

朴善基 | BAHK SeonGhi

BAHK SeonGhi | 朴善基

Art’s seduction lies in the imagination that brings a being to an unknown world. In other words, through art, people leave their daily life and travel to a place that is farther away from home, to a secret and alien world that he or she has never encountered before. Most of all, it suggests that the viewer use various senses. In addition, I would first say, “you must close your eyes to use your intuitive perception.” As if using or heightening your other senses through the action of closing your eyes. I would like to present my work in this way.



Somewhere in this work, the being that is me is alive. I am like a person who falls in complicated love with a specific site. Yet, I would like to believe that this solidarity I feel with a site is about securing its mystical essence. It is like the instinct of salmon, returning to their original stream despite the risk of death. Eventually, all art is a difficult journey to return to oneself, to find oneself. Above all, I want to make works that I enjoy making and observing. I wish to be my own first audience.

I did not necessarily assign meaning to the act of suspension. However, I have been subconsciously believing that life is unstable, difficult, and full of suffering, much like “hanging.” Broadly speaking, wouldn’t hanging most well reflect the existential condition of humans thrown into the world? Needless to say, sculpturally, I felt it was much more liberating for installation objects to hover above rather than being fastened to the ground. In this way, their slightly variable state seemed flexible; when the wind blows, they swings; when someone brushed against them, they move and make noise. I am suddenly reminded of a line from a poem by Yong Taik Kim, “What flowers bloom without swaying?”(Laugh)

I am not concerned with challenging that reading. As a matter of fact, I am indifferent to contemporary discourses. My only subject of interest is the infinite invisible world, the other world. I hope to create works that make the viewers want to close their eyes from feeling overwhelmed by their beauty. I have not yet attained such a level. However, this desire is indeed what makes me endlessly labor and contemplate obsessively.

I am an artist who makes gradual progress by working consistently and analyzing constantly. What remains more urgent to me is not a brilliant inspiration, but rather achieving a result from collaborative labor after developing each concept one by one- much like an architect-with diligence and consistency. If I must give names, artists like Jasper Johns and Alexander Calder have been significant to me. Art is about excavating the countless others inside oneself. Those I really admire are beings that have very different internal essences than mine.



—

Hanok

charcoal, nylon threads, etc.
Installation
2012

Installation



FINE ART IS A VISUAL PERCEPTION.

An artwork is always new and immortal when we can meet the artist's mind through our eyes. It is a self evident truth but unfortunately I have not been able to express my mind and thoughts in my work yet. Even though I and numerous other young artists never stop pursuing to achieve the artistic quality, we may fall into an abyss and lose ourselves in an attempt to create bonds with the contemporary. Quality of artwork is contingent on depths and communicability. I should remember this but would say my work is to probe the depths of my mind and thoughts.

I throw myself again and again into the sea of artistic reasoning, and the ambiguity of playful intellect.

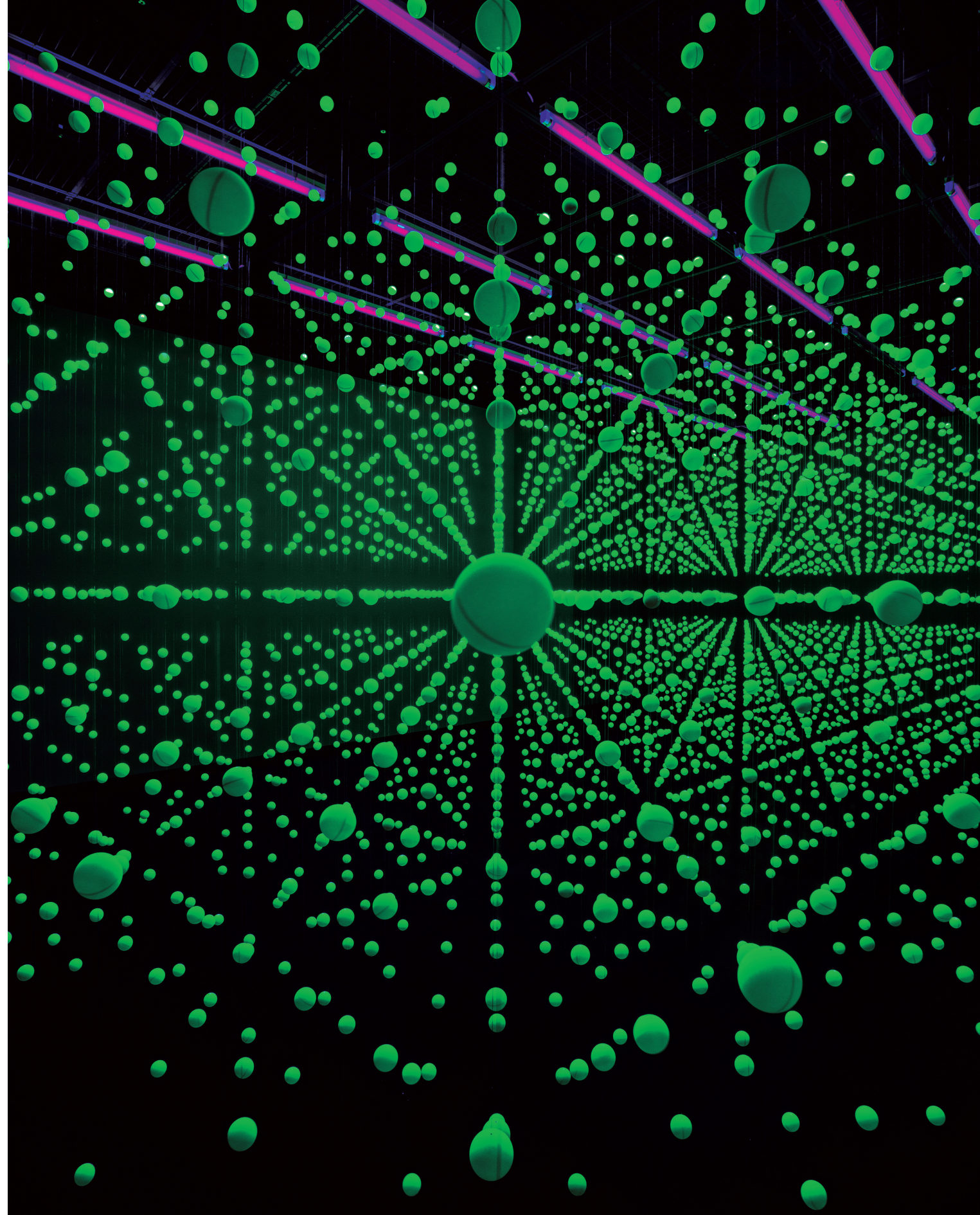
BAHK SeonGhi

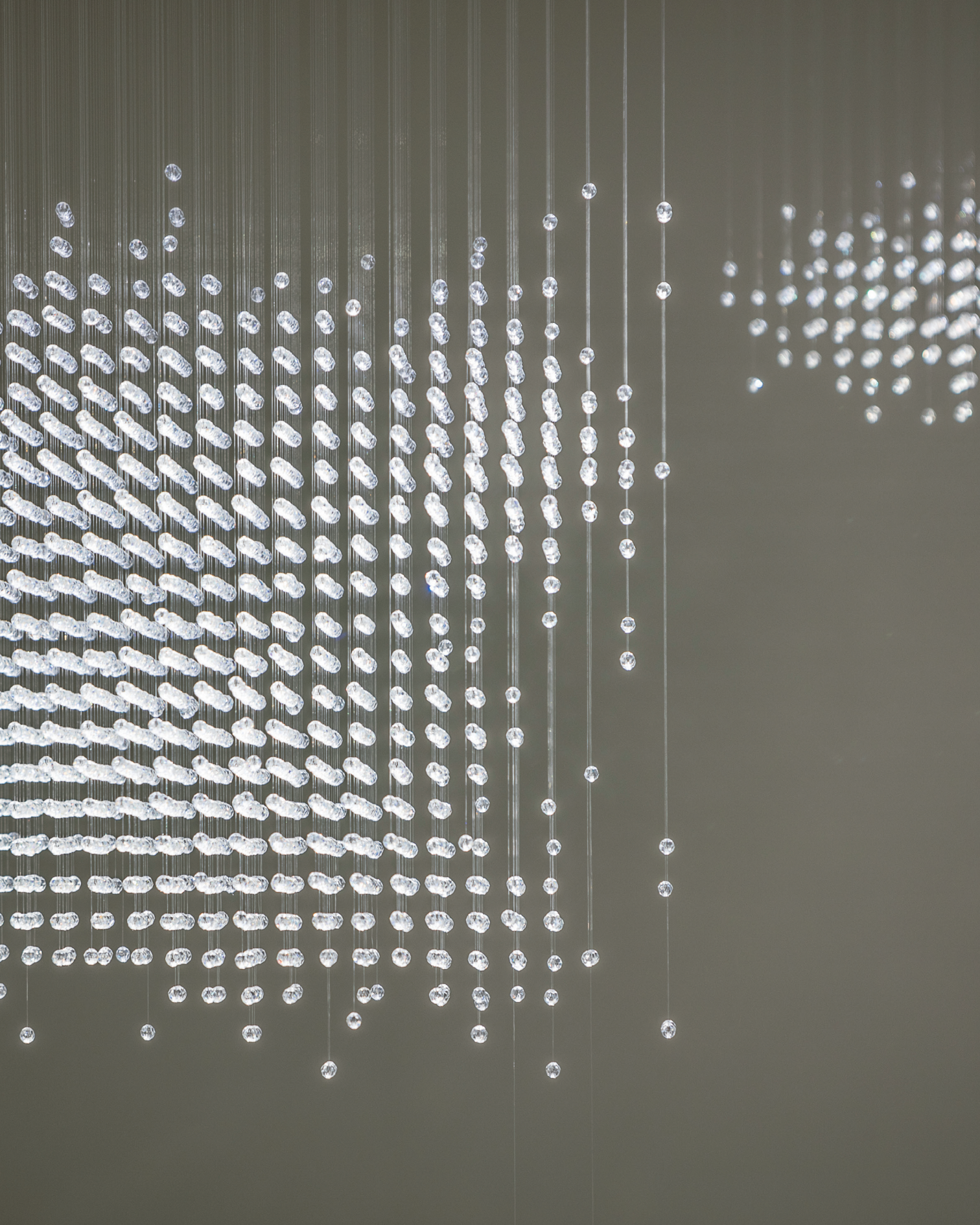
—
An aggregation 150909

charcoal, nylon threads, drawing
Variable dimensions
2015

An aggregation 20170207

colored table tennis balls, nylon threads, etc.
810×450×330(h) cm
2017





An aggregation 20170210
acrylic beads, nylon threads, etc.
Installation, 360(h) cm
2017

The tree in nature has been a closest friend and companion of human beings. Long time ago, the tree was a symbol of woods and a pronoun of rich nature. This work is composed of charcoal, burned trees. The charcoal suspended in the midair by transparent nylon string produces consistent or sometimes inconsistency pattern, and you will see how well it expresses lightness in the space. But the light coming through a narrow aperture between a charcoal and a charcoal softens and warms you up, so that the charcoal represents an axis shared between nature and men.

The charcoal is black material which purifies energy. An opaque color, black is fine enough to start us to take our journey passionately reaching the woods of unconsciousness.

Nature dies but it is born again. It is reborn in a form of small black charcoal, another form of existence as a tree. And charcoal has accumulated stories under abundant trees.

A shape made from charcoal scattered like waterfall suspended with the rows of long nylonis repeated, so that it can be viewed as a monochromatic painting. Black incurs confusion and represents a symbol of evil, anxiety, a night sky and nothing, but it takes a role of introducing 'black itself' to room, air, and breathing.

The arrangement of Individual woods is restructured in a fixed form and framework. This creates another role of space in the space and as it gets deep, it clears up confusion.

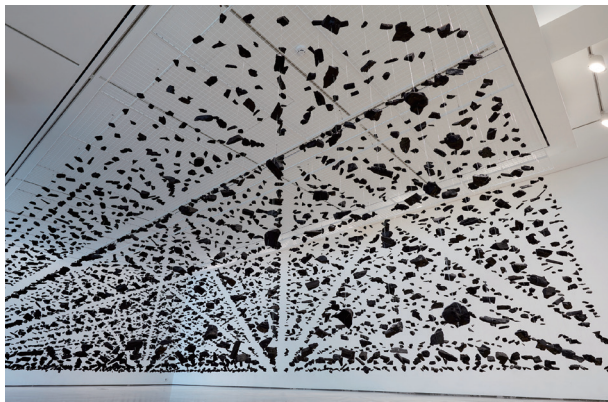
Though this work is related to space, it gives complementary tense feeling between a solid space and a void space. The space is neither the meaning of the space where this work exists, nor the space is born with people who move the space itself. The space is a spokesman of mental space and provides a knowledge of inner space.

I tried to represent a form paradoxically with charcoal as an end of nature. I hope that this modest and civic attempt leads you to see the importance of rebirth or recycling.

BAHK Seonghi

An aggregation - space 20170610

charcoal, nylon threads, etc.
500×400×370(h) cm
2017





An aggregation 20140810

charcoal, nylon threads, etc.
1,050×520×450(h) cm
2014

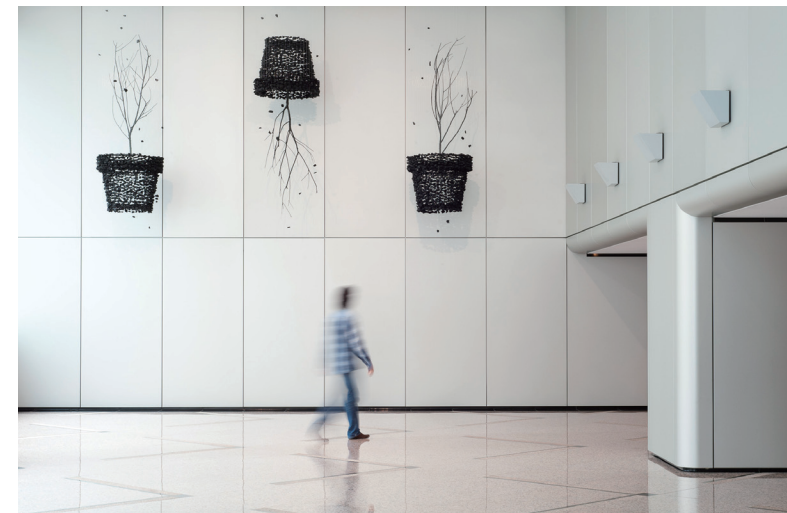


—
An aggregation 20170106
charcoal, nylon threads, etc.
160×160×680(h) cm
2017





An aggregation 201301
charcoal, nylon threads, etc.
100×400×300(h) cm
2013



—
An Aggregation 10-05
charcoal, nylon threads, etc.
70×70×270(h) cm
2010

Endless Enumeration in the Space: Fiction of Fabricated Image and Nature's End



Arts has become more difficult year by year.
The more years have passed doing my arts, the more arts gets difficult.
The reason is that the nature of arts is a way directed to essence.

My recent work has highlighted the stories about the relationship between culture and nature. Culture is the civilized world where human beings seek convenience, whereas nature is the statenaturalized by a dispensation of the universe that is far from man's strength. It is there lationship between man and nature that naturally derives from the relation of culture and nature. The relationship between man and nature have been expressed aggressively in my work.

To represent culture, architecture culture in which man dwells and acts, is chosen, and to represent nature, charcoal, the last appearance of trees that stand with us in the world, is chosen.

Why? It is a self-evident truth that I can think of a great number of meaning and forms because of architecture structures being depended upon usefulness and charcoal being one of last appearances of nature.

I think it is wrong if man in western materialized culture draws every center of the world including the whole dispensation of the universe to mankind. I thinkthat man is no more a different object than a tree that exists in nature, so that it is inevitable that man should co-exist with nature without tilting his balance into either ways in the relationship of man and nature.

How do you see nature, concealed behind a history of splendid civilization which has been built by contemporary mankind? On this premise, the form of this work has rooted. Strongly presented structures are the strings of nylon that are very subtle, light and nearly transparent. In the space, the nylon enumerates logically lumps of charcoal being energy in nature that symbolize vanishment into air. This structure expresses the fiction of fabricated image as a concept against usefulness man uses. To me, charcoal reveals a field of nature, concealing, deeply down from charcoal's surface, the fact that charcoal is residuum after a tree burned in natural or geological combustion. Eventually, charcoal is material in my existence conditions, and out of this material does thederived effects complied with the presented forms start. In the end, charcoal becomes brick that makes a building.

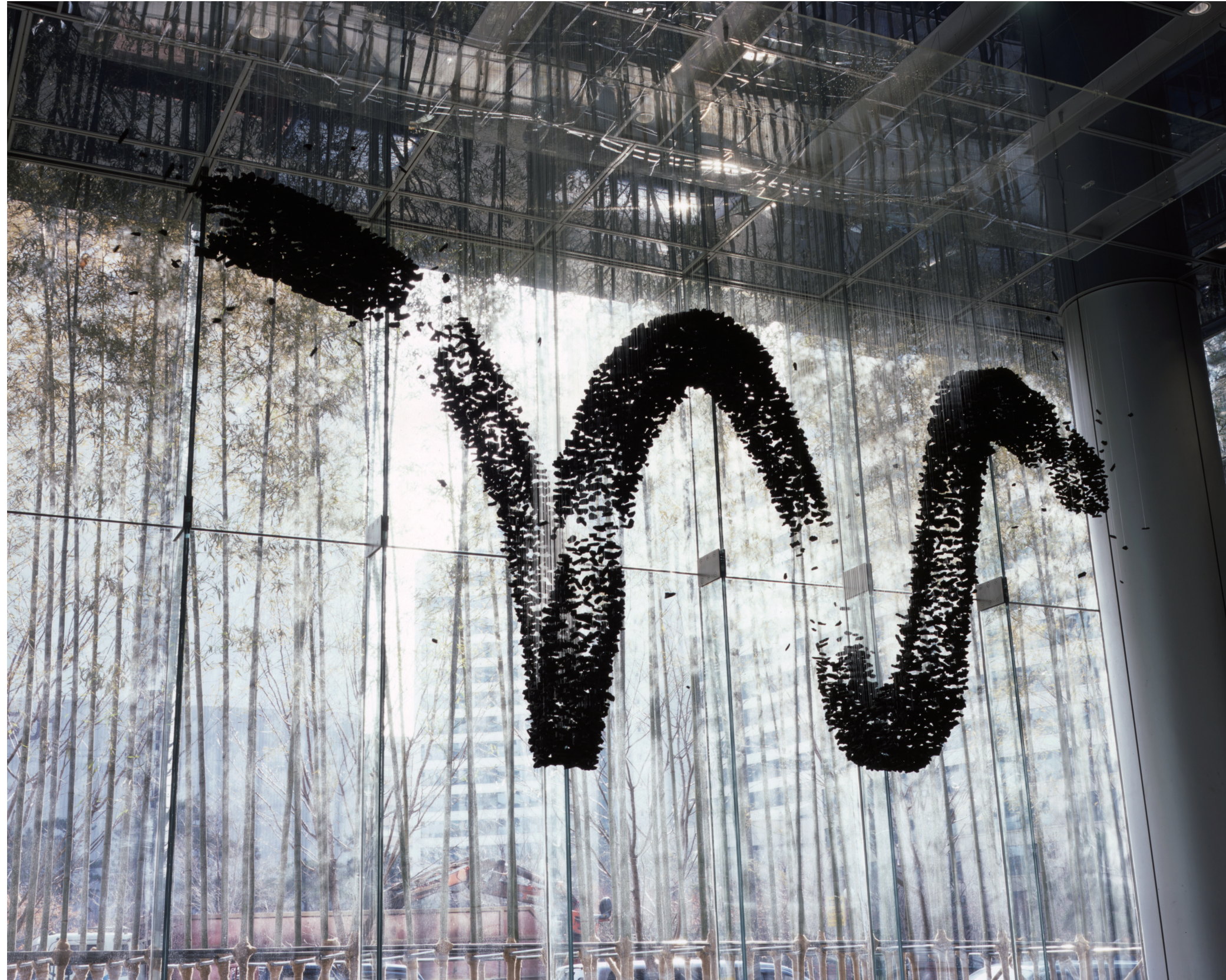
As time passes, that is manifested in my work has been transformed, in the sense of sight, into simple and light material. Hanging is a poetic expression! that penetrates inherent environment and architecture, andirresistible lightness of a piece.

BAHK SeonGhi



An aggregate-stair 2008
charcoal, nylon threads, etc.
300×300×1,250(h) cm
2008





An aggregate 07-063
charcoal, wire threads, etc.
700×200×400(h) cm
2007

In my work,

everything concludes to the problem of existence. Meaning of existence becomes very broad in my work. According to the western convenient logic, existence could be conformed by feeling, looking and having a space, but also existence includes nonexistence such as spirit, consciousness. I express the issue of existence through various ways. I manifest nonexistence through existence, analyze the present age culturally, compare and contrast nature between the objects and put idea of space and time. This is a fundamental issue that none could make conclusion easily, so I approach the issue semantically. As the time goes, my work becomes visually simple, and transits to light materials. In my point of view, this fact is escape from traditional idea of the sculpture, and the fact implies conceptual approach of 20 century contemporary art.

BAHK SeonGhi

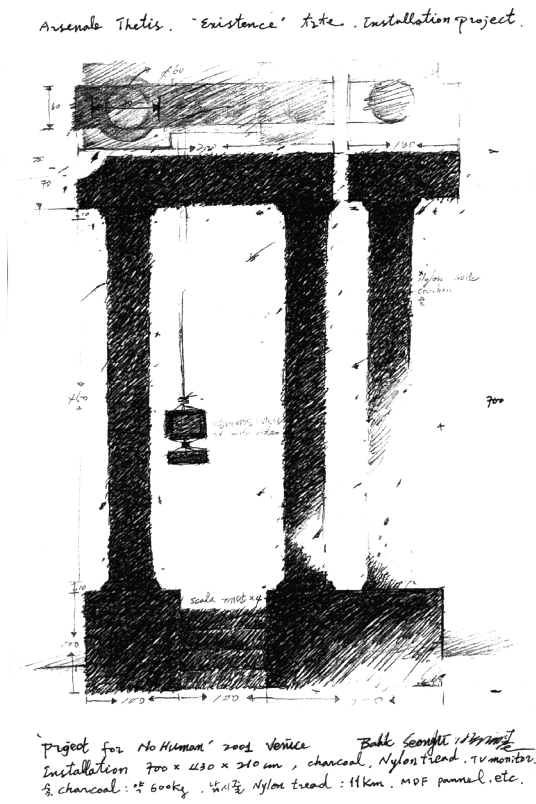
Existence-Relationship 2003

charcoal, nylon threads, etc.
70×70×400(h) cm
2003



Existence

charcoal, nylon threads, plant, etc.
Installation, 700(h) cm
2001





—
Existence-Rectangular
charcoal, nylon threads, etc.
Installation, 180(h) cm
2002



—
Existence-Circle
charcoal, nylon threads, etc.
Installation
2002



An aggregation 130121-c

acrylic beads, nylon threads, etc.
Installation, 730(h) cm
2013



An aggregation 120126

acrylic beads, nylon threads, etc.
Installation
2012

My artistic work is

an expression of numerous thoughts. An artwork can be beautiful or ugly and also it can have a form or not. This is not a major concern to me. Rather, my artistic work aims to probe the depths of my mind and thoughts. I endeavor my work to be as close as it can be to my thoughts. No matter what materials are used, my work reveals my thoughts and feeling without damaging the very existence of those materials. Between this concept of art and spectators my work therefore is a mediator. I express feelings I have with this materialistic world to which my ordinary life belongs. I neither want to clarify the essence of materials and mind, nor to reveal the essence of perception. Nor do I have a desire to return the clarified essence to its existence. I hope viewers are not touched by what my work directs. My work is simply an invitation to entertain lightly. I just hope my work leads viewers to feel and think.

1997. BAHK SeonGhi



—
La famiglia

coloring on stainless steel
Installation
2018



Sculpture

Deranging Reality_____or Subversion of Eyes

Choi Tae-Man

Art critic

Seon-Ghi Bahk’s Three Projects

■ Seon-Ghi Bahk’s works are on exhibit here in Kim Chongyung Art Gallery in honor of being chosen as ‘Artist of the Year 2005’. This award aims to discover and assist promising young artists.

For this exhibition, Seon-Ghi Bahk, along with his still-life sculpture works, has shown three project works. On the wooden deck in the garden of the gallery lie a giant table and chairs, from the ceiling of the hall hang steps, and in the floor of the hall stands an enormously enlarged film cartridge. Deviated from their real forms and sizes, these three pieces are the results of his experiment of and adventure into space. The indoor scene, originally recorded on a two-dimensional surface in the film, is presented in a cubic delineation, but the scene in three-dimensional space is created as if it is a two-dimensional image. So it confounds the eye. These interiors are deliberately distorted. Even a cylindrical cartridge of film itself is distorte! d. As a result, the film presented is far from reality.

The table and chairs in the garden, of course, are constructed to reproduce reality but their quixotically enlarged sizes and tilted sides suggest that they are not real. The creased surface of the table and chairs signals their fabricated identities beyond reality. The collapsed or crumbling steps requests us to realize this pseudo-reality is nothing but a false image. The steps are not so stable as they are reflected on a flat mirror. They are distorted image on a convex mirror. Simply, the steps are a perfect falsehood of “trompe-l’oei” or in illusionism. The steps reminds us of Parmigianino who, sick of the Renaissance perspective, was looking at the swollen right hand in his self portrait that was drawn with reflection on a convex mirror.

Or we can think of the surrealist Rene Magritte’s diction, “ceci n’est pas une pipe”, for the pipe on a canvas. By this we know that what is said about image is not t! he same as the image. As such, Bahk, suggesting that things can be bro ken away from reality, incites us to rebel against our belief on reality. In effect, the pipe of Magritte

might have been just traces of colors on a flat surface as Maurice Denis pointed out in his writing on “painting”. Interestingly, Magritte added, in his painting, “Les Deux Mysteres”, another pipe as an imago floating in the air after drawing the same pipe and diction with filling up the surrounding with indoor scenery in the frame that stood on an easel.

This addition casts a doubt on our visual system and is a rebel against image. If it does not stir us up to see the world beyond objects, as Marcel Duchamp indicated, it is clear that it is a play between words and objects, as well as that between objects and objects drawn. Consequently, it is a revolt against conventional optic that does not differentiate similarity from reality.

Play for Point of View by Reconstructing Reality

Strictly speaking, a play of perspectives Seon-Ghi Bahk devised has its origin in the conventional perspective of the Renaissance era. Albert Durer used a variety of machines to reproduce real objects more specifically and visually.

A woodblock print of the musical instrument, a lute, can be seen differently at different points of view. Although the print was made by a very scientific approach at that time, the lute was just an illusion. The rigidity that was required to invent an image of the lute is also found in Bahk’s works. The perspective is reborn as a result of his delving into the perspective. In other words, tricks that he employed are optic games that become available through rational calculations intended to disturb and reconstruc! t reality.

Let’s see how this game is played on the artist’s project works. Take a look at the film cartridge. It is a gigantically enlarged form. The life size of a cartridge is so small to be grasped with the hand. Excluding the entrance of film into the cartridge, it is perfectly cylindrical.

But the exhibited film cartridge seems to be an object that is compressed. Exactly, it is an oval shape that could be distorted as such only by a computer that can transfer three-dimensional objects into two-dimensional ones. The tilted surface of the oval shape further distorts the film cartridge so spectators can spot contorted shapes at

various angles.

The thin layer of the film is engorged in uniform thickness with the intension of violating reality in two ways. While the cylindrical shape of the cartridge in three dimensions is made to turn into a two-dimensional object, the layer of the film in two dimensions is created to transform into an object in three dimensions. Two spaces coexist at this work and they move into two different dimensions. At the boundary where reality stops to stand, a game of point of view starts to get excited, eventually sending a message ‘this is not a film’. If the eye sees this work as a real film, it is our tamed eyes that compel us to see the similarity between the two. Spectators need good eyes to appreciate this double nature. What you see is not reality. Do n! ot take this as a falsehood. Rather it is just a sort of sight planned by the artist. Confounded at seeing this work? No wonder as it deceives conventionalized ways of seeing.

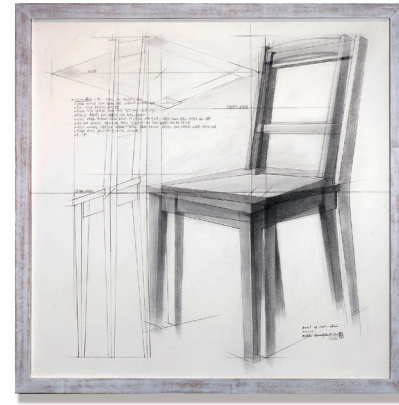
What about the crumbling steps?

This work is somewhat related to the site-specific works of Rachel Whiteread. This analogy is absurd if you only see their formal similarities. Whiteread focuses on casting space out; in contrast, Seon-Ghi Bahk intervenes in space to transform it. This work dates back to his former works of the charcoal steps installed with nylon threads. To him, a step is just a step. The step is a crumbling object hung from the ceiling. Calling this a step is tautology. It is a step that is not

a step; an installed object; a disguised construct, a quasi-reality that distracts our expectation of a real step. What is the intention behind this distortion? What Bahk solicits is reconsidering our beliefs on what is real. He does this by! confusing our conventional perspective. What he meant becomes clearer with his still-life sculptures.

Swaying Perspective and Seeing in a Novel Way

Whether it is a front view of Egyptian, a bird-eye view of Chinese, or perspective of the Renaissance era. Point of view is the ‘eye to see’ that is a selected way of pursuing truth by artists. Hans Holbein’s an anamorphous skull at the bottom in the portrait “Ambassadors” is a kind of memento-mori: a play on the idea of power and honor.



Jacques Lacan interprets this as an obvious example of death of the subject in the Renaissance era. This traditional perspective is, in effect, very scientific as it logically represents the objects on two-dimensional surface. Perspective makes the single eye the center of the visible world. The eye in constant move cannot fix on an object that is even not moving. Perspective draws everything to converge on to the single eye as to the vanishing point of infinity.

It was the Cubists that discomposed the magic of perspective. Paul Cezanne stood in the center of this movement. He reproduced Mt. St. Victoire in constructed ways. Deconstructing perspective, he constructed shapes. This was applied to not only landscapes but to still-lives and portraits. His still life is illogical and lacks uniformity if seen from the Renaissance perspective. The greatness lies in overcoming the perspective to result in presenting a three dimensional illusion by being successful in a two-dimension painting.

Today, in an era of dominating digital media, perceptive exists no longer to mean truth. Computer technology makes it possible for the eye to reach where the naked eye never sees. It is not uncommon to observe that simulacra are replacing the real. So enchanted with computer graphics or virtual reality we would consider Bahk's play of perspectives as an insignificant try, challenging traditional ways of sculpturing. He once caught us with hanging charcoals to construct an architectural space. We would all blind if we missed to see his point of view and wits inherent in this exhibition. His still works might be seen as reconstructed common life, as though the still works were a teacher, Keating in 'the Dead Poet Society' ordered his students to mount the table and to shout 'be novel'. Put in another way, Bahk's still life sculptures, made with rigid calculation and elaborated art, incite our eyes to be fresh.

Robert Lazzarini showed the works that are made from reproducing the objects distorted by digital techniques such as scanning or rapid prototyping, while Seon-Ghi Bahk created objects by manufacturing MDF or gypsum after drawing the objects seen at certain points of view. The works invented by these two artists appears to be similar, but their stating point is different. Contacting, touching, and processing the materials, Seon-Ghi Bahk transformed everyday life objects into poetic images.

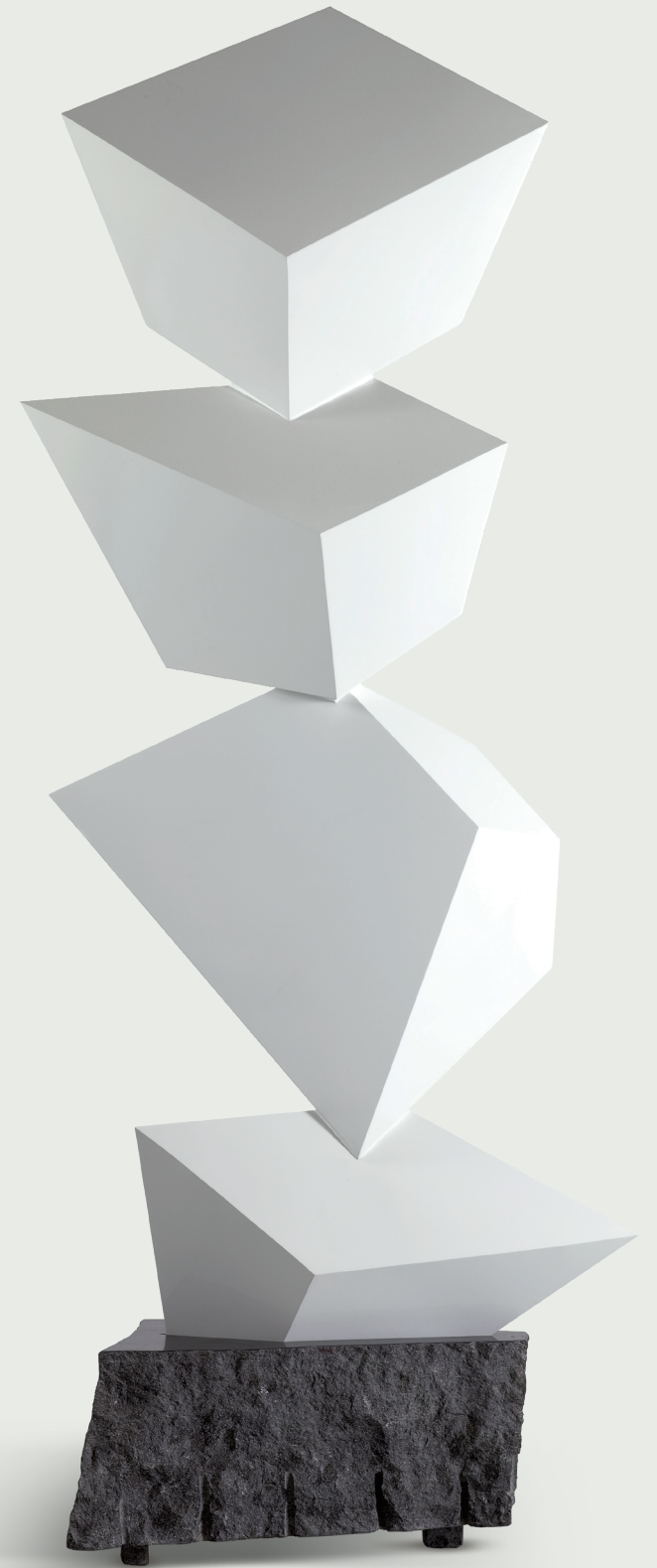
In the process, he had to do the labor of Hercules comparable to that of a master's dedication and that of a monk's ascetic practices. The still life objects he made were not real but they subvert our prejudice on what is real and shake our seeing. The still sculptures themselves stand firm but we can feel oscillating optic as if we behold the still life pictures of Cezanne. Our optic is in continual flux and fluctuates our mind - at this point, we can appreciate Seon-Ghi Bahk's strength and attraction. His still works are a 'painting-like-sculpture' since still life objects are reproduced in cubic but they proceed to exist in a painting being free themselves from three dimensions. A front view, thus, is focused on but if looked from the front, we cannot taste the play of perspective he devised. It's like missing out on seeing the mysterious skull in "Ambassadors".

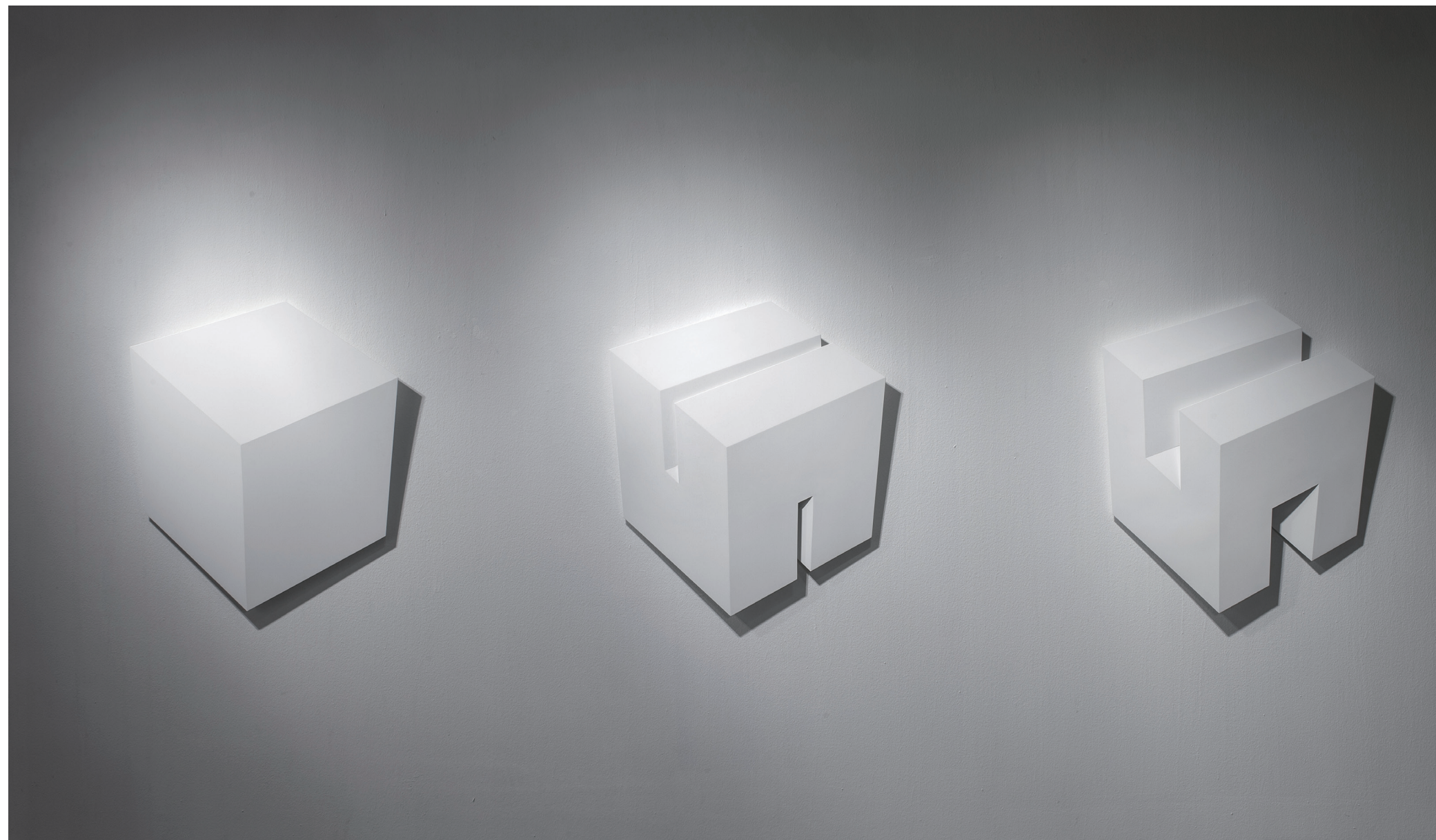
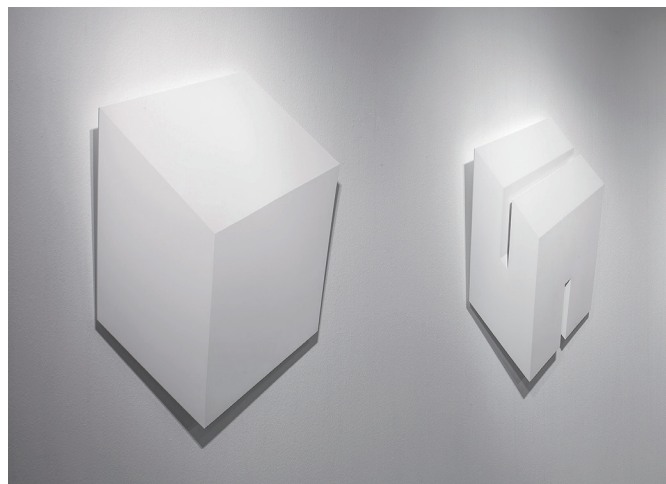
George Segal made still life objects of Cezanne's paintings cubic. In contrast, Seon-Ghi Bahk's still life sculptures were reconstructed objects swayed out of Cezanne's objects. Whereas Cezanne chose still life objects to construct a firm and solid surface, which never fluctuates with outer stimuli, Seon-Ghi Bahk gave a quake to the objects. By looking at them aslant he meant that our beliefs on reality are fragile. In effect, it is not difficult to observe the different looks of landscapes or objects, seen through the eyelashes, but catching the differences to reconstruct is not an easy task. Bahk accomplished it, inviting you to play optic games.

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Point of view 130425
steel, stainless steel, etc.
420×100×450(h)cm
2013



A play of point of view 1101
coloring on steel, stone, etc.
85×40×300(h) cm
2010





Point of view-130101
 coloring on mixed media
 90×85×15cm
 2013



A play of point of view 1202
plywood, mixed media, etc.
150×80×13 cm
2010





A play of infinity 09-08W

wood, etc.

160×92×12 cm

2009

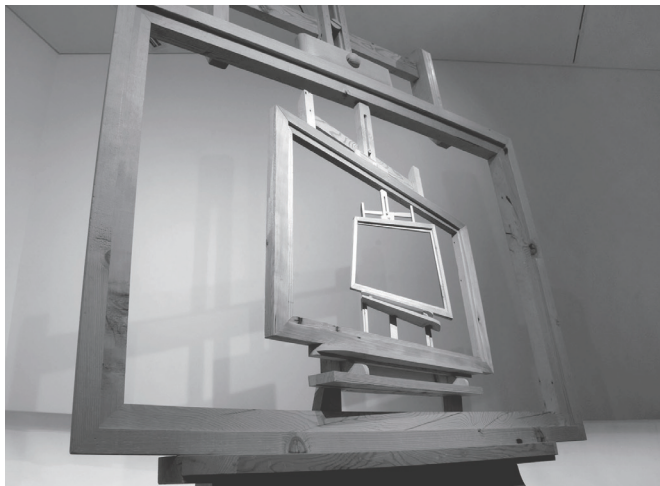


—
A play of infinity 1101
coloring on steel, etc.
120×70×700(h) cm
2011



Point of view 08-11

wood
163×100×300(h) cm
2008





Point of view 08-12

wood
194×152×19 cm
2008



—
Point of view 09-08_W
burnt wood
Installation
2009



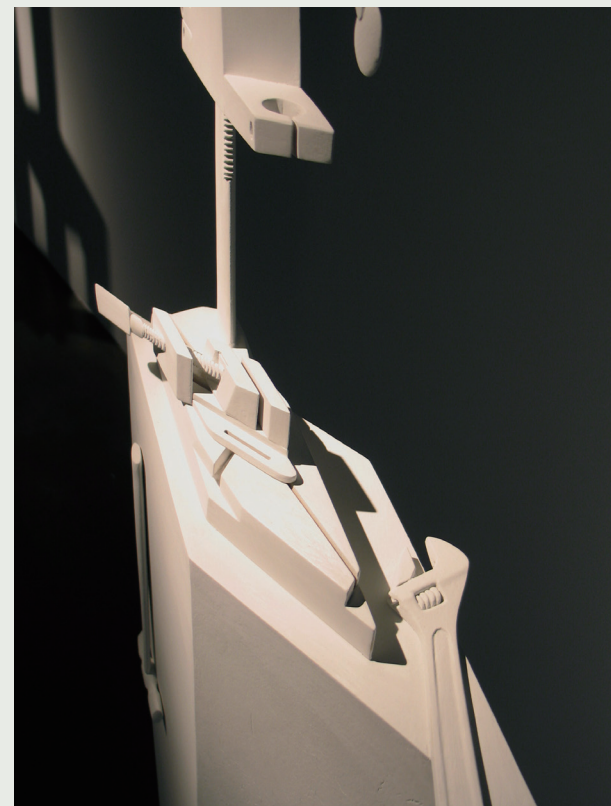
Point of view 08-112
pencil coloring on mixed
media
75×38×120(h) cm
2008





Point of view 05-01

coloring on mixed media
52×18×163(h) cm
2005



—
Point of view 05-03
coloring on mixed media
48×20×159(h) cm
2005



AN ART WORK IS A RESULT OF
RECONSTRUCTING A PERFECT FORM.
RECONSTRUCTIONS OF FORMS!



—
Slice of sensitivity 120507

pencil drawing
193×133×8 cm
2012

About 20 years has passed since I took an interest in and applied viewpoints to sculpture. Through introducing perspective into three dimensional sculptures, I had to eliminate the sense of volume and weight, which make what sculpture is. In particular, sense of quality was taken away to the complete degree, to help forms to stand out. Only at one certain point of view an exact form beams but even at a slight bulge from that viewpoint, yields a distorted or compressed form. It is not too much to say that we only see what we look at - just a view of an object. Other views of an object are brought within our reach by inferring through our thinking, imagination, training, or experiences.

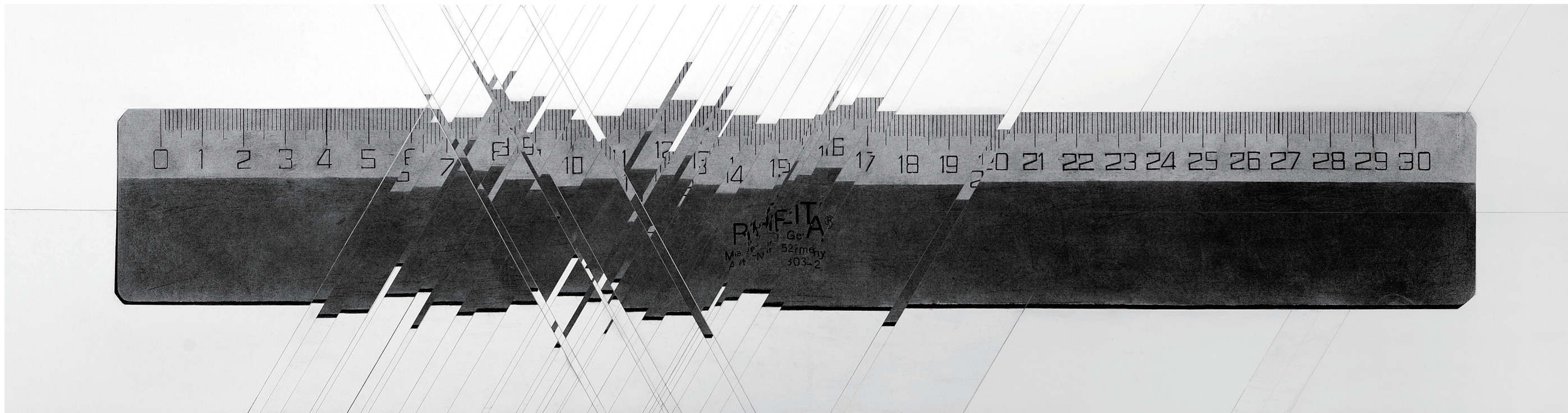
My works of point of views so far have been to show fictiveness and foolishness of perspective. The slice work of the present exhibition stresses reconstructing viewpoints through disaggregating objects. A restructured object created with sharply cut pieces being out of joint looks swaying in disorder but we can see much better what form the object has. What are exact forms of things? Can they be seen by looking with our eyes or seen by what we know or what we believe? The malformed objects that I made will better lead people to see the essence of things.

I observed that the spectators of my previous works for 'Play of Perspective' tended to see them at one angle. Why? Simply because they were not comfortable with distorted or compressed shapes. We see things with our eyes but these eyes are not free from our own pre-conceived forms in our head.

BAHK SeonGhi



—
Slice of sensitivity 150713-Bicycle
drawing
265×456 cm
2015



Slice of sensitivity 150714-Ruler

drawing
60×230 cm
2015





Curriculum Vitae of
BAHK SeonGhi

BAHK SeonGhi

1966	Born in Sunsan, South Korea
1994	Graduated from Chung-Ang University, Majoring Sculpture in the Fine Arts Department, Seoul, South Korea
2002	Studies of Majoring Sculpture at the Accademia di Belle Arti Brera, Milan, Italy

AWARD

2006	9th Kimchongyung Sculpture Prize
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SOLO EXHIBITIONS

2018	• Kim Sechoong Museum, Seoul
2017	• ‘Walk in the light’, MOA Museum, Gonjiam
	• ‘Nature’, Gallery BK, Seoul
2016	• ‘Dangling.Yearning’, Ever harvest art gallery, Taipei
	• ‘Reflection’, 313 Art Project, Seoul
2015	• ‘View-tiful’, WooYang Museum of Contemporary Art, Gyeongju
	• ‘Point of view’, CMay Gallery, Los Angeles
	• Chung Hak Dae Museum of Contemporary Art, Anseong
2014	• ‘Point of view - illusion’, Gallery IHN, Seoul
	• ‘Fiction of the Fabricated Image’, Zadok Gallery, Miami
2012	• ‘Slice of Sensitivity’, Gallery ARTSIDE, Seoul
2011	• ‘Endless Enumeration in space’, Galerie Andres Thalmann, Zürich
2009	• Gallery IHN, Seoul
	• Gallery Bundo, Daegu
2008	• Kim Chong Yung Museum, Seoul
	• Gallery Sabina, Los Angeles
2007	• ‘Existence’, Arquitectos de Cordova, Cordova, Spain
	• ‘Optic Game’, Gallery Artside, Beijing
2006	• Galeria Arte Contemporanea Jorge Shirley, Lisbon
2005	• ‘2005 Artist of Today’, Kim Chong Yung Museum, Seoul
2004	• Galeria EDURNE, Madrid
2003	• Galeria Arte Contemporanea Jorge Shirley, Lisbon
	• Gana Insa Art Center, Seoul
	• Arte & Manifesto, Porto, Portugal
2002	• Galerie Artinprogress, Berlin
	‘Rethinking: space time architecture - A dialogue between art and architecture. Parallel to XXI
	World Congress of Architecture - UIA Berlin 2002’
2001	• Galleria Lawrence Rubin, Milan
1999	• Cascina Roma, Sandonato Milanese, Milan
	• Gallery Pianissimo, Codogno Lodi, Italy
1998	• Gallery Luigi di Sarro, Rome
	• Franco Riccardo Artevisive, Napoli
	• Gallery U.C.A.I, Milan
1994	• Gallery Seoho, Seoul

GROUP EXHIBITIONS

2018	• KORYEO: The Glory of Korea, National Mueum of Korea
	• ‘How the artists meditate’, Savina Museum, Seoul
	• ‘Seoul Olympic Sculpture Project- Post 88’, SOMA Art Museum, Seoul
	• ‘International Sculpture Symposium Icheon’, Icheon Art Hall, Icheon
	• ‘Soul Tree’, Oulim Art Museum, Goyang
	• ‘Point, Line, Plane’, Cheonan Arts Center Museum of Art, Cheonan
	• ‘The coexistence of chaos and cosmos’, KRICT Space C#, Daejeon
2017	• Art Basel “Lady Dior as seen by”, Convention center, HongKong
	• ‘KIAF(Korea International Art Fair)’, Pyo Gallery, Seoul
	• ‘In-tact’, Daegu Art Center, Daegu
	• ‘Busan-If you go to Busan’, Busan Lotte Gallery, Busan
	• ‘Art Miami’, Pyo Gallery, Miami
	• ‘Daegu art fair’, Hi life, Expo, Daegu
	• Science Art 2017 ‘Carbon Free’, Jeju Museum of Art, Jeju
	• ‘Busan Design Festival’, BEXCO, Busan
	• ‘Trace of Time’, KIM TSCHANG-YEUL Art Museum, Jeju
	• ‘100 & Beyond’, COEX, Seoul
	• ‘Art Paris Art fair’, Grand Palais, Paris
	• Sky TV ‘Atelier Story’, Seoul Art Center, Seoul
	• ‘LA Art Show’, CMay gallery, Los Angeles
	• ‘Art Central’, Gallery BK, Hong Kong
	• ‘Art Palm Springs’, CMay gallery, Palm Springs Convention Center, California
2016	• ‘GANA Art Drawing’, Gallery GANA, Seoul
	• ‘Ulsan Installation Art’, Ulsan, South Korea
	• ‘Opening Exhibition’, K-Museum, Seoul
	• ‘Moskva Modern Art’, BBLI Парк, Moscow
	• ‘Atelier STORY’, Hangaram Art Museum, Seoul
	• ‘Dark Matter’, Shinsegae Boontheshop Chungdam, Seoul
	• ‘Art Palm Springs’, CMay gallery, Los Angeles
	• ‘Arrordable Art Fair’, Superstudio Più, Milan
	• ‘Art Paris Art Fair’, Grand Palais, Paris
2015	• ‘Elementary’, CMay gallery, Los Angeles
	• “A fine timber”, Appleton Museum of Art’, Florida, USA
	• ‘SPHERES 8’, Galleria Continua les Moulins, Boissy-le-Chatel, France
	• ‘ASIA NOW’, 313 Art Project, Espace Pierre Cardin, Paris
	• ‘KIAF(Korea International Art Fair)’, 313 Art Project, COEX, Seoul
	• ‘Conrad Hotel Art fair’, Chung Hak Dae Museum of Contemporary Art, Seoul
	• ‘Drawn from nature’, Asia Society Texas Center, Houston
	• ‘ESPRIT DIOR’, DDP Plaza, Seoul
	• ‘Kim Chong Yung 100th Anniversary’, Kim Chong Yung Museum, Seoul
	• ‘Corea-Italia Sculpture Exhibition 2015’, Museo della Permanente di Milano, Milan
	• ‘Scope Basel’, Scope Pavilion, Basel
	• ‘ART BUSAN’, BEXCO, Kim Jae Sun Gallery, Busan
	• ‘Urban Eco-3nd Vornado Art Fan Show’, Gana Insa Art Center, Seoul
	• International Art Fair ‘ 15-G Seoul’, DDP Plaza, Gallery BK, Seoul
	• ‘Brilliant memories’, DDP Plaza, HYUNDAI MOTORS, Seoul
2014	• Shanghai international Sculpture Biennale ‘City Paradise’, Jing’an Sculpture Park, Shanghai
	• ‘Colours of Hong Kong’, Ara Art Center, Seoul
	• ‘TV gallery Paintian exhibition’, Ara Art Center, Seoul
	• ‘Admiration of White porcelain’, Seoul Museum, Seoul
	• ‘Shanghai Xintiandi Comtemporary Public Art Exhibition’, Shanghai Xintiandi Square, Shanghai
	• ‘Art Shanghai’, Long Museum, Shanghai
	• ‘Umbra’, Ethra Gallery, Mexico City

	• ‘LA ARTSHOW’, LA Convetion Center, Los Angeles
	• ‘New year’s gift’, Superior gallery, Seoul
	• ‘Korean shape’, Gallerie Paris-Beijing, Brussels
	• ‘SPACE & SPACE’ with Jung Kwang Sik, Art space ben, Seoul
2013	• ‘Small gift with happiness’, Kim Jae Sun Gallery, Busan
	• ‘The Mirror & the Lamp’, Shinsegae Gallery, Seoul
	• ‘MADE IN KOREA selected exhibition’, SETEC, Seoul
	• ‘Art Miami’, The Art Miami Pavilion-Zadok Gallery, Miami
	• ‘Woman’, Laheen Gallery, Seoul
	• Seoul Design Festival-‘Designer’s LAB’, COEX, Seoul
	• ‘Journey in the book’, Gallery Purple, Namyangju
	• ‘The LINE’, DMZ, Paju
	• ‘Shanghai Art Fair’, Shanghai EXPO, Shanghai
	• ‘Spring of Flora’, Esplanade, Singapore
	• ‘A Scene from a Memory’, Ode to art, Singapore
	• 1st Biennale ‘Earth Harmony’, Pyeongchang Alpensia resort, Pyeongchang
	• ‘Art Basel’, gallery IHN, Hong Kong
	• ‘Primavera’, Amway Museum, Seongnam
	• ‘A Scene From a Memory’, Art Space Ben, Seoul
	• ‘K-sculpture: Korean sculpture in the world’, Piazza Mino, Florence
	• ‘2013 AREUM ZIGI charity bazaar’, Horim Art center, Seoul
	• ‘Art Stage Singapore’, Marina bay sands exhibition center, Singapore
	• ‘In-sein’ with Jeong Jeong-Yeob, Gallery BK, Seoul
	• ‘RECONSTRUCTION AND RECOLLECTION’ with Eddie Kang, Times Square, Hong Kong
	• ‘Illusion’ with Yi Hwan-Kwon, Interallia, Seoul
2012	• ‘Strung out relationship’, Zadok Gallery, Miami
	• ‘Molding language triple shapes triple color’, Dosi gallery, Busan
	• ‘Illusion Space’, Gana Art Center, Seoul
	• ‘COYAF’, Kintex, Ilsan
	• ‘Art Asia’, Coex, Seoul
	• ‘Power of inner mind’, Soul Art Space, Busan
	• ‘Solid illusion part 2’, Hankaram Art Museum, Seoul
	• ‘From cover to cover’, Park Ryu Sook Gallery, Seoul
	• ‘Stone Land’-Iksan International Stone Sculpture, Iksan
	• ‘Shanshui · Man’, LIG Art Space, Seoul
	• ‘K art star-Fastival of beauty’, The Korean Economic Daily, Seoul
	• ‘Encounterance of Art on the street’, Pohang
	• ‘Art KJ’, Kimdaejung Convention Center, Gwangju
	• ‘Virtue on the table, Museum of Ewha women’ University, Seoul
	• ‘KIAF(Korea International Art Fair)’, Coex, Gallery Artside, Seoul
	• ‘Healing camp’, Gana Art Center, Seoul
	• ‘Interesting things over the world’, Yangpyeong art museum, Yangpyeong
	• ‘Asia Top Gallery Hotel Art Fair’, Chosun Hotel, Gallery Artside, Seoul
	• ‘Artist’s chair’, Jangheung Art park, Jangheung
	• FN art selected exhibition-‘Solid Illusion’, Seoul Art Center, Seoul
	• ‘2012 Black stone’, Blackstone gallery, Icheon
	• ‘Korean Eye’, Saatchi Gallery, London
	• ‘There is nothing to discard’, Shinsegae Gallery, Gwangju
	• ‘Cross-Border’, Gallerie Andress Thalmann, Zurich
	• ‘Art Hong Kong’, Gallery IHN, Hong Kong
	• ‘Seoul Open Art Fair’, Leehwaik Gallery, Seoul
	• ‘2012 AREUM ZIGI charity bazaar’, Horim Art center, Seoul
	• ‘Story form shadow’, Jeonbuk Museum of Art, Wanju
	• ‘Different meanings from similar forms’, Seoul National University Museum of Art, Seoul

	• ‘Dubai Hotel Industry Exhibition’, Dubai
	• ‘CIGE(China International Gallery Exposition)’, Beijing
	• ‘Sculpture is fun’-2012 Seoul International Sculpture Festa, Seoul
	• ‘Small painting’, Seoul Action, Seoul
	• ‘Korean Art Show’, Art valley, New York
	• ‘Be My Valentine’, LOTTE gallery, Seoul/Busan
2011	• ‘Kunst 11 Zurich’, ABB Hall 550, Galerie Andres Thalmann, Switzerland
	• ‘Korean Eye’, The Museum of Art and Design, New York
	• ‘Leehwaik Gallery 10th anniversary exhibition’ with selected artists, Leehwaik Gallery, Seoul
	• ‘Artist as Spectator & Spectator as Artist’, Icheon International Sculpture Symposium, Icheon
	• ‘KIAF(Korea International Art Fair)’, Gallery Qualia, COEX, Seoul
	• ‘Asia Top gallery Hotel art fair’, Hyatt Hotel with Leehwaik Gallery, Seoul
	• ‘Small thing is beautiful’, Art user, Seoul
	• ‘Moving art village’, Nampo art museum, Goheung
	• ‘Verfremdung’, Shinsegae Gallery, Gwangju
	• ‘Sculpture in Mayfield’, Mayfield hotel, Seoul
	• ‘Art & Play 2011 Kinetic Art’, Hangaram Museum in Seoul Art Center, Seoul
	• ‘Studio Party’, FN Art Space, Seoul
	• ‘Basel Scope 11’, Gallery KRAMPF, Basel
	• Oksun gallery opening exhibition ‘Artist _ Drop by Seohyen’, Oksun gallery, Seongnam
	• ‘The ARTIST BRAND’, GAMO Gallery, Seoul, South Korea
	• Fund raising exhibition for earthquake disaster of Japan-‘Yes, I believe the hope!’, Gallery Woolim, Seoul
	• ‘C.Eye’ 2011 Yeouju International Ceramic Festival, Korea Ceramic Foundation, Yeouju
	• ‘The Earth in Blossom’ 41th Earth day anniversary, Gwangju Museum of Art, Gwangju
	• ‘Cliopatra Clio Box’-CLIO Cosmetic Art, Insa Art Center, Seoul
	• ‘International Sculpture Festa’, Seoul Art Center, Seoul
	• ‘Object of everyday life’, Pohang Museum of Steel Art, Pohang
	• ‘Salon de living art’, Coex, Seoul
	• ‘In 脈’, Gallery Jireh, Paju
	• ‘Art stage Singapore’, Marina Bay Sands Exhibition Center, Singapore
	• ‘Beyond limits’, Shinsegae Gallery, Busan
2010	• ‘Korea Tomorrow’, SETEC, Seoul
	• ‘My Room my Atelier’, Gana Art Center, Seoul
	• Orbis interfashion-‘Incounetro tra lusso e arte’, Cais gallery, Seoul
	• Seoul Design Festival-‘Designer’s Lab’, Coex, Seoul
	• Istanbul art fair-‘Scope’, Krampf Gallery, Istanbul
	• Sulhwasoo-‘sulaim’, Gong gallery, Seoul
	• The Seoul art exhibition-‘Korea contemporary sculpture’, Seoul Museum of Art, Seoul
	• ‘G20 Seoul Summit celebration Exhibition for the Korean Fine Arts’, The National Assembly Library, Seoul
	• ‘Close Encounter’, Jeju Museum of Art, Jeju
	• ‘The Shape of Time; From Micropolis to Metropolis’, Jinnam Art and Culture Center, Yeosu
	• ‘KIAF(Korea International Art Fair)’, Gallery Qualia, COEX, Seoul
	• ‘Hotel Art Fair’, Lee Hwa Ik Gallery, The Shilla, Seoul
	• ‘Basel Scope 10’, Gallery KRAMPF, Basel
	• ‘Arcades project’, Interalia art company, Seoul
	• ‘Art of illusion’, Daejeon Museum of Art, Daejeon
	• ‘MACO 10’, Mexican International Contemporary Art Fair,

	Cetro Banamex, Mexico City		Formentini, Milan		• ‘Un lavoro a regola d’arte’, Camera del lavoro, Milan
	• ‘Art Dubai’, SUN Contemporary, LEE HWAIK Gallery, Madinat Jumeirah, UAE		• ‘The way of viewing objects’, Seoul museum of art, Seoul		• International Contemporary Art Fair ‘Arte Fiera Bologna’, Gallery Lawrence Rubin, Bologna, Italy
2009	• ‘SEOUL ART FAIR’, Gallery IHN, Gallery BUNDO, Bexco, Busan		• ‘Living Art Room’, Lotte Gallery, Busan		• ‘Percorsicontemporanei’, Sala Pianta, Corsico
	• ‘Kim Chong Yung Prize’, Kim Chong Yung Museum, Seoul	2006	• ‘An imaginary house’, Korea Design Center, Bundang	2000	• ‘Arte si parte’, Faundation Sirssu, Lugano
	• ‘Korea tomorrow’, SETEC, Seoul		• ‘Art and playing – Funsters 2006’, Hangaram museum, Seoul		• Installation Workshop ‘Percorsicontemporanei’, Corsico, Milan
	• ‘Against the Sculptural: Three Dimensions of Uncertainty’, Seoul Museum of Art, Seoul, Seoul		• International art fair ARCO ‘25.ª edição da Feira Internacional de Arte Contemporânea de Madrid colhe’, Gallery Jorge Shirley, Madrid		• International Contemporary Art Fair ‘Arte Fiera Bologna’, Gallery Lawrence Rubin, Bologna
	• ‘Daegu Art fair’, Gallery Bundo, EXCO, Daegu		• KIAF(Korea International Art Fair)’, Gallery Artside, Seoul		• ‘Nero’ with Jonathan Guaitamacchi, Gallery Lawrence Rubin, Milan
	• ‘Korean Eye-Moon Generation’, Saatchi Gallery, London		• ‘Window Gallery’, Gallery Artside, Seoul	1999	• ‘Salon of Natural Artists’, Musée national de l’Histoire naturelle, Paris
	• ‘Art fair Singapore’, Gallery Leehwaik, Singapore		• Shinsegae Artfair ‘Purple Cake’, Shinsegae, Seoul		• 5th International Workshop proposed by M.Pistoletto ‘passaggi a nord-ovest’ Biella
	• ‘Drawing Sculpture-Build House in the air’, Soma Museum, Seoul		• ‘Navigate 2006’, Daegu art center, Daegu		• ‘4 scultori milanesi’, Gallery Lawrence Rubin, Milan
	• ‘KIAF(Korea International Art Fair)’, COEX, Gallery Ihn, Seoul		• ‘Colectiva’, Gallery Jorge Shirley, Lisbon		• 10th International Symposium ‘Nantopietra 99’, Nanto, Vicenza
	• ‘Shanghai International Art Fair’, Gallery Artside, Shanghai	2005	• ‘From Moving Space to Touching Mind’ with Yoji Matsumura, Kwanhoon Gallery, Seoul		• International Competition of Sculpture of Live ‘Water’, Meeting Center, Cuneo
	• ‘A’ la Yves Saint Laurent’, Gallery Artside, Seoul		• ‘Seoul art Fair’, Gana art center, Hangaram Museum in Seoul Arts Center, Seoul		• ‘Corpo di guardia’, Museum of Rocca dei Bentivoglio, Bazzano, Bologna
	• ‘Basel Scope 09’, Gallery KRAMPF, Basel		• International art fair ARCO ‘24.ª edição da Feira Internacional de Arte Contemporânea de Madrid acolhe’, Gallery Jorge Shirley, Madrid		• ‘Biennal of Sculpture’, Villa Borromeo, Viggiu, Varese
	• ‘Chuangtzu and butterfly’, Gallery Gana, Seoul		• ‘Art LA’, Santa Monica Civic Auditorium, Gallery Sabina, Los Angeles		• ‘3th Stage of Sculpture’, Grancona, Vicenza
	• ‘Exciting Art’, Gyeongnam Art Museum, Changwon		• ‘Contemporary Art-Video and Installation’, Daegu Arts Center, Daegu		• ‘Angelo Tenchio’, ex Monastro di Sant’Eufemia, Como
	• ‘Art Dubai’, Gallery Sun Contemporary, Dubai	2004	• ‘International art fair Lille’, Galeria Arte & Manifesto, Lille	1998	• ‘Peiscopio 1998’, Cascina Roma, San Donato Milanese, Milan
	• ‘Scope New York’, Gallery KRAMPT, New York		• ‘Art Seoul’, Hangaram Museum in Seoul Arts Center, Seoul		• ‘Art to Eat - Eat to Art’, Societa Umanitaria, Milan
	• ‘The still: Logical conversation’, Gallery Hyundai Gangnam Space, Seoul		• ‘In door & out door’, Gana art center, Seoul		• International Competition of Sculpture of Live ‘Tree’, Meeting Center, Cuneo
	• International art fair ARCO ‘28. edi da Feira Internacional de Arte Contempor de Madrid colhe’, Gallery Jorge Shirley, Gana Art Gallery, Madrid		• International art fair-‘Fiera de Arte Contemporanea Lisboa’, Galeria Arte & Manifesto, Lisbon		• ‘Biennal of Sea’, Palavela, Diano Marina
2008	• ‘Art Paris-Abu Dhabi’, Gallery Sun Contemporary, Abu Dhabi		• ‘The new understanding of furniture’, Insa art center, Seoul		• ‘Symposium IV’, Workshop of Sculpture with black mable, Ormea
	• ‘KIAF(Korea International Art Fair)’, Gallery Artside, Seoul		• ‘Sculpture of environment’, Museum Pyeongtaekho, Pyeongtaek		• Installation Workshop ‘Attaracchi’, Municipal Palace, Agrate Brianza, Milan
	• ‘Korean Group Show’, Galerie von Braunbehrens, München		• ‘Positive Power’, Gallery Sang, Seoul		• ‘Mantovani’, Foundation Marco Mantovani, Milan
	• ‘Small forms great attitudes’, Galleria Lawrence Rubin, Milan	2003	• ‘Should say not all Still life’, Gana Art Crnter, Seoul		• ‘Young Sculptor of Brera’, Via Emiglia, Tortona
	• ‘Busan Biennale’, Expenditure, Busan		• International art fair-‘Fiera de Arte Contemporanea Lisboa’, Galeria Arte & Manifesto, Lisbon	1997	• ‘Visual Rave’, Societa Umanitaria, Milan
	• ‘XVII International Fair of Contemporary Art, Arte Santander’, Gallery Jorge Shirley, Santander, Spain		• International Installation Triennale-‘Man and Earth’, Haifa Museum, Israel		• ‘Wella e l’arte’, Wella Italy, Castiglione delle Steviere, Mantova
	• ‘Scope Basel’, Gallery KRAMPT, Basel		• ‘The Junction of the East and the West’, Space Hajech, Milan		• ‘Salon I’, Gallery Invernizzi, Milan
	• ‘Female Sensibility’, Gallery Artside, Seoul		• ‘4th Pohang Art Festival’, Debec Gallery, Pohang		• ‘Wella e l’arte’, Gallery Gio’ Marconi, Milan
	• ‘Let a thousand flowers’, Gana Insa art center, Seoul		• ‘Chung-Ang sculpture group exhibition’, Chungang Art Center, Seoul		• ‘Levis’, Academy of Brera, Milan
	• ‘Scope New York’, Gallery KRAMPT, New York		• ‘Un lavoro regola d’arte’, Societa Umantaria, Milan		• ‘Menotrenta’, Spazio Hajech, Milan
	• ‘Living Design Fair’, Coex, Seoul	2002	• ‘KIAF(Korea International Art Fair)’, Gallery Lawrence Rubin, Busan	1996	• ‘San Carlo Borromeo’, Museo Permanente, Milan
	• ‘Art Dubai’, Gallery Sun Contemporary, Dubai		• ‘Rethinking : Space, Time, Architecture’, Gallery Artinprogress, Berlin		• ‘Biennal of Sea’, Palavela, Diano Marina
	• ‘Seoul art fair’, Gallery Artside, Seoul, Korea		• International contemporary art fair-‘Miart’, Gallery Lawrence Rubin, Milan		• ‘Korean Artists in Italy’, San Ginesio
2007	• ‘Atelier artists exhibition’, Gana Insa Art Center, Seoul		• ‘Un lavoro regola d’arte’, Villa Marazzi, Cesano Boscone, Italy		• ‘Salon I’, Gallery Ammiraglio Acton, Milan
	• ‘Scope Miami’, Gallery KRAMPT, Roberto Clemente Park, Miami		• ‘Preghiera alla terra’, Modern Art Museum Pagani, CastellInza Varese		• ‘Young Sculptor of Brera’, Via Emilia, Tortona
	• ‘See & Visible’, SAMTOH Gallery, Seoul		• ‘Un lavoro a regola d’arte’, Cascina Grande, Rozzano Milan	1995	• ‘The Exhibition of Engraving’, Anemoni, Milan
	• ‘ACAF NY(Asian contemporary art fair)’, Gallery K.O.N.G, Pier 92, New York		• ‘Corean artister’, Gallery Hoepli, Milan		
	• ‘3rd Lotte Art Fair’, Gallery Lotte, Busan		• ‘Group show’, Gallery Forni, Bologna		
	• ‘November Illusion-take six’, Gallery Eugene, Seoul	2001	• ‘Intersezioni oriente — occidente’, Space Hajech, Milan		
	• ‘Art fair Singapore’, Suntek, Singapore		• ‘Preghiera alla terra’, Mseum Arengo del Broletto, Novara		
	• ‘Seoul Art Fair’, Hangaram museum, Seoul		• ‘Scapiliati’, Fiera di Milano, Milan		
	• ‘From C to Pop’, Soheon Contemporary, Daegu		• ‘Era antichita’, Eera, Milan		
	• ‘Blue & White’, Gallery K.O.N.G, Seoul		• ‘Preghiera alla terra’, Cascina Rapio, Vespolate, Novara		
	• ‘My private collection’, Gana Art Center, Seoul		• ‘Lampi brevi’, Villa Glisenti, Villa Carcina, Brescia		
	• ‘Art Chicago’, Gallery Artside, Chicago		• Biennale d’Arte Contemporanea ‘Duplex. Dall’identico al molteplice’, Museo dell’ Immagine Postale, Belvedere Ostrense, Ancona		
	• International art fair ARCO ‘26. edi da Feira Internacional de Arte Contempor de Madrid colhe’, Gallery Jorge Shirley, Gana art Gallery, Madrid		• ‘Mito e materia’, Borgo Medievale di Castelbasso, Teramo		
	• ‘Tuning Boloni’, Gallery Ming, Beijing, China		• ‘No human’, Arsenale Thetis, Venice		
	• ‘Dancing Space’, Gallery LIZ, Namyangju		• ‘Group Show’, Gallery Lawrence Rubin, Milan		
	• ‘Maestri e Allievi’ with Shim Moon-Seup, Nuovo CIB - Galleria		• ‘Naturarte’, Arsenale Bortónico, Lodi		

