가 자신의 관찰자 시점에서 바라보고 표현한 작품 속 이야기를 해석하여 담은 한 권의 책과 같다. 하지만 나는 이 전시를 보는 관람객들이 전시된 작품들을 각자의 경험 혹은 기억으로부터 습득된 이해 방식으로 해석되길 바란다.

J&S 인터내셔널 아트 프로젝트 대표

임지현

A Scene from a Memory

A Scene from a Memory is a group exhibition featuring the works of the sixteen Korean artists Jonghak Kim, Joon Kim, Sunghun Kong, Seonghi Bahk, Sungtae Park, Seungmo Park, Sonbong Chae, Leenam Lee, Jaesam Lee, Jaehyo Lee, Heechoung Lee, Bongsang Yoo, Seungho Yoo, Kwangsik Jung, Kwangho Cheong, and Youngwook Choi. The exhibition, to be held on March 14-15, 2013 in Art Space Ben in Seoul followed by Ode to Art Gallery in Singapore on May 2-8, 2013, talks about "scenes."

The story for the exhibition starts from "I (the curator)" or the perspective of the first-person observer. One day, I happened to come across the collection of a private collector, and discovered that all the works of the Korean artists were linked under the common theme of "scenes"; that was how the story of *A Scene from a Memory* began. The exhibition is influenced by Marcel Proust's *In Search of Lost Time* in which memory stimulates the senses. The way that the participating artists of *A Scene from a Memory* express themselves overlaps with the unintended memory of Marcel Proust. Memory is a subjective perception of time. Like when the philosopher Henri Bergson differentiated the perception of non-linear and subjective time from linear and measurable chronology. Bergson introduced "Duration" as a theory of time and consciousness, and argued that its parts could not be juxtaposed as a succession of distinct parts. In Duration, the past does not simply disappear nor is lost as in chronological time. Rather, it continuously flows into the present to make oneself fuller.

The spontaneous (or unintended) memories of the participating artists are represented through paintings and installation works. The artists each adopt a different mode of expression, which allow us to get a glimpse of the diverse territories of the subconscious, which are revealed by the senses and memories of each artist.

Artist Jonghak Kim does not confine his painting within the rectangular screen of the canvas. He calls his work "absurd painting." The brush strokes of the artist contain all the feelings that the image evokes, which are amplified by the particular material of urethane.

Joon Kim fabricates human flesh and draws various symbols or images onto it as if like tattoos. The human body within his work is a medium that conveys tattoo-like logos of multinational corporations or the design of famous ceramic works. In the process, the ceramics and the human body are intentionally juxtaposed in such a way that the final artwork is like a still life picture. Comic and disgusting all at once, the works are a poignant portrayal of the life of the modern day man who, of their own will, surrender to the new capitalist system. The parts of the disconnected body served on the table are an allegory of the broken life of the modern man who has made himself into a product.

Sunghun Kong's work looks so real that it is hard to tell if it is a photograph or a painting. Only when you look at it closely do you realize that it depicts a virtual reality. Strong energy can be felt from the subjective thoughts that are expressed through the scene in his painting.

Through a work that seems so real, what is expressed is the artist's way of reading the sentiments of a dark era where leading an ordinary life—let alone an artistic one—is so very difficult.

For Seonghi Bahk, art is a “continuation of endless penance and anguish. The hardest and most agonizing part of it all is expressing visually a thought that is inside one's head. However, work that results from such a process gives energy in its turn to create and develop other work.” His work, comprising hundreds and thousands of pieces of charcoal linked to fishing lines, is extremely intricate. The choice to use charcoal was not based on philosophical considerations, but rather on the artist's memories of the material from his childhood in his hometown in the mountains. Park explains that he came to reflect on life through charcoal. He searches for the answers to his questions on life and death in the relationship between trees and charcoal.

Sungtae Park expresses strong spirit and infinite freedom, sometimes even desire, through the running horses that appear in his work. The indented surface created by the wire net used in his work is reminiscent of a beautiful Korean sumukhwa (black and white ink painting) with exquisitely controlled lightings and shades.

Seungmo Park explores the fundamental through forms. His audience is moved by the vision of a person created by the overlapping layers of thin stainless steel lines, and experiences the gap between two- and three-dimensions and media through the movement of the images. Through such works as the one where he overlaps layers of wire nets titled Mong-hwan (Fantasy), Hwan-sang (Illusion), Hwan-myeol (Disillusion), Park talks of “hwan” or fantasies and visions that feel as if they were real, and converts it into visual illusions. The artist explains: “What is important for me is showing to the audience the moment where the boundary between the real and an illusion breaks down.”

Compassion and empathy for life act as the starting point of Sonbong Chae's work. The artist considers himself as a victim of an industrialized era, and explains that the strong sense of compassion and empathy for lives that float around like duckweed in the current of development have resulted in his work. He draws images onto clear polycarbonate sheets using oil paint and a thin brush. He originally used photographic images, but since four years ago, has shifted to drawing the images himself. Son starts by making a rough sketch of the drawing. Then, on five sheets of polycarbonate, which the artist numbers according to the trees that he has planned to draw, he paints using a thin brush making sure that the images do not overlap. However, what the audience sees in the end is not the process but the resulting work that brings together all the five sheets of polycarbonate. The final scene that is revealed under the white, transparent LED light is reminiscent of a beautiful, dream-like landscape painting.

Leenam Lee's work shines through the encounter of the classic with the modern. The classic and modern works that he chose for his piece are existing ones, and the tension that comes from the contrast between tradi-

tional and modern civilizations, immobility and mobility, space and time, and the two- and three-dimensional are explored in his work. Nonetheless, scenes from classic and modern films that are shown on the LCD monitor camouflaged by a photo frame or a folding screen touch us in a familiar way. He blows life into existing works that were stuck in the past; the essence of his creativity lies in the aesthetic of reinterpreting classical and modern masterpieces.

Artist Jaesam Lee does not simply aim to depict bamboos, pine trees, rocks, waterfalls, and islands through his work. What he strives to do is portray an object that somehow looks altered under an invisible moonlight on a dark night. It is not representation; rather, it is an attempt to render visible a metaphysical state of nature drenched in invisible moonlight and feminine energy, a tense moment filled with a profound and mysterious aura. The artist leaves the bright areas as is and only paints over the dark areas. Hiding an object through “emptying” and “filling” is the opposite of the way that daylight works, but paradoxically, it is the way moonlight expresses itself. The detailed depiction in Lee’s work and the black and white contrast that dominates it conveys his unique style. According to Lee, representation within a painting “is not a realistic representation but the image as it is reflected in the mind.”

Jaehyo Lee, in his artist’s notes, writes: “Treat rocks like gold. Trees or nails, as if they were nude models, show their flesh, and claim I am a tree, I am a nail.” As his notes reveal, Lee tries to make nails into even prettier nails and trees into even happier trees through his work. Lee seeks value in things that are forgotten or discarded by everyone, in trivial objects that are neglected or commonplace, which he transforms and thereby valorizes and instills with harmony by combining them together.

The work of Heechoung Lee is filled with traditional Korean symbols that have been reinterpreted. Both the familiar and the unfamiliar coexist in his work; the familiar is familiar because of our memories of scenes of hometowns and stories that we were told, while the unfamiliar is unfamiliar because they are faint traces of scenes of hometowns that we cannot return to or which only exist inside stories. The artist constructs his work with a unique juxtaposition of the link between such familiarity and unfamiliarity. It is as if a traditional Korean myth or folk tale has been compressed into one single canvas. The forms, colors, and lines that are connected one by one in the order of the story link the center and the different parts of the screen. Lee’s reinterpretation of Korean symbols goes beyond simply recomposing their existence and onto questioning the very origin and meaning of existence.

Bongsang Yoo’s work consists of a heavy panel gunned with 130,000 stainless steel tackers nails. It exudes a sense of weight that does not allow any mistakes. With each nail, it fixes the ephemeral shining of light as found in nature and locks up the randomness innate in scenes into something permanent. 130,000 stainless steel tackers nails (15mm) are gunned into the panel according to

the final image and painted over, after which the head of the nails are ground to reveal their shiny metallic nature, creating a final image of a virgin forest. The overall screen is dark from which the nails stand out as bright dots that, from afar, form a delicate and emotional landscape. Softness emanates from the image from a distance, which is transformed into hard and solid materiality as the viewer moves in closer. The wavy effect of the image that changes with light depending on the angle of the viewer also adds to the fun of contemplating YOO's work.

Seungho Yoo's work looks like a beautiful landscape painting from afar. However, when you look closer, you realize that the work is a repetition of dots. The forms and images in the work feel like fog that will vanish with time. However, within the airy lightness of the images is a weighty narrative composed of miniscule letters and dots that represent talking and elaborating. A work that requires a tremendous amount of work and effort is filled, paradoxically, with the kind of humor that you would find in comic books. However, meanings that letters represent are emptied through infinite repetition and expressed in new ways.

Kwangsik Jung explains that "rocks are mother nature's canvas," which certainly is true in the case of this artist that grinds rocks or draws on them. JUNG gives a point of view to rocks in the hope of attaining a more macroscopic perspective, a fairer gaze, and a purer heart when reflecting on the many hierarchical relationships in modern life. (From the artist's notes)

Kwangho Cheong uses wires to draw thin lines along a two-dimensional surface. It may seem like an extension of traditional painting, but the fact that the lines move within space also make them look like a sculpture. Not only is the center empty but completely visible, and the boundary between inside and outside is unclear. Cheong's work is a new form of sculpture; more precisely, it is positioned within the niche between simple object (everyday object or painting) and conventional sculpture.

Youngwook Choi's work is a medium for communication. Communication is not only achieved through present day languages; the medium of communication that connects the past and the present and you and I are images of memories that I express. The moon jar in the artist's painting is not an ordinary vessel. The artist chose the image of the moon jar as a medium of communication. The unpretentious and simple form and color of the moon jar is like the compassion that underlies our hearts. (From the artist's notes)

The exhibition *A Scene from a Memory* is like a book that contains within one volume different stories that are told in the first person by each artist. However, what I hope for is that the audience of the exhibition will understand and interpret the artworks based on their own experiences or memories.

Joanne Lim
Director, J&S International Art Project



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Blooming, 2013, Mixed media on steel,
215×125×12cm

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Election Bloom, 2013, Mixed media on
steel, 85×125×15cm

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Erection-Banana, 2013, Fabric, urethane,
pigment on wooden panel / steel box,
125×85×13.5cm

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Erection-Pineapple, 2012, urethane,
pigment on steel box, 41×113×10cm









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Rocker-Guns n' Roses, 2012, Digital print, 69×87cm

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Rocker-Kiss, 2012, Digital print, 69×87cm

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Drunken, 2011, Digital print, Installation view

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Tattoo U, 2005, Digital print, Installation view









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Fireworks, 2010, Oil on canvas,
122×152cm

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Cloud & Hair, 2006, Oil on canvas,
122×152cm

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Pine Tree, 2010, Oil on canvas,
97×130cm

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Pine Tree, 2010, Oil on canvas,
181×227cm









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Water-Plate, 2012, Charcoal, nylon threads, stone, etc., 250(h), 50Ø

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Plant Pot, 2013, Charcoal, nylon threads, etc., 270(h), 70Ø

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Plant Pot, 2013, Charcoal, nylon threads, etc., Detail

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Plant Pot, 2011, Charcoal, nylon threads, etc., Installation view









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Moonlight 2, 2011, Aluminum insect screening, 110 (dia)

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飛馬 2011年 10-2, 2011, Aluminum insect screening, 75×105×12cm

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Dragon in Cloud, 2012, Mixed media on canvas, 150×150cm

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Horse 5, 2011, Variable installation









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MAYA 7200, 2011, Stainless steel wire mesh, 171×171×23cm

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Maya 7343, 2013, Stainless steel wire mesh, 160×49×229cm

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Hwan(환) 1052, 2011, Stainless steel wire mesh, 121×212×29cm

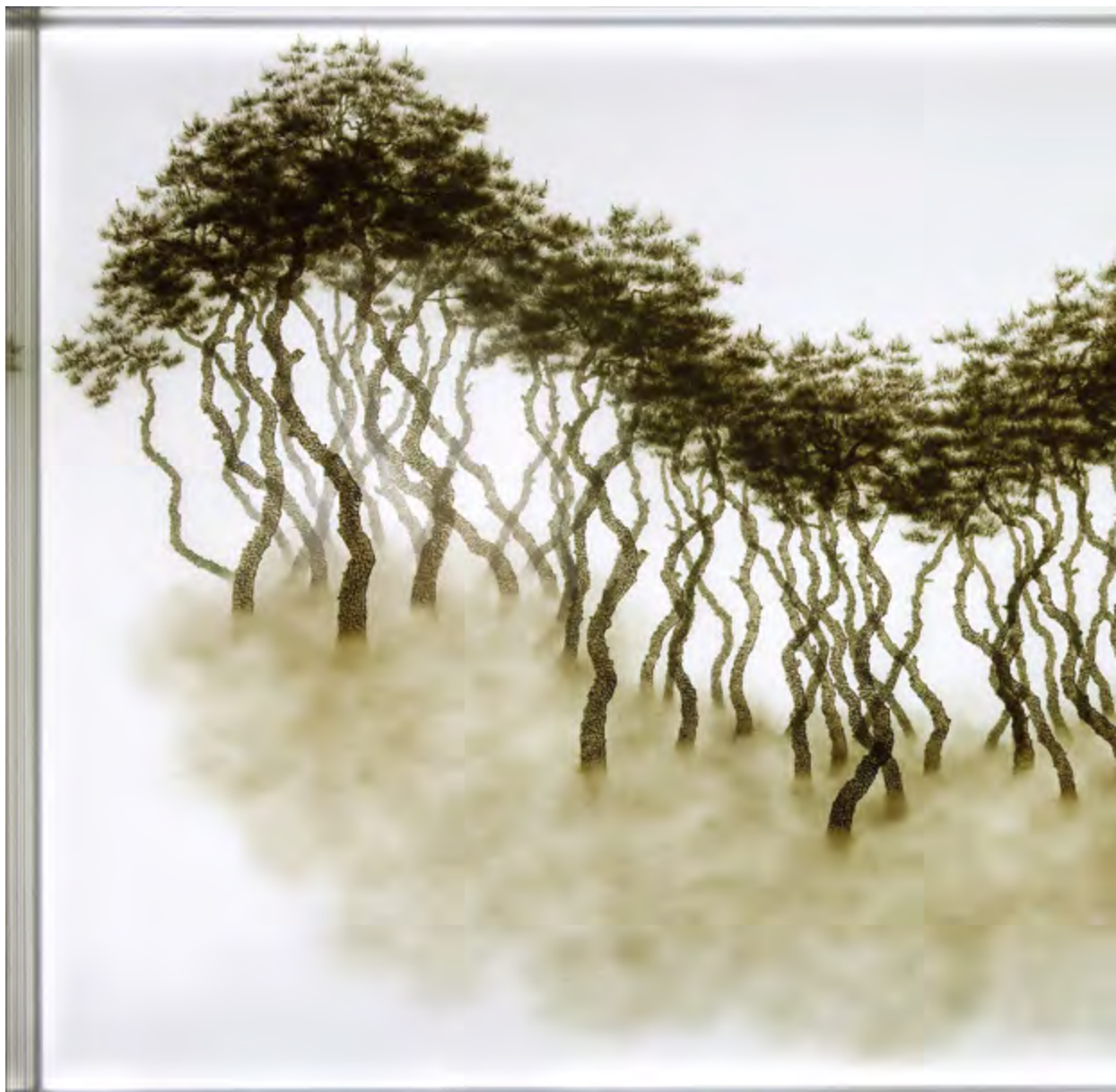
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MAYA 879, 2012, Stainless steel wire mesh, 364×230×50cm









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Migrants, 2012, Oil on Polycarbonate,
LED, 184×94cm

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Migrants, 2012, Oil on Polycarbonate,
LED, 84×84cm

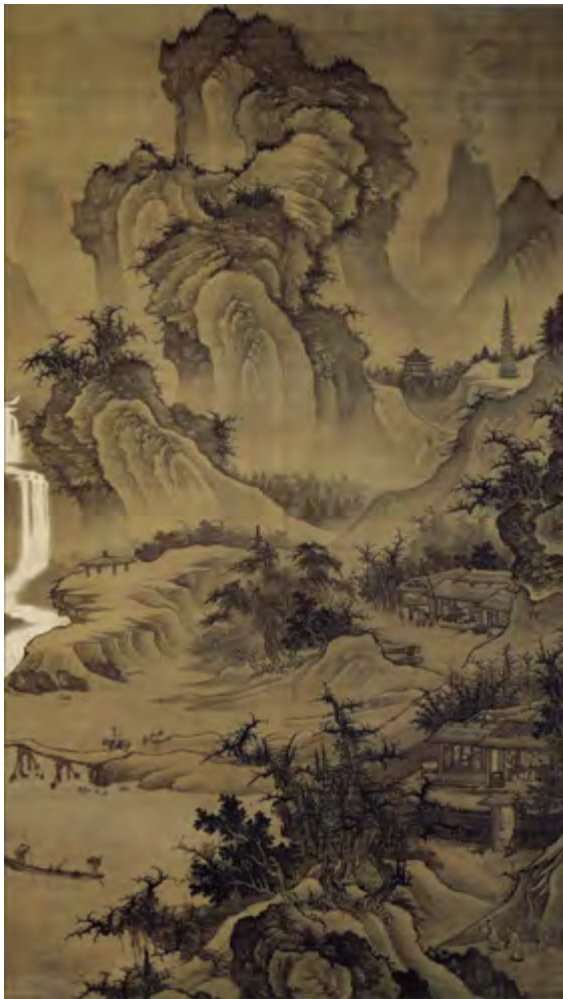
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Migrants, 2011, Oil on Polycarbonate,
LED, 550×200cm









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Mountain Villa and Lofty Recluse,
2012, Digital video, 55inch LED TV,
74×126×5cm

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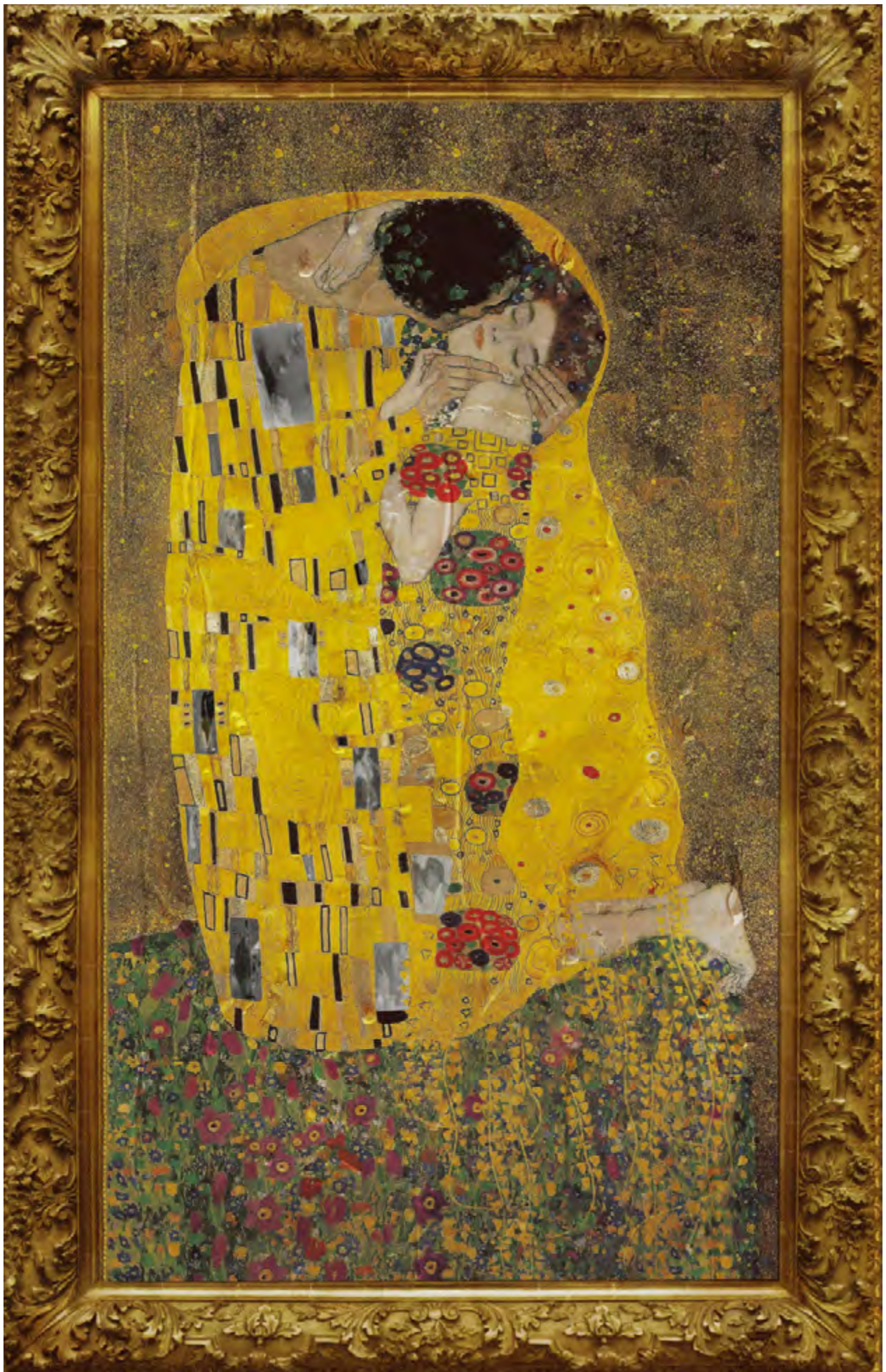
World Photonics EXPO, 2012,
Installation view

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New Kiss, 2009, Digital video, 55inch
LED TV, 74×126×5cm









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Moonshine (Bamboo), 2008, Charcoal on canvas, 130×194cm

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Moonshine (Waterfall), 2010, Charcoal on canvas, 90×145cm

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Beyond There, 2006, Charcoal on canvas, 777×194cm

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Island, 2007, Charcoal on canvas, 250×80cm











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0121-1110=112032, 2012, Wood(Larch & camellia), 38×38×299cm, 100×74×62cm

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0121-1110=107061, 2007, Stainless steel bolts, nail & wood, 570×170×14cm

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0121-1110=112096, 2012, Wood (Big cone pine), 151×80×61cm

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0121-1110=1090815, 2009, Steel, 90×217cm, 76×185cm, 62×155cm







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疊疊山中 (*Deep in the mountains*), 2009,
Oil paint on canvas, 100×65cm

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風流紀行 (*Taste for the arts journey*),
2009, Oil paint on canvas, 259×97cm

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Butterflies Dream, 2011, Oil paint on
canvas, 116.7×72.7cm







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KJ 20121018, 2012, Nail acrylic on wood,
Detail

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KJ 20121018, 2012, Nail acrylic on wood,
100×150cm

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BB 20090618, 2009, Nail acrylic on
wood, 150×110cm

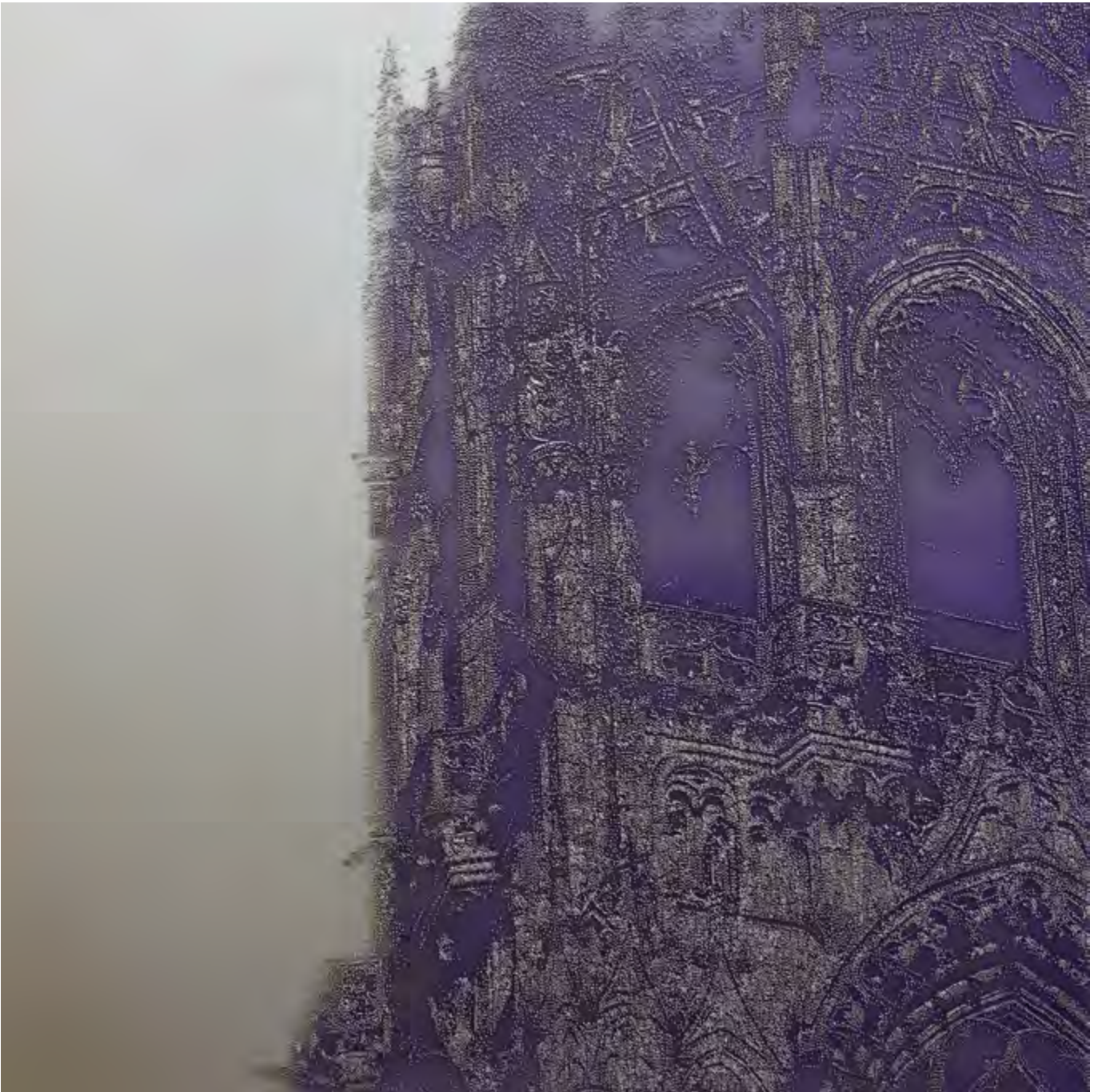
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Cath 20091024, 2009, Nail acrylic on
wood, 130×130cm











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Bzzz....., 2006, Ink on paper, 68×149.8cm

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Shooo, 2007, Ink on paper, 98×140cm

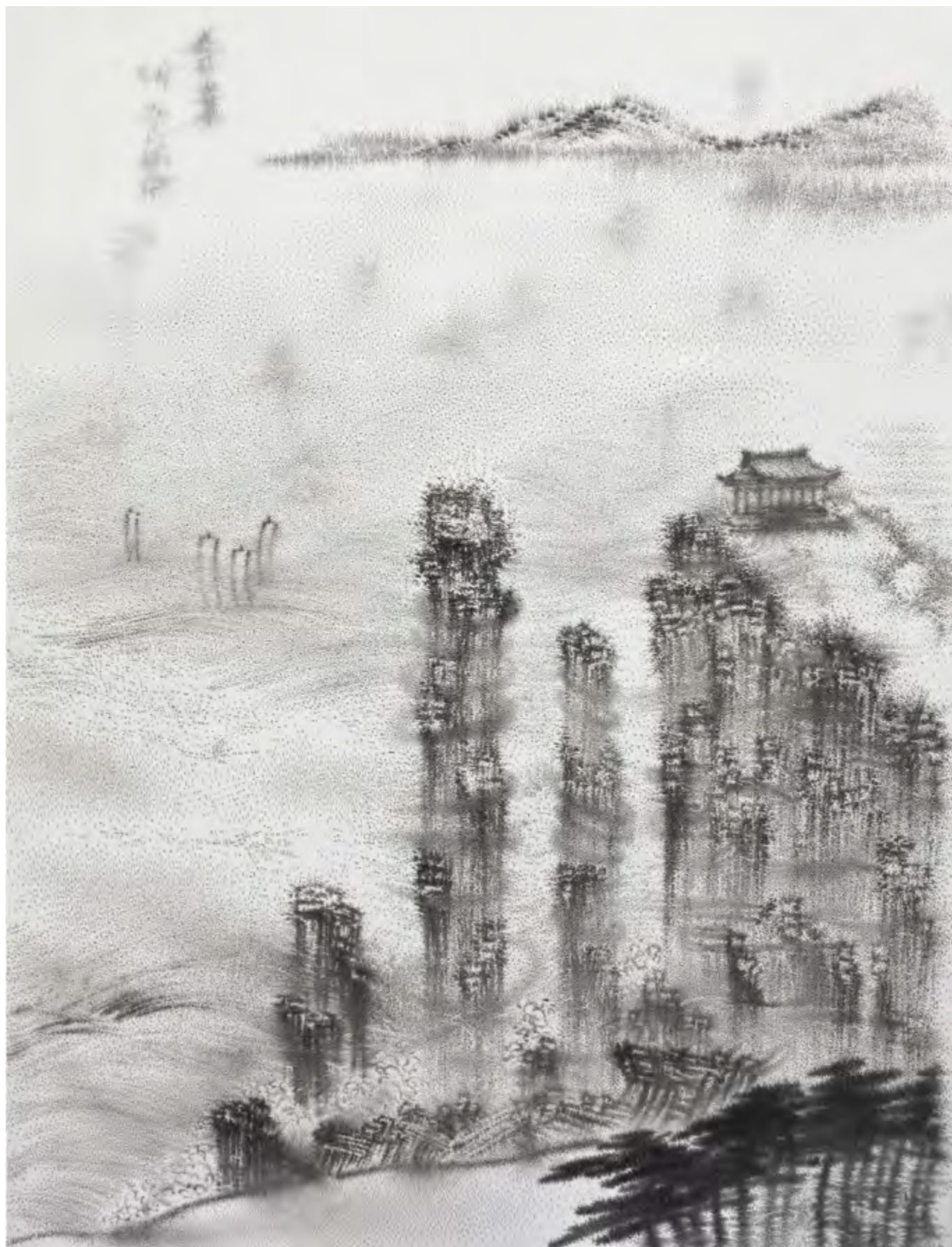
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Love Love, Who Says, 2012, Ink on paper, 122×160cm

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Love Love, Who Says, 2012, Ink on paper, Detail









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View-4565, 2012, Black granite, acrylic,
240×120×2cm

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View-East Sea-01, 2012, Black granite,
acrylic, 120×60×3cm

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View-m.c-03, 2011, Black granite, acrylic,
120×60×2cm

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View, 2010, Black granite, acrylic,
60×125×2cm (each)









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The Pot 13180, 2013, Copper wire,
80×80×75cm

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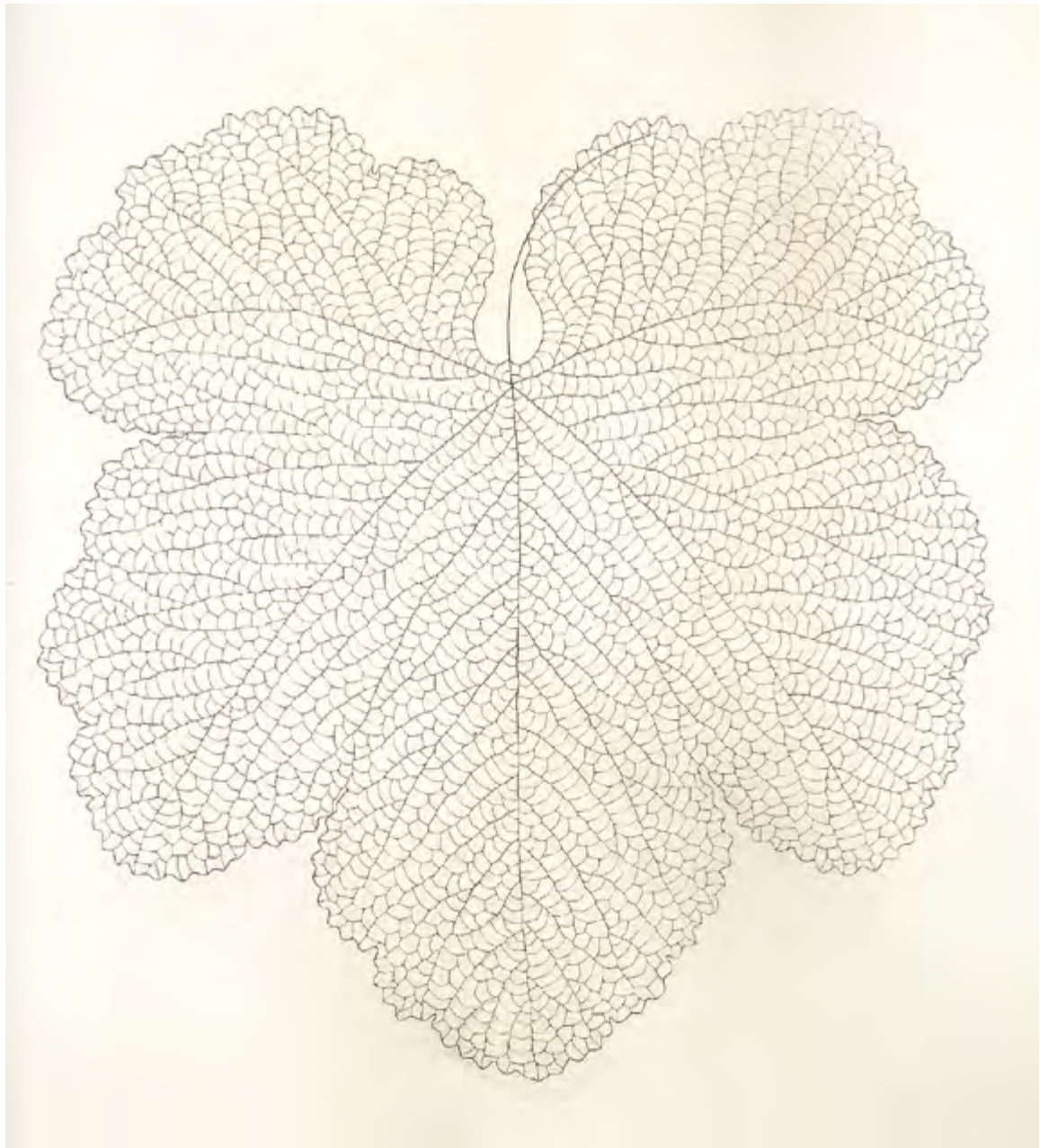
Leaf, 2011, Copper wire, 116×120cm

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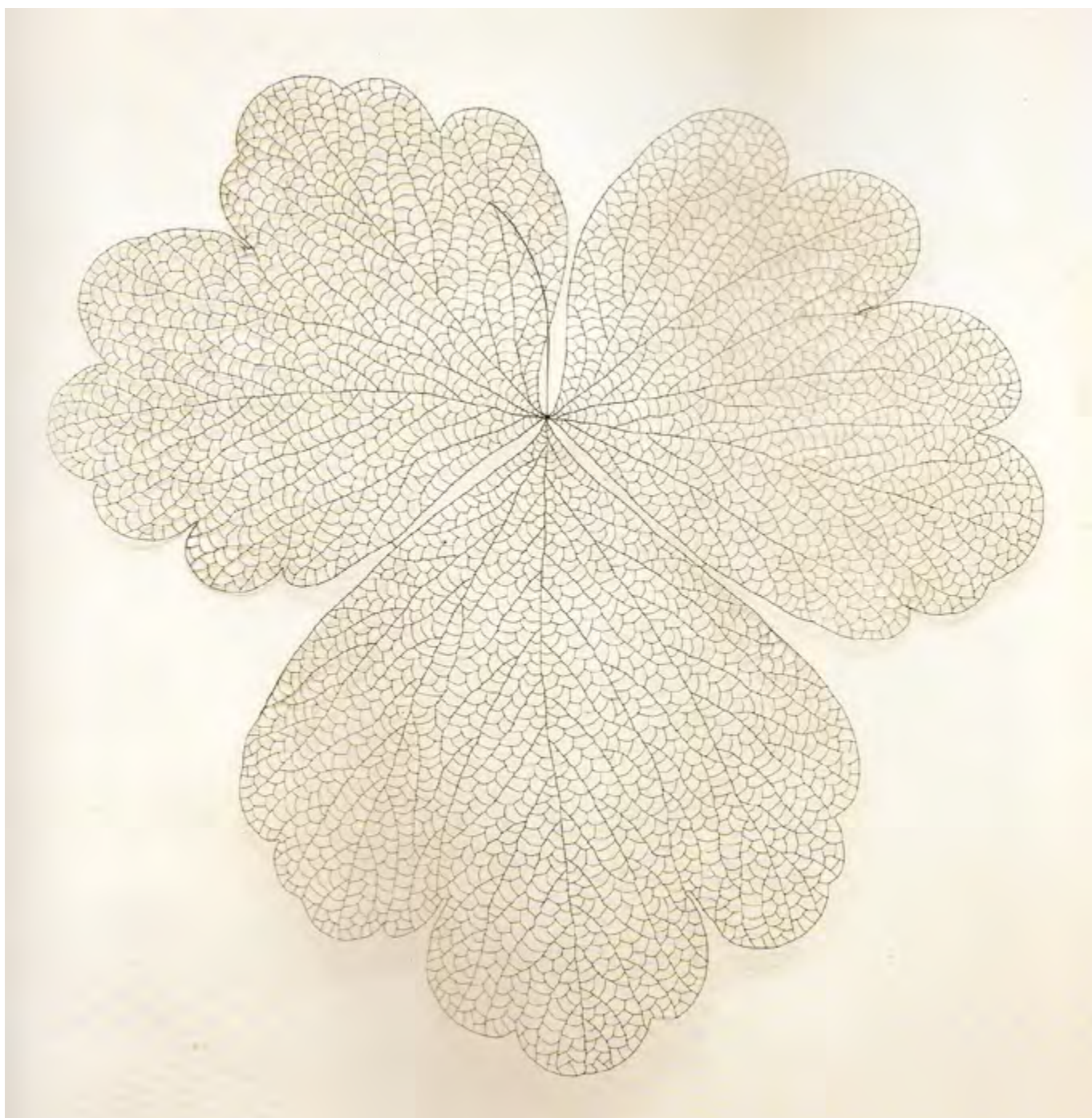
The Letters 105167, 2010, Brass,
167×100×8cm

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Leaf 89205, 2008, Copper wire,
205×205cm









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Karma, 2012, Mixed media on canvas,
110×120cm

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Karma, 2012, Mixed media on canvas,
140×155cm

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Karma, 2012, Mixed media on canvas,
180×180cm

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Karma, 2012, Mixed media on canvas,
Variable installation







김종학 Kim, Jonghak

Born in 1954, Korea

Education

- 1987 M.F.A. Seoul National University, Seoul, Korea
 1980 B.F.A. Seoul National University, Seoul, Korea

Selected Solo Exhibitions

- 2011 Chosun Newspaper Gallery, Seoul, Korea
 2009 Gana Art Center, Seoul, Korea
 2003 Song Mee Ryung Gallery, Seoul, Korea
 2002 Total Museum of Contemporary Art, Seoul, Korea
 2000 Gallery Ihn, Seoul, Korea

Selected Group Exhibitions

- 2012 *Korean painting now*, National Taiwan Museum of Fine Arts, Taiwan
 — *Korean Eye*, Fairmont Bab Al Bahr, Abu Dhabi, United Arab Emirates
 — Korea Galleries Art Fair 2012, COEX, Seoul, Korea
 — *China International Gallery Exposition 2012*, China World Trade Center Exhibition Hall, Beijing
 — Spoon art fair Hong Kong 2012, Grand Hyatt, Hong Kong
 — New Caledonia Hotel Art Fair, Le Meridien Noumea, New Caledonia
 — *Korean Contemporary Art in Beijing-“Rebooting”*, Yan Huang Art Museum, Beijing, China
 — KIAF, Korea International Art Fair, COEX, Seoul, Korea
 2011 *The Room of Meditation*, OCI Museum of art, Seoul, Korea
 — *Asian International Art Exhibition*, Jeonbuk Museum of Art, Jeonbuk, Korea
 — Korea International Art Fair, COEX, Seoul, Korea
 2010 *Korean Avant-Gard Drawing* Soma Museum of Art, Seoul, Korea
 The 34th Gallery Maek-Hyang, Daegu, Korea
 2008 *Essentielle The Space*, Korea Art Center, Busan, Korea
 — *Art Festival for World Peace 2008*, Pacifico Yokohama Exhibition Hall, Japan
 — Asia Top Gallery Hotel Art Fair 2008, Hotel New Otani Tokyo, Japan
 — *Different Paintings by Homonyms*, Urban Art, Seoul, Korea

Awards

- 2011 Lee Joong-Sub Award
 1997 Total Grand- Prize, The 5th Total Grand-Prix
 1984 Superior Prize, The 3th and 4th Dong-A Fine Art Festival
 1982 Superior Prize, The 3th and 4th Dong-A Fine Art Festival

김준 Kim, Joon

Born in 1966, Korea

Education

- 1996 M.F.A. Painting Dept., Hongik University, Seoul, Korea
 1991 B.A. School of Fine Art, Hongik University, Seoul, Korea

Selected Solo Exhibitions

- 2012 *Blue jean blues*, Sundaram tagore gallery. NY, USA
 — *Blue jean blues*, Artlink, Seoul, Korea
 — *Fragile*, Canvas international art, Amsterdam, Netherland
 2011 *Fragile*, Sundaram Tagore gallery, Hong kong
 — *Drunken*, Artlink Gallery, Seoul, Korea

Selected Group Exhibitions

- 2012 *Thoughts on Body*, Soma Museum, Seoul, Korea
 — *Frame Talks-contemporary Korean video art*, Hackey Picture house, London, England
 — *Here Are People*, Daejeon City Museum, Daejeon, Korea
 — *The Power of Photography*, Trunk Gallery, Seoul, Korea
 — *Jin Tong-contemporary*, Korean art since the 1990's, Korea
 2011 *Art Miami 2011*, Sundaram Tagore gallery, Miami, USA
 — *The new epicenter*, Wumin Art Center, Cheongju, Korea
 — *Reviewing Korean Sculpture*, Somma Museum, Seoul, Korea
 — *Constrellation*, Sundaram Tagore gallery, New York, USA
 — *Paranoid Scene*, Interalia, Seoul, Korea
 — Asia top gallery hotel art fair, Mandarin Oriental, Hong kong
 2010 *Daegu Photo Biennnale 2010*, Art Center, Daegu, Korea
 — *INDAF 2010*, Mobile art, Incheon, Korea
 — *Everytime When I Look Around*, Art Center, Taiwan
 — *30th Anniversary Of The Young Korean Artist*, National Museum of Contemporary Art Korea, Gwachun, Korea
 — *Printemps Perfume*, Center Des Arts, Paris
 — *3D Grand Illusion*, Sabina Museum, Seoul, Korea

공성훈 Kong, Sunghun

Born in 1965, Korea

Education

- 1994 M.F.A in Painting, Graduate School of Seoul National University, Seoul, Korea
- 1991 B.E in Electronics, Seoul National University of Technology, Seoul, Korea
- 1987 B.F.A in Painting, College of Fine Arts, Seoul National University, Seoul, Korea

Selected Solo Exhibitions

- 2012 *Sea*, OCI Museum, Seoul, Korea
- 2011 *Just Couldn't Say*, Ggul, Seoul, Korea
- 2010 *Winter Travel*, Shinsegae Gallery, Seoul, Korea
- 2009 *Kong, Sung-Hun*, Arirang Gallery, Busan, Korea
- *Winter Landscape*, Art Forum New Gate, Seoul, Korea

Two Man Exhibitions

- 2012 *Kong, Sung-Hun and Kim, Seong-Ryoung, Moon & Park* Gallery, Busan, Korea
- 2009 *Ryu, Yong-Moon and Kong, Sung-Hun*, TJH Gallery, Seoul, Korea
- 2008 *High Light-The Message of Light: Kong Sung-Hun, Han Young-Ho*, UNC Gallery, Seoul, Korea
- 2002 *Not So Smooth: Midori Mitamura x Sung-Hun Kong*, Shiseido Gallery, Tokyo, Japan
- 1991 *Installation by Two Artists*, Kwanhoon Gallery, Seoul, Korea

Selected Group Exhibitions

- 2012 *Korean Painting Now*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- *This is K-Pop Art*, Sejong Center for the Performing Arts, Seoul, Korea
- *(Im)Possible Landscape*, Plateau, Seoul, Korea
- *The 2nd IPAP : Sea of Peace*, Incheon Art Platform, Incheon, Korea
- *Playground*, Arko Art Center, Seoul, Korea
- *Jindo-Sori*, Shinsegae Gallery, Seoul & Gwangju, Korea
- *Diagnostic Mind 1 : Catastrophe*, Dongdaemun Design Plaza Event Hall, Seoul, Korea
- 2011 *Seoul, City Exploration*, Seoul Museum of Art, Seoul, Korea
- *Rhetoric of the Images*, Seoul Museum of Art, Seoul, Korea
- *Sea of Peace*, Incheon Art Platform, Incheon, Korea
- *Busan, Familiar but Strange*, Shinsegae Gallery, Busan, Korea
- *The Room of Meditation*, OCI Museum, Seoul, Korea
- *The Spectrum of Contemporary Korean Art*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
- 2010 *Inter-View*, Incheon Art Platform, Incheon, Korea
- *30th Anniversary of the Young Korean Artists*, National Museum of Contemporary Art, Gwacheon, Korea

박선기 Bahk, Seonghi

Born in 1966, Korea

Education

- 2002 Studies of Majoring Sculpture at the Academia di Belle Arti Brera, Milan, Italy
- 1994 B.F.A Chung-Ang University, Majoring Sculpture in the Fine Arts Departement, Seoul, Korea

Selected Solo Exhibitions

- 2012 *Slice of Sensitivity*, Gallery Artside, Seoul, Korea
- 2011 *Endless Enumeration in space*, Galerie Andres thalmann, Zurich, Swiss
- 2009 Gallery IHN, Seoul, Korea
- Gallery Bundo, Daegu, Korea
- 2008 Kim Chong Yung Sculpture Museum, Seoul, Korea

Two Man Exhibitions

- 2007 *Maestri e Allievi, with Shim Moon-Seup, Nuovo CIB*, Galleria Formentini, Milano, Italy
- 2006 *From Moving Space to Touching Mind, with Yoji Matsumura*, Kwanhoon Gallery, Seoul, Korea
- 2000 *Nero,whth Jonathan Guaitamacchi*, Gallery Lawrence Rubin, Milano, Italy

Selected Group Exhibitions

- 2012 *Molding language triple shapes triple color*, Dosi gallery, Busan, Korea
- *Illusion space*, Gana art center, Seoul, Korea
- COYAF, Kintex, Seoul, Korea
- *Art asia 2012*, Coex, Seoul, Korea
- *Power of inner mind*, Soul art space, Busan, Korea
- *Solid illusion part 2*, Seoul art ceter Hankaram art museum, Seoul, Korea
- *From cover to cover*, Park Ryu Sook Gallery, Seoul, Korea
- *Stone Land*, IKSAN International Stone Sculpture Project 2012, Ik-san, Korea
- *Shanshui, Man*, LIG art space opening cramonial exhibition, LIG Art space, Seoul, Korea
- *K art star, Festival of beauty*, The Korea economic daily, Seoul, Korea
- *Encounterance of Art on the street*, Po-hang downtown, Po-hang, Korea
- *Art KJ*, Kim Dea jung convention center, Kwangju, Korea
- *Virtue on the table*, Museum of Ea-wha Women University, Seoul, Korea
- Korean international art fair 12, Coex, Gallery Artside, Seoul, Korea
- *Healing camp*, Gana art center, Seoul, Korea
- *Interesting things over the world*, Yang-pyeng Art museum, Yang-pyeng, Korea
- Asia Top Gallery Hotel Art Fair, Chosun Hotel, Gallery Artside, Seoul, Korea
- *Artist's chair*, Jang-heung Art park, Jang-heung, Korea
- *FN art selected exhibition "Solid Illusion"*, Seoul art center Hangaram Museum, Seoul, Korea

박성태 Park, Seungtae

Born in 1960, Korea

Education

- 1993 Graduate School of Seoul National University, Seoul, Korea
- 1987 Dept of Oriental Painting, College of Fine Arts, Seoul National University, Korea

Selected Solo Exhibitions

- 2013 Gong Art Space, Seoul, Korea
- 2011 Gallery FORM, Busan, Korea
- ArtGate Gallery, New York, USA
- 2009 *Net Of Indra - Existence and myth*, Chang Art, Beijing, China
- Watergate Gallery, Seoul, Korea

Selected Group Exhibitions

- 2012 KIAF-Korea International Art Fair, COEX, Seoul, Korea
- Asia Top Hotel Art Fair, Seoul, Korea
- Hotel Art Fair, Seoul, Korea
- *Unlimited, Unlimited*, Kwai fung hin Gallery, Hong Kong
- Ode to art Gallery, Singapore
- Yang Pyeong Art Museum, Yang Pyeong, Korea
- Cheonggyecheon Festival Seoul, Korea
- 2010 *Busan Biennale*, Busan, Korea
- *The 1st Tumen River International Art Exhibition 2010 - The Power of Art*, Tumen, China
- *The 6th culture and arts festival of song zhuang*, China
- *Crossover*, Beijing, China
- *Korean contemporary art-plastic garden*, Shanghai, China
- *Nomination of the first International Art Exhibition of Ming Tombs*, Beijing, China
- *ART HK*, Hong Kong

Awards

- 1994 Excellence Prize, MBC Grand Art Exhibition, Organized by MBC Broadcasting Corporation, Seoul Arts Center, Seoul, Korea
- 1993 Excellence Prize, MBC Grand Art Exhibition, Organized by MBC Broadcasting Corporation, Seoul Arts Center, Seoul, Korea
- 1989 The 12th Joong-Ang Art Exhibition, Organized by Joog-Ang Daily News, Hoam Art Gallery, Seoul, Korea
- 1988 The 11th Joong-Ang Art Exhibition, Organized by Joog-Ang Daily News, Hoam Art Gallery, Seoul, Korea

박승모 Park, Seungmo

Born in 1969, Korea

Education

- 1998 B.F.A Fine Art, Dong-A University, Busan, Korea

Selected Solo Exhibitions

- 2012 Bundo Gallery, Daegu, Korea
- Hada contemporary gallery, London, England
- Blank Space Gallery, New York
- KIPS gallery, New York
- Lotte Gallery, Busan, Korea

Selected Group Exhibitions

- 2012 KIAF, Coex, Korea
- *JIN.TONG*, Gwangju Museum of Art, Korea
- *Korean Eye*, Fairmont Bar Al Bahr, Abu Dhabi
- *CIGE*, Beijing, China
- *Korean Art Show*, New York, USA
- 2011 *AHA! Moment*, Hangaram art Museum, Seoul art center, Korea
- *Korean Eye*, Museum of Arts and Design, New York, USA
- *Korean Eye*, The National Assembly, Korea
- 2010 *Art Taipei*, Taipei, Taiwan
- 2008 *Korean Eye Moon Generation*, The Saatchi Gallery, London, England
- *Korean Aesthetics*, Albemarle Gallery, London, England
- *Lodon Art Fair*, London, England
- 2007 *Albemarle Summer Show*, Albemarle Gallery, London, England
- *Korea Now*, Artlink, Sotherby's, Israel
- Beijing Art Fair, Beijing, China
- KIAF2008, Korean International Art Fair, COEX, Seoul, Korea

손봉채 Son, Bongchae

Born in 1967, Korea

Education

- 1995 M.F.A. Pratt Institute, New York, USA
- 1992 B.F.A. The Dept. of Fine Arts, Chosun University, Gwangju, Korea

Selected Solo Exhibitions

- 2012 *Migrants*, Gallery Max Weber Six Friedrich, Munich, Germany
- *Migrants*, Michael Schultz Gallery, Berlin, Germany
- 2011 *Dream of Diaspora*, Savina Museum of art, Seoul, Korea
- 2010 *Sound of Water and Wind*, Gallery Beacon, Seoul, Korea
- *Transparent, Opaque*, Gallery Andy's, Seoul, Korea

Selected Group Exhibitions

- 2012 *Jin (to Advance) Tong (to Communicate)*, Gwangju City Museum, Gwangju, Korea
- *Mudeung Tales*. 'Today Art Museum', Beijing, China
- *Mudeung Tales*, 河南省, Hénán Shěng Museum, Beijing, China
- 2011 *Bamboo Grove and Wind*, Daedam Museum of Art, Damyang, Korea
- *Landscape of illusion*, Shinsegae Centum-City Gallery, Busan, Korea
- *Group Movement 'Let's do it'*, Kumho Gallery, Gwangju, Korea
- 2010 *NEOSENSE-From Illusion to Three Dimension '3D'*, Savina Museum of Art, Seoul, Korea
- *Light-Expo*, Sang-mu public garden, Gwangju, Korea
- *DIGI-Festa*, Gwangju Biennale Exhibition Hall, Gwangju, Korea
- *2010 Ceramic Art & Technology*, Art Center, Seoul, Korea
- 2009 *Mind Topology_The Phases of 2009 Korea*, National Taiwan, Museum of Art, Taijung, Taiwan
- *Project Part2*, Gallery Strenger, Tokyo, Japan
- *Mudeung Mnt. Youth Declaration*, Gallery D, Gwangju, Korea

Awards

- 2010 Artist Award, Gwangju Artist of 2010, Gwangju city, Korea
- 1997 Grand Prix at the 1st Shinsegae Art Festival, Shinsegae Gallery, Gwangju, Korea

유봉상 Yoo, Bongsang

Born in 1960, Korea

Education

- 1987 M.F.A. Seoul National University, Korea
- 1983 B.F.A. Seoul National University, Korea

Selected Solo Exhibitions

- 2009 Hyundai Gallery, Seoul, Korea
- Yeong Un Art Museum, Korea
- 2008 Posco Art Museum, Korea
- 2007 Bundo Gallery, Korea
- Gallery IN. Korea

Selected Group Exhibitions

- 2012 *Open Mind*, KOTRA, Seoul, Korea
- *Gallery Mash Opening ceremony*, Korea
- *2011 UNLIMITED, UNLIMITED-14 KOREAN ARTISTS*, Kwai Fung Hin Art Gallery, Hong Kong
- *Phyomai*, Bridge Gallery, Korea
- *靑 - Beyond the Blue*, Hyundai Gallery, Korea
- 2010 *Alchemy of Steel*, Pohang Art Museum, Korea
- *Isn't it fun that we have friends*, Posco Art Museum, Korea
- *Art Docking Spot*, Woo-Myung Art Museum, Korea
- *Color & Light, the spot*, Interlalia Gallery, Korea
- *Contemporary Korean Artists*, Cantor Fitzgerald Gallery, Haverford, PA, USA
- *4th space - Nearby Landscape*, Sin Art Museum, Korea
- *Matching Point*, Young-eun Art Museum, Korea
- 2009 *Yeungum eu Soo*, Interlalia, Korea
- *Marks of Hand*, Hyundai Gallery, Korea
- *Cheong Ju international biennale*, Korea

유승호 Yoo, Seungho

Born in 1974, Korea

Education

1999 B.F.A. Han-Sung Univ., Seoul, Korea

Selected Solo Exhibitions

- 2010 *Yoochihan*, Gallery PLANT, Seoul, Korea
- 2007 *Echowords*, Mizuma Art Gallery, Tokyo, Japan
- 2006 *Echowords*, Seomi & tuus Gallery, Seoul, Korea
- 2005 *Echowords*, ONE AND J. Gallery, Seoul, Korea
- 2003 *Echowords*, Moran Gallery, Seoul, Korea

Selected Group Exhibitions

- 2012 *Hongseong i.mage Goam hom.mage, Maison d'Ungno Lee, Hongseong hyer text*, Nanji Gallery, Seoul, Korea
- *Historical Parade; Images From Elsewhere*, Sema Nam Seoul, Korea
- *Jin (to Advance). Tong (to Communicate), Contemporary Korean Art Since the 1990's*, Gwangju Museum of Art, Gwangju, Korea
- *Delving In: Beyond the Boundaries of Physical Properties*, Interlalia Art Company, Seoul, Korea
- *Landscape meets Digital*, Gyeongnam Art Museum, Changwon, Korea
- *Beyond Landscape Paintings*, Gyeonggi MOMA, Ansan, Korea
- 2011 *WONDERPIA (Wonder+Heteopias)*, Nanji Gallery, Seoul, Korea
- *Henkel Inno ART*, Alternative Space Loop, Seoul, Korea
- 2010 *Korea Tomorrow*, SETEC (Convention Hall 3), Seoul, Korea
- *BYUL Collection Now*, Sinsa Art Tower, Seoul, Korea
- *Hongbelt project-The Grand Date with Artists_ Drawing Palm, Art, etc*, Seoul, Korea
- *In the Name of the Korean Painting*, Pohang Museum of Steel Art, Pohang, Korea
- *Present From The Past*, Korean Cultural Center UK, London, England
- *Between*, ONE AND J. Gallery, Seoul, Korea
- *Pierre Koenig Case Study House #21, L.A. Icono text*, Jeju Museum of Art, Jeju, Korea
- *Collection Highlights*, National Museum of Contemporary Art, Kwachon, Korea
- *Grand Weaver*, Gana Contemporary, Seoul, Korea

Awards

- 2003 The 22th Suk Nam Arts Prize, Seoul, Korea
- 1998 Won Excellency Reward at the 5th Kongsan Art Festival, Seoul, Korea

이이남 Lee, Leenam

Born in 1969, Korea

Education

- 2008 M. F. A Yonsei University Graduate School of visual Omages Artwares, Korea,
- 1995 B. F. A Chosun University, Department of Art University Ridicule, Korea

Selected Solo Exhibitions

- 2013 *Good Analog Good morning digital*, Kwangju, Korea
- 2012 Kwai Fung Hin Gallery, Hong Kong
- Kalamazoo Art Museum, MI, USA
- 2011 Detroit Wayne State University, USA
- *Korea culture century*, Sydney Exhibition, Australia

Selected Group Exhibitions

- 2013 *Art Stage Singapore*, Singapore
- 2012 *Moving Korea*, Korean Culture Center, India
- *London Olympic*, Harrods, London
- *Life Latitude*, China
- *K-ART*, London, England
- *Solid illusion*, Beijing, China
- *Korean Eye*, NY, Abudabi
- *Nuclear Security*, Summit National Brand Center, Seoul, Korea
- *Innsbruck Festival*, Deam, Innsbruck, Austria
- 2011 *GOBE*, Biennale, Japan
- *CHENGDU*, Biennale, China
- *BEIJING Art fair*, Beijing, China
- 2010 *G20 Seoul summit*, Media art exhibition, Seoul, Korea

Awards

- 2010 22th Sun Gallery Art Award
- 2009 Yong Artist of the Year from The Korean Artist's Day
- 2005 Artist of the Year from Gwangju Museum of Art , Gwangju shinsegae Art Competition Grand Prize
- 2002 The 8th Gwangju ART Prize, Selected as a Ha Jeong-Ung Artist

이재삼 Lee, Jaesam

Born in 1960, Korea

Education

- 1989 M.F.A Graduate School, Hongik University, Korea
 1984 B.F.A College of Fine Arts, Gangnung National University, Korea

Selected Solo Exhibitions

- 2011 Space K, Seoul / Kwang Ju Korea
 — Artside Gallery, Korea
 2010 Jangheung Art Park, Korea
 2008 Gallery Artside Beijing, China
 2007 Gallery Artside, Korea

Selected Group Exhibitions

- 2012 *We Believe Haiti*, Seoul Auction Gangnam Branch, Seoul, Korea
 — *LA FORET*, Gallery Atelier Aki, Seoul, Korea
 — *Korean Art Today*, Korean Cultural Office, Sydney, Australia
 — *Phyomai*, Bridge Gallery, Seoul, Korea
 — *Korea Tomorrow*, SETEC Convention Hall, Seoul, Korea
 — *Yeosu International Art Festival*, Jinnam Culture Art Center, Yeosu, Korea
 — *Him of Gyeonggido*, Gyeonggi Museum of Modern Art, Aansan, Korea
 — *Mind Drawing*, Gana Art Center, Seoul, Korea
 2011 *7 Things I want to Know about Arts*, Icheon Art Hall, Korea
 — *Group Show Korean Artists*, Gallery Braumbereichs, Munchen, Germany
 2010 *Symphony of Nature and Mystique – Harmony*, Shin Museum of Art, Cheongju, Korea
 2009 *Meme trackers*, Song Zhang Art Center, Beijing, China
 — *Atelier Artists Exhibition - let a thousand Flowers*, Insa Art Center, Seoul, Korea
 2008 *Critical Perspective - Same 130 Artists*, Insa Art Center, Seoul, Korea
 2007 *A View of Arts*, Savina Museum of Contemporary Art, Seoul, Korea
 — *Moonlight*, Garam Gallery, Seoul, Korea
 2006 *City of Gyeongju Exhibition*, National of Gyeongju, Museum, Korea

Awards

- 1998 The Grand Prize of Jungang Art 'Prize of Encouragement' The Jungang Press, Hoam Gallery, Seoul, Korea
 1983 Grand Prize Exhibition of Young Artists 'Excellency Prize' Young Artists Gallery, Seoul, Korea

이재호 Lee, Jaehyo

Born in 1965, Korea

Education

- 1992 B.F.A in Plastic Arts, Hong-ik University, Korea

Selected Solo Exhibitions

- 2012 Madison Gallery, California, USA
 — Parkryesook Gallery, Korea
 — DOSI Gallery, Korea
 — HADA Gallery, London
 — Sungkok Museum, Korea

Selected Group Exhibitions

- 2012 *KIAF 2012*, COEX, Seoul, Korea
 — *Korean Eye*, Saatchi Gallery, London, England
 — *Aqueous*, Albemarle Gallery, London, England
 — *Contemporary Korean Art Since the 1990's*, Korea
 — *China International Gallery Exposition*, Beijing, China
 — *Design Days Dubai*, Dubai
 — *A Magic Moment*, Basel Art Center
 — *Water*, HADA Gallery, London, England
 2011 *International Sculpture Symposium*, Icheon, Korea
 — *Moving Art Village*, Nampo Art Museum, Korea
 — Hong Kong Art Fair 2011, Hong Kong
 — *Art Paris 2011*, Paris, France
 — *SOFA New York 2011*, New York, USA
 — *Gotenyama Exhibition*, Ippodo Gallery, Gotenyama, Japan

Awards

- 2008 Prize of Excellence of 2008 Olympic Landscape Sculpture Contest
 2005 Prize of Excellence of Hyogo International Competition of Painting
 2002 Sculpture in Woodland Award
 2000 Kim Sae-Jung Young Artist Prize
 1998 Grand Prize Winner of Osaka Triennial
 1997 Winner of Young Artist of the Day Presented by the Ministry of Culture
 1997 Grand Prize Winner of Invited Young Artist sponsored by Korean News Paper
 1995 Won Special Recognition at Kongsan Art Festival

이희중 Yi, Heechoung

Born in 1956, Korea

Education

- 1991 M.F.A Graduated Kunstakademie, Düsseldorf, Germany
 1979 B.F.A Graduation from collage of Fine Arts, Depf. of painting, Hong-Ik University, Korea

Selected Solo Exhibitions

- 2012 Severance Art Space, Seoul, Korea
 2010 Seorim Gallery, Seoul, Korea
 Seorim Gallery, Busan, Korea
 2009 Dong-Won Gallery, Dae-Ku, Korea
 2008 Insa Gallery, Seoul, Korea

Selected Group Exhibitions

- 2012 Korea Galleries Art Fair, COEX, Seoul, Korea
 — *Busan Alternative Market of Art*, Haeundae Centum Hotel Busan, Korea
 2011 Korea International Art Fair, COEX, Seoul, Korea
 2010 Asia Top Gallery Hotel art fair Hong kong, Grand Hyatt, Hong Kong
 — *Fining Beauty of love and peace*, Abu Dhabi National Theater., UAE
 2009 *Green Growth Art Festival*, Sejong Culture & Art Center, Seoul, Korea
 2008 *The Seoul Art Exhibition 2008*, Seoul Museum of Art, Seoul, Korea
 — *The Third AFWP*, Yokohama, Japan
 2007 *Sydney International Art Show*, Sydney, Australia
 — Korea Interntional Art Fair, Seoul, Korea
 2006 *The Junction between the Past and the Present*, Busan Museum of Modern Art, Busan, Korea
 — Korea Interntional Art Fair, Seoul, Korea
 2005 *Beijing Art Expo*, Beijing, China
 — Korea Interntional Art Fair, Seoul, Korea
 2004 *China International Gallery Exposition 2004*, Beijing, China
 — Korea Interntional Art Fair, Seoul, Korea

정광식 Jung, Kwangsik

Born in 1965, Korea

Education

- 1996 B.F.A sculpture, Hong Ik University, Seoul, Korea
 1992 Majored stage Design, Carara Academy, Italy

Selected Solo Exhibitions

- 2012 Bundo Gallery, Daegu, Korea
 — Simyo Gallery, Seoul, Korea
 2011 Bill Lowe Gallery, Atlanta, Gerogia, USA
 — *Stone Call*, Gayang Gallery, Korea
 — Nampo Art Museum, Goheung, Korea

Selected Group Exhibitions

- 2012 *Two men show : Jung KwangSik & Lee Gil Rae*, GaleraI Ethra, Mexico
 — 切磋琢磨, Interlalia, Seoul, Korea
 — *Two men show : Jung KwangSik & Lee HeangGeun*, Do one Center, Korea
 2011 *Unlimited/unlimited*, Kwai fung hin gallery, Hong Kong
 — *Malaysia art pair*, Ode to art contemporary, Singapore
 — *Commece: A Philasopical Détente*, Bill Lowe Gallery, Atlanta, Georgia, USA
 — *Stone Garden*, Lotte Gallery, Seoul, Korea
 — *Art HK 11*, Kwai fung hin gallery, Hong Kong
 2010 *Korea Tomorrow*, SETEC, Seoul, Korea
 — *Power of Sculpture*, Samtoh Gallery, Seoul, Korea
 — *Wine Korea*, Youngdong, Chungbuk, Korea
 — *Art Accually*, Kunst, Seoul, Korea
 — Hill State Gallery, Seoul, Korea
 — R. Mutt Gallery, Chuncheon MBC, Korea
 — *KUNG*, Shinhan Art Hall + Ssol Beach Gallery, Seoul, Korea
 2009 *The Gait of a Bull*, Jang Eunsun Gallery, Seoul, Korea
 — *The Great Hands*, Gallery Hyundai, Seoul, Korea
 — *Hello Spring*, N Gallery, Seoul, Korea
 2008 *Icheon sculpture members exhibition*, Icheon, Korea
 — *Party exhibition*, Gayang Gallery, Busan, Korea
 — *Icheon International Sculpture Symposium exhibition*, Korea

정광호 Cheong, Kwangho

Born in 1959, Korea

Education

- 1992 M.F.A College of Fine Art, Seoul National University, Seoul, Korea
- 1987 B.F.A College of Fine Art, Seoul National University, Seoul, Korea

Selected Solo Exhibitions

- 2010 Ilwoo Space, Seoul, Korea
- YHD Project, Seoul, Korea
- 2009 Seok Gallery, Daegu, Korea
- Galerie Lumen, Paris, France
- Canvas International Art, Amsterdam, Netherland

Selected Group Exhibitions

- 2012 *DalhaNopigom....*, Ilwoo space, Seoul, Korea
- *Inside of It*, N Gallery, Seongnam, Korea
- *Deairable Routine*, Gallery Hyundai, Seoul, Korea
- *Different Meanings from Similar Forms*, MoA, Seoul, Korea
- *ADAMAS253 Prologue*, ADAMAS253 Gallery, Heyri, Korea
- *Light; Shadow*, Jeju Museum of Art, Jeju, Korea
- *600Years Of Korean Ceramics, The Diverse Spectrum*, MASP, Brazil
- 2011 *ART CODE*, CJ artstudio, Cheongju, Korea
- *Meditation of Technology*, Poma, Pohang, Korea
- *Unlimited, Unlimited-14 Korean Artists*, Kwai Fung Hin Gallery, Hongkong
- *Moon Pottery*, Gallery H, Daegu, Korea
- *Seoul Open Art Fair*, Gallery Miso, Seoul, Korea
- 2010 *Black & White-The Landscapes*, Leeyunsu Gallery, Seoul, Korea
- *Soft Thinking*, Lotte Gallery, Daejeon, Korea
- *Cycle, Recycle*, Interlalia Gallery, Seoul, Korea
- *Imago & Wrighting*, Kwanhoon Gallery, Seoul / France Art Center, Daejeon, Korea
- *This is Daejeon-Art*, Holston Gallery, Daejeon, Korea
- *Gangjin Ceramics Art Festival*, Gangjin, Korea
- KIAF, Lumen Gallery, Seoul, Korea

최영욱 Choi, Youngwook

Born in 1964, Korea

Education

- 2000 M.F.A Hong Ik University, Seoul, Korea
- 1991 B.F.A Hong Ik University, Seoul, Korea

Selected Solo Exhibitions

- 2012 Art issue projects, Taipei City, Taiwan
- Seojoungwook Gallery, Seoul, Korea
- Sun Contemporary, Seoul, Korea
- LotteGallery, Busan, Korea
- 2011 Mugaksa, Gwangju, Korea

Selected Group Exhibitions

- 2012 Hong-Ik International art Exhibition- alumnus exhibition, Hong Ik University, Seoul, Korea
- Korea contemporary art exhibition, Gallery sup, Seoul, Korea
- Friends, Through the Years, JJ Joong Jung gallery, Seoul, Korea
- Love ,Traces-story Of Life, Gallery Maum, NY, USA
- Korean Zone – Mind shadowing into Things, MIA gallery, Beijing, China
- Studio Akka Group Exhibition, Studio Akka, Milano, Italia
- Ilwoo Space Group Exhibition, Ilwoo Space, Seoul, Korea
- Reality Equals Dream, Art on Gallery, Singapore
- Seek, JJ Joong Jung Gallery, Seoul, Korea
- Flying Dragon Exhibition, Suppoment Gallery, Seoul, Korea
- Adagio non molto, EON Gallery, Seoul, Korea
- Art in Life Life in Art, Art on Gallery, Singapore
- Gallery Epoque Group Exhibition, Epoque Gallery, Seoul, Korea
- Stone, Water, Moon Exhibition, JJ Joongjung Gallery, Seoul, Korea
- Fiction Nonfiction, Interlalia Gallery, Seoul, Korea
- Korea-China Exchane Exhibition, Indecon Gallery, Seoul, Korea
- Korean and Japanese Contemporary Art Exhibition, Jigudang Gallery, Tokyo, Japan
- Korean and Bulgarian Exchange Exhibition, Sofia Municipal Gallery of Art, Bulgaria
- Exhibition Celebrating the Opening of Jungang Newspaper Branch. sponsored by Origin Painting Association, LA Jungang Newspaper Gallery, LA, USA

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협력큐레이터

오선영

전시진행

강병훈, Jane Low

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그래픽 디자인

홍은주 & 김형재

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A SCENE FROM A MEMORY

KOREAN ARTISTS' GROUP
EXHIBITION

March 14 Thu - April 10 Wed, 2013
Art Space Ben, Seoul

May 9 Thu - 15 Wed, 2013
Ode To Art Contemporary, Singapore

This catalogue is published on the
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